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The musical composition in the perspective of Édouard Glissant's conception of Diverse as space

Édouard Glissant, a French-speaking writer from the Caribbean, has addressed the relationship between his language and the Diverse, repeatedly stating that he “write[s] in the presence of all the languages of the world”. His statement poses questions in so far as the author knew only a few languages and was not conversant with the literary traditions of other cultures. These questions have led to the formulation of three hypotheses: firstly, that the act of creation (in his work, at least) is directly involved in a form of synchronicity, a fact which in itself defines a space; secondly, that the underpinnings of such a synchronicity are defined by the different and the dissimilar; and, thirdly, that the space to which it lays claim is invisible and remains intangible, even though, according to the author, it can be perceived as a global entity (“all the languages of the world”).

Starting out from the particular imagination of space which arises from Glissant’s writings, and employing other categories that are characteristic of his work (like ‘créolisation’, ‘relationship’, ‘trace’ and the ‘unexpected’), this paper will attempt to shed light on the space in which musical creativity operates—a space which is being recomposed in the light of globality. In this sense, the compositional experiences of the Mediterranean—a region which vacillates between identification and difference, the past and the contemporary, mimetic energy and rationalism—are attested to in full correspondence with the dynamic of its poetic space in the work of Édouard Glissant.