

INTRODUCTION: AU COMMENCEMENT

In her essay 'A bord du marais', Jeanne Hyvrard states her belief that: 'La littérature montre ce que la philosophie ne sait pas encore démontrer.'¹ What philosophy, in Hyvrard's opinion, fails to express is a fundamental aspect of reality: the complex, interrelated networks of lived experience, which exceed any possible definition of logical order. Hyvrard detects these networks of connections in the world around her: in the growth of plants upon the earth, in the constellations of stars across the sky, in the ceaseless motion of the seas, and, most important, in the relationships between humans, between individuals, groups, nations. As these patterns become ever more complex in the modern world, and thus harder to grasp through the power of rational thought and logic, Hyvrard seeks, through literature, an alternative means of expressing this reality. To this end her œuvre combines a highly developed philosophical schema with an evocative poetic literary style, while remaining grounded in the concrete experience of everyday life. She herself describes her work as operating at the junction, or point of convergence, between literature and philosophy: through her unique conception of forms of logos and chaos she both interprets and challenges the ways in which Western thought has conceived of the relationship between individual and society, man and woman, mother and child, humankind and the environment.

Born in Paris in 1945, Hyvrard published her first novel, *Les Prunes de Cythère*, in 1975. Her subsequent work has ranged from novels to short stories, poetry, essays, and experimental texts which, both structurally and thematically, exceed the bounds of conventional genre definitions. This œuvre combines a great breadth and variety with an underlying sense of unity, derived both from a foundational philosophy of logos and chaos, and from a set of images, symbols, phrases, and vocabulary (including a number of significant neologisms) which recur throughout the texts, binding them together, as they overtly or covertly expand upon, comment upon, and subtly transform one another. As Miléna Santoro remarks, Hyvrard's writing

strikes the reader as immediately distinctive in large part because of the complex, transformative nature of her texts; each one seems to recast the distinctively interrelated thematic and poetic ideas of her previous works in new and different ways, in a constant renewal and intertextual resonance defying all attempts at univocal or linear readings.²

It is the aim of this book to explore the relationship between the development of Hyvrard's schema of logos and chaos, and the patterns of repetition that transverse her entire œuvre. I focus in particular on three forms of repetition: intertextual citation of mythology; textual repetition within and between texts; and the repetition of the self through the practice of autofiction. Not only do these particular qualities of Hyvrard's writing serve to illustrate the fundamental aspects of her philosophy, but they also invoke in the reader a specific response. Through the encounter with repetition, we as

readers are drawn into an act of reading that performs the patterns of what Hyvrard terms *enception*, a holistic thought process in which meaning is generated through the creation of networks of relationship between subjects. This book then, through close engagement with the specificity of Hyvrard's thought and textual practice, opens up significant wider questions regarding the relationship of the reader to the text, and the role of intertextuality in the construction of textual meaning.

Hyvrard is a trained economist (she teaches economics and law in a Parisian *lycée*), and economics informs her work through both overt thematic concerns such as the relationship of the West to the 'Third World', and a wider interest in relationships of production, exchange, and consumption.³ She states in 1988: 'J'ai peu à peu compris que sous la logique qu'on voulait me faire croire intrinsèque, évidente, naturelle, supérieure et éternelle, gisait, gestait, resurgeait une autre organisation du monde, qui résistait à tout.'⁴ Hyvrard therefore maintains that our relationship to the world around us must be reconceptualized on a fundamental level if we are to understand this new organization, and to manage the economic changes brought about by the increasing globalization of trade and by technological advances.⁵ Through her writing, she claims to be articulating the emergence of this new order or organization of thought, variously referred to as *la tierce pensée*, *la pensée corps*, *la pensée femme*, and *la pensée ronde*, at the heart of which is the possibility of a renewed ethical relationship between the self and the other, based not upon the consumption or exploitation of the other, but upon a mutual respect. This ethical stance influences her thought on themes as diverse as psychology, gender, education, literature, environmentalism, and immigration.

In order to bring about the *tierce pensée*, and thus to think about, to discuss, and to understand the emergence of the new organization of the world, Hyvrard seeks to recuperate previously repressed elements of existence, which are referred to as chaos and contrasted with the rational, objective realm of logos. Chaos, associated with the irrational, the feminine, the intuitive, and the mad, cannot be expressed in the traditional discourse of Western philosophical thought, as exemplified by the rational discourse of Enlightenment philosophy.⁶ Hyvrard therefore turns towards literary discourse in order to express her philosophical ideas. Her use of specific structural and stylistic patterns, as discussed in the following chapters, allows her to exceed the confines of rational discourse and opens up the space for different experiences of the text, in which the reader is actively engaged in the production of the *tierce pensée*, called upon to draw out connections, to create meaning, to write his or her own reading of the Hyvrardian corpus.

The majority of critical approaches to Hyvrard have emphasized the role of gender, language, and the mother-daughter relationship within her work, frequently categorizing her writing as an example of *écriture féminine*. Given that the themes of language, madness, and maternity dominate her early novels, and given also the fluid, stream-of-consciousness style of these texts, this categorization is perhaps not surprising. Her novels have been read in conjunction with the theoretical writings of Hélène Cixous (the major exponent of *écriture féminine*), Luce Irigaray, and Julia Kristeva, and she has been compared to such authors as Marguerite Duras, Annie Ernaux, Chantal Chawaf, Emma Santos, and Monique Wittig. Such comparisons suggest an attempt by critics to establish Hyvrard's status within the emerging canon of 'French women's

writing' as it is defined in (principally Anglo-American) academic circles, confirming the significance of her work by placing it within a recognized literary and theoretical category. But those interpretations of Hyvrard (or, indeed, of Cixous, Wittig, Leclerc, Cardinal, and others) which place the writer firmly and exclusively under the banner of *écriture féminine* run two significant risks: first, they obscure the specific qualities and significance of the individual author's work; secondly, they risk colluding with the ghettoization of 'women's writing' as something separate from, and inferior to, male-authored 'literature'. The risk of critical reductionism entailed by use of the term *écriture féminine* (all too often conflated, in Anglo-American French studies, with the broader category of 'French women's writing') has been recognized by, among others, Diana Holmes, who comments:

In non-Francophone countries, the French exponents of a 'feminine' writing have tended to be treated as a group, even though the work of writers such as Hélène Cixous (born 1937), Luce Irigaray (born 1932), Julia Kristeva (born 1941) and Annie Leclerc is in fact grounded in different disciplines, highly individual and still developing over time.⁷

The specific points raised by Holmes with regard to the disciplines in which the work of specific authors is grounded, and the development of that work over time, are particularly pertinent in the case of Hyvrard. The identification of her work as *écriture féminine* has led to a focus upon those themes (the gendered self, mother-daughter relationships, language, and so on) which lend themselves most readily to comparison with the work of, say, Cixous or Irigaray. Aspects of her work that exceed this model (most notably perhaps the influence of her training in economics upon her vision of the interactions between the developed and developing world, and of the heritage and continuing presence of colonialism) have been the subject of critical neglect. Moreover, since it is her novels of the 1970s (together, perhaps, with *La Jeune morte*) which most closely fit the *écriture féminine* definition, these are the texts that have received most critical attention, at the expense of other major texts such as *Canal de la Toussaint*.

The second problem raised by the identification of Hyvrard's work as belonging to the 'canon' of *écriture féminine*, that of the potential ghettoization of women's writing, is an issue of which she is well aware. Although her gender and her identity as a member of the generation of women coming of age in the late 1960s play a significant part in her own self-definition as a writer,⁸ Hyvrard is nevertheless sharply critical of the construction of a category of 'women's writing' or *écriture féminine*, since — as she rightly notes in *La Meurtritude* — such convenient labels may serve to bracket off her writing into a marginalized position as extraneous to the 'real' canon of serious French literature. Given the striking absence of women from this canon, the celebration of 'women's writing' as different from, and of equal if not superior worth to, male-authored texts may be seen as a necessary and effective strategy for raising the profile and status of female-authored texts in the 1970s: witness the establishment by the Psych et Po group of the publishing house Éditions des Femmes, which undeniably played a key role in the promotion and dissemination of numerous female authors, Hyvrard among them. The identification of 'women's writing' as purely 'other' to the norm of (implicitly male-authored) texts, however, runs the inherent risk that that 'other' literature is dismissed as at best tangential, and at worst irrelevant to the order

of the same.⁹ The maintenance of a clear distinction between (masculine) literature and feminine writing effectively neutralizes that writing's potential for disruption, marking out a secure enclosure within which female-authored texts can be situated, rather than risking their integration into the field of 'serious' literature, and the consequent re-evaluation of the literary that this might entail. Indeed, Nicole Ward Jouve argues that even during the 1970s, when the notion of *écriture féminine* was first being explored, French women writers were 'wary of attaching definitions to *écriture féminine*', and she warns that 'one should now beware the risk of fetishising it, French and quotation marks and all, in English', since 'everything becomes recuperable as soon as it is uttered by the signifying discourse which is in power'.¹⁰ Ward Jouve herself refers explicitly to Hyvrard in this context, quoting from *La Meurtritude*, in which the narrator scathingly comments:

Ils parlent d'écriture féminine. Pour nous exclure. Pour garder les mots pour eux seuls. Pour nous séparer encore. [...] ils parlent d'écriture féminine. Pour être bien sûr de faire la différence. Pour être bien sûr de nous séparer encore. Pour être bien sûr de rétablir leur ordre. (LM 44)

It is my intention in this study to move away from the simplistic labelling of Hyvrard's work as *écriture féminine* while maintaining an awareness of the significance of gender in her thought and writing. I explore the implications of her œuvre beyond the bounds of a purely feminist philosophy or theory of literature, situating her work within wider theoretical debates about the relation of self and other, the nature of origin and of truth, and the relationship of the reader to the text. In so doing I shall build upon, but also move significantly beyond, existing critical engagements with her work, which, dominated as they have been by the model of *écriture féminine*, and the consequent emphasis on psychoanalytic and matrocentric approaches, are only now beginning to open up to more varied and productive readings of Hyvrard's texts.

Critical Reactions

When *Les Prunes de Cythère* was first published, it received enthusiastic praise among French reviewers, albeit frequently under the misapprehension that the character of Jeanne la folle was in fact that of Jeanne Hyvrard herself, a black Martinican woman, directly representing her own personal experience of colonial and patriarchal oppression. Hyvrard's writing in *Prunes* was therefore compared with that of Aimé Césaire, René Belance, Léopold Senghor, Édouard Glissant, and Simone Schwartz-Bart, and reviews of *Mère la mort*, *La Meurtritude*, and *Les Doigts du figuier* all confirmed her growing reputation as a vibrant new voice in francophone Caribbean writing. This myth of 'Jeanne Hyvrard l'Antillaise' was, however, based entirely upon ignorance: as Monique Petillon remarked in *Le Monde* in 1977, 'On ne sait rien de Jeanne Hyvrard. Ni qui elle est, ni comment elle vit, ni à quoi ressemble son visage.' Despite the subsequent 'revelation' that Hyvrard was in fact a white, metropolitan French woman, born and living in Paris, but who had taught for two years in Martinique, the myth of her Martinican identity endured, and to this day Hyvrard is classed as a Martinican author in the catalogue of the Bibliothèque Nationale de France.¹¹

In the 1970s and early 1980s Hyvrard firmly rejected the autobiographical readings of *Prunes* and *Mère la mort*, and she has stated as recently as 2002 that ‘c’est sûr que ces livres-là ne doivent pas être rabattus sur ma personne’.¹² She has however also declared that, in retrospect, the assumption of her Martinican identity is understandable, and that as a woman she can identify with the plight of Martinique, since both female and colonial subjectivities have been denied the right to exist.¹³ She interprets the myth of her Martinican identity as symptomatic of her status as outside existing frameworks of identity, exceeding the boundaries of nationality and speaking for the *amourante*, a scapegoat figure who bears the burden of the repressed forces of chaos, variously identified with women, the colonized, the mad, and the sick. The pervasive belief in the Martinican Hyvrard is, she argues, paradigmatic of an attempt to control and defuse the political potential of her work: by placing *Prunes* under the *pacte autobiographique*, critics reduced it to a purely personal, psychological narrative, devoid of wider social and historical significance, denying the unacceptable political truths she conveys:

La femme dite noire et folle est une invention des oppresseurs pour ne pas entendre le discours anti-colonial. Ce livre [*Les Prunes de Cythère*] a été psychologisé et le discours anti-colonial, à savoir, les Antilles sont toujours une colonie française de la pire espèce (comme celles qu’il y avait avant la guerre et qu’on voit décrites dans les livres d’histoire) qu’on croyait révolue, cette partie-là du livre, qui avait été écrit pour cela, puisque au départ c’était une dénonciation de la situation coloniale, a été complètement passée à la trappe. Personne n’a dit — et pourtant il y a eu beaucoup de critiques — que c’était un livre anti-colonial.¹⁴

A. James Arnold has argued that the development of Hyvrard’s supposed West Indian identity was an exercise in cultural exclusion, a construction of ‘Jeanne Hyvrard’ (black, female, and possibly mad) as the absolute other of Frenchness (white, male, rational). The misidentification of Hyvrard thus drew upon both an established colonial binary of French versus non-French and the masculinist trope of the female ‘other’, reinforcing a vision of the critic and the reader as implicitly male, French, and white. As Arnold writes, ‘Her otherness (although false) was both useful and necessary to the proper functioning of the dialectic of Sameness.’¹⁵ This dialectic of same–other was also at play in the subsequent shift in critical accounts of Hyvrard towards an over-reliance on the model offered in the late 1970s by *écriture féminine*.

Existing criticism of Hyvrard has been heavily influenced by psychoanalytic models of feminine subjectivity (Freudian, Lacanian, and Jungian) and frequently focuses on mother–daughter relationships. The first book devoted to Hyvrard, Jennifer Waelti-Walters and Mair Verthuy-Williams’s joint study *Jeanne Hyvrard* (1988), covers her writing up to and including *Canal de la Toussaint*, focusing on the desire for a language with which to express the repressed feminine. The overall emphasis of this volume is upon a reading of Hyvrard as a fundamentally feminist writer, and she is identified as an exponent of *écriture féminine* by Waelti-Walters, who states that ‘sa pensée ne diffère pas beaucoup de celles d’autres écrivains femmes, telles que Annie Leclerc, Hélène Cixous, Monique Wittig’, women who ‘cherchent à voler la langue aux maîtres (Barthes, Derrida, Foucault, Lacan)’.¹⁶

Waelti-Walters has been one of the most prolific and influential critics of

Hyvrard's writing, and is the author of the first English-language monograph on Hyvrard, *Jeanne Hyvrard: Theorist of the Modern World*, which appeared concurrently with translations of *La Meurtritude* and *La Jeune morte* in 1996.¹⁷ Her account of Hyvrard seeks simultaneously to present her as a ground-breaking, original writer, arising out of a repressive French literary tradition, and to valorize her work through comparison with an established 'canon' of French writing, in particular the *nouveau roman* and *écriture féminine*.¹⁸ The influence of Waelti-Walters's interpretation can be seen in subsequent criticism, such as Joëlle Cauville's Jungian reading of Hyvrard in *Mythographie hyvrardienne*, which draws upon a model of *écriture féminine* derived principally from the writing of Hélène Cixous and Marie Cardinal. Cauville reads Hyvrard's work as the expression of the desire to return to the mother, a desire that she sees as the essential preoccupation of all women writers: 'Rejoindre la mère, rétablir la filiation perdue, reste, en effet, le souci "archétype" de toute femme écrivain: "soucieuse de s'inscrire et de s'écrire fille légitime".'¹⁹ It is this desire on the part of the writer to inscribe her relationship to the mother that also concerns Monique Saigal in *L'Écriture: lien de mère à fille chez Jeanne Hyvrard, Chantal Chawaf et Annie Ernaux*.²⁰ Saigal's book brings the maternalist reading of Hyvrard up to date, referring to later texts such as *La Jeune morte* and *Ton nom de végétal*, and drawing out the role of the maternal metaphor in Hyvrard's thinking on wider themes such as colonialism, cancer, cybernetics, television, and nazism. Saigal's attention to the specificity of Hyvrard's thought, and her use of other feminist theorists to clarify the difference of Hyvrard's position rather than to assimilate her to existing models, is evident in her two interviews with Hyvrard and in the various articles that she has published on her work.²¹

The most significant voices to emerge in more recent criticism are those of Jean-François Kosta-Théfaine and Miléna Santoro. Santoro's monograph *Mothers of Invention* (2002) presents Hyvrard alongside Cixous, Madeleine Gagnon, and Nicole Brossard as representative of avant-garde women's writing in French in the 1970s. Santoro engages in close reading of texts on both a thematic and a stylistic level, focusing upon madness, the mother, and the role of language. There are certain similarities of focus between Santoro's study of Hyvrard and my reading of the Jeanne la folle texts in Chapters 2 and 3, where I discuss madness, maternity, and creation mythology. But whereas Santoro focuses exclusively on *Les Prunes de Cythère*, *Mère la mort* and *La Meurtritude*, the wider range of texts discussed in this study allows me to build upon and move beyond her work, situating the textual repetitions of the Jeanne la folle novels in the context of broader questions regarding the transformative potential of repetition and citation within Hyvrard's writing.

Kosta-Théfaine has been working on Hyvrard since the late 1990s, producing readings of such texts as *Au présage de la miennne* and 'Que se partagent encore les eaux', which explore themes of death and rebirth, and a persuasive interpretation of *CELLLA*, which he identifies both as a reflection upon the process of production of the Hyvrardian text and as the *summa* of Hyvrard's œuvre to date.²² He is also the editor of *Ut philosophia poesis*, the recent collection of critical essays devoted to Hyvrard, and evidence of growing interest in her work. But despite this increase in critical attention to Hyvrard's writing, and the gradual movement away from *écriture*

feminine and matrocentric readings of her work, no study has yet been produced which offers a genuine engagement with the specific stylistic qualities of Hyvrard's work as it has developed over the nearly thirty years of her published career. Although Santoro notes the importance of repetition within and between Hyvrard's texts, the scope of her study prevents her from exploring the ways in which these patterns of repetition relate to the complex forms found in Hyvrard's later work. Moreover, while she identifies *contrairation* as a key term and a tool with which to read Hyvrard's work, she does not discuss the schema of logos and chaos. It is the intention of this book, by contrast, to explore the most marked stylistic qualities of Hyvrard's prose writing as expressions of her philosophical thought. In focusing upon patterns of repetition and self-citation which serve both to structure individual texts and to draw those texts together into a holistic web of autointertextual references, I demonstrate how meaning is constructed by the reader in the spaces both within and between Hyvrard's texts. In these patterns of internal repetition, Hyvrard's work might be likened (if, indeed, such a comparative point of reference is necessary), not perhaps so much to that of practitioners of *écriture féminine*, but rather to that of the *nouveaux romanciers* — such writers as Claude Simon and Claude Ollier, to whom Hyvrard herself refers in *CELLLA* — or indeed to the cinema of Jean-Luc Godard, whom Hyvrard greatly admires.²³

Yet despite the complex patterns of repetition and autointertextual citation that weave a web of interconnections between Hyvrard's texts, it must be noted that there are significant differences between them in terms of style, imagery, and structure. To occlude these differences in the interests of presenting her work as a monolithic whole denies the full extent of her creativity and stifles the constantly evolving nature of her writing. In individual texts by Hyvrard, seemingly disparate themes, actions, and characters are drawn together through the use of repetition and juxtaposition, and a cumulative effect of both gradual consolidation and subtle transformation is achieved across the *œuvre*. Thus, while Riffaterre may claim that the largest possible unity of literary analysis must be the individual text, I would argue that — certainly in Hyvrard's case, if not more generally — the *œuvre* itself functions as one greater text, each publication one point in the swirling whole of a larger constellation.

With the exception of Chapter 1, this book offers a broadly chronological survey of Hyvrard's prose writings, giving the reader an insight into her work as a cumulative process of experimentation and exploration in which new models of literary expression are developed that both build upon and surpass previous forms. Hyvrard's work can be divided into four main chronological periods. It must be emphasized, nevertheless, that these divisions are provisional: although a certain degree of separation is, as Hyvrard herself must eventually admit, a necessity if we are to move beyond an incomprehensible fusion, these artificially divided definitions will, over the course of this study, ultimately be revealed as the shifting parts of a greater, yet intangible, whole.

The first period would include the four texts published by Éditions de Minuit between 1975 and 1977: *Les Prunes de Cythère* (1975), *Mère la mort* (1976), *La Meurtritude* (1977) (all three labelled *roman*), and *Les Doigts du figuier* (1977) (a substantial poem, defined by Hyvrard as a *parole*). These texts share common themes (most obviously

the mother-daughter relationship, a preoccupation with death, and the figure of the incarcerated woman) and are marked by common stylistic qualities, including a prevalence of free indirect discourse, litanies of semantically or phonetically related nouns and verbs, and the repetition of key scenes and phrases. The second period may be said to start with Hyvrard's next publication, *Le Corps défunt de la comédie: traité d'économie politique* (1982), which explores, among other themes, the experience of African immigrants in Paris. In the same year, she published the poem *Le Silence et l'obscurité: Requiem littoral pour corps polonais (13–28 décembre 1981)*, an overtly political text dealing with the imposition of military rule in Poland in 1981. The collection of short stories *Auditions musicales certains soirs d'été* appeared in 1984, followed in 1985 by *La Baisure*, a lengthy poem featuring historical characters such as Eleanor of Aquitaine and William the Conqueror. Its companion text published in the same volume, 'Que se partagent encore les eaux', is according to Hyvrard a pivotal text, marking the point of articulation between 'les livres qui explorent [sic] la fusion et ceux qui la pensent, le conflit avec l'ordre établi et l'éclatement d'une pensée libre'. Thus 'Que se partagent' leads into the third period of Hyvrard's career, dominated by *Canal de la Toussaint* (1986) and *La Pensée corps* (1989).

It is in this third period that Hyvrard develops the philosophical schema of logos and chaos, and *Canal* and *La Pensée corps* will therefore figure prominently in this study. They are, moreover, significant texts by virtue of their experimental structure, which will be discussed in Chapter 4. Also from this period, *Le Cercan* (1987) represents a unique project within Hyvrard's œuvre, a combination of transcribed conversations and essays on the topic of cancer which draw out links between the philosophical concerns of this middle period and the theme of madness which dominated the early texts. In the fourth period, Hyvrard moves towards the paradigm of life-writing, first with *La Jeune morte en robe de dentelle* (1990), which I shall discuss in Chapter 6 as an example of autofiction. There is a break of seven years before the publication of her next work, *Au présage de la mienne* (1997), the first of several texts using the form of a diary, others being *Minotaure en habit d'arlequin, suivi de Le Marchoir* (1998), the 'Récit' section of the larger work *Ton nom de végétal* (1999), *La Formosité* (2000), and sections of *Ranger le monde* (2001).²⁴ This most recent and prolific period also includes two volumes of poetry, *Resserres à louer* (1997) and *Poèmes de la petite France* (1997), the collection of *nouvelles Grand choix de couteaux à l'intérieur* (1998), the autobiographical *CELLLA* (1998), and the fantastical conte *Le Fichu écarlate* (2004).

Given the ever increasing extent of Hyvrard's œuvre and the sheer density of much of her writing, which demands close reading in order to be fully appreciated, it is impossible in a book of this length to devote equal attention to all of her works without risking a descent into banal generalizations. Moreover, it is not my intention to provide an exhaustive descriptive account of the stylistic practice of Hyvrard's entire œuvre. Faced with the practical necessity of limiting the number of texts under discussion, I have chosen to focus chiefly on Hyvrard's prose works. While her poetry and short fiction deserve more critical attention than they have yet received, and may present a fertile area for future research, I shall not be discussing them in this book. My decision is based upon two principal considerations: first, the greater part of Hyvrard's poetry does not, for the purposes of this study, excite the same interest as her longer

prose work, since it consists mainly of collections of short pieces (with three notable exceptions: *Les Doigts du figuier*, *La Baisure*, and *Le Silence et l'obscurité*) which reflect neither the complexity of structure nor the plurality of voices that I consider to be the defining characteristics of her prose writing; secondly, the poetry does not often approach the level of philosophical and intellectual sophistication found in the prose work (although it does use imagery and themes common to the prose texts). The same criticisms may be applied to the short prose texts collected in *Auditions musicales* and *Grand choix de couteaux*, neither of which I shall discuss at any length.²⁵

Intertextualities

Inherent in my approach to Hyvrard is the desire to open her œuvre to potential engagements with a wider range of theoretical and literary points of reference than have, until now, been acknowledged as offering a productive perspective upon her writing. I come to Hyvrard, not as, in Roland Barthes's words, 'un sujet innocent, antérieur au texte', but as a reader with a specific academic background, a training in the reading of literary texts, a knowledge of critical theory and hence a particular set of expectations and beliefs which inevitably colour my reaction to her work. As Barthes writes, 'Ce "moi" qui s'approche du text est déjà lui-même une pluralité d'autres textes, de codes infinies, ou plus exactement: perdus (dont l'origine se perd).'²⁶ The theoretical intertexts through which I read Hyvrard do not necessarily reflect the influences that she herself acknowledges in her writing: indeed, she has frequently and explicitly remarked in interview that she sees herself and her work as situated outside the literary and academic establishment. The significance of a text does not, however, lie solely in the hands of its author (as the readings of *Prunes* as the expression of a *négritude féminine* so clearly demonstrate), but rather is produced through an interaction between author, reader, and the broad horizon of intertexts that impinge upon and resonate within the spaces of the text. Hyvrard writes of the desire to sail beyond the horizon, 'aller au-delà de l'horizon voir si la mer tombe' (*CT* 140), and this book represents an attempt to exceed the horizon of expectation established through previous readings of Hyvrard's work as *écriture féminine*, to see what possibilities lie beyond.

If it is impossible ever to quantify fully the forces shaping a particular reading of a text, the 'codes infinies' to which Barthes refers, there are, nevertheless, certain identifiable *points de repère* in my approach to Hyvrard, predominant among which is the very notion of intertextuality itself. Of the three principal forms of repetition that I identify in this study, it is the first, the citation of mythology, which conforms most closely to the common definition of an intertextual practice, that is to say, the citation of or allusion to one text (the pre-text) by another. As I shall go on to demonstrate here, however, theories of intertextuality also provide a productive and stimulating theoretical model through which to approach the second (textual) and third (autobiographical or autofictional) forms of repetition.

The term *intertextuality* was coined by Julia Kristeva, who in *Séméiotikè* identifies the text as inherently intertextual, 'une permutation de textes, une intertextualité: dans l'espace d'un texte plusieurs énoncés, pris d'autres textes, se croisent et se

neutralisent'.²⁷ Intertextuality is thus the process whereby, in Kristeva's words, 'tout texte se construit comme mosaïque de citations, tout texte est absorption et transformation d'un autre texte' (p. 85). It must be noted here that for Kristeva intertextuality is an inherent quality of all texts, the very nature of textuality itself. Over the last thirty years, however, the term has more commonly been used to refer to specific elements of reference or allusion by one text to another. Heinrich F. Plett comments that:

The concept of intertextuality has received many different, if not contradictory, interpretations. For some it represents the critical equivalent of post-modernism, for others, the timeless constituent of any art; for some it marks the textual process as such, for others it is restricted to certain exactly defined features in a text.²⁸

Which version of intertextuality then offers the most productive approach to literary texts, and to Hyvrard's work in particular?

It is in the essay 'Le Mot, le dialogue et le roman' (1968), a discussion of the work of Mikhail Bakhtin, that Kristeva most famously maps out her definition of intertextuality. Literature, for Bakhtin, is inherently relational: through the act of writing the author places himself in dialogue not only with his reader but also with the history and the culture that surround him, and most explicitly with the literary antecedents to which his writing replies. As Kristeva explains in *Séméiotikè*,

Le texte littéraire s'insère dans l'ensemble des textes: il est une écriture réplique (fonction ou négation) d'un autre (des autres) texte(s). Par sa manière d'écrire en lisant le corpus littéraire antérieur ou synchronique l'auteur vit dans l'histoire, et la société s'écrit dans le texte. (p. 120)

The text is thus defined not merely through its relationship with preceding literary texts but also through a relationship with a historical and cultural context, history and society themselves being envisaged as texts which are 'read' by the author and are then reproduced in his own writing. The act of writing thus offers the author a means of participating in, and him- or herself becoming part of, the historical text. Kristeva writes that 'Bakhtin situe le texte dans l'histoire et dans la société, envisagées elles-mêmes comme textes que l'écrivain lit et dans lesquels il s'insère en les récrivant' (p. 83). Intertextuality, then, is not for Kristeva merely a relationship between literary texts, but rather an intersection of various signifying practices. As John Frow argues:

The metaphor of textuality makes it possible, by overcoming the dichotomisation of the real to the symbolic, or the base to the superstructure, or the social to the cultural, to recognise the semiotic dimension of all moments of the social.²⁹

It is this extra-literary aspect of Kristeva's theory which has allowed the notion of intertextuality to take on a significance beyond that of source criticism (as Hans-Peter Mai notes, Kristeva 'explicitly criticises those scholars who take "intertextuality" for a fashionable label for source-influence studies').³⁰

The second significant point that Kristeva derives from Bakhtin is that of intertextuality as a site of relation or intersection between writer, text, and reader. The text is thus a space with three dimensions:

Ces trois dimensions sont: le sujet de l'écriture, le destinataire et les textes extérieurs (trois éléments en dialogue). Le statut du mot se définit alors a) *horizontalement*; le

mot dans le texte appartient à la fois au sujet de l'écriture et au destinataire, et b) *verticalement*; le mot dans le texte est orienté vers le corpus littéraire antérieur ou synchronique. (p. 84)

Plett offers a similar analysis of the intertext as functioning along plural axes. Considering the intertext as a sign, he argues that it can be analysed in a 'threefold semiotic perspective':

Syntactically, as based on relations between texts; pragmatically, as the relation between sender/receiver and intertext; and semantically, with respect to the referentiality of the intertext. Not a single semiotic perspective but only their combination constitutes the intertext as a whole.³¹

Plett argues that the syntactic and pragmatic relations, which may be identified with Kristeva's text/pre-text (vertical) and author/reader (horizontal) axes, are crucial to the exploration of intertextuality. The semantic relation, however, he sees as less important, since the referent of the intertext is not a point of external 'reality', but another text. It is these two axes, therefore — the syntactic (text–pre-text) and the pragmatic (author–reader) — that will orient my exploration of the repetition patterns within Hyvvard's writing. Clearly, the two are intimately entwined: without the intervention of the sender or receiver (the pragmatic relation), the syntactic relationship of one text to another remains, as it were, dormant. The relationship of text to pre-text is present as a potential within the text which must be recognized as such in order to be brought into play in the reader's attempt to construct meaning from the text.

Manfred Pfister writes that 'structuralist critics have remonstrated against Kristeva and her followers that an all-comprehensive concept of intertextuality is of little use when it comes to interpreting individual texts or specific groups of texts'.³² But despite identifying intertextuality as inherent to all texts, Kristeva does acknowledge certain privileged (generally speaking, modernist) texts as 'self-consciously' exploiting intertextuality in a way in which say, the realist novel does not. In this study, I draw upon post-structuralist theories of the text influenced by Kristeva's model (in particular Derrida's theory of iteration) and accept the conclusion that intertextuality, in its broadest definition, is an element of all texts, since all texts are ultimately signifying practices in which meaning is constructed by the reader, rather than stable forms of representation in which meaning is guaranteed by the authority of a transcendental signified. This does not, however, negate the fact that the experience of reading Hyvvard involves the reader in the text in an overt and challenging way which is not common to all texts, as I shall go on to demonstrate through close reading of her work. It could be argued that intertextuality has been a property of all texts all along but was not recognized as such except in certain specific instances (*Tristram Shandy*, for example), and that the illusion of authorial control of meaning was dominant until modernist writers such as Joyce and Eliot explicitly and overtly revealed the intertextual relations at play in all texts. It is in this trajectory that I would situate Hyvvard's work, as a body of texts which deliberately frustrate the reader's (logarchic) desire for a stable meaning and push at the very limits of the literary form in order to encourage an actively interpretative reading, in which the identification of intertextual references plays a crucial part. The frequent passing references in criticism

of Hyvrard to the *nouveau roman*, and to earlier precursors such as James Joyce, may be understood in the light of this need for an actively interpretative reading. Hyvrard's writing then, is not leading readers to perhaps undergo anything *qualitatively* different from their normal reading practice. Because the role of the reader is foregrounded and prioritized, however, the *quantitative* difference in the amount of leeway afforded to the reader's interpretative engagement and the prominence given to that engagement lead to the impression of a radically different encounter with the text, at times deeply frustrating, and eventually highly rewarding.

In challenging both the unity and self-sufficiency of the individual text, and the originality of the author's creation, Kristeva's vision of intertextuality destabilizes notions of presence, identity, homogeneity, and property. In that respect, her work in this area approaches that of Jacques Derrida, whose theory of deconstruction has a substantial influence upon my reading of Hyvrard's work, and to whom I shall refer at various points throughout this book, most specifically when I come to develop a model of enceptual reading in Chapter 5. Previous critics of Hyvrard have referred to Derrida in passing as a potential point of comparison for Hyvrard's thought and writing practice: Waelti-Walters, for example, mentions briefly that in *Ton nom de végétal* Hyvrard's thinking on cancer and the holocaust 'connects her with Levinas, Derrida and the Shoah'.³³ Saigal, discussing the position of the narrator of *Prunes*, argues that, like Derrida, Hyvrard poses the problem of identity, the proper, and the signature which 'ne peut jamais coïncider avec le texte qu'il authentifie': she goes on to state that 'comme Derrida qui visait à déconstruire l'opposition binaire, elle [Hyvrard] déconstruit l'ordre logique de la façon de penser'.³⁴ Santoro remarks upon the similarities between Hyvrard's *contrainction* and Derrida's deconstructive strategies, although she refers more frequently to Derrida in her chapter on the Québécois author Nicole Brossard.³⁵ Clearly, then, potential connections between Hyvrard's thought and Derrida's philosophy have been recognized, but they have yet to be explored at any length.

Derrida aims to disturb economies of presence by means of deconstruction and by the practice of an *écriture* which does not lay claim to a mastery of meaning or a stabilizing presence, 'une écriture excédant, à les questionner, les valeurs d'origine, de raison, d'histoire'.³⁶ Deconstruction recognizes both the necessity and the impossibility of formulating a language that would go beyond the metaphysics of presence and the discourse of philosophical rationality. It is, as Derrida notes, impossible merely to declare oneself outside the existing system, 'prétendre se débarrasser immédiatement des marques antérieures et passer, par décret, d'un geste simple, dans les dehors des oppositions classiques', since this is to forget that 'ces oppositions ne constituaient pas un système *donné*, [...] mais un espace dissymétrique et hiérarchisant, traversé par des forces et travaillé dans sa clôture par le dehors qu'il réfoule'.³⁷ Thus we cannot naively reject logos or rationality and proclaim ourselves on the side of the chaotic or mad, since this outside is, in fact, simultaneously inside that from which it is excluded. Moreover, to claim that we have succeeded in stepping outside, and that hence we can afford to ignore the operations of the system we have thus rejected, is to leave that system in place, continuing its operation unchallenged:

S'en tenir, pour aller *plus loin*, être plus radical ou plus audacieux, à une attitude

d'indifférence neutralisante à l'égard des oppositions classiques, ce serait laisser libre cours aux forces qui dominent effectivement et historiquement le champ. Ce serait, faute de s'emparer des moyens d'y *intervenir*, confirmer l'équilibre établi.³⁸

Hyvrard recognizes the impossibility of stepping outside the logarchic system: indeed, in Chapter 2 I shall discuss in some detail the ways in which this problem is figured in her early work through the theme of madness. There is, then, for both Derrida and Hyvrard, a need to work from within the system, to challenge the structure from inside, in order to disrupt its very foundation.³⁹ In exploring the ways in which Hyvrard goes about disrupting the foundations of the logarchic system, I draw upon the model of performative repetition developed by Judith Butler (who herself draws upon Derrida). Butler's work brings together psychoanalytic and philosophical discourses, and while she is perhaps best known for her work on gender, in the context of which her ideas on performativity were first developed, she has gone on to explore wider questions of power, subjection, and authority. Drawing on post-structuralist notions of meaning as fundamentally unstable, ungrounded, and de-centred, she proposes the possibility of identity as performance, constructed through repetition and citation, and hence open to the possibility of deliberate mis-citation and thus transformation, offering a potential means of subverting authority from within. Butler's model of performativity forms the basis for my reading, in Chapter 3, of Hyvrard's citation of mythology as a type of deconstructive performance, and on a more general level influences my thinking about the transformative potential of textual and thematic repetitions within Hyvrard's œuvre.

When asked about the possibility of drawing connections between her thought and that of better-known, and more resolutely theoretical, writers such as Derrida or Irigaray, Hyvrard herself remains equivocal, accepting as inevitable the possibility that such connections are present as a latent potential within her work, but also emphasizing her position as an outsider to the literary and philosophical establishment in France. Thus she states:

Je baigne dans la société où je suis, forcément! Mais en réalité je suis dans un lycée technique, j'enseigne l'économie et le droit, je suis donc tout à fait coupée de ce milieu, que je ne fréquente pas et que je ne connais pas.⁴⁰

Yet her very statement 'je baigne dans la société où je suis' brings us back to Kristeva's vision of the intertextual subject. Hyvrard's writing is inevitably, intrinsically, intertwined with the cultural and intellectual milieu in which she moves, just as the reader's reaction to her work is, as I have argued above, intertwined with knowledge of other writers, other texts. If Hyvrard's work proposes a recognition of the complex webs of interrelated connections within which we read, write, and live, then it is only fitting that her books should come to be read in terms of possibilities of intertextual signification, possibilities that spiral out in a myriad of possible directions. The approach I am taking to Hyvrard's writing, then, is not intended as an exhaustive or definitive account of her work, but rather as a productive and fertile engagement both with the specificity of Hyvrard's text and with wider theoretical issues surrounding the relationship of author, text, and reader.

Given this model of intertextuality through which I am reading Hyvrard's work as a dialogue between author, reader, and potentially multiple intertexts, it may seem

paradoxical that I should refer at several points during this book to Hyvvard's own pronouncements in interview as to the nature and meaning of her writing. Hyvvard is an enthusiastic and engaging participant in correspondence and interviews with those working on her *œuvre*, willing to talk at some length about the process of writing, the significance she accords to different texts, and the wider issues and concerns, both theoretical and in the realm of the day-to-day, which inform her work. Yet if I am to accept, indeed to embrace, the intertextual — to read the text as palimpsest over which the author, through the very act of writing, relinquishes control, offering it up to the infinite nuances of the pre-texts, both literary and non-literary, through which individual readers will encounter and interpret her words — how then can the author's metatextual pronouncements be accorded authority as a final and definitive reading of the text? Clearly, to treat Hyvvard's words in this way denies the possibility of creative engagement with the text, which, as I go on to argue, is specifically invoked by the experience of the autointertextual repetitions of her *œuvre*. If the author defines the significance of the text in one way, this does not in and of itself erase the possibility that for me, as reader, the text appears in a different, indeed perhaps a contradictory, light, nor does it negate the validity of my reaction to the text. In the act of publication the author has effectively relinquished her position of power, offering her words up as dialogue with a potential audience, the creative possibilities of which exceed the confines of the face-to-face dialogue of the interview.

Nevertheless, the fact remains that Hyvvard is, as author, in the position of privileged reader of her texts, and, moreover, that the possibility of direct conversation with this author offers a potentially constructive part of the wider dialogue created by the encounter with the text. While Foucault may have confidently announced the death of the author, in the case of an author who is not only very much alive but also very willing to discuss her work there is inevitably a risk of control of the text reverting to the site whence it originally sprang: authorial intention. The physical presence of the author, and the immediacy of oral communication, all serve to reinforce the impression that here lies the site of truth, of authority, of the singular source of meaning: the author as God of the text, as it were. Yet Hyvvard's texts themselves negate the possibility of such a return to origins: as I shall go on to show in Chapters 2 and 3, the repeated attempts at a return to the point of origin only serve to reveal that origin as logarchic fantasy: there is no way to return to the point of singular, absolute, stable meaning, for such a point never existed other than as retrospective imaginary construct. Such, I would argue, is the nature of the authorial origin of the text. For even if the words on the page originated from the pen, and hence from the mind, of one individual, to declare that that individual was thus ever in complete and conscious control of her meaning is to ignore both the existence of any form of subconscious and the nature of the individual herself as intertextual subject, a notion explored in greater detail in Chapter 6.

How then, if the author is not the source of all wisdom with regard to the text, do I justify the inclusion of reference to the author's own words, both in interview and in the metatextual commentary of correspondence, in my reading of her work? My answer would be that, albeit of a different nature from the literary texts, in that they are pronounced to the face of the interviewer, situated in a specific moment

in a manner fundamentally different even from the dated entries of the diary texts, Hyvrard's words in interview become, once spoken, recorded, and transcribed, part of the wider textuality that makes up her *œuvre*. The blurring of distinctions between life and text discussed in Chapter 6 sees Hyvrard drawing upon her own life experience in her writing and supplementing her texts with photographic images of her face, her body, the desk at which she writes, and so on. I would suggest that, when inviting interviewers into her home, Hyvrard is, to some extent, continuing this process of artistic self-exposure: interviews are given in the name of Jeanne Hyvrard, not of Annie Fontaine, and thus become, in a sense, part of this performance of identity enacted in her writing, the creation of a persona, 'Jeanne Hyvrard, écrivain'. Annie Fontaine, the author, perhaps, of the literary creation that is Jeanne Hyvrard, remains behind the screen of the pseudonymous author: the distinction between the two is by no means clear-cut, but the self-dramatization of the marginalized writer suffering for her art is, although not insincere, a staging of identity within a formalized setting which thus justifies the inclusion of the words spoken by Hyvrard in interview among the intricately woven web of her literary *œuvre*. If her texts cite, restate, and reinterpret one another, this process is mirrored in the interviews: as such they are not to be taken as imposing a rigid and constraining framework of interpretation upon her texts, but as themselves open to interpretation, to challenge, and to the constant process of renegotiation implied in a recognition of their status as text, and thus inherently bound up with the network of intertextual reference.

The first chapter of this book introduces the foundations of Hyvrard's thought, presenting the principal characteristics of *logos* and *chaos*, and the relationship between these two terms. I offer a provisional definition of the *tierce pensée*, elucidating key Hyvrardian terms such as *enception*, *contrairation*, *totalitaire* and *totalité*, order and organization. I then move, in Chapters 2 and 3, to focus upon the first period of Hyvrard's career, namely the Jeanne la folle texts, which, as I have noted, have so far been subjected to greater critical attention than her later work. It is however my intention here to propose a rereading of these texts which expands upon the *écriture féminine* interpretations of Hyvrard's writing and opens up the possibility of a move beyond the specific concerns of the feminine and the maternal towards the wider-reaching implications of logos and chaos. Chapter 2 therefore begins with the theme of maternity, focusing upon the memory of the lost mother as presented in *Mère la mort*, where Jeanne la folle's 'madness' has frequently been interpreted as the result of failure to separate from the mother. The relationship between madness and rationality is read as a paradigm through which the relationships between logos and chaos, and the difficulties of expressing the chaotic, may be appreciated. Situating the mother as one among several points of origin within Hyvrard's work, I then develop a model of nostalgic return as revealing the longing for a fantasy of origin.

Hyvrard's repeated invocation of classical and biblical mythology is discussed in detail in Chapter 3, 'Recalling the Origin'. Drawing upon Butler's work on citationality, I propose a reading of Hyvrard's textual repetitions as transformatory performance, focusing upon the repeated return to the mythical point of origin in her intertextual references to creation myths. This model of performative repetition is

used as a tool for reading the intertextual citation of classical and biblical mythology in *Mère la mort* and *La Meurtritude*. Comparing Hyvrard's account of Genesis in the prologue to *La Meurtritude* with André Chouraqui's translation of the biblical Genesis text, I map out the ways in which Hyvrard starts to move, through the use of creation mythology, towards a clearer philosophical organization of her thought on sameness and difference, self and other, logos and chaos. The first half of this book then, builds upon existing matrocentric accounts of Hyvrard's work, but nevertheless is simultaneously concerned with the mapping out of a move (both by Hyvrard herself, and by myself as critic) beyond the common themes of madness, maternity, and creation, and thus beyond the bounds of *écriture féminine*. Situating these themes within the context of Hyvrard's developing philosophy of logos and chaos, I challenge existing readings of Hyvrard's work as positing a nostalgic desire for return to the maternal body, or the point of origin. Rather, I argue that through her constant *repeated* returns, and in particular through *intertextual* returns, Hyvrard effectively deconstructs that very origin, opening up the possibility of a spiralling motion of return as progressive rather than regressive.

The second half of the book offers close readings of Hyvrard's use of techniques of repetition and transformation as applied both to the text, through autointertextual cross-referencing, and to the self, through autofictional writing. I argue that these strategies enable Hyvrard to perform, and to lead the reader to engage in, enceptual thought. I examine how Hyvrard's literary texts encourage the shift in the reader's thought processes from the conceptual to the enceptual, from straight to round, from same to different, from logos to chaos, order to organization, asking in what ways her texts represent or enact the structures of the *terce pensée*, its spiralling motion, its concentric and fragmentary form. In particular, I deal with aspects of Hyvrard's œuvre which have yet to receive adequate critical attention, namely the style and structure of her experimental prose texts (and most specifically the role of autointertextual repetition within and between these texts), the relationship of the reader to the Hyvrardian text, and the significance of her move towards life-writing in the 1990s.

Chapter 4 opens with discussion of Hyvrard's stylistic practice in her early novels, examining their structures of juxtaposed voices and images which introduce the patterns of repetition and transformation crucial to the enactment of the *terce pensée*. Considering Hyvrard's use of neologisms in these texts, and the structuring motifs of the tarot, alchemy, and the *jeu de l'oie*, I introduce the notions of *bricolage* and of game-playing which inform my model of the writing and reading of the Hyvrardian text. I then discuss two of Hyvrard's most important publications, *Canal* and *La Pensée corps*. I examine the intratextual repetitions that structure *Canal*, and the relationship between its two sections, 'Traité du désordre' and 'Terra incognita'. I then show how the patterns of *enception* created by the repetitive structure of *Canal* are further developed in *La Pensée corps*, which is read in terms of its labyrinthine structure as a *mise en abyme* of Hyvrard's œuvre as a whole. Throughout this chapter, attention is paid to the notion of the text as a site of *contrainction* between rules and freedoms, a web of potential choices within the constraints imposed by the inescapable closure of the text and by the linear temporality of the reading process.

The model of literary intertextuality whereby one text cites, or refers to, another, is

usually discussed in terms of one author referring to another. In Chapter 5, 'The Textual Labyrinth', however, I examine the practice of self-citation or autointertextuality, the repetition in one text of elements derived from another text by the same author. I consider how existing models of autointertextual citation might be applied to Hyvrard's patterns of repetition, and what they imply for reader-text relations. Exploring the movement through Paris described in *Le Marchoir* as a metaphor for the reader's movement through the Hyvrardian text, I argue that Hyvrard's writing demands of the reader an active engagement with and participation in the creation of meaning, performing the spiralling motion of the *tierce pensée*.

The theory of intertextuality as expounded by Kristeva disturbs the notion of the author as the source of meaning of the text. Moreover, the name of the author, and the way in which it functions to set up an expectation on the part of the reader that some form of coherence may be found between the individual texts of the *œuvre*, is further complicated in Hyvrard's work by her autofictional writing and the use of her pseudonym. In Chapter 6, therefore, 'Transforming the Self', I explore Hyvrard's *autofictional* texts, *La Jeune morte*, *CELLLA*, and *Prunes*, considering autofiction itself as a form of citation, the culmination of the developing process of transformative repetition which I have identified in her *œuvre*. If Hyvrard may be said to practise stylistic self-citation, through autointertextual repetitions discussed in Chapters 4 and 5, she also practises a form of thematic self-citation through her autofictional writing in which the experiences from her own life are repeated and transformed through the act of narration. Furthermore, as I shall show, these autofictional repetitions are themselves subjected to autointertextual repetition, recurring in several texts, each time with a differing degree of avowed autobiographical intent.

This study, then, poses a dual question: first, how, and to what extent, Hyvrard's textual practice is able to defy the univocal or the linear forms of a conventional narrative; secondly, what alternative form of reading her texts demand from us, what engagement between reader and text is necessary if we are to make sense of the swirling patterns of repetition. Through the examination, within the context of Hyvrard's philosophical thought, of the three different modes of repetition outlined above, I explore the ways in which Hyvrard's *œuvre* seeks to disrupt the binary oppositions of same-different, self-other, original-copy, allowing us to move beyond logarchic thought and opening up the realm of the *tierce pensée*. I argue that, through the creation of webs of intertextual allusion and citation, Hyvrard encourages the reader to engage in enceptual, rather than logarchic, thought processes. Thus her literary texts serve not merely as an illustration or exposition of her philosophy, but invite, or perhaps even demand, the enactment of that philosophy, through an active, performative engagement between reader and text.

Notes to Introduction

1. Jeanne Hyvrard, 'A bord du marais' (1982), in *ABSS*, pp. 144-69 (p. 174).
2. Miléna Santoro, *Mothers of Invention: Feminist Authors and Experimental Fiction in France and Québec* (Montreal: McGill-Queen's University Press, 2002), p. 210.
3. The term 'third' (*tierce*) is of particular significance to Hyvrard, as will be shown in the following chapter, and therefore I retain the term 'Third World' despite potential objections to its use.

4. Hyvrard, 'A bord du bioflower: genèse de la post-humanité' (1988), in *ABSS*, pp. 233–45 (p. 235).
5. Hyvrard writes that 'L'enjeu de la fin du siècle, c'est la gestion d'ensemble des ressources de la terre: la géonomie. La pensée occidentale actuelle, logarchique et parcellaire ne peut pas encore la prendre en compte. Elle doit retrouver sa part fusionnelle refoulée et utiliser des nouveaux concepts s'y référant. La mutation actuelle économique, cybernétique et bionomique, l'y pousse.' 'La Géonomie' (1986), in *ABSS*, pp. 94–117 (p. 94).
6. Hyvrard's affirmation that 'si la littérature et les arts peuvent s'arranger du chaos et des excès, il n'en est pas de même de la philosophie qui exige, au moins dans notre culture, la rigueur, la maîtrise, et l'abstraction' (*C* 70) is open to contestation given the emphasis upon textuality in the work of contemporary French philosophers including Jacques Derrida and other post-structuralist theorists whose work on the border between literature and philosophy may be seen as shaping my approach to Hyvrard's œuvre. Nevertheless, Hyvrard may be understood to be referring here to a specific tradition of French Enlightenment philosophy which emphasizes the supremacy of reason.
7. Diana Holmes, *French Women's Writing 1848–1994* (London: Athlone Press, 1996), p. 216. Similarly, discussing the 1982 special issue of the *Magazine Littéraire*, which identified Hyvrard, along with Leclerc, Cixous, Chawaf, and Santos, as representative of an *écriture du corps*, Elizabeth Fallaize notes that: 'It is by no means clear [...] that these writers do in fact share a common notion of "writing the body"'. *French Women's Writing: Recent Fiction* (London: Macmillan, 1993), p. 10.
8. 'Mon itinéraire ne peut pas être séparé du destin collectif des femmes de ma génération qui, élevées dans l'ancien monde des vierges à marier avec trousseaux, ont dû en un temps record accomplir une mutation sans précédent pour s'adapter dans la force de l'âge à la reproduction artificielle. Les charmes de la vie intellectuelle et littéraire en masquent le coût humain exorbitant.' 'A bord du marais', p. 170.
9. Holmes writes that 'even in the last two decades, with huge increases in both the number and the visibility of woman-authored texts, female and particularly feminist writers have tended to be ghettoized as a separate, minority category' (pp. xi–xii). Like 'women's writing', non-French 'Francophone literature' has been subject to a similar risk of ghettoization: for an informative and thought-provoking discussion of the marketing of diverse writers and works in one, homogenizing classification of 'Francophone literature', see Julia Waters, 'Packaging the Francophone Novel: A New Exoticism?', unpublished paper presented at the 'France and the Exotic' conference, University of Birmingham, 22–23 March 2003.
10. Nicole Ward Jouve, 'Bliss it was in that dawn ...: Contemporary Women's Writing in France and the Éditions des Femmes', in *Contemporary French Fiction by Women: Feminist Perspectives*, ed. by Margaret Atack and Phil Powrie (Manchester: Manchester University Press, 1990), pp. 128–40 (p. 136).
11. Anonymous review of *Les Prunes de Cythère*, *Le Monde*, 24 October 1975; Juris Sileniekis, 'Mère la mort', *French Review*, 51.2 (1977), 329–30; Anne Lagardère, 'Mère la mort', *Nouvelle Revue Française*, 282 (June 1976), 93–94; J.-P. Gavard Perret, 'Les Doigts du figuier, La Meurtritude', *Esprit*, 1.11 (1977), 128–29; Monique Pettillon, *Le Monde*, 30 December 1977. The publication of France Théoret's article 'Elle n'est pas noire, ni antillaise' (*Spirale*, 27 (1982), 15) was a key moment in the shift in critical accounts of Hyvrard's work from the model of *négritude* to that of *écriture féminine*. The very name Jeanne Hyvrard, it transpired, was itself a pseudonym, Hyvrard's birth name being Annie Fontaine.
12. Interview with Hyvrard, 11 July 2002, in *Dialogues avec Jeanne Hyvrard*, ed. by Helen Vassallo and Cathy Wardle (Amsterdam: Rodopi, forthcoming).
13. 'Je dirais qu'en tant que femme je suis les Antilles', Hyvrard states in interview in 1986, explaining that: 'J'ai vu dans la perte de soi-même qui arrivait aux Antilles ce qui m'était arrivé, à moi comme femme, j'ai vu sans le comprendre, sans que ça passe par la tête, c'est-à-dire, qu'est-ce qui arrive quand on est complètement perdu soi-même. Il n'y a plus de conflit, on a disparu. Moi, j'avais disparu.' Euridice Figueiredo, 'Interview avec Jeanne Hyvrard réalisée à Paris le 20 juillet 1985', *Conjonction: Revue Franco-haïtienne*, 169 (1986), 119–34 (p. 125). Jeanne Garane criticizes the conflation, within Hyvrard's work, of race and gender, on the grounds that it constitutes a universalizing discourse which fails to recognize differences between women, and condemns women of colour to an essentialized position on the negative side of the nature–culture binary. The role of race and nationality within Hyvrard's writing deserves further critical consideration, and Garane is to be praised for exposing the risks inherent in Hyvrard's proclamation of her 'transnationalité'. See Jeanne Garane, 'Decoding *Antillanité*: "Caribbean Discourse" in Jeanne Hyvrard's *Les Prunes de Cythère*,

- in *Ut philosophia poesis: études sur l'œuvre de Jeanne Hyvrard*, ed. by Jean-François Kosta-Théfaïne (Amsterdam: Rodopi, 2001), pp. 33–54.
14. Figueiredo, p. 122. Hyvrard here cites the specific example of the murder victims in *Les Prunes de Cythère*: 'Quand je dis le meurtre, tout est vrai dans le livre: Gérard Nouvet, qui a été assassiné, était un élève du lycée, George Marie Louise et les autres, tout est vrai, les noms sont vrais. Donc ça y était, cet aspect politique, simplement ils s'en sont débarrassés. Comme on ne peut m'embrigader dans aucun parti, mon discours politique est insupportable. Je ne suis pas récupérable' (p. 123).
 15. A. James Arnold, 'French National Identity and the Literary Politics of Exclusion: The Jeanne Hyvrard Case', *Australian Journal of French Studies*, 33.2 (1996), 157–65 (p. 163).
 16. Mair Verthuy-Williams and Jennifer Waelti-Walters, *Jeanne Hyvrard* (Amsterdam: Rodopi, 1988), p. 11.
 17. Jennifer Waelti-Walters, *Jeanne Hyvrard: Theorist of the Modern World* (Edinburgh: Edinburgh University Press, 1996); *The Dead Girl in a Lace Dress [La Jeune morte en robe de dentelle]*, trans. by Jean-Pierre Montha and Jennifer Waelti-Walters (Edinburgh: Edinburgh University Press, 1996); *Waterweed in the Wash-Houses [La Meurtritude]*, trans. by Elsa Copeland, with an introduction by Jennifer Waelti-Walters (Edinburgh: Edinburgh University Press, 1996).
 18. Holmes argues that the New Novelists of the 1950s and 1960s, and in particular their privileging of form over theme, should be seen as part of the literary and theoretical context out of which *écriture féminine* develops in the 1970s (pp. 217, 224–25).
 19. Joëlle Cauville, *Mythographie hyvrardienne: analyse des mythes et des symboles dans l'oeuvre de Jeanne Hyvrard* (Saint-Foy, PQ: Presses de l'Université Laval, 1996), p. 119.
 20. Monique Saigal, *L'Écriture: lien de mère à fille chez Jeanne Hyvrard, Chantal Chawaf et Annie Ernaux* (Amsterdam: Rodopi, 2000).
 21. Monique Saigal, 'Interview avec Jeanne Hyvrard', *Dalhousie French Studies*, 22 (1995), 125–44; 'De la conception de la mère à ses ramifications dans la société française moderne: entretien avec Jeanne Hyvrard, le 26 juin 1996 à Paris', in *Ut philosophia poesis*, ed. by Kosta-Théfaïne, pp. 11–32; 'L'Humour dans *La Jeune morte en robe de dentelle* de Jeanne Hyvrard', *Women in French Studies*, 1 (1993), 45–53; 'Le Cannibalisme maternelle: l'abjection chez Jeanne Hyvrard et Kristeva', *French Review*, 66.3 (1993), 412–19.
 22. Jean-François Kosta-Théfaïne, 'Journal de bord ou compte à rebours contre la mort: *Au présage de la mienne* de Jeanne Hyvrard', *Dalhousie French Studies*, 51 (2000), 144–49, and 'Une réécriture géosophique de la Genèse: *Que se partagent encore les eaux* de Jeanne Hyvrard', in *Ut philosophia poesis*, pp. 55–70; 'CELLLA de Jeanne Hyvrard ou du pacte autobiographique', *Lendemain*, 93 (1999), 70–79.
 23. 'Je ne saurais pas écrire sans Claude Ollier et Nathalie Sarraute' (C 89). Hyvrard discusses Godard in an unpublished essay 'Cinématographie, ma mère! Histoire(s) du cinéma: un opéra-chaos de Jean-Luc Godard' (copy in the author's possession).
 24. Metka Zupančič comments of this lengthy period of non-publication: 'Depuis *La Jeune morte en robe de dentelle*, les textes plus longs, plus spécifiquement littéraires de Jeanne Hyvrard, ont l'air d'être chahutés d'un refus de publication à l'attente interminable de l'impression.' Metka Zupančič, 'Mythes et utopies: approches féministes', in *Récit et connaissance*, ed. by François Laplantin and others (Lyon: Presses Universitaires de Lyon, 1988), pp. 109–20 (p. 117).
 25. Hyvrard has herself commented on the stories gathered in *Auditions musicales* that they have 'un style particulièrement ... je dirais pauvre, ce que j'ai appelé "la boule à zero" [...]'. She explains that the stories were written individually, without any overarching schema, and therefore, whereas in her other texts the overall structure is crucial to the expression of her intellectual ideas, in *Auditions musicales* 'il n'y a pas de construction de l'œuvre'. Saigal, 'Interview avec Jeanne Hyvrard', pp. 125–26.
 26. Roland Barthes, *S/Z*, in *Œuvres complètes*, II, 555–742 (p. 562).
 27. Julia Kristeva, *Séméiotikè: recherches pour une sémanalyse* (Paris: Éditions du Seuil, 1969), p. 52. Further references will be given in brackets after quotations in the text.
 28. Heinrich F. Plett, Preface, *Intertextuality*, ed. by Heinrich F. Plett, *Research in Text Theory*, 15 (Berlin: Walter de Gruyter, 1991), p. v.
 29. John Frow, 'Intertextuality and Ontology', in *Intertextuality: Theories and Practices*, ed. by Michael Worton and Judith Still (Manchester: Manchester University Press, 1990), pp. 45–55 (p. 47).

30. Hans-Peter Mai, 'Bypassing Intertextuality: Hermeneutics, Textual Practice, Hypertext', in *Intertextuality*, ed. by Plett, pp. 30–59 (p. 44). Frow also comments that 'intertextual analysis is distinguished from source criticism both by this stress on interpretation rather than on the establishment of particular facts, and by its rejection of a unilinear causality (the concept of "influence") in favour of an account of the work performed upon intertextual material and its functional integration in the later text' (p. 46).
31. Heinrich F. Plett, 'Intertextualities', in *Intertextuality*, ed. by Plett, pp. 3–29 (pp. 6–7).
32. Manfred Pfister, 'How postmodern is intertextuality?', in *Intertextuality*, ed. by Plett, pp. 207–24 (p. 210).
33. *Jeanne Hyvrard*, p. 70.
34. *L'Écriture*, pp. 22–23.
35. *Mothers of Invention*, p. 209.
36. Jacques Derrida, 'Cogito et histoire de la folie', in *L'Écriture et la différence* (Paris: Éditions du Seuil, 1967), pp. 51–97 (p. 59).
37. Jacques Derrida, 'Hors livre', in *La Dissémination* (Paris: Éditions du Seuil, 1972), pp. 7–67 (p. 11).
38. Derrida, 'Hors livre', pp. 11–12. Interestingly, N. Katherine Hayles draws a parallel between the destabilization of systems proposed by deconstruction, its *affirmation du jeu*, and the structures of chaos theory: 'In deconstruction, as in the science of chaos, iteration and recursion are seen as ways to destabilise systems and make them yield unexpected conclusions.' 'Introduction', in *Chaos and Order: Complex Dynamics in Literature and Science*, ed. by N. Katherine Hayles (Chicago: University of Chicago Press, 1991), pp. 1–36 (p. 11).
39. 'La déconstruction ne peut se limiter ou passer immédiatement à une neutralisation: elle doit, par un double geste, une double séance, une double écriture, pratiquer un *renversement* de l'opposition classique et une *déplacement* générale du système.' Jacques Derrida, *Marges: de la philosophie* (Paris: Éditions de Minuit, 1972), p. 392.
40. Interview with Hyvrard, 18 December 2001, in Vassallo and Wardle.