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In Praise of Spiralism: Caribbean Poetics and Politics in Frankétienne's *Mûr à crever*

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Grandmother, 70 years old at the time, had never again seen Jastrame, her lover and old-age partner. Alone in a poor province, cut off from her kind, . . . she died of despair. . . . Abandoned in her hole of a province, she spent her last days waiting on a hand, a word, a smile, a cry.

—Frankétienne, *Mûr à crever*

Writing about Haiti, Michel-Rolph Trouillot recalls that it represents the oldest neocolonial experiment in the history of the West.[1] The freedom of the blacks and Haitian independence were an insult to a Europe fueled by the "sonority of black blood" and concerned with the establishment of the white man's rights.[2] The resulting political isolation became one of the sanctions through which the colonial world reinvented and reestablished, on the one hand, racial supremacy and, on the other, social and economic marginalization of black bodies, henceforth

[1] "The more Haiti appears weird, the easier it is to forget that it represents the longest neocolonial experiment in the history of the West." Michel-Rolph Trouillot, "Odd and Ordinary: Haiti, the Caribbean, and the World," *Cimarrón* 2, no. 3 (1990): 7.

[2] René Depestre, "Minerai noir," in *Rage de vivre: Œuvres poétiques complètes* (Paris: Seghers, 2006), 105.

free. The image of this provincial woman and her death, cited in the epigraph,[3] reflects the centrality of isolation in Frankétienne's *Mûr à crever* and, more generally, in the production of premature deaths within racial capitalism instituted since the slave trade.[4] In the following analysis, I therefore examine the new literary modernity, born in part from Frankétienne's perspective (similar to several of his intellectual contemporaries) in *Mûr à crever* on political isolation of agricultural and urban workers within a worldwide capitalism governed by racialized divisions of work.[5]

Frankétienne's first narrative piece and first "spiralist" work, *Mûr à crever*, was published in 1968, in Haiti, under the designation "Genre Total."[6] Spiralism—debuting in 1965, three years before the publication of *Mûr à crever* and in the middle of François Duvalier's regime—is a literary esthetic developed by four Haitian writers: Frankétienne, René Philoctète, Bérard Cénatus, and Jean-Claude Fignolé.[7] This esthetic developed nonlinear narratives, elusive characters, and fictional worlds in the Haitian novel that, together, reproduced the chaos of the world, the Caribbean, and Haiti. *Mûr à crever*, along with Marie Vieux Chauvet's *Amour, Colère, Folie*, marks,

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[3] "Grand-mère, âgée à l'époque de soixante-dix ans, n'a jamais revu Jastrame, son amant, son compagnon de vieillesse. Seule dans une pauvre province, coupée des siens, . . . elle mourut de désespoir. . . . Abandonnée dans son trou de province, elle avait passé ses derniers jours dans l'attente d'une main, d'une parole, d'un sourire, d'un cri"; Frankétienne, *Mûr à crever* (1968; repr., Paris: Hoebecke, 2013), 84.

[4] "Racism, specifically, is the state-sanctioned or extralegal production and exploitation of group-differentiated vulnerability to premature death." Ruth Wilson Gilmore, *The Golden Gulag: Prison, Surplus, Crisis, and Opposition in Globalizing California* (Berkeley: University of California Press, 2007), 28.

[5] For information on the notion of political isolation, see Nathalie Batraville, "The Mechanisms of Isolation: The Life and Thought of Yves Montas," in "Black Canadian Thought," special issue, *The C. L. R. James Journal* 20, nos. 1–2 (2014): 115–38.

[6] Frank Étienne, *Mûr à crever*, Collection Spirale (Port-au-Prince: Presses Port-au-Princiennes, 1968).

[7] Joseph J. Ferdinand, "Doctrines littéraires et climats politiques sous les Duvaliers," in Marie-Agnès Sourieau and Kathleen M. Balutansky, eds., *Haiti Écrire en pays assiégé – Haiti – Writing Under Siege* (Amsterdam and New York: Éditions Rodopi, 2004), 201. Lyonel Trouillot, "Préface," in René Philoctète, *Poèmes des îles qui marchent* (Arles: Actes Sud, 2003), 7.

at the end of the 1960s, the beginning of a new Haitian literary modernity, on the esthetic level.[8] These literary and political projects differ from other Caribbean literary and artistic modernities—notably those of the *créolistes*, who include Patrick Chamoiseau, Raphaël Confiant, and Jean Bernabé, authors of *Éloge de la créolité*—by rejoining Aimé Césaire's anticolonial perspectives. Thus far, analyses focusing on Frankétienne's esthetic contributions to Haitian literature have been adopted at the expense of approaches that take into more consideration discourses on *Mûr à crever*'s perspectives on isolation, capitalism, and revolution.[9] Comparing the relationship between esthetics and politics in *Mûr à crever*, *Éloge de la créolité*, and Césaire's *Cahier d'un retour au pays natal*, in the context of this analysis on political isolation, I demonstrate that *Mûr à crever* is much closer to anticolonialist, anticapitalist, and even revolutionary perspectives overlooked by studies centered on formal innovations of Frankétienne's first novel. Moreover, this analysis will consider the possibilities that poetics and politics of re-centering include in dismantling imperialist structures.

In *Haiti, State Against Nation: The Origins and Legacy of Duvalierism*, Trouillot, who was also active with Haitian student movements toward the end of the 1960s, summarizes the

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[8] Yanick Lahens affirms, "In fictional productions (overall less striking than poetry), it is without question Marie Vieux Chauvet's *Amour, Colère, Folie* and Frankétienne's *Mûr à crever* that will introduce later on the techniques of interior monologue by breaking traditional linearity, playing with narrative points of view, and giving an interesting and personalized psychological dimension to their characters, who no longer appear as clichéd characters" ("Dans la production romanesque [dans l'ensemble moins percutante que la poésie], c'est sans conteste Marie Chauvet, avec 'Amour, Colère, Folie,' et Frankétienne, avec 'Mûr à crever,' qui introduiront plus tard les techniques du monologue intérieur en cassant la linéarité traditionnelle, en jouant des points de vue du narrateur et en donnant une dimension psychologique intéressante, individualisée à leurs personnages, qui n'apparaîtront plus comme des personnages-clichés"). Yanick Lahens. *L'exil: entre l'ancrage et la fuite, l'écrivain haïtien* (Port-au-Prince: Éditions Henri Deschamps, 1990), 50.

[9] Daniel Desormeaux explains, "What really distinguishes *Mûr à crever* from other conventional novels that directly renounce personal and political stakes is the constant tension of a writing, which, despite all types of modern embellishments, never intends to move away from representations of politics and the search for identity" ("Ce qui distingue vraiment ici Mûr à crever de n'importe quel roman formaliste qui renonce directement aux enjeux personnels et politiques, c'est la tension constante d'une écriture qui, malgré toutes sortes d'apprêts modernes, n'entend jamais s'écarter de la représentation du politique et de la quête identitaire"). Kaiama Glover adds, "For the most part, however, stylistic considerations take precedence over the theoretical, and any ideology is revealed primarily through the formal strategies at work in their creative writings." Daniel Desormeaux, "Passage aux livres dans *Mûr à crever*," in Jean Jonassaint, ed., *Typo/Poétique sur Frankétienne* (Paris: L'Harmattan, 2008), 47; Kaiama L. Glover, *Haiti Unbound: A Spiralist Challenge to the Postcolonial Canon* (Liverpool: Liverpool University Press, 2010), xi.

complexity of isolation in Haiti. He contends that since the colonial era, the fundamental division in Saint-Domingue and then in Haiti has always polarized, on the one hand, those who owned land (among whom were free men of color), and, on the other, those who worked the land that did not belong to them. "While the country's economic structure and the organization of political society always implied the isolation of the peasantry," he explains, "at another level the fact that this same peasantry helped, biologically and economically, to keep the growing circles of urban parasites afloat broke this isolation."[10] Trouillot rightly reiterates here that internal migration to big cities, and especially to Port-au-Prince, creates a certain social and economic heterogeneity. However, this growing mix does not result in a break with the marginalization of urban workers or even peasants because this marginalization manifests itself, paradoxically, through contact and proximity with the elites in the towns. Female domestic workers constitute, even to this day, the classic example of this lack of privacy based on exploitation. Economic exchanges between the town and province and urban workers and the bourgeoisie, therefore, contribute to a certain extent to consolidate political alienation of the working class.[11] As discussed later, *Mûr à crever*'s actual style and spiralist form stem from the representation of marginalization, which in the end is not "broken," as Trouillot proposes, but rather is reinforced by the nonetheless menacing presence of Haitians who are marginalized on a daily basis from the middle class and the elites.

From this paradoxical isolation, Frankétienne, in an essay on *Mûr à crever* titled "Spiralisme et vision," structures, on the narrative level, a movement that he describes as "an operation of

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[10] Michel-Rolph Trouillot, *Haiti, State Against Nation: The Origins and Legacy of Duvalierism* (New York: Monthly Review Press, 1990), 82. In 1968, Trouillot was part of an activist student group who left the country because of François Duvalier's repression. He ended up at the home of his aunt, at the heart of the Haitian diaspora in New York. Yarimar Bonilla, "Burning Questions: The Life and Work of Michel-Rolph Trouillot, 1949–2012," *North American Congress on Latin America*, 31 May 2013, nacla.org/news/2013/5/31/burning-questions-life-and-work-michel-rolph-trouillot-1949%25E2%2580%25932012.

[11] Trade union movements represent an obstacle to this phenomenon. Following the collapse of the Haitian workers' movement, there was an "increased worsening of working and living conditions of the working class from 1964 to 1970" ("aggravation accélérée des conditions de travail et d'existence du prolétariat de 1964 à 1970"). Michel Hector, *Syndicalisme et socialisme en Haïti, 1932–1970* (Port-au-Prince: Imprimerie Henri Deschamps, 1989), 137.

translating INTERIORITY–EXTERIORITY and vice versa."[12] Going from the individual to the collective and from periphery to center, interiority and exteriority in this work allow Frankétienne to express marginalization in the face of economic and political power as much as it exists in Haiti as it does abroad, and conceptualize, at the same time, self-determination within the capitalist world. The construction of space and the social universe in *Mûr à crever* distinguishes itself by its insistence on structures of exclusion, social class, and (neo)colonialism, in the first instance, and culturally oriented perspectives advanced by postcolonial theorists such as the *créolistes*, which I examine here.[13]

In Praise of Spiralism

A comparison of *Mûr à crever* and the *Éloge* reveals evident differences. First, there is a generational gap. Born in 1936, two years after the departure of the Marines, Frankétienne is positioned almost between Césaire's and the *créolistes*' generations. Moreover, although *Mûr à crever* is a spiralist work that comes closest to a manifesto, the four writers associated with this esthetic have never formally theorized it.[14] In fact, throughout Frankétienne's work, the spiralist esthetic evolves significantly, notably because of the notion of quantum writing, which he

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[12] "Une opération de translation INTÉRIORITÉ–EXTÉRIORITÉ, vice versa"; Franck Étienne, "Spiralisme et vision," *Le Nouvelliste*, 26 November 1968.

[13] I agree with Valerie Kaussen, who claims that several literary works in Haiti are placed in a political category axed on radical transformation of social and environmental space, even if the interest of such works seems to lose momentum, especially among critics: "The 'problem' with Haiti is not its imputed belatedness and difference, but rather the incompatibility of current Caribbean postcolonial theories of creolization, multiculturalism, and hybridity with Haitian histories of decolonization, revolution, and militancy." Valerie Kaussen, *Migrant Revolutions: Haitian Literature, Globalization, and US Imperialism* (Landham, MD: Lexigton, 2008), 17.

[14] Describing *Mûr à crever*, Kaiama Glover explains: "This novel provides some of the clearest explanations of the Spiralists' intentions." Kaiama L. Glover, "Physical Internment and Creative Freedom: The Spiralist Contribution," in Marie-Agnès Sourieau and Kathleen M. Balutansky, eds. *Écrire en pays assiégé—Haïti: Writing Under Siege* (Amsterdam: Rodopi, 2004), 243.

develops throughout the 1990s.[15] That said, his writings, on the whole, testify to such a rupture in the narrative structure that it is not surprising that the authors of the *Éloge* established a connection between Frankétienne and *créolité*. They dedicated their *Éloge* to Aimé Césaire, Édouard Glissant, and Frankétienne, and identified *Dézafi*, Frankétienne's third novel and first Haitian novel written in Creole, as a notable expression of *créolité* and its "*interior vision*." Yet, in the case of *Mûr à crever*, it just so happens that it is first through engagement that Frankétienne distances himself from the *créolistes*, who put forward: "We believe that a literature concerned with carefully deciphering our reality holds a strength of truth (and therefore of questioning), which is one hundred times more efficient than any work of denunciation or demonstration of axioms, however generous they might be."[16] In *Mûr à crever*, denunciations and demonstrations are inseparable from the project of deciphering reality. In other words, following Césaire's example, Frankétienne in this work will be "the mouth of those calamities that have no mouth."[17] The axiom that prevails is the spiral, which, through its mechanism, even translates the experience of subalterns and elites through the narrator's voice.

Despite these telling differences, substantial links unite *créolité*'s and spiralism's esthetic and political projects with regards to notions of interiority and exteriority, for example. These two literary and artistic movements are concerned with the particular and universal, as well as with their points of encounter. Frankétienne explained in "Spiralisme et vision" that his writing is based

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[15] Rachel Douglas reminds us, "Frankétienne's own Spiralist ideas have evolved considerably since the 1960s. . . . His first articulations of the Spiral have been supplemented with new additions that reflect *écriture quantique*, a notion he first elaborated in the 1990s. The second development is the increased emphasis of [the 1995 version of] *Mûr* on a more active writing role for the reader of the Spiralist work." Rachel Douglas, *Frankétienne and Rewriting: A Work in Progress* (New York: Lexington, 2009), 67, 71.

[16] "*Vision intérieure*"; "une écriture qui décrypte soigneusement notre réel possède une force de vérité (et donc de questionnement) cent fois plus efficace que toutes les œuvres de dénonciation et de démonstration d'axiomes aussi généreux soient-ils"; Patrick Chamoiseau, Raphaël Confiant, and Jean Bernabé, *Éloge de la créolité* (1989; repr., Paris: Gallimard, 1993), 23 (italics in original), 64.

[17] "La bouche des malheurs qui n'ont point de bouche"; Aimé Césaire, *Cahier d'un retour au pays natal* (1947; repr., Paris: Présence Africaine; Montreal: Guérin littérature, 1990), 22.

on “an operation of translating INTERIORITY–EXTERIORITY and vice versa.” He also highlighted, “[There is a] need for the artist to penetrate into the depths where life’s fleeting ballet takes place. In this regard, Spiralism, without neglecting exterior structures, becomes one with the animated movement of objects.”[18] Writing becomes a means of getting to know the tangible and intangible, on national and transnational levels, by taking intimate relationships as the point of departure.[19] Using *Mûr à crever* as an example, Frankétienne adds that he constructed this work on “three distinct aspects”: “Real and daily situations that exist independently from the character. Raw materials. Basic facts about the environment and time period.”[20] This first spiralist work, therefore, presents individual, familial, social, cultural, and political realities, which represent, for the author, as many facets of Haiti, without bringing an “exterior” or anthropological perspective. This “interior” dimension is similar to the motto that Chamoiseau, Confiant, and Bernabé uphold in the *Éloge*: “[Writing must] investigate how we experience love, hate, death, the state of mind we have in melancholy, our state in happiness or sadness, anxiety and courage. It must search for our truths.”[21] These are the elements of reality that they repeatedly associate with “interior vision.”[22]

For the spiralists, a vision that is at once interior and exterior, that is, an intimate vision of great social upheavals, connect any given place to the rest of the world and the universal. Haitian reality reflects not only an exterior but also a transnational, and indeed, cosmic, reality. Not only is

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[18] “Nécessité pour l’artiste de pénétrer dans les profondeurs où se déroule le ballet fuyant de la réalité. À ce niveau, le spiralisme fait corps—sans toutefois négliger les structures extérieures—avec le mouvement animateur de l’objet”; Frank Étienne, “Spiralisme et vision.”

[19] *Mûr à crever* begins, after all, with a break-up.

[20] “Trois plans distincts”; “des situations réelles, quotidiennes, qui existent indépendamment du personnage. Matières premières de la création. Données élémentaires fournies par le milieu et l’époque”; Frank Étienne, “Spiralisme et vision.”

[21] “[L’écriture doit] chercher comment nous vivons l’amour, la haine, la mort, l’esprit que nous avons de la mélancolie, notre façon dans la joie ou la tristesse, dans l’inquiétude et dans l’audace. Chercher nos vérités”; Chamoiseau, Confiant, and Bernabé, *Éloge*, 40.

[22] See ibid., 15, 23, 24, 26, 33, 38.

the personal political, but it also has a transcendental value.[23] Frankétienne revealed this project at the beginning of "Spiralisme et vision": "Man searches for his place in the universe in order to situate himself in relation to the external world and himself. A cosmic liturgy. An expressive choreography." He explains further that it is through narrative form that the writer reconnects with the universal: "Necessary and indispensable speed. To better understand the complex world. The dizzying world that we live in. Cosmic choreography."[24] The relationship between writing and the universal, especially in a (post)colonial context, is not a simple question. According to the *créolistes*, the representation of creole practices must "*show what, in these practices, bears witness to both Creoleness and the human condition*."[25] Works of art once more have a double function (interior and exterior). The "human condition" increases the "interior vision" and affirms humanity in a context in which it is strongly contested. However, according to Frankétienne, if "interior visions" are indeed multiple, they translate, as we will see, from different positions at the heart of the hierarchized and racialized "human condition" in favor of colonial and imperial nations.

From these diverse conceptions of the particular and the universal arise diverging conceptions of political organization on a transnational level. In *Mûr à crever*, Frankétienne reveals social and economic hierarchies in Haiti and suggests possibilities for solidarity among the people of "the third world . . . Latin America, Asia, Africa, Oceania." This solidarity, as the narrator reveals, is established through the desire to leave the "exile's solitary hole . . . , false white houses, and

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[23] There are important parallels to trace with the studies done by Jacqui Alexander, which suggest that the personal is not only political but also intimately linked to the sacred and spirituality. See M. Jacqui Alexander, *Pedagogies of Crossing: Meditations on Feminism, Sexual Politics, Memory, and the Sacred* (Durham, NC: Duke University Press, 2006).

[24] "L'homme cherche sa place au sein de l'univers. Pour se situer par rapport au monde extérieur. Par rapport à lui-même. Liturgie cosmique. Chorégraphie expansive"; "Vitesse nécessaire, indispensable. Pour mieux comprendre le monde complexe. Monde de vertige dans lequel nous vivons. Chorégraphie cosmique"; Franck Étienne, "Spiralisme et vision."

[25] "*Montrer ce qui, au travers d'elles, témoigne à la fois de la Créolité et de l'humaine condition*"; Chamoiseau, Confiant, and Bernabé, *Éloge*, 40 (italics in original).

lonely places."[26] Political isolation within worldwide capitalism is envisioned through a transnational perspective, as opposed to white supremacy. The *créolistes* also lay the foundation for transnational solidarity. They believe that Caribbean creoles benefit from a "double solidarity." Within the archipelago there is, on the one hand, a solidarity that they call "*geopolitical*" and, on the other hand, a creole solidarity with "*all African, Mascarin, Asian, and Polynesian people who share the same anthropological affinities*" and who, owing to their mixed heritage, constitute "*Créolité*."[27] With this in mind, solidarity develops through cultural characteristics that come together. Yet, this conception masks racial inequalities. In *Mûr à crever*, cultural and anthropological affinities cannot be achieved through a communion constructed from a political and economic standpoint in relation to internal and external structures of imperialism.

It is also this vision of capitalism that translates into narrative terms and fosters the spiral. In an essay written in 1978, Christophe Charles referenced Frankétienne, and contrasted novels and spirals with regard to the relationship between literature and political economics: "Born in the context of a thriving bourgeois society, novels are unfit to recognize the disruptions of all people who affect the real world. Transformations that our generations endure can only be understood by a writing that is in constant rupture."[28] Given the development of the bourgeois society having always experienced its own set of crises, spiralism intends to become one with its disorders, its ruptures, as well as the isolation in which it keeps the working class. The following analysis, therefore, examines the representation of political isolation and its disjunctions in three key

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[26] "Tiers-monde . . . d'Amérique latine, d'Asie, d'Afrique, d'Océanie"; "les caves solitaires de l'exil . . . ces fausses maisons blanches, lieux purs de la solitude"; Frankétienne, *Mûr à crever*, 170, 158.

[27] "Double solidarité"; "*géopolitique*"; "*tous les peuples africains, mascarins, asiatiques et polynésiens qui relèvent des mêmes affinités anthropologiques*"; Chamoiseau, Confiant, and Bernabé, *Éloge*, 33 (italics in original).

[28] "Né dans le contexte de l'épanouissement de la société bourgeoise, le roman est inapte à rendre compte des bouleversements de tous genres qui affectent le monde actuel. Les métamorphoses que subit notre époque ne peuvent être appréhendées que par une écriture en perpétuel éclatement"; Christophe Charles, "Regards sur la jeune poésie haïtienne," *Conjonction* 139 (July 1978): 71.

scenes in *Mûr à crever*. By highlighting the intertextuality with Césaire, this essay reveals the fundamentally political, indeed revolutionary, axis of spiralist poetics in *Mûr à crever* and appreciates its articulation in the face of the Haitian bourgeoisie and growing imperialism.

Scene I: The Road Maintenance Worker's Marginalization

The first scene I study illustrates how marginalization is an integral part of Haitian capitalist structures and social inequalities that shape the "interior" and "exterior" realities in this country. During a wedding reception of a petit bourgeois family, a doctor recounts the story of a road maintenance worker who went to the hospital in his Sunday best, not to be cured but to die. The man was responsible for cleaning the town, its roads, highways, drains, and ditches. His relationship with urban space is, therefore, through its waste.[29] The doctor, Roger, is a friend of the protagonist, Paulin, and he indicates that the man "has been working as a road maintenance worker for 20 years." According to the narrator, one of the guests, an "incredibly ugly" woman, evokes through her body the "jerking movement of the broom handle." And of the road maintenance worker, who spent twenty years "scraping, cleaning, and sweeping," the narrator says, "He left, just like the black, dirty water he pushed out with his broom."[30] Representations of social classes and gender are crystallized through the image of the broom, which is often associated with women and household work. This object, therefore, evokes nonpaid or underpaid domestic work done by women not only for their own families but also for other families. The

[29] While Rafael Lucas mentions Frankétienne's *Dézafi* and *Ultravocal*, it would be interesting to consider *Mûr à crever*'s place, and this scene in particular, in the esthetic that Lucas defines for Haitian literature emerging after 1957: "The extent of repression and omnipresence of destruction have made degradation a key theme, whose representation has taken different forms in literature. Refusing to abdicate their creative power, writers have abundantly treated this degradation" (L'ampleur de la répression et l'omniprésence de l'action destructrice ont rendu incontournable le spectacle de la dégradation dont la prégnance a pris des formes diverses dans la littérature. Refusant d'abdiquer leur pouvoir créateur, les écrivains ont abondamment traité de cette degradation"). Rafael Lucas, "L'esthétique de la dégradation dans la littérature haïtienne," *Klincksieck* 2, no. 302 (2002): 191.

[30] "Exerçait le métier de cantonnier depuis vingt ans"; "impeccablement laide"; "les saccades d'un manche à balai"; "à curer. À nettoyer. À bilayer"; "comme l'eau noirâtre qu'il savait pousser de son balai"; Frankétienne, *Mûr à crever*, 146, 143, 143, 147, 147.

narrator presents the road maintenance worker's work as labor from which the entire society benefits, similar to domestic work. The narrator implies a physical and mechanical, indeed choreographed, proximity with the town through its trash. Despite his indispensable contribution to the maintenance of this social space, the road maintenance worker, according to the doctor, is and has always been alone. It is only during this hospital visit that he experiences connection: "For the first time in his life as a hard-working laborer, he found someone to take care of him. In a hospital room. . . . He had to die in a proper manner, in spite of his misery. Leave this world, which never took the time to sympathize with the pain of others, even less so with the pain of an anonymous poor man."[31] Like many other characters in *Mûr à crever*, the road maintenance worker suffers from isolation. The doctor's short tale gives insight into the loneliness that results from systematic exclusion. The road maintenance worker is bound to become trash. He is marginalized from a social life and an urban economy that without him would drown in the "black, dirty water."[32] However, only those who benefit from his exclusion value his life. His "proper death" becomes a gesture of affirmation, a moment where this worker attempts to leave his subaltern condition to have his humanity be recognized. Refusing to be passed off as the exploitative urban economy's trash, the road maintenance worker seizes his dignity, which had not been given to him even at the time of his death. He does so by staging his own death.

The isolation and urban choreography that the road maintenance worker represents in *Mûr à crever* echo Trouillot's analysis that Frankétienne mentions in the introduction: that despite the structures that result in peasant isolation, this social class's contribution to the town's economy

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[31] "Pour la première fois de son existence de rude travailleur, il avait trouvé quelqu'un à s'occuper de lui. Dans une salle d'hôpital. . . . Il lui fallait mourir propre, en dépit de sa misère. S'en aller propre de ce monde qui n'a jamais eu le temps de compatir à la douleur des autres, encore moins à celle d'un misérable anonyme"; ibid., 147.

[32] "Eau noirâtre"; ibid.

and demography aids in breaking this isolation.[33] Although he was isolated, the road maintenance worker came into contact with power throughout his life. Yet it is precisely this lack of privacy that reinforces his isolation. In the seventeenth century, the word *cantonnier* signified "prisoner."[34] Likewise, at the time, *canton* referred not only to a parcel of land, as it does today, but also to penitentiaries. Even today, *cantonner* signifies, among other things, "to isolate."[35] The word's etymology as well as the road maintenance worker's job evokes the contradictions of his relationship with the surrounding space. He enjoys great mobility, but, like a prisoner in a prison, he is restricted to incessant work. In short, Frankétienne draws the reader's attention to state and social institutions that keep the urban worker in this position where he produces, on material and symbolic levels, a social world from which he is excluded.

The road maintenance worker's isolation and his representation, narrated by the doctor during the petit bourgeois' wedding for an audience brought together by their comfort and indifference, testify to the imprisoning division and parasitic social interpenetration that characterize, in particular, the exploitation of female domestic work. The isolation of working-class women plays into the logic of the prison, which aims to subject and restrict, without necessarily or completely doing so.[36] The characters' deaths, notably the female characters' deaths (Raynand's mother and his grandmother, in the passage quoted in the epigraph), reveal the violence of this alienation and its material and physical consequences. In *Mûr à crever*, the spiral's confinement

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[33] Trouillot, *Haiti, State Against Nation*, 82.

[34] Translator's note: A *cantonnier* is a road maintenance worker.

[35] *Trésor de la langue française informatisé*, s.v., "cantonnier," www.cnrtl.fr/etymologie/cantonnier (accessed 14 November 2016).

[36] "Isolation of convicts guarantees that one can exercise over them, with maximum intensity, a power that will not be overthrown by any other influence. Solitude is the primary condition of total submission" ("L'isolement des condamnés garantit qu'on peut exercer sur eux, avec le maximum d'intensité, un pouvoir qui ne sera balancé par aucune autre influence; la solitude est la condition première de la soumission totale"). Michel Foucault, *Surveiller et punir: Naissance de la prison* (Paris: Gallimard, 1975), 275.

as well as its rupture illustrates how the paradoxical tension between interiority and exteriority, based on political isolation, reproduces a prison-like logic, which too often leads to death. Nevertheless, this isolation is not an end-all. In fact, Frankétienne also explores the spiral's possibilities from transhistoric and revolutionary perspectives.

Scene II: Boat People and Transnational and Transhistoric Perspectives

Connecting different spaces and times of the black Atlantic, Frankétienne places isolation, death, and revolution in transhistoric and transnational perspectives by juxtaposing, on the one hand, agricultural and urban workers' isolation during the 1960s in Haiti and, on the other hand, slavery. In *Haiti, State Against Nation*, Trouillot develops his discussion on the class struggle at the heart of the Haitian state born on the plantations in Saint-Domingue from the opposition between slave gardens and forced labor on plantations: "In short, a peasant labor process, equally oriented toward subsistence and the market, emerged in the very heart of the plantation economy."[37] Hence, these are neocolonial structures that stem from the plantation economy oriented toward the exterior that significantly contribute to political marginalization.[38] This parallel with slavery that I examine sheds light on the continuity between the colonial plantation system and postcolonial conflicts between owners and peasants on the island, an inseparable conflict coming from economic and migratory patterns, linking Haiti to the Dominican Republic, Bahamas, the United States, and Canada, to name but a few. Migration occupies a primordial place in *Mûr à crever*, and it is explored in such a way as to rightly reveal the historical and political contexts in which it is presented. Raynand, for instance, recounts his brother's disappearance. He died after having

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[37] Trouillot, *Haiti, State Against Nation*, 39.

[38] "Suffice it to say here that the complexities of this cultural terrain did not conceal the fact that the structures of the merchants' republic divided the nation and reinforced the peasantry's *political isolation*. Unless these fundamental relations changed, that imbalance was bound to lead to a crisis." Ibid., 82 (emphasis mine).

left his country “to cut sugarcane in the Dominican Republic.”[39] This character, briefly evoked and killed at the border, recalls the long and bloody history of Haitian migrants and Dominicans of Haitian origin in the Dominican Republic.[40]

It is especially through a reference to Césaire’s *Cahier d’un retour au pays natal* that Frankétienne creates a parallel between the desperation of contemporary migrants or “boat people” and that of the slaves on board the slave ships. In another key episode in *Mûr à crever*, Frankétienne reproduces a scene of “return to the native land” when he describes the return of Haitian migrants expelled from the Bahamas by border authority. These workers return to Haiti ashamed and desperate: “There were three hundred. Four hundred and fifty. Eight hundred. There were almost a thousand. In the corridor. In the hold. On the deck. . . . Packed like rotten goods on a boat.”[41] The comparison with goods echoes the *Code noir* and the triangular trade. The adjective “rotten” signifies the dehumanization of the body represented as livestock. Likewise, rotting is linked to marine trade. Furthermore, the intertextuality with the *Cahier* reinforces the reference to the slave ship. In his long poem, Césaire describes a revolt on the slave ship:

> And the nigger scum is on its feet
>
> the seated nigger scum
> unexpectedly standing
> standing in the hold
> standing in the cabins

[39] “Aller se faire coupeur de canne en Dorninicanie [*sic*]”; Frankétienne, *Mûr à crever*, 111.

[40] These episodes remind us that *Mûr à crever* reflects reality.

[41] “Ils sont trois cents. Quatre cent cinquante. Huit cents. Ils sont près de mille. Dans les couloirs. Dans la cale. Sur le pont. . . . Empilés, comme des marchandises avariées dans le bateau”; Frankétienne, *Mûr à crever*, 53.

standing on deck

standing in the wind

standing under the sun

standing in the blood

standing

and

free

(Et elle est debout la négraille

la négraille assise

inattendument debout

debout dans la cale

debout dans les cabines

debout sur le pont

debout dans le vent

debout sous le soleil

debout dans le sang

debout

et

libre)[42]

[42] Césaire, *Cahier*, 61–62.

Césaire presents a revolt in this place of extreme isolation, almost complete domination, cannibalistic capitalism, and racism constructed into a transnational system. The anaphora created through the repetition of "standing" intensifies the impression of resistance and revolt, which flows into the word "free," which is set apart from the rest of the verse. However, by rewriting and inverting, to some extent, this scene in *Mûr à crever*, Frankétienne emphasizes that the structure of the slave system and its economy within global capitalism compromise—even after the abolition of slavery and independence—freedom, which is evoked at the end of the poem. In Frankétienne's work, the point of poetic contradiction is between the standing and sitting body. The "spectacle of the *boat people*'s repatriation," which according to the narrator is frequent, recounts a terrible crime and questions notions of freedom and mobility in the postcolonial context.[43] The emphasis is, first, on the number of people and, second, on their relationship with each other, the narrowness of the space, and the disintegration of their bodies. The weight of physical and judicial isolation as well as economic instability condemns a tier of Haitians to an abject life that oscillates between death and exploitation. As elsewhere in the novel, isolation leads to death. The narrator indicates that four passengers deported from the Bahamas throw themselves overboard before getting to land.[44]

Scene III: Revolt in *Mûr à crever*

By describing the effects of the world market's fatal mechanisms on Haitians, *Mûr à crever* calls for a revolution. The spiral is a form that allows a back and forth movement between the individual and the collective, which reflects, to paraphrase the title of Davertige's poem, *the opening of a*

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[43] "Spectacle de rapatriement des *boat people*"; Frankétienne, *Mûr à crever*, 59–60 (italics in original).

[44] Ibid., 59.

circle and the opening that encircles.[45] The bourgeoisie's economic power and state violence, under which the working class live and from which they die, create spiral movements, so that the paths of marginalized people—their departures and returns, their faith and desperation, and their death and struggles—structure the narrative and create, to reiterate once more Frankétienne's expression, interior and exterior movements. The representation of revolution echoes Césaire's work through its actual structure and intertextual passages, which once more create an inversion.[46] Frankétienne presents a system that oscillates between hopelessness and hopefulness, which, like the *Cahier*, always, even if only momentarily, opens up to escape and revolt.

Revolt figures explicitly twice in *Mûr à crever*. These passages highlight in what way the spiral is a revolutionary movement, akin to what Frantz Fanon calls the "collective consciousness in motion," which, through its structure, attempts to break its inherent isolation.[47] This consciousness is presented toward the end of the narrative, when Raynand finds a title for Paulin's novel and looks for him everywhere. When Raynand finds him, Paulin is delivering a passionate speech: "The entire audience, in an indescribable harmony, interrupted Paulin's

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[45] "L'ouverture du cercle et l'ouverture qui encercle"; Davertige, *Anthologie secrète* (Montréal: Mémoire d'encrier, 2003), 95.

[46] The movement recognizing the existence of the working class and, more precisely, class struggle structures the narrative in a similar way to the structure of *Cahier d'un retour au pays natal*. In his article, "Negritude-as-Performance," Gregson Davis describes the poem's structure: "At the level of micro-plots or scenarios within the larger movement, the Spectator is led through cycles of hope (inflation) and disillusionment (deflation) of expectation on the part of the protagonist." Davis considers the *Cahier* as the story of a transformation and a series of actions—successful and unsuccessful—that lead to an "enlightenment" for the persona. First, this theatrical conception of the *Cahier* connects with the project elaborated in *Mûr à crever*, which manifests itself as "Genre Total" with a strong theatrical dimension: "Daily plays of insular violence. Tragedies of a people torn between long-standing poverty and uncertainties of unanchored dreams" (Frankétienne, *Mûr à crever*, 60). Likewise, in the scene mentioned above, the issue was the "*spectacle* of the boat people's repatriation" (emphasis mine). Moreover, in Frankétienne's work, cycles of hope and disillusionment constitute the Spiral, which leads to "unanchored dreams," desperation, failure, and death, and controls their representation. The mise en abyme ensures that the cycle repeats infinitely and "unexpectedly," constantly returning to what Davis calls "enlightenment" in Césaire's work. Gregson Davis, " Negritude-as-Performance: The Interplay of Efficacious and Inefficacious Speech Acts in *Cahier d'un retour au pays natal*," *Research in African Literature* 41, no. 1 (2010): 147.

[47] "The living expression of the nation is the *collective consciousness in motion* of the entire people. It is the coherent and enlightened praxis of the men and women. The collective forging of a destiny implies undertaking *responsibility* on a historical scale" ("L'expression vivante de la nation c'est la *conscience en mouvement* de l'ensemble du peuple. C'est la praxis cohérente et éclairée des hommes et des femmes. La construction collective d'un destin, c'est l'assomption d'une *responsabilité* à la dimension de l'histoire"). Frantz Fanon, *Les damnés de la terre* (1961; repr., Paris: La Découverte, 2002), 193 (emphasis mine).

speech with clapping, cheers, and deafening cries. The most exuberant waved their handkerchiefs and hats to show the speaker their unreserved approval. Indignation, decisions to respond to struggles, conviction in the final victory shone on all the faces."[48] The transfixed faces, in their harmony and liveliness, oppose the indifference of the "bourgeois" in the wedding scene in which the doctor recounted the road maintenance worker's death.[49] The spiral is presented here through the contagion of revolutionary fervor associated with "struggle." This contagion is underscored in the narrative through the verb *lire*, "to read."[50] Frankétienne describes the audience as being an "indescribable harmony" and notes, later on, of Paulin's fiery speech: "A true electric shock came over the crowd, which reacted as though it was one body. Standing, the crowd, for a long time, applauded the speaker whose touching voice became the voice of two-thirds of the planet."[51] Frankétienne imagines here the complete abolition of isolation and a profound, visible, and forceful fusion. He projects this fundamentally (meta)physical encounter on a worldwide scale.

In this same scene in which the narrator describes Paulin's speech, there is also an intertext with the *Cahier*. At the beginning of his poem, Césaire also mentions a crowd: "This crowd alongside its cry of hunger, of misery, of revolt, of hate. This crowd so strangely talkative

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[48] "Toute l'assistance, dans une ineffable communion, coupe les paroles de Paulin par des battements de mains, des vivats et des cris assourdissants. Les plus exubérants agirent mouchoirs et chapeaux, pour manifester à l'orateur leur approbation sans réserve. Indignation. Décision d'engager la lutte. Conviction dans la victoire finale. Cela se lit sur tous les visages"; Frankétienne, *Mûr à crever*, 168.

[49] "Pantouflards"; ibid., 147.

[50] This literary contagion, which reflects the spiral form, is illustrated in the passage in which Paulin explains to Raynand the characteristics of spiralism. He talks about a new type of sentence: "I call it meandering sentences. Like a pebble flung across a lake, it creates interior waves, which establish countless connections with the readers' or listeners' lived world. It is the foundation of the Spiralist language" ("Je l'appelle phrase ondulatoire. À la manière d'un caillou jeté à la surface d'un lac, elle provoque des ondes intérieures qui établissent d'innombrables connexions dans le monde vécu du lecteur ou de l'auditeur. C'est la base du langage spiraliste") (Frankétienne, *Mûr à crever*, 93). These waves are presented in the novel during two moments of revolt that I examine in this essay.

[51] "Une ineffable communion"; "Une vraie décharge électrique traverse la foule qui réagit comme un seul corps. Debout, elle applaudit pendant longtemps l'orateur, dont la voix pathétique est devenue celle des deux tiers de la planète"; ibid., 168, 169.

and mute. . . . This crowd which does not know how to be a crowd, this crowd, one realizes, so perfectly alone beneath the sun."[52] First, it is worth noting the importance in both texts of the "cry," which is "deafening" in *Mûr à crever* and is a "cry of hunger, of misery, of revolt, of hate" in the *Cahier*. As Daniel Desormeaux highlights in his discussion on "cries" in Frankétienne's *Mûr à crever*, "Something tells us that it is Raynand's profound silence, his cries for revolt and anti-conformism that are ready to burst."[53] In the passage on revolt and the crowd in the *Cahier*, the core of the problem (and solution) is formulated from isolation. The interjection, "one realizes," highlights the importance of the crowd's solitude ("so perfectly alone"), which is also ready to burst. As with the episode of the boat people when their bodies were piled rather than standing, Frankétienne inverts the scene in the *Cahier*. The crowd in front of Paulin is neither alone nor mute and, therefore, knows how "to be a crowd." This community not only "reacts" but it does so "as one body" that is finally "standing."[54] The harmony of bodies is axed on common interests and revolution. This revolution takes shape only when isolation becomes fused and osmotic. The spiral's movement of interior to exterior and vice versa also depends on this contagion.

Even more than ideas, revolt is signaled by the "cry." It is communicated through contact of bodies, voices, and glances. In the second passage that represents a scene of revolt in *Mûr à crever*, glances (and more generally the face), voices, and the body put an end to isolation and allow the exteriorization of an interior vision. This time it concerns Raynand's mother, on the one hand, and the crowd of demonstrators, on the other:

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[52] "Cette foule à côté de son cri de faim, de misère, de révolte, de haine, cette foule si étrangement bavarde et muette. . . . Cette foule qui ne sait pas faire foule, cette foule, on s'en rend compte, si parfaitement seule sous ce soleil"; Césaire, *Cahier*, 9.

[53] "Quelque chose nous dit que c'est le silence lourd de Raynand, son cri de révolte, son anticonformisme qui est mûr à crever"; Daniel Desormeaux, "Passage aux livres dans *Mûr à crever*," 43.

[54] "Réagit"; "comme un seul corps"; "debout"; Frankétienne, *Mûr à crever*, 169.

Every time I heard someone talk about revolutions, this image was the first to emerge out of its hiding place. It was January 1946. I was nine years old. One Monday morning, standing on the small porch in my home, I saw, rising up on Docteur Aubrey Street, a vast and agitated crowd comprising mainly young people. . . . At the corner of Tiremasse Street, one of the demonstrators knelt suddenly. His face lit up and with open arms, he cried several times: "Down with Lescot! Down with misery!" Exalted, my mother repeated the same chant. I asked her the meaning of it. She responded that it was the revolution.

(*Cette image jaillit la première, sort de sa cachette, chaque fois que j'entends parler de révolution. C'était en janvier 1946. J'avais neuf ans. Debout sous la petite galerie de ma demeure un lundi matin, je voyais monter, à la rue Docteur Aubry, une innombrable foule excitée composée surtout de jeunes. . . . Au tournant de la rue Tiremasse, un des manifestants s'agenouilla brusquement, le visage fulgurant, les bras ouverts. Et cria en plusieurs fois: "À bas Lescot! À bas la misère!" Exaltée, ma mère reprit les mêmes exclamations. Je lui en demandai le sens. Elle me répondit que c'était la révolution.*)[55]

Once more, the narrator's subjugation draws the reader's attention to the crowd's transformation. If the crowd is "vast," it means, as Césaire says, that it knows how "to be a crowd." The jubilation of the kneeling man, who seems to be under the influence of an almost religious-like fervor, is immediately transferred to the mother.[56] Moreover, the past participle "exalted" suggests an elevation of the mind as well as a movement of the soul and consciousness. The image that

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[55] Ibid., 62–63 (italics in original).

[56] For more information on the complex and, indeed contradictory, representation of women in Frankétienne's works, and especially in *Mûr à crever*, see Marie-Denise Shelton, "Frankétienne au féminin," in Jonassaint, *Typo/Poétique sur Frankétienne*, 24–35.

emerges also conforms, in terms of memory, to the same logic of a visual irrepressibility and irresistibility. This experience is transmitted from the mother to her son. The memory of the revolt is hidden and buried, and the springing forth of its memory suggests a physical and automatic reaction, similar to the sympathy of "the initial encounter" with Lénine.[57]

In January 1946, the five days of protests in Haiti—the Glorious Five—indeed led to the fall of President Élie Lescot and gave rise to new perspectives and political and ideological activity in Haiti.[58] It is also worth noting that the choice to represent this event illustrates literature's potential role in the transmission of revolutionary fervor. In fact, Suzanne and Aimé Césaire, a little over one year earlier, in 1944, spent five months in Haiti.[59] And, just a few days before this popular uprising initiated by young writers and artists—notably, René Depestre, Jacques Stephen Alexis, and Gérard Bloncourt—André Breton delivered a passionate speech in Haiti.[60] This speech was published in the newspaper *La Ruche*, the "young generation's" organ, next to a call for democracy and revolution. When President Lescot banned the newspaper, the students started protests, which led to massive mobilizations in the capital and, eventually, in other towns in the country. The writers' leading role in carrying out this event is a example of successful dynamic harmony that allows the transmission of the individual to the collective, and vice versa, through literature. The event's repercussions over the subsequent years only prolong this creative tension. According to the historian Claude Moïse, the 1946 revolution generated "a rupture in the

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[57] "Du premier contact"; Frankétienne, *Mûr à crever*, 62.

[58] See Matthew J. Smith, *Red and Black in Haiti: Radicalism, Conflict, and Political Change, 1934–57* (Chapel Hill: University of North Carolina Press, 2009), 83. See also Michel Hector, *Syndicalisme et socialisme en Haïti, 1932–1970* (Port-au-Prince: Imprimerie Henri Deschamps, 1989), and Grace Louise Sanders, "La Voix des femmes: Haitian Women's Rights, National Politics, and Black Activism in Port-au-Prince and Montréal" (PhD diss., University of Michigan, 2013).

[59] See especially Annette K. Joseph-Gabriel, "Beyond the Great Camouflage: Haiti in Suzanne's Politics and Poetics of Liberation," *Small Axe*, no. 50 (July 2016): 1–13.

[60] See especially Michael Richardson, ed., *Refusal of the Shadow: Surrealism and the Caribbean* (London: Verso, 1996).

contemporary political history of Haiti, like a true tremor whose shock waves would be felt for a long time through successive socio-political crises until the Duvalier era."[61] The challenge was, therefore, to pursue this fervor, despite its deceptions, and, for Frankétienne, to renew it through the spiral.

Assembled to confront the established power by rallying in the streets, the crowd of 1946, therefore, becomes a concrete manifestation of "we" and "real life"[62] that Raynand talks about when he says a "true electric shock." This physical and collective shock aims to finally break with isolation and create a "collective consciousness in motion" that would continue to echo, in other forms, for decades. The spiral is a reflection of and on this history. It illustrates repetition but especially changes in the postcolonial paradigm between center and periphery. As a result, the "INTERIOR–EXTERIOR translation" corresponds to a dynamic force that replaces interiority with exteriority and anchors the center not just in the margins but in the most marginalized of margins in order to redefine isolation and nonmixing and create the foundations of a revolutionary solidarity. This re-centering prolongs metadiscursive reflections that direct Frankétienne in his literary work and his use of mimesis. The "image," "spectacle," "theatre," and "story" pertain to this dynamic and discursive force that is at once collective consciousness in motion and history in motion.[63]

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[61] "Une rupture dans l'histoire politique haïtienne contemporaine, comme une véritable secousse dont les ondes de choc se feront sentir bien longtemps à travers les crises socio-politiques successives jusqu'à Duvalier"; Claude Moïse, *Constitutions et luttes de pouvoir en Haïti*, vol. 2, *De l'occupation étrangère à la dictature macoute (1915–1987)* (Montréal: CIDIHCA, 1990), 305.

[62] "Nous"; "vraie vie"; Frankétienne, *Mûr à crever*, 142.

[63] "Image"; "spectacle"; "théâtre"; "récit"; ibid., 62, 59, 60, 146. The argument that Desormeaux develops on the topic of literary futures could equally apply to political futures and any future that depends on language, images, and signs: "Everything happens as though reading a work should create a second, less literary, perhaps even less fictional, work that is simply no longer created from proper hermeneutic requirements of literature (author/reader; write/read) but also new components (author/enhancer write/rewrite). More precisely, a second work that, by being contradictory to the author's work, is dependent on the idea of a work that is yet to come" ("Tout se passe comme si la lecture d'une oeuvre devait engendrer une seconde oeuvre, moins littéraire, peut-être même moins fictive, qui n'est plus simplement due à une exigence herméneutique propre au phénomène littéraire (auteur/lecteur ; écrire/lire), mais aussi à une nouvelle composante (auteur/augmentateur, écrire/récrire). Plus précisément, une seconde oeuvre qui, tout en étant antinomique à celle de l'auteur, est tributaire de l'idée d'une oeuvre toujours en devenir"). Desormeaux, "Passage aux livres dans *Mûr à crever*," 39.

Frankétienne's first spiral and first spiralist work, *Mûr à crever* (re)produces the movement between isolation and revolution at the heart of which sits the principle of interiority and exteriority revealed in "Spiralisme et vision." This movement is hinged on logics of re-centering as well as reflections on memory and repetitions of history. Intertextuality with Césaire's work reveals the extent to which *Mûr à crever* distinguishes itself from the cultural vision that *Éloge de la créolité* claims. The colonial, misogynistic, and racist logic behind the exploitation of agricultural and urban work as well as modern black migrants' work, the overseas maintenance and support of a fatal economic and political regime contribute to the reinvention of social relations and movements, and eventually to creole languages and cultures. The poetic and political proposition in *Mûr à crever* is shifted toward the exteriority of the past and, in particular, toward Haitian revolutions. It repositions it within the interiority of the 1960s in Haiti and, therefore, of a dictatorship supported by the United States. The author thus reevaluates notions of solidarity, revolution, community, and what the *créolistes* call "*a relative cohabitation*,"[64] and pushes us to formulate the idea of a "human condition" formed from exploitation and revolt of postcolonial subjects. Moreover, the repetitive logic of the spiral signifies that this work, which should overcome isolation and death, will continually repeat and reinvent itself. Without truly embracing to it, spiralism, in this work, *opens the way* to a form of revolutionary engagement that would be attentive to Haitian women's voices and experiences until they are re-centered. Finally, this work and its movement become part of a history of ideas and literatures in Haiti by marking a milestone in the articulation of an esthetic and political modernity in Haiti and, more generally, the Caribbean. This new modernity urges us to rethink isolation as well as the urban and agricultural

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64 "*Une relative cohabitation*"; Chamoiseau, Confiant, and Bernabé, *Éloge*, 30 (italics in original).

workers' struggles: "Like Grandmother, I am waiting on someone. Anyone. A hand. A human voice. A face. A Jastrame. To no longer be alone."[65]

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If citing a quote, the page number should be placed after the URL, separated by a comma.

[65] "Comme Grand-Mère, j'attends quelqu'un. N'importe qui. Une main. Une voix humaine. Un visage. Un Jastrame. Et n'être plus seul"; Frankétienne, *Mûr à crever*, 84.