

Notes

Introduction

1. I borrow the term geocriticism from Bertrand Westphal. See his *Géocritique; réel, fiction, espace*. Although my approach differs from Westphal's in many respects, we share an emphasis on the encounter between literature and the social sciences, a belief in the performative efficacy of literary discourse, and an insistent focus on interstitial areas of human experience. Robert Tally's recent translation of Westphal's book, *Geocriticism: Real and Fictional Spaces*, will help to make Westphal's important contribution to the spatial study of literature more readily accessible to English speakers, as will Tally's edited volume of geocritical essays, titled *Geocritical Explorations: Space, Place, and Mapping in Literary and Cultural Studies*.
2. As Wittgenstein pointed out, scientists play language games, too. The advantage of literature, in this context, is that it has, so to speak, specialized in the exploration and development of new modes of representation. It is in this sense that Pound characterized artists as the "antennae of the race."
3. "Isn't it the role of literature to help us in naming the unnamable, or more precisely that which had not up till then had a name in the accumulation of clichés that constitutes a large part of everyday language?" (Bonn 38–39).
4. This rendering of Baudelaire's justly celebrated line is used by Keith and Rosmarie Waldrop as the title for their translation of Jacques Roubaud's *La forme d'une ville*.
5. Marshall Berman emphasizes this tension in Baudelaire between regret and exhilaration in *All That Is Solid Melts into Air* 131–71.
6. See Richard Sennett's *The Conscience of the Eye*, among others, and Jane Jacob's classic *The Death and Life of Great American Cities*.
7. See Raymond Williams, *The Country and the City*.
8. Fredric Jameson and David Harvey have given the classic analyses of these phenomena. See Jameson's *Postmodernism, or, The Cultural Logic of Late Capitalism* and Harvey's *The Condition of Postmodernity*.
9. See Howard Kunstler, *The Geography of Nowhere*. Kunstler, who *hates* suburbia, is a proponent of the New Urbanism movement, which promotes a return to traditional neighborhood design standards. Although the New Urbanism has promoted many useful ideas for zoning reform that would encourage walking neighborhoods of relatively high density and mixed residential/business zoning, it shows a perhaps utopian nostalgia for the preautomobile era that has

- risks of its own. (See the Disney-sponsored Celebration, Florida, a master-planned community that was inspired by New Urbanist principles but that has a distinctly backward-looking feel).
10. Compare, for example, the way the politics of urban renewal have worked in the United States since the 1950s, with the phenomenon of white flight leaving poor and minority populations concentrated in the city center. Although they are spatial antonyms, the American “inner city” has become sociologically synonymous with the French “urban periphery.”
 11. David Harvey has written insightfully on the cost-benefit analysis that must be undertaken before judging Haussmann and Napoléon III one way or the other. See his *Paris, Capital of Modernity*.
 12. Moses’s reputation as a socially insensitive tyrant was established by Jacobs’s public campaign against his projects and her book *The Death and Life of Great American Cities*. It was then cemented in place by Robert Caro’s authoritative biography of Moses, *The Power Broker: Robert Moses and the Fall of New York*.
 13. On recent attempts to rehabilitate Moses’s reputation, see *Wrestling with Moses* by Anthony Flint and “What a City Needs” by Edward Glaeser. And in rebuttal to such gestures, see Robert Caro’s “The City-Shaper” and Nicholas Von Hoffman’s “Beware of the Robert Moses Revisionists.” This debate is by no means over.
 14. This is a debate of particular importance in the contemporary French context, as Nicolas Sarkozy’s Haussmannesque vision for *Le Grand Paris*, which was initially sold as a way to better integrate the ring of suburbs around Paris into the social and economic life of the city, wends its way through the political process
 15. Thus, for example, the humanistic approach of Tuan is justly criticized by Derek Gregory for its lack of interest in the kind of theoretical apparatus favored by radical geographers in the tradition of Lefebvre and Foucault, which might have allowed him to test the limits of the “common-sense” presuppositions that shape his arguments (see Gregory 78-80). Conversely, Peta Mitchell’s *Cartographic Strategies of Postmodernity* does an excellent job laying out the poststructuralist, postmodern use of cartographic models and metaphors, but leaves aside consideration of phenomenological questions that might have enabled her to bridge the gap between the humanist and post-structuralist camps.
 16. See, on this subject, Milne, *The Extreme In-Between*.
 17. Ingrid Leman Stefanovic makes this remark in “Speaking of Place” (6).
 18. The geographer Jacques Lévy makes a similar point: “The characterization of a space as a place is the result of a construction. The same reality can be treated as a region (*aire*), a collection of places, if one activates its internal distances.” Rather than speaking of placefulness as an ontologically stable attribute, he emphasizes “*the extent to which* a space can be considered as a place” and argues that “in identifying it as a place, one privileges the proximity of the interactions within, and its distant relations with other spaces” (“Lieu,” in Lévy and Lussault 560-61).

19. Said cites two clear examples of the forcible imposition of meaning onto a landscape: the medieval Crusaders' fantasy of Jerusalem as a Capital of Christendom in need of liberation and the Zionist belief that "Palestine had stood still in time and was theirs, again despite millennia of history and the presence of actual inhabitants" ("Invention, Memory, and Place" 180).

Chapter 1

1. See the brief history given in Barnes.
2. Tuan's "Space and Place: Humanistic Perspective" (1974), his "Humanistic Geography" (1976), and Relph's *Place and Placelessness* (1976) are usually cited as the catalytic moments of this movement. See Cresswell, 18–24 for a brief overview of this history.
3. David Seamon publishes an excellent "Environmental & Architectural Phenomenology Newsletter," which has a strong online presence at <http://www.arch.ksu.edu/seamon/EAP.html>.
4. On the *Chora* in Derrida and Kristeva, see Rickert.
5. Casey, on the other hand, fits squarely within the continental tradition. The only Anglophone philosophers to capture his attention in *The Fate of Place* are Locke and Whitehead. He is aware of the existence of humanist geography and its significance for his overarching argument (about the need to revitalize the study of place) but devotes no space to the study of the field or its thinkers. (Relph, Tuan, and Entrikin are named in passing in a list of North American thinkers who have sought "to face up to place" [286], but receive no further attention.)
6. Edouard Glissant, as we will see in Chapter 6, emphasizes this extension of the local place into the environing *Tout-monde*. The principle of interconnectedness is crucial for his conception of place.
7. At one point, Malpas takes Entrikin to task, arguing that although Entrikin claims to want to walk the line between the subjective and objective poles, his choice of narrative as the mediating term leads him too far in the direction of the subjective (Malpas 31fn35).
8. This kind of chiasmatic formulation is a recurrent figure in *Place and Experience* and is important for what it reveals about the perspectival shift that Malpas is trying to effect.
9. This should not be construed to imply that Malpas has fallen into the trap of the mimetic fallacy—that is, that if we knew where to look in the brain, we would find a kind of miniature imprint of the world. The point Malpas is making is more subtle: Given that the structures of the brain have grown up in response to environmental stimuli that shape and constrain their development, they must have some necessary relation to those conditions.
10. Edouard Glissant proposes a response to such questions in his theory of *Tout-monde*. See the last section of Chapter 6 for my analysis of Glissant's contribution to this question.
11. See also pages 7 and 9fn23, which work the same point from various angles.

12. Richard J. Bernstein popularized this term in *Beyond Objectivism and Relativism: Science, Hermeneutics, and Praxis* (1983).

Chapter 2

1. O'Brien provides ample photographic confirmation of the Irish character of many of the landscapes in texts like *Molloy*, *Cascando*, and *Ill Seen Ill Said*. But Junker surely goes too far when she suggests that we can best "understand Beckett by going back to his Irish roots, the soil that nourished them, and the landscape in its varied and violent beauty his mature writing assumes" (11). Seán Kennedy seems much closer to the mark in his editorial introduction to *Beckett and Ireland* (2010) when he writes (quoting Peter Boxall) of "the systole-diastole of his rhythmic movement between resistance to and longing for a homeland" (10), adding, "It is not that the drive toward negation is not there. It is just that it is not absolute" (11).
2. The publication history of Beckett's bilingual *oeuvre* is complicated. In order to streamline my references, I give the date of first publication (where relevant to my argument) and list all titles in English, whether they were first published in English or in French. When quoting, I refer to the versions of these works that appear in the main English-language collections: *Complete Short Prose* (hereafter *CSP*), *Complete Dramatic Works*, *Disjecta*, *Nohow On* (for *Company*, *Ill Seen Ill Said*, and *Worstward Ho*), and *Three Novels* (for *Molloy*, *Malone Dies*, and *The Unnamable*).
3. This idea of the middle voice as a tympanum gets developed in the work of other writers of the *entre-deux*, including Michel Leiris and Jacques Derrida, both of whom have written eloquently about consciousness as a tympanum. On the middle voice as a grammatical construct (neither active nor passive), see Barry; Abbott, *Beckett Writing Beckett*; and Riquelme.
4. Derrida's critique of the metaphysics of presence is first set forth in his three major works published in 1967: *De la grammatologie*, *La voix et le phénomène*, and *L'écriture et la différence*.
5. Eyal Amiran's *Wandering and Home* (1993) covers some of the same territory that I do here, though he seems to underestimate the importance of the effort to return to place and the outside in Beckett's second phase.
6. I'm reminded of the story Hamm tells in *Endgame* about the madman who saw only blight and destruction where others saw the world as we know it: "Look! There! All that rising corn! And there! Look! The sails of the herring fleet! All that loveliness! [*Pause.*] He'd snatch away his hand and go back into his corner. Appalled. All he had seen was ashes . . . It appears the case is . . . was not so . . . so unusual" (*Complete Dramatic Works* 113).
7. Lukács, arguing that modernist art "rests on the assumption that the objective world is inherently inexplicable," cites Beckett's *Molloy* as a particularly egregious example of this tendency (Lukács, "The Ideology of Modernism" 147, 162). Although Lukács's primary focus is on modernism in the tradition of Joyce, Musil, Faulkner, and Kafka, his treatment of Beckett makes it clear

that he considers Beckett's work to represent a radicalization of modernist tendencies that has today come to be called postmodern. See also Lukács's "Art and Objective Truth" and *The Meaning of Contemporary Realism* for further elaborations of this argument, as well as Theodor Adorno's rebuttal to Lukács's critique of Beckett in "Trying to Understand *Endgame*."

8. It is important to distinguish between this minimal or "weak" definition of representation and the more baggage-laden definitions (i.e., that states of mind resemble, imitate, or reproduce states of the world in some sense). Varela, Thompson, and Rosch accept the former but spend much of their book militating against all "strong" definitions of representation—to the extent that they present their enactivist model of mind as being *antirepresentational*.
9. Gilles Deleuze has written powerfully, in "L'épuié," on the injunction to do the image ("faire l'image").
10. I have given a more extensive analysis of these rituals in *Listening In*, 218–47.
11. This aspect of Beckett's relationship with his father is documented in both the Bair and Knowlson biographies of Beckett.
12. Theodor Adorno pursues a related argument in *Negative Dialectics*: "The need to let suffering speak is a condition of all truth. For suffering is objectivity that weighs upon the subject" (*Negative Dialectics* 17–18).
13. This translation is slightly modified in order to highlight how this expression prefigures the title of *Comment c'est/How It Is*.

Chapter 3

1. Another important text, Foucault's "Des espaces autres," which I alluded to previously, originated as a paper given in 1967, though it wasn't authorized for publication until 1984.
2. François Dosse quotes Foucault on this point: "Our Middle Ages in the modern era is humanism" (*Histoire du Structuralisme* 389). This critique meets up with that of Adorno and Horkheimer in *Dialectic of Enlightenment*.
3. This text has an odd publication history. Written in 1961, "it was meant," according to the website Atopia, "to be published in all the different languages of the planned *Revue internationale*." Ultimately, though, it "only appeared in the Italian literary magazine *Gulliver/Il Menabò* directed by Elio Vittorini and Italo Calvino in 1964 (trans. Guido Neri). The original manuscript is considered to be lost. Christopher Stevens has retranslated the text from Neri's version for Mike Holland's *Blanchot Reader*." For further information, see: <http://www.atopia.tk/>. My references are to the version in the *Blanchot Reader*.
4. Ann Smock has written elegantly of this dimension of Blanchot's work, in *What Is There To Say?*
5. Frank's much anthologized essay "Spatial Form in Modern Literature" calls spatial just about anything that slows down the linear flow of narrative sequentiality, including the organization of a text around a geographical site (as in Joyce's *Ulysses*) but also the representation of polyphonic simultaneity (as in the "Comices Agricoles" scene in Flaubert's *Madame Bovary*)

and the abstract ordering of binary oppositions, as in structuralism. It is not at all clear that there is anything inherently spatial about either of these last two examples. On the contrary, the first simply intertwines two chronological sequences, while the second involves the dimensionless processes of logical categorization.

6. Henri Lefebvre takes care to distance himself from this metaphorical use of space at the beginning of *The Production of Space*: “We are forever hearing about the space of this and/or the space of that; about literary space, ideological space, the space of the dream, psychoanalytic topologies, and so on and so forth. Conspicuous by its absence from supposedly fundamental epistemological studies is not only the idea of ‘man’ but also that of space—the fact that ‘space’ is mentioned on every page notwithstanding” (3).
7. In the original French article, Foucault uses the term “*localisation*.” The fact that it is translated here as “emplacement” could lead to confusion, as Foucault goes on later in the essay to use the French term *emplacement* to designate an entirely different mode of spatiality (which is translated as “site” in the English version). Although we might be tempted to dismiss this as a flawed translation, it actually makes good sense, if we consider that the word “emplacement” contains the word “place.” In this way, the translator found a way to emphasize Foucault’s insistence on the importance of place in the medieval period and its subsequent decline. For this reason, I will retain the translator’s terminology here, which provides, in a sense, an improvement on Foucault’s terminology.
8. Curiously, Casey completely overlooks the structuralist characteristic of Foucault’s third epoch and instead emphasizes the concept of *sites*, a term that he seizes, somewhat carelessly, in order to coopt Foucault for his own argument on the importance of getting back into place. Although this choice implies a fundamental misreading of Foucault, it is a move that has been repeated by many other critics.
9. He is not, however, the very first. Indeed, although he does not mention them by name, many of the examples he gives are clearly inspired by the work of the anthropologists Arnold Van Gennep and Victor Turner, who promoted the concept of liminality in relation to ritual practices (see Van Gennep, *Les rites de passage*, and Turner, *The Ritual Process*).
10. This is a recurrent analogy in Lefebvre’s work: “A living creature has slowly secreted a structure . . . it is precisely this link, between the animal and its shell, that one must try to understand . . . This community has shaped its shell, building and rebuilding it, modifying it again and again according to its needs” (cited in Fraser 369). See also the spider web metaphor in *The Production of Space* (Lefebvre 173).
11. For a different perspective on this question, see Derek Gregory, who emphasizes Lefebvre’s attempts to rehabilitate the image of a Hegelian Marx (see Gregory 353–68).
12. This research is presented in volume two of *L’invention du quotidien*, cowritten with Luce Giard and Pierre Mayol.

13. One of the most interesting things about this essay is that it does not present us with a carefully composed argument that proceeds in linear fashion but instead shows Certeau in the process of thinking through an intractable problem—the problem of urban alienation.

Chapter 4

1. Any attempt to fully understand patterns of racial segregation is hampered by the fact that the French government does not keep official statistics on ethnicity or religion.
2. For Wacquant, unlike the American ghetto, “the French urban periphery is typified . . . by a fundamentally *heterogeneous* population according to ethnonational provenance” (*Urban Outcasts* 5), one that is, moreover, becoming “*increasingly* heterogeneous” in his view (118). See, however, Pan Ké Shon and also Levy-Vroelant and Tutin, which interpret the demographic data differently. See also Lapeyronnie and Courtois, *Ghetto urbain*, which seeks to contest Wacquant’s argument by putting the emphasis on “systems of social conduct” and the “social imagination” of the ghetto. Wacquant is so heavily invested in an argument relying on a stark contrast between the racialized American ghetto and the less exclusionary French “antighetto” that he may overplay his hand. Lapeyronnie’s emphasis on the social imagination supports my contention that literary and filmic representations of such communities can play an important role in addressing their problems.
3. Probably the best and most comprehensive introduction to these matters, at least in English, is Alec Hargreaves’s *Immigration, ‘Race’ and Ethnicity in Contemporary France*. The influence of Hargreaves’s work, which was instrumental in drawing attention to Beur writing in the 1990s (see Hargreaves, *Voices*), is evident throughout this chapter.
4. For a somewhat different interpretation of this plot-line, see Michel Laronde’s “La Fontaine et Salut cousin!”
5. Allouache, it should be noted, is not himself a *Beur*. Born in Algeria, his films take their subject matter from both sides of the Mediterranean. To what extent this fact accounts for his skepticism with regard to *métissage* is a matter of speculation.
6. In *Frenchness and the African Diaspora* (Tshimanga, Gondola, and Bloom), the editors characterize this violence in terms of insurrection and uprisings. Murphy, “Baguettes, Berets and Burning Cars,” offers one of many readings of the violence that emphasize its compatibility with republican values. Kenan Malik, “Multiculturalism at its Limits” provides a cogent critique of French arguments in favor of “color blindness” as in fact promoting “racism blindness.”
7. As an aside: the plot of the novel revolves around the protagonist’s involvement in a series of events that was clearly inspired by a media cause célèbre from 1996, when undocumented immigrants occupied the Saint-Bernard church in Paris in order to draw attention to the plight of undocumented

- workers. The real-life occupation ended with the defeat of the protesters (a forcible eviction), but Tadjer's novel ends with success.
8. This stunting quality of ghetto life may help to explain why Annie Ricks (whose case was mentioned in the introduction to this book) was so reluctant to leave Cabrini Green—even on the eve of its destruction.
 9. On geographical determinism in *Beur* literature, see Jaccopard's "Harem ou galère: le déterminisme géographique dans deux écrits beurs" and Samia Mehrez's excellent "Azouz Begag . . . A question of Territory."
 10. Samia Mehrez's article, cited previously, makes a closely related point with regard to Deleuze and Guattari.
 11. The plan was criticized, however, for favoring business interests over the needs of the population, for taking power away from existing local authorities, and for relaxing construction regulations in order to speed the project along. (See John Litchfield's article for *The Independent*, "Sarko's 35bn rail plan for a 'Greater Paris.'") As of this writing, the project has been vastly scaled back, and it seems unlikely to promote the goals enunciated by Begag.
 12. Mahmoud Zemmouri's 1997 film *100% Arabica* addresses this issue with comic panache. In a plot pitting the appeal of a fundamentalist Imam (himself a fraud in cahoots with the local mayor) against that of a local Raï group, the music wins, hands down.
 13. On the supposed failure of European multiculturalism postulated by Sarkozy, Cameron, and Merkel, see Kenan Malik's analysis in "A Merkel attack on multiculturalism."
 14. It is, in particular, the police—which is perceived as acting with impunity against the *banlieusards* via such practices as intrusive ID checks, racial profiling (*le délit de faciès*), targeted violence (station house beatings, unprovoked harassment on the street, and the occasional *bavure*), and the overtly racist attitude of some police officers—that both provokes and is the targeted audience of this kind of violence.

Chapter 5

1. W. J. T. Mitchell makes a related point about landscape painting, which has been used by colonial powers to "naturalize" their rule by inscribing ideologically determined messages into images of nature ("Imperial Landscape" 5).
2. Of the six essays they include under the heading of place, all but one posit place as an ultimately inaccessible entity, only knowable indirectly, through, for example, naming and mapping conventions. Of these, Paul Carter's "Naming Place" and Graham Huggan's "Decolonizing the Map" are representative. The one exception is Alfred Crosby's "Ecological Imperialism," which treats the spread of Europeans throughout the globe as an ecological event and explores its consequences for the planetary food supply. From a phenomenological perspective, the most interesting selection is Dennis Lee's "Writing in Colonial Space," which is notable for its insistence on the experiential

- dimension of place as he tries to tease out the ways in which attentiveness to one's environment shapes the rhythms of poetic invention.
3. This chronology meshes with that provided by Mbembe in "What Is Postcolonial Thinking?" Gayatri Spivak gives a comparable three-stage chronology in *Critique of Postcolonial Reason* 358–62. The evolution of Edouard Glissant's career—from *La Lézarde* to *Discours Antillais* and to the *Poétique de la relation/Tout-monde* period—confirms this tripartite division. In short, the applicability of the sequence has been well established and seems to apply across the geographical and disciplinary range of the field—from Africa, to India, to the Caribbean and from political science to subaltern studies to cultural theory.
 4. See Arif Dirlik, "The Postcolonial Aura." Spivak picks up this critique in *Critique of Postcolonial Reason*, and Richard Serrano has promoted this point of view in his *Against the Postcolonial*.
 5. See also Reiss's *Against Autonomy*.

Chapter 6

1. "S'cuse me?!" is Linda Coverdale's translation of "*Eti?!?*" (Chamoiseau, *School Days* 30).
2. See also Glissant's *Tout-monde*: "Places were people for him, some like men some like women . . . If you don't understand the relationships between all these landscapes you don't understand the country" (476–7); and Maximin's recent *Les fruits du cyclone: Une géopoétique de la Caraïbe* (2006), which carries on with this environmental tradition: "Nature in the Caribbean is not a décor, it is a central character of its history" (81).
3. This chapter has its origins in an earlier article (Prieto, "Landscaping Identity"). Although some of the textual analyses of that article have been incorporated into this chapter, the principal thrust of my argument has changed considerably.
4. The major exception to this rule is Aimé Césaire—at least in the early phase of his career. But as we will see later, despite the heroic, revolutionary rhetoric of Césaire's *Cahier d'un retour au pays natal*, he was to play an important role in shaping the more properly evolutionary outlook of his successors.
5. For a revisionist view of the respective roles of Marxism and negritude in Césaire's work that overlaps in some ways with my own, see Miller, "The (Revised) Birth of Negritude."
6. In an intriguing article titled "Fouiller le paysage: the Geo-Poetics of Édouard Glissant," Christina Kullberg argues that the landscape literally shapes the thoughts and movements of the protagonists of the novel, concluding that Glissant's goal is to invent "a kind of *geo-poetics* close to Deleuze and Guattari's idea of geo-philosophy, in which geography, the land, invades thinking and has implications for the conception of the subject" (Kullberg 189).
7. The urban mangrove metaphor is borrowed from Serge Letchimy's treatise on urban development, *De l'habitat précaire à la ville*. Letchimy, who was trained

as a sociologist and urban planner, has since become one of the major figures of Martinican politics. Handpicked by Aimé Césaire to succeed him as mayor of Fort-de-France, he is also, as of this writing, a legislator representing Martinique in the French National Assembly, President of the *Conseil Régional* of Martinique, leader of the *Parti Progressiste Martiniquais* (PPM), and author of *Discours sur l'Autonomie*, which proposes a path toward political autonomy for the island that stops short of a demand for formal independence.

8. See the preceding note for information on Letchimy's career.
9. Other examples include *Désirada* and *Le cœur à rire et à pleurer*.
10. Each of these figures appears over and over in West Indian literature—not only in Césaire, Glissant, and Chamoiseau but also in Roumain, Zobel, Confiant, Schwarz-Bart, and many others.
11. In fact, *Tout-monde* seems to have brought this cycle to a close with the death of Mathieu Béluse at the end of the novel. Glissant published two novels after *Tout-monde*—*Sartorius* and *Ormerod*—and they are his first to set aside the cast of characters and *mythos* that is set into motion with *La Lézarde*.
12. *La case du commandeur* was organized around Marie Celat's mental breakdown and subsequent stay in a mental hospital—a trajectory that seems meant as an emblem of the identitarian plight of contemporary Martinique. Significantly, the novel culminates with Marie Celat's escape from the mental hospital, which leads her to take refuge in a highly overdetermined site: a hut that appears to be the overseer's shack named in the novel's title. (*La case du commandeur* could be translated as “the overseer's hut.”)
13. The term is fairly close to untranslatable. Literal approximations like “whole world” or “one world” fail to catch its full complexity. A closer approximation is suggested by the term “cosmos,” which connotes an ordered totality. Perhaps, then, something on the order of “Cosmos-world” would serve as a viable translation. Having said that, I will retain the original French in what follows.
14. For more detailed explorations of the core concepts of Glissant's poetics, see Britton, *Edouard Glissant and Postcolonial Theory* (1999) and Dash, *Edouard Glissant* (1995).
15. Many other variations on this theme are sprinkled throughout *Tout-monde* and *Traité du Tout-monde*.
16. This, for example, is how Nick Coates reads this refrain in his otherwise excellent doctoral dissertation: “Postcolonial criticism . . . restores the emphasis on the particular, ‘le lieu est incontournable’ as Glissant” insists (Coates 16). Or again, “‘Le lieu est incontournable,’ a statement which echoes Lefebvre's observation that ‘le local . . . ne disparaît pas, absorbé par le régional, le national, le mondial lui-même’” (Coates 33). Or yet again: “The universality of space . . . is resisted by Glissant's insistence that ‘le lieu est incontournable’” (Coates 60).
17. This is the first sense of the term listed in the *Trésor de la langue française*: “To give form (to something) by tracing or by establishing its contours.”
18. Mathieu Béluse, the reader will recall, is writing his own *Traité du Tout-monde*. Many passages of this (fictional) treatise are “quoted” in *Tout-monde*. To further complicate the self-referential play of this technique, Glissant will

incorporate many of the passages attributed to Béluse's *Traité* in the novel into the *Traité du tout-monde* published under his own name.

19. I use the term "minor" to designate minority or minoritarian status—not relative importance. This is the sense Deleuze and Guattari give to the term in their *Kafka* (see esp. 16–27).
20. "But look at the Creole garden, you put all the crops on such a little lick of land, the avocados, the lemons, the yams, the sugarcane . . . plus thirty or forty other species on this bit of land that doesn't go more than fifty feet up the side of the hill, they protect each other. In the great Circle, everything is in everything else" (Glissant, *Tout-monde* 555).
21. See the following works, which were helpful to me as I prepared these remarks: *Animal Ecology* by Charles Sutherland Elton (1927), a foundational text for the field of biogeography; *Biocultural Diversity Conservation* by Maffi and Woodley, for an anthropological study of cultural diversity as a function of biological diversity; and "Niches and Economic Competition" by Tisdell and Seidl, for the economic aspect.

Conclusion

1. Justin Read articulates this relationship in terms of an opposition between planetary space and global space, the first being experiential and the second informational: "There is planetary space, that which we know of primarily through our senses, and there is global space, the informational environment through which we know how the world works (measurement). We reside in or inhabit planetary space; we locate ourselves in global space" (Read 116–17).
2. Franco Moretti takes steps towards responding to Jameson's challenge by mapping out (literally) the colonial context for the emplotment of British novels in chapter one, part three of his *Atlas of the European Novel 1800-1900*.
3. David Harvey emphasizes this problem as well, framing the postmodern sense of disorientation in terms of "space-time compression" in *The Condition of Postmodernity*.
4. Among the many Heideggerian-tinged statements in Beckett, I will cite just one: "Being has a form. Someone will find it someday. Perhaps I won't but someone will. It is a form that has been abandoned, left behind, a proxy in its place" (qtd. in Lawrence Harvey 249). It is not just the term "Being" that resonates with Heidegger's thinking but the idea that Being is an underlying structure that, lost in the modern era, could be retrieved once a suitably enlightened outlook is achieved.
5. Casey and Malpas strongly emphasize this aspect of Heidegger's argument, as we saw in Chapter 1.
6. For a more favorable account of Heidegger's argument, see Mugerauer 67–76.
7. Jean-Luc Nancy has attempted to make up for this gap in Heidegger's thought by foregrounding the role of *Mitsein* (Being-in-common) in Heidegger's writings. (Nancy seeks to show how the social dimension of being [*Mitsein*] is

always already present in *Dasein*: Because individuals are born into a society that predates them, they are, ontologically speaking, social beings before they are individuals.) The point is well taken. However, after establishing this fundamental insight into the social implications of Heidegger's thinking, Nancy has trouble pushing it much further. I would argue that the gauziness of much of Nancy's thinking on community and globalization shows how difficult it is to adapt the Heideggerian approach to philosophy, which Nancy has always maintained, to questions of social justice (see Nancy, *La Communauté Désœuvrée*, *The Sense of the World*, and *The Creation of the World*).

8. A biologist or anthropologist might prefer to change this order, emphasizing instead, for example, a progression from nature to man (product of nature) to society (product of man). Then again, Jean-Luc Nancy, in *La communauté désœuvrée*, argues that social existence (*Mitsein*) precedes individual consciousness, as discussed in the previous footnote. This account of the structure of Being implies that the true progression is from nature to society to the individual.
9. From Bonta and Protevi's entries on the term "landscape" and its derivatives (103–4); see also the entry on "place" (123–24) and those related to the term "face" (84–85).
10. See, for example, Sokal and Bricmont's *Fashionable Nonsense*, especially the chapter on Deleuze (154–68), although it must be said that the analyses of Sokal and Bricmont should be taken with a large grain of salt. However valid the underlying argument against the casual or metaphorical use of scientific concepts may be, their chapter on Deleuze amounts to little more than a hatchet job—cherry picking its examples and declaring them, out of context and with minimal supporting analysis, to be nonsense. What is missing is an attempt to read *with*, as well as against, their targets.
11. On this point, see Tanaka.

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