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SPECIAL ISSUE: THE CULTURAL SIGNIFICANCE OF MODERNITY IN THE AMERICAS

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EDITORIAL: BIRTHPLACE OF A NEW WORLD: CULTURAL HYBRIDITY AND THE PROBLEM OF PLACE IN THE AMERICAS

In her essay, "La Prieta," from the collection *This Bridge Called My Back* (1981), Gloria Anzaldúa speaks of her understanding of herself as a product of her polyglossic, hybrid cultural and racial experience. She writes:

> I am a wind-swayed bridge, a crossroads inhabited by whirlwinds … straddling the walls between abysses … Think of me as Shiva, a many-armed and legged body with one foot on brown soil, one on white, one in straight society, one in the gay world, the man's world, the women's, one limb in the literary world, another in the working class, the socialist and the occult worlds. A sort of spider woman hanging by one thin strand of web (205).

For Anzaldúa, this experience is challenged (and challenging) not so much by its multiplicity, as by the incomprehension with which such variousness is often met in the larger world. "What am I?," she asks. "They would chop me up into little fragments and tag each piece with a label. You say my name is ambivalence? … Who, me confused? Ambivalent? Not so. Only your labels split me." (205).

Anzaldúa's rebellion against the imposition of such labels, which, in her view, would shatter the culturally hybrid individual into shards of disconnected, discontinuous cultural and historical experience, forms one of the most important foundations of her work. Her refusal of the cultural injunctions demanding that she choose between her multiple cultural and racial identifications also, however, marks a revelatory moment in the hemispheric study of culture in the Americas. As a quintessential "American," whose cultural affiliations extend outward like the branches of a tree while finding their roots in a single individual, Anzaldúa describes (through the depiction of her own painful and difficult journey toward self-acceptance), a racial, cultural and historical dilemma often neglected, yet crucial to a hemispheric understanding of the cultures and peoples of the Americas. It is, in fact, by this very multiplicity: cultural, racial, national, ethnic, economic, religious and/or historical, that cultural reality of the Americas such as that represented by Anzaldúa's experience may more fully begin to be studied. Through the his-

torico-spatio-geographical reorganization of culture that Anzaldúa suggests (and that hemispheric approaches to the study of the Americas often imply), new articulations of identity suggesting alternative modes and possibilities of being, new and challenging cultural realities and new opportunities for cultural encounter and understanding are more profoundly revealed. These alternative perspectives, not linked to one place but, rather, often derived from many, can then lead to numerous untried avenues of critical exploration and investigation, and opening many doors previously closed to knowledge and perception. For example, a hemispheric perspective can suggest the importance of comparative historical approaches to the cultural multiplicity represented by the experiences such as that of Anzaldúa. In addition, hemispheric perspectives might emphasize the significance of examining complicated genealogical affiliations, such as those with which Anzaldúa identifies, across national and geographical boundaries.

The current issue of the Review of International American Studies seeks to examine the notions of "America" and "American" as these have meaning outside of such boundaries, and as these cultural identifications become significant within a hemispheric and comparative, cultural understanding such as that put forward in this issue. Interrogating the notion of "America" from a hemispheric perspective also suggests a simultaneous consideration of the idea of modernity, particularly as concerns the historical interrelationships between various peoples of the Americas (whose beginnings lie to a large degree in the development of the New World and its role in the 16th-century transformation of mercantilism, or early capitalism, to capitalism).

In this instance, modernity becomes one of the conditions within which the type of cultural hybridity and multiplicity about which Anzaldúa has written comes into existence. It also describes one of the most illuminating contexts within which a comparative cultural investigation of hybrid historical realities such as hers may be undertaken. Thus, exploring the cultures of the Americas from a hemispheric perspective that also recognizes the historical significance of modernity can open up possibilities for cross-cultural, multilingual, and transnational dialogue. These possibilities are also difficult, if not impossible, to study adequately in more traditional contexts, since such dialogue does not take established national and/or geographical boundaries as one of its organizing principles.

Within the advent of the new intellectual paradigm of the Americas, it is the interstices between the seemingly stable categories and divisions described by nationally defined perspectives that are brought forward for study and investigation. By providing access to these cultural gaps, the hemispheric approach can offer a broader, more indepth understanding of important issues for the study of the Americas, such as immigration

and transnationalism, complicated ethnic historical interrelationships, or the cultural impact of globalization. And, as a result of this engagement, the meaning of modernity in hemispheric perspective is also necessarily interwoven with those perspectives exploring the cultures that are nationally defined, interactions and interrelationships – historical or otherwise – between not only the diverse peoples of the New World, but also the meaning and significance of their encounters with those of the Old – European, Asian or African.

This powerful interweaving is evident in each of the five essays that make up this special issue. While they derive from many different cultural locations in the Americas, each essay is concerned with the problem of place (whether that place is understood historically, culturally, geographically or physically), and the significance of place within both conventional and alternative constructions of individual cultural identity. Myriad questions derive from the essays' intellectual investigations: what is the role of place in the construction of identity? How can or should place be understood when filtered through multiple cultural affiliations? How do historical cultural conflicts in a given geographical location inflect our understanding of that location as a particular "place?" What is the meaning of place in the Americas? In various ways, these essays assert that there is never a one-to-one relationship between "place" and cultural identity in the Americas; rather, the reality of "place," defined nationally, geographically, historically or otherwise, often finds itself inextrically intertwined with ethnic cultural realities whose origins and significance lie far beyond the purview of a single location. Whether they describe the attempt to come to grips with a shattered history through intense encounter with another, and older, culture, the retrieval of linguistic authority in the face of cultural devalorization, the loss of cultural memory attendant upon a history of colonization, the difficulty of finding one's place within a condition of cultural hybridity, or the over-determination of identity in relation to one's "place" as a result of economic forces beyond one's control, all of the essays in this issue seek to reconcile the problem of place with the realities of cultural multiplicity and hybridity in the Americas, birthplace of a New World.

Cyraina E. Johnson-Roullier
Guest Editor

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MEMORY AND THE CONVERGENCE OF CULTURES IN KIANA DAVENPORT'S *SHARK DIALOGUES*

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So it is clear that redescribing a world is the necessary first step towards changing it. And particularly at times when the State takes reality into its own hands, and sets about distorting it, altering the past to fit its present needs, then the making of the alternative realities of art, including the novel of memory, becomes politicized. (*Salman Rushdie:* Imaginary Homelands, p. 14).

Kiana Davenport's novel, *Shark Dialogues*, provides an example of the power of memory in the creation of alternative realities and the restoration of the process of cultural memory that has been disrupted by a colonial order. In this novel of epic proportions, Davenport traces six generations of a family line in Hawai'i that begins with Kelonikoa, a fugitive Tahitian princess, and Mathys, a white sailor. The novel opens with the return of four great-great-great-granddaughters of Kelonikoa and Mathys to their grandmother's coffee plantation on the Big Island of Hawai'i, from their dispersion in various places throughout the world. The four cousins are descended from a multicultural heritage that includes Chinese, Filipino, Hawaiian, Japanese, and European cultures. Once returned to the place where they grew up, their grandmother, Pono, slowly reveals to them their family history and the identity of their grandfather, Duke Kealoha, a Native Hawaiian leper living in exile on Molokai. The story unfolds through the voices of Pono, Run Run (Pono's life-long friend/servant), Duke, Pono's four granddaughters, and several other characters. *Shark Dialogues* is quite overtly what Salman Rushdie calls a 'novel of memory,' from Davenport's opening dedication to 'the memory of my mother' and 'the memory of my aunty,' to Jess's hope in the end that their family history will be 'more beautiful in remembering' (Davenport, 1994: 479).

Davenport's work may be used to establish a theoretical model to help understand the ways people living in a postcolonial social and historical context use cultural memory to construct social identity and resist both the history and effects of colonialism. Hawaiians have long known the power of cultural memory in the construction of identity. For Native Hawaiians, the processes of cultural memory have traditionally included the hula, the chanting of stories and poetry, and the chanting of genealogy.

Hawaiian studies scholar Noenoe K. Silva provides a thorough history and analysis of the role of genealogy, cosmology, chanting, and performance art in Hawaiian culture in Chapter Three of her recent book *Aloha Betrayed: Native Hawaiian Resistance to American Colonialism* (2004). As many Hawaiian cultural scholars point out, genealogy, as passed down through family memory, is the single most significant factor in constructing identity, superseding all other definitions of identity, including court-imposed definitions of race dating back to 1920, when the United States government determined that Native Hawaiianness is defined by blood quantum for the purpose of distributing Hawaiian homestead lands. According to Hawaiian scholar J. Kehaulani Kauanui, in 'Hawaiian contexts, genealogies connect people to one another, to place, and to landscape' (Young, 1995: 87). And for the well-known Hawaiian scholar John Dominis Holt, Hawaiians are 'the walking repositories of island antiquity: living symbols of a way of life long dead, but which strangely persists in shaping the character of life in the fiftieth state' (Holt, 1995: 23). While *Shark Dialogues* does not presume to have all the answers or to resolve all the conflicts surrounding cultural identity, it does offer a sophisticated critical model for mapping the processes of cultural memory and its role in the construction of identity as characters move from a colonial to a post-colonial identity.

Before proceeding with an analysis of Davenport's use of cultural memory, however, we must consider some assumptions about memory and history. As characters move from a colonial to a post-colonial identity, they must negotiate competing forces of cultural memory that affect history and discourse. The key issue here is the idea of competing forces of memory. This movement calls into question all versions of history, both the official ones and the subversive, resistant ones. The idea that memory and its various forms of expression are subjective recreations of reality or truth, that memory is made by humans entangled in a web of competing social and cultural forces, is a broadly accepted tenet of cultural poetics. According to Jeannette Marie Mageo, in her book *Cultural Memory: Reconfiguring History and Identity in the Postcolonial Pacific* (2001), all cultural memory, in all of its forms, valorizes parts of the past and forgets others. Christine de Lailhacar's work on cultural memory also reminds us that 'the self is not a homogenous entity, but a clamor of competing values and allegiances' (2000: 260). And Robert Borofsky, in his book *Remembrance of Pacific Pasts*, argues that exploring the past is 'often a personal, participatory, empowering experience' (2000: 18). Traditional academic historical renderings and grand narratives, according to Borofsky, are being challenged and disrupted by 'fragmented, contradictory accountings' (Borofsky, 2000: 20). As these scholars point out, the processes of cultural memory, and the resulting products like history and literature, are inherently subjective. All memory is selective and biased, even officially-sanctioned versions of cultural memory. Americans choose to remember Andrew Jackson, for ex-

ample, as a cultural hero worthy of being memorialized by monuments and currency, not as himself a slave owner.

The subjectivity of cultural memory is inevitable, given its multiple and fragmented nature. Mieke Bal, Jonathan Crewe, and Leo Spitzer, in the introduction to their book, *Acts of Memory: Cultural Recall in the Present* (1999), argue that memory involves continuous reinvention through multiple and differing representations. These representations, they argue, continually transform the past in the present and remind us that we occupy numerous positions in relation to our own, as well other people's, cultural memories. Graham Huggan, in his analysis of cultural memory in postcolonial fiction, sees this stance as a positive view 'shared by those who work toward an enabling definition of cultural memory' as a collective 'activity occurring in the present in which the past is continuously modified and redescribed even as it continues to shape the future' (Huggan, 2002: 151). Cultural memory, Mageo agrees, is always multivocal, representing 'a host of voices telling tales at odds with the rhetoric in which they are inscribed' (Mageo, 2001: 1). All histories, Mageo reminds us, are collective remembrances whose truth must be questioned and whose power to generate meaning must be recognized. 'We use cultural memory in our everyday lives,' Roxanne Rimstead more recently writes, 'and are in turn used by it to direct our sense of who we are and how we should act as individuals, families, ethnic groups, nations, classes, and genders' (Rimstead, 2003: 1).

Although cultural memory is subjective, multiple, and fragmented, it still remains a powerful creative force in the construction of individual and collective identities. According to Bal, cultural memory has 'displaced and subsumed the discourses of individual (psychological) memory and of social memory' (Bal, 1999: vii). As a collective act, cultural memory is performative. To enter memory events must be narrated in some form; thus writing serves an important role in cultural memory. These narrative memories then become the norm by which to measure the past, present, and future. And as Graham Huggan (who has written about Australian cultural memory) argues, the literary text may serve as 'a powerful medium for the exploration of cultural memory constructed in tension with the hegemonic narratives of the imperial past' (Huggan, 2002: 152). This 'oppositional model' of cultural memory, according to Huggan, has three potential dangers: 1) collective memory can be reactionary and used to justify or perpetuate oppressive traditional practices; 2) the model lends itself to out-moded distinctions between the 'mnemonic capabilities' of oral and written cultures; and 3) the model overlooks the ways memory is used to support neocolonial relations of power within postcolonial nations (152). Meili Steele also expresses concerns about the dangers of cultural memory. For Steele, many postcolonial theories and theories of dialogic cultural memory reject the postcolonial notion of the other as existing only in juxtaposition to colonial culture, but argues that a dialogue exists between various cultural traditions. The problem, Steele contends, is that these

theories may 'juxtapose previously separated narratives and discourses without offering any guidelines for what the ensuing dialogue might look like or what the consequences of this confrontation might be for each side' (Steele, 2000: 276).

A final assumption before proceeding with an analysis of Davenport's use of cultural memory is the idea that such memory is also hybrid. Edward Said, in his seminal work, *Culture and Imperialism*, writes, 'At the same time, paradoxically, we have never been as aware as we are now of how oddly hybrid historical and cultural experiences are, of how they partake of many often contradictory experiences and domains, cross national boundaries, defy the police action of simple dogma and loud patriotism' (Said, 1994: 115). As a hybrid entity, cultural memory, as Mageo asserts, takes place where cultural processes intersect, 'between social and subjective experience, between cultural selves and others, between valorized and discarded histories and identities, semiotic and political domains, precolonial and colonial pasts and the present, and, in the Pacific, between dominating colonizers and the disenfranchised colonized' (Mageo, 2001: 3). Homi Bhabha refers to these cultural intersections as the 'in-between spaces,' the 'interstices,' created 'in the articulation of cultural differences' (Bhabha, 1994: 1), which reveal that the ' . . . social articulation of difference, from the minority perspective, is a complex, ongoing negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation' (Bhabha, 1994: 2). This theme of hybridity is central to Davenport's *Shark Dialogues* and is fully addressed in my recent article, 'Cultural Hybridity in Kiana Davenport's *Shark Dialogues*.' (Spencer, 2005). However, the relevant point here is the recognition that cultural memory is hybrid, something that contributes in important ways to its central multiplicity.

Davenport uses cultural memory in *Shark Dialogue*s to create an alternative reality and transform identity. The novel reveals the complexity and challenges facing those negotiating the space where cultural processes intersect. *Shark Dialogues* suggests something that has become a significant pattern in many contemporary American novels. Characters move through various stages from a colonial to a post-colonial identity, as they ultimately seek to define a new identity that is both integrated and liberated.

COLONIAL IDENTITY

As *Shark Dialogues* opens, each of Pono's four granddaughters inhabits the initial stage in the movement to post-colonial identity, in which their identities have been determined by their positions within a colonial order. In the initial stage, as colonial subjects, the main character and/or characters are struggling with identity in various ways. In this stage identity is constructed within the context of colonial cultural memory through colonial history and discourse, and in their different struggles with identity, each of the characters feels displaced, both emotionally and physically. In different ways, all of the characters are separated from their families, cultural heritage, and com-

munities. Those still living in Hawai'i are emotionally alienated from family and community and those living away from Hawai'i are both emotionally and physically separated from their families and their pasts. Their identities have been determined by their positions within a colonial order. As Said argues in *Culture and Imperialism*, the colonial order has 'the power to narrate, or to block other narratives from forming and emerging' (Said, 1994: xiii). This power, for Said, provides the central means of connection between culture and imperialism. Such a past, construed within a hegemonic colonial order, is not completely relevant to those who were or are its victims, as are the characters in *Shark Dialogues*.

The primary character, Jess, a veterinarian living in New York, feels alienated from her daughter and ex-husband and displaced in the urban landscape. In the opening chapter she recalls 'the day she understood she was excluded from their [her husband's and daughter's] world' (Davenport, 1994: 5). Her daughter, Anna, hides her mother's native identity from her friends, who, she fears, would call her mother and aunts "darkies" (Davenport, 1994: 217). Further adding to her feelings of alienation, Jess's ex-husband is a white southerner who, Jess recalls, 'never went home with me. Never saw Hawai'i. It was like he loved half of me, my father's white, Southern half, so the other half didn't exist' (Davenport, 1994: 304). Vanya, an attorney and Hawaiian activist who has been living in Australia and New Zealand, is tortured by her irresistible, destructive attraction to a white man. After a failed marriage and the death of her son, Vanya feels 'that who she was was no longer a fixed text' (Davenport, 1994: 12). Rachel marries a Yakuza, a member of the Japanese underworld, who defines her solely as a sexual object, acting out elaborate sexual fantasies each time he returns from his frequent business trips to Asia. For twenty-three years of marriage, her husband 'kept her on her carousel of make-believe,' where she now finds herself 'in a state of arrest, of female infantilism' (Davenport, 1994: 15). Ming, who is suffering from a terminal illness and is addicted to heroin, recalls the confusion of her mixed-marriage childhood, 'Am I Buddhist or Catholic?' (Davenport, 1994: 20). Each of the four granddaughters is confused and alienated, searching for ways to reconcile the seemingly disparate parts of their identities.

The granddaughters' confusion is the result of a colonial discourse that sees them as less than whole, as deficient, as mongrel. The offspring of the Tahitian princess, Kelonikoa, and the white sailor, Mathys, are considered mixed-breeds by both of their cultures, never fully able to embrace either side of their heritage. 'Half-caste children,' Davenport writes, 'were considered blessed with the superiority of white blood, cursed with the native half' (Davenport, 1994: 53). Mars, Jess's enlightened black friend in New York, expresses the confusion that each granddaughter is feeling. 'You despise yourself, can't wait to mortify your own flesh, wipe out your race,' Mars tells Jess, 'Half of you is white, the other half is running scared' (Davenport, 1994: 301). Jess, like her cousins, is 'trying to understand' (Davenport, 1994: 301), but pieces of their past are

hidden from them, since the only version of the past they know is the one from the colonial perspective.

RECOGNITION

Characters must first recognize the processes of colonial history and discourse before they are able to begin reconstructing their pasts and constructing new identities. In this stage, characters move to a recognition of the processes of colonial history and discourse. As a result of their position within a colonial order, characters often feel displaced or torn between competing worlds—that of the colonizers and that of the native or indigenous culture. This position causes disharmony in a variety of forms, which is most commonly expressed through images of illness and alienation from family and community. They realize, quite consciously, that they have been constructed through colonial discourse. They see their struggles with identity, their sickness and alienation, as the result of a colonial history within which they are objects of colonial ideology. They must realize that they have been constructed through colonial discourse and see their sickness and alienation as the result of such colonial history. Davenport's chronicling of history, according to J.K. Donaldson, represents the characters' 'growth of awareness and understanding of their multi-faceted heritage' (Donaldson, 1997: 232). However, the level of awareness is much deeper than a mere understanding of their multicultural heritage. Amaryll Chanady discusses the ways in which cultural memory is invented and replaces officially sanctioned colonial versions of the past. The process of cultural memory, Chanady writes, 'always involves a complex process of selection and transformation that raises problems of representation, access to privileged channels of expression and competing constructions of the imaginary community' (Chanady, 2000: 183). Cultural memory is, then, a hegemonic process in which various individuals and groups intervene. At various points in their lives, the characters achieve an awareness of the ways in which they have been victims of the hegemonic process of colonial history.

Ming is the first to reach an awareness and understanding of her identity, perhaps as a result of her painful battles with disease. Over the years her cousins come to her 'needy, wanting to know how to live, how not to be brutalized' (Davenport, 1994: 20). She recognizes that each of them is driven by a 'search for one's self' (Davenport, 1994: 20). Ming's eventual death prompts Pono to call her granddaughters home so that she may begin to tell them their family history. When Jess's daughter tells her that she is throwing her life away to return to the islands, Jess says, "Anna, do you know what you are? You're a racist, a woman ashamed of her blood" (Davenport, 1994: 304). When Rachel's Yakuza husband dies, she dries his tattooed skin and hangs it on the wall as a reminder of her life of sexual servitude. Vanya's experience as a student at the University of Hawai'i with racist peers and college professors helps her 'begin to understand oppression' (Davenport, 1994: 194). Unlike her cousins, however,

Vanya's awareness leads her to direct political activism, even to the point of what authorities label terrorist acts against the symbols of colonial power. Although they reach awareness in different ways, each of the granddaughters comes to recognize that they have been victimized by colonial history.

RECLAMATION

Once each character is able to recognize and understand the ways in which their identities have been determined by colonial history and discourse, they are able to reclaim this history and discourse, as part of a larger community sharing a vibrant culture in the present and a deep-seated memory of its past. From this position, characters are able to move to a third stage in which characters begin to retell their histories, recounting historical events from the perspective of the marginalized colonial other.

The nature of such collective memory was first explored by the French sociologist Maurice Halbwachs in the 1920's, who argued that memories are constructed by social groups which determine what is worth remembering and how things should be remembered. Although Halbwachs made the distinction between social memories that are written and those that are not, contemporary scholars in the social sciences generally treat all collective memory as the product of social groups, and not objective truth. This position is supported by Alan Baddeley, who has studied the psychology of memory. Baddeley admits that memory is fallible, but forgetting is 'benign' because we remember what is important and forget what is not, and when we need to remember something we write it down (Baddeley, 1989: 58). The point is that all cultural memory, in all of its forms, is collective representation, and, therefore, selective and fluid. According to Chanady, postcolonial cultural memory creates a 'usable past' with its own 'themes, motifs, legends, and proper names' that provides a counter narrative to colonial discourse (Chanady, 2000: 189), and this is seconded by Roxanne Rimstead, who also writes that, 'Marginalized subjects recover a usable past for the purpose of constructing a countermemory based on dignity and protest' (Rimstead, 2003: 6).

With regard specifically to Hawai'i, the now well-known interchange between Roger M. Keesing, anthropologist, and Haunani-Kay Trask, scholar of Native Hawaiian studies suggests that the nature of reclamation is under debate. Keesing argues that Hawaiians must reinvent a pre-colonial cultural tradition that has long since been destroyed (Keesing 2006: 73). What survives, Keesing argues, is sanctified and mythologized, even when altered in its forms (Keesing, 2006: 73). Trask argues that Keesing and many anthropologists devalue history as remembered and told by native people. The recognition that all cultural memory is selective and subjective does not, however, negate its power to construct reality. This recognition certainly does not refute the power that colonial history and discourse has exerted on cultures and individuals;

therefore, the recognition that postcolonial memory is selective and subjective does not refute its power to resist colonial history and to construct postcolonial identities.

In *Shark Dialogues* the family's history parallels the history of colonialism in Hawai'i. The initial meeting between Kelanikoa and Mathys takes place at the historical moment when the Hawaiian people lose their sovereignty. From that moment onward, Davenport chronicles the loss of land, the devastation of the Hawaiian population by Western diseases, the subjugation of workers in the plantation system, the overthrow of Queen Liliuokalani, the annexation of Hawai'i by the United States, the effect of Pearl Harbor and World War II, environmental destruction, nuclear contamination, and the impact of development. Each historical moment is retold from the perspective of the victims of colonial history. When Roosevelt came to visit the islands, he wanted to see an example of the 'islands' majestic 'aborigines,' a stately reminder of what Hawaiians had once been' (Davenport, 1994: 147). In church and school, Hawaiian children were forbidden to speak Hawaiian while being taught about a white Jesus. As many Hawaiians began abandoning their 'old religion, dress and customs completely,' colonial discourse constructed them as a romantic, vanishing race, noble savages doomed to extinction by the advance of progress (Davenport, 1994: 56). Pono sees and understands fully the results of colonial history. "That's how they see us," Pono says, "Porters, servants. Hula dancers, clowns. They never see us as we are, complex, ambiguous, inspired humans" (Davenport, 1994: 338). Hawaiian culture has been reduced to clichés for the enjoyment of tourists. According to Rimstead, since the state and dominant groups are able to manipulate the past to serve their interests in the present, it is the task of 'dissident groups or individuals to construct countermemory to oppose state control' (Rimstead, 2003: 2). As Said points out, this presents a challenge to colonial authority. Said writes, 'But only recently have Westerners become aware that what they have to say about the history and the cultures of "subordinate" peoples is challengeable by the people themselves, people who a few years back were simply incorporated, culture, land, and history, and all, into the great Western empires, and their disciplinary discourses' (Said, 1994: 195). 'For the first time,' Said tells us, 'Westerners have been required to confront themselves not simply as the Raj but as representatives of a culture and even of races accused of crimes—crimes of violence, crimes of suppression, crimes of conscience' (Said, 1994: 195). Davenport's presentation of historical events forces readers to confront the history of colonialism from the perspective of those affected by it, rather than that of those who perpetrated it.

POST-COLONIAL IDENTITY

Once characters achieve an awareness of history and the ways in which they have been defined by colonial discourse, they are able, in the words of Salman Rushdie, to begin to construct 'alternative realities.' (Rushdie, 1991: 14). In the fourth and final

stage, characters begin to construct new identities. This stage, often taking the form of healing and reconciliation, occurs through the recuperation of cultural and family memory. This stage of post-colonial cultural memory is emergent and in process, involving at one and the same time the past, present, and future. Davenport's resulting postcolonial discourse is textual in the Western narrative tradition, using English, the language of the colonizers, and the novel form. However, the dialogic character of both the language and the story also allows the writer to create a new resistant, collective, and hybrid text, making use of the very same language as that of the colonial text.

Cultural memory helps the characters to construct a new definition of identity, to heal the pain of the past, and ultimately claim their own future. As the characters learn their true genealogy, J. K. Donaldson rightly points out, they achieve 'wholeness' and 'unity' (Donaldson, 1997: 231). Donaldson also rightly concludes that the characters' awareness of their heritage is the 'single most important element in their development as characters' (Donaldson, 1997: 232). However, in limiting his analysis to the novel's style and form, Donaldson's analysis does not identify the ways in which collective family memory leads to the characters' awareness and wholeness. For the four granddaughters in *Shark Dialogues*, Pono must provide the final pieces in the puzzle of their identity, the 'unraveled narrative they needed to solve' (Davenport, 1994: 9). Pono is initially resistant, seeing her granddaughters as 'half of something else' (Davenport, 1994: 231). For Pono, it is their white blood that makes them deficient. However, Duke convinces her of the need, the importance of memory. 'I confess,' Duke says to Pono, 'to remembering' (Davenport, 1994: 277). Pono reminds him of their vow to forget the past, to 'not mourn what could have been' (Davenport, 1994: 277). He responds by saying, 'What is the difference? Memory. Dreams. At this age it's much the same' (Davenport, 1994: 277). Eventually Pono realizes that without the cultural memory that she and Duke are able to provide, her granddaughters will be 'women without history' (Davenport, 1994: 282).

Of course, the granddaughters are not without history—they simply have the wrong version of history. As the granddaughters return to Pono's plantation, a 'refuge from a world that would corrupt them,' Pono remembers the image of her daughters in the starched blue uniforms of school and says, 'I failed my daughters. I was silent in ten thousand tongues. In this way, I slaughtered them' (Davenport, 1994: 323, 325). This experience is a common one recounted by many Hawaiians. Trask, writes, 'When I was young the story of my people was told twice: once by my parents, then again by my school teachers. From my ohana (family), I learned about the life of the old ones' (113). Ultimately, the telling of family memory will uncorrupt the granddaughters, allowing them to reconstruct their identities. Pono comes to understand the power the telling of memory holds—that it can open to them new, previously hidden vistas of experience. She says to her granddaughters, 'Now. I am going to tell you a story.

When I finish . . . you will know who you are' (Davenport, 1994: 326). As she begins to recount the past, she gains 'access to a world that had remained invisible, therefore not real, until the telling' (Davenport, 1994: 328). This telling of memory will undo colonial history and redefine identity. After Pono dies, her granddaughter, Jess, takes on the responsibility of continuing the family story. 'What would be more valuable than genealogy,' she asks, 'She could do that for them, begin the backward journey. Their heirs would have the wealth of history to aim at life' (Davenport, 1994: 476). The telling of their history will be 'more beautiful in the remembering' (Davenport, 1994: 479). In the last pages of the novel she speaks the names of her family, beginning with Kelonikoa and continuing to her sisters and cousins, whose lives are 'still attached and flowing, in myths, dreams, imaginings. Lives permanent because someone, Jess, was there to pass them on' (Davenport, 1994: 479). As a contemporary Hawaiian woman, Jess will write their history, thus constructing a post-colonial reality that fuses individual, family, and cultural histories. The resulting postcolonial discourse, exemplified by Davenport, is textual but dialogic; the writer is able to write a new collective, hybrid, resistant text using the same language that wrote the colonial text. At the end of the novel, Jess 'drew from her bag a pen and sheet of paper. She would start with the story she knew best. Pono and Grandfather. She would work her way backward. What she did not know they would tell her' (Davenport, 1994: 480). The novel ends with the Hawaiian word, 'Imua,' which means 'go forward, press on.'

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JAPONISME AND MODERNIST STYLE IN AFRO-CARIBBEAN LITERATURE: THE ART OF DEREK WALCOTT

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INTRODUCTION: MODERNISM, JAPONISME, AND THE AMERICAS

According to the art historian Gabriel Weisberg, *Japonisme* may be regarded as a type of 'East-West Renaissance … a latter-day example of the kind of cultural diffusion which occurred during the Renaissance, when the excitement of classical discoveries stimulated imitation and veneration' (Weisberg, 1975: 43). In contrast to more gradual, diffuse eighteenth-century movements such as *Orientalisme* or *Chinoiserie* (both of which are forms of intercultural encounter that took place within the broader political and socioeconomic contexts of colonization and imperialism), the earliest, exoticizing phase of *Japonisme*, which Elisa Evett defines as *Japonaiserie* (in which Japanese objects were used 'as props for conjuring up fanciful visions of Japan') began with the initiation of diplomatic ties with Japan in 1854 (Evett, 1982: viii). In another recent study, Yoko Chiba argues that *Japonisme* may be distinguished from this earlier phase by 'a shift away from exoticism, to imitation, to absorption' (Chiba, 1998: 3).

The widening engagement with Japanese art and literature in various cosmopolitan centers of avant-garde activity such as Boston, New York, London, and Paris, gradually colored the diverse styles of modern and modernist poets in the United States, and the poet most often credited for nurturing this development is Ezra Pound (Miner, 1958: 108–155; Kodama, 1984: 32). According to Zhaoming Qian, early Imagists such as T. E. Hulme and F. S. Flint were first drawn to Japanese versification when they read translations of tanka and haiku poetry rendered by French Symbolists. Pound's study of Japanese poetics probably began when he joined Hulme's Poet's Club in London shortly before WWI, or from these earlier French Symbolist translations, although his preference for the term "hokku" (as opposed to the modernized French, "haiku") suggests that the former is the case (Qian, 1995: 17–18; Flint, 1915: 70–71).

The significance of Pound's interpretative reworking of haiku structural techniques—his superpository method, the use of a 'cutting word' to create discordant

halves, and so on—is elaborated in *Gaudier Brzeska: A Memoir* (1916, 1970). Observing that his immersion in Japanese literature had shaped his composition of "In a Station of the Metro," in 1914 Pound recalled in *The Fortnightly Review* how he finally condensed his best-known Imagist poem:

> Three years ago [1911] in Paris I got out of a "metro" train at La Concorde, and saw suddenly a beautiful face and another and another … and I tried all that day for words for what that had meant to me … I wrote a thirty-line poem and destroyed it because it was what we call work of the second intensity. Six months later I made a poem half that length; a year later [1912] I made the following hokku-like sentence.
>
> The apparition of these faces in a crowd;
> Petals on a wet, black bough (Miner, 1963: 119).

Pound's full-blown interest Chinese art and literature would not emerge until two years after this coming-of-age as an Imagist, when he first met Mary Fenollosa, the widow of the distinguished American Orientalist in late September, 1913. Thanks in part to Fenollosa's manuscripts, Pound's subsequent efforts to understand and to translate Noh assumed an importance for his poetic practice, not just because of what he referred to as its "art of allusion," but also because he used its mythical aspects to structure *The Cantos* (Pound, "Introduction," 1916: 213).

Qian has done extensive work on the importance of Pound's involvement with Chinese culture for the emergence of Anglo-American modernisms during the 1910s and 1920s, and Yunte Huang's *Transpacific Displacement* (2002) documents a complex system of intertextual migrations to and from China, not just in Pound, but in Imagism as a whole. Still, it is not entirely correct to say that Pound *consistently* appropriated Far Eastern cultural meanings, as Huang suggests. Critics have rightly condemned Pound for his racism, and this certainly would have hampered any good faith effort at transculturation (Paz, 1987: 212–214). But to concede that Pound's attempt at cross-cultural exchange was limited is not a sufficient reason to dismiss the historical fact of his influence. Pound's interest in Japanese poetry, and especially his devotion to Noh, played a crucial role in the flourishing of twentieth-century dramatic experiments by W. B. Yeats, Bertolt Brecht, Paul Claudel, Eugene O'Neill, Samuel Beckett, and others (Tsukui, 1983).

What is more, Pound's formative encounters with Japanese poetry and drama were not, as I shall show, intended to produce accurate, learned translations. Nor was he primarily concerned to write what Huang describes as ethnography, revising or displacing cultural meanings so that they fulfilled his racist preconceptions. Instead, Pound was trying to synthesize an entirely new and different, conversational poetic idiom, what T.S. Eliot would call a "style of speech." Even though Pound often spoke of his works as translations, he deliberately minimized his role in this process. It is this com-

paratively humble yet significant engagement with *Japonisme* that brought Pound's work to the attention of such Caribbean writers as Derek Walcott.

In retrospect, Pound's role in the diffusion of *Japonisme* has been formidable. Even so, it may come as a surprise to realize that his technique traveled all the way to the small island of St. Lucia in the Caribbean. Derek Walcott was, by his own admission, deeply influenced by Pound. James Rodway, a British Guyanese poet who was Walcott's teacher at the St. Vincent Grammar School, first introduced Walcott to Pound in 1946—an event that dramatically transformed his style (King, 2000: 44). When, three years later, Walcott published *Epitaph for the Young: XII Cantos* (1949), a work dedicated to Rodway, critics were quick to observe that the poem was modeled on Pound's *Cantos*. But since that time, no one to my knowledge has ever noted the importance of Pound's *Japonisme* in this formative phase of Walcott's development.

Consider this passage from Walcott's *Canto X*, where he intimates the significance, and sources, of his poem's title. The speaker is, as Walcott was, a teacher faced with the bewildering hybridity of the Caribbean classroom:

> A Chinese boy, now in the class, alien traditions, oddments
> Of alien culture.
> Li Po, my friend, you will remember
> How time took under his sleeve the cicada's song,
> And left the cockroach to describe circles in our dry brains,
> On the day that you abandoned the wine glass of Rihaku
> For the chamber pots of reason.
> I am with tired loins in a dry country,
> The wind blows the last white prayers from my head,
> I believe I will give up the goose quill for a laundry
> In far Hao.
> A mixture of faces, damp faces torn like paper by the black wind,
> Their fathers sons, an epitaph for the young.
> Lord, send my roots rain.

In addition to echoes from Eliot's *The Waste Land* and *Gerontion*, there is also a recollection of Pound's haiku-inspired "In a Station of the Metro": "A mixture of faces, damp faces torn like paper by the black wind." More important, and less obvious, is Walcott's allusion to a lesser known work by Pound—a short lyric called "Epitaphs," that appeared in the 1916 volume *Lustra*. Pound's second epitaph in that poem is for the eighth-century Chinese poet, Li T'ai Po:

> And Li Po also died drunk.
> He tried to embrace a moon
> In the Yellow River.

But in Walcott's *Epitaph*, the reference to Li Po's Japanese name, "Rihaku," implicitly conjoins the allusion to Pound's "Epitaphs" with the *Japonisme* of Pound's subsequently published *Cathay*, a work where Pound explicitly acknowledges that his Chinese sources were viewed, as it were, through the lens of Japanese translations brought to him by Fenollosa:

> FOR THE MOST PART FROM THE CHINESE OF RIHAKU,
> FROM THE NOTES OF THE LATE ERNEST
> FENOLLOSA, AND THE DECIPHERINGS
> OF THE PROFESSORS MORI
> AND ARIGA …

Hugh Kenner was the first to note that, used in this context, the word "decipherings" implicitly questions the qualifications of these professors; and, more recently, Barry Ahearn has argued that Pound "not only suggests that his role in the process of translation has been minimal, but calls into question the qualifications of two of his fellow translators" (Kenner, 1971: 222; Ahearn, 2003: 33).

Walcott had no basis for assessing the quality of Pound's translations. What, then, does Walcott's allusion imply about his identification with Pound's predicament as a poet of the Americas; and, more generally, his close, sympathetic engagement with the project of Pound's *Japonisme*? Like Pound, Walcott is well aware that *Japonisme* serves as a "mask of the self"—in other words, the device is not primarily intended to be a faithful reproduction, or translation, of Japanese art (Pound, 1916, 1970: 85). Like Pound, and like the Chinese student humorously apostrophized as Li Po, Walcott's poet-speaker is concerned to synthetically construct, as Eliot would say, a "style of speech" from "oddments," or odd fragments, of strangely diverse cultures (Eliot, 1928: xiv). Echoing Pound, Walcott makes his own idiom sound foreign or non-native, as if his speaker were trying to to communicate with a Jamaican-Chinese student for whom English was a second language. By assuming the mask of Pound's modernism, Walcott confronts the burden of his own hybridity and, implicitly, the shame and sense of anonymity that would have impeded his earliest effort to write poetry.

The allusion to Pound in Walcott's *Epitaph* recalls a whole series of prior cultural exchanges, including Pound's adaptation of Fenollosa's translation of texts in Japanese that were themselves translations by Japanese scholars from Chinese sources. The reference to Pound's Li Po is particularly apt, given that Walcott takes the occasion of his poem to acknowledge the presence of Asian diasporic influences in the Caribbean, in particular, the descendants of Chinese migrants (Patterson, 1977: 122–129). It is intriguing to consider how Walcott's adaptation of Pound's *Japonisme* allows him to draw an analogy, not just between Pound's project and his own, but also between his own effort to synthetically construct a style of speech, on the one hand, and on

the other the experience of Chinese in Jamaica and other parts of the Caribbean. For Walcott, the experience of cross-cultural encounter would have been as emotionally fraught and, in his own artistic terms, equally necessary as that of the Chinese student he depicts in his poem. Exiled from the wine-like sources of poetry, his ancestral heritage, the Chinese schoolboy and Afro-Caribbean poet alike are condemned to wander aimlessly amidst fragments of colonial culture. Any effort to write leads the uninspired to circle endlessly in logical tautologies, like a cockroach, trapped within the figurative chamberpot of western metaphysics. Like the Chinese immigrant to the Caribbean, the emerging poet must carry the burden of shame and anxiety without any guarantee of success.

When he wrote *Epitaph for the Young*, Walcott could hardly be said to have fully realized the stylistic possibilities of *Japonisme*. In fact, it would take another decade before he would encounter modernist interpretations of classic Noh theater, Kabuki, Japanese cinema, and the woodcuts of Hokusai and Hiroshige. As he recalls:

> In New York, I came to the Chinese and Japanese classic theater through Brecht. I began to go to the texts themselves and, because I draw, I used to look very carefully at the woodcuts of Hokusai and Hiroshige. There was then a very strong popular interest in Japanese cinema—in Kurosawa, and films such as *Ugetsu*, *Gate of Hell*, *Rashomon*, etc. I had written one play which was derivative of *Rashomon*, called *Malcauchon* [*sic*]. This was a deliberate imitation, but it was one of those informing imitations that gave me a direction because I could see in the linear shapes, in the geography, in the sort of myth and superstition of the Japanese, correspondences to our own forests and mythology (Walcott, 1970: 48).

Deliberately commingling aspects of modernist *Japonisme*, Noh and Kabuki, Kurosawa, Kenji Mizoguchi, Hokusai, and Hiroshige, Walcott taught himself a version of Japanese culture, and this new information in turn produced a correspondingly new perspective on, and deeply felt awareness of, his Caribbean heritage. Adapting modernist *Japonisme* as a means of examining the mysteries of hybridity, he commemorates a shared diasporic history of Asian and African peoples in the New World. This distinctly Caribbean adaptation of Pound's style, in turn, sheds new light on the practice of *Japonisme* during the interwar period. By engaging new materials and techniques from Japanese literature, Pound nurtured a critically conscious sensibility in Caribbean literature, a sensibility that would fuse with creative impulses, breathing life into staid and exhausted forms. As a result, a writer from a tiny post-colonial outpost was able to give art a new lease on life. Holding a mirror up to universal themes, Walcott's writings refract, yet preserve, a unique regional point of view.

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D'ARCY MCNICKLE: LE ROMAN AMÉRINDIEN AU CARREFOUR DE LA MODERNITÉ ET DE LA TRADITION

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Roman phare de la littérature nord-américaine du vingtième siècle, *Les assiégés* de D'Arcy McNickle traite de manière lucide la complexité de la lutte d'une communauté amérindienne pour maintenir son mode de vie tout en suivant les évolutions imposées par l'ère moderne. Ce chef d'œuvre publié en 1936 fait partie de l'essor de la littérature amérindienne qui a eu lieu au courant du siècle dernier. Mais *Les assiégés* n'évoque pas uniquement le dilemme de l'autochtone face à la modernité. Ce roman s'adresse aussi bien aux lecteurs et lectrices autochtones que non-autochtones, à tous ceux qui se trouvent face au pénible choix entre le respect du passé et la course inévitable vers l'avenir.

D'ARCY MCNICKLE – UN ARTISTE ENGAGÉ

La facilité avec laquelle D'Arcy McNickle parle à un si vaste public s'explique peut-être par le fait qu'il a grandi lui-même entre deux mondes. D'origine cris et franco-canadienne par sa mère, et irlando-américaine par son père, William D'Arcy McNickle est né le 18 janvier, 1904, à St. Ignatius dans le Montana. La famille de sa mère, Philomena Parenteau, avait fui vers le Montana après l'échec de la révolte des Métis en 1885 et avait été adoptée par les Salish-Katoonai (Flathead). Scolarisé à l'école de la réserve pendant son enfance, D'Arcy McNickle est ensuite envoyé contre son gré et celui de sa mère à l'école du *Bureau of Indian Affairs* à Chemawa. Cette expérience du pensionnat a ouvert ses yeux aux conditions cruelles et intolérantes auxquelles les jeunes Amérindiens sont confrontés à l'époque. À l'âge de dix-sept ans, D'Arcy McNickle s'inscrit à l'Université de Montana où il poursuit des études en littérature et langues classiques. En 1925, le jeune étudiant vend ses terres afin de poursuivre ses études en Europe à Oxford et à Grenoble. De retour aux Etats-Unis, il cumule une série de postes divers en tant qu'écrivain, y compris chez l'Encyclopédie Britannica, avant de s'intégrer au *Bureau of Indian Affairs* (BIA) en 1934. Durant ses seize ans au service du BIA, D'Arcy McNickle lutte sans cesse en faveur des droits amérindiens. En 1944, il participe ac-

tivement à la fondation du *National Congress of American Indians* afin de créer un forum politique où les voix amérindiennes pourraient enfin s'exprimer. En désaccord avec la politique du BIA des années cinquante, notamment avec le déménagement des Amérindiens dans les zones urbaines, D'Arcy McNickle démissionne sans pourtant renoncer à la cause amérindienne. Pendant plusieurs années, il assiste de nombreuses communautés amérindiennes auprès de *l'American Indian Development Corporation*. Sa carrière s'oriente ensuite vers le domaine académique. Professeur d'anthropologie à l'Université de Saskatchewan à Regina, membre du comité de rédaction du Smithsonian Institute pour la révision du *Handbook of North American Indians*, et premier directeur du *Center for the History of the American Indian*[1] au Newberry Library à Chicago qui porte aujourd'hui son nom, D'Arcy McNickle ne cesse jamais d'écrire jusqu'à sa mort en 1977 à Albuquerque. Ses écrits démontrent un talent polyvalent et pour la fiction et pour l'essai et l'histoire amérindienne[2]. Son génie se révèle par une volonté d'inclure de nombreux points de vue afin de relier des cultures autrement inaccessibles et aveugles les unes aux autres.

DÉDOUBLEMENT DE L'ÊTRE

Ceux qui ont connu D'Arcy McNickle en tant qu'ami se souviennent d'un homme capable de passer sans gêne de l'univers amérindien à l'univers euro-américain. À l'aise dans chaque culture, il a démontré néanmoins une appréciation et un respect considérables de leurs différences. Sa représentation littéraire de l'Amérindien rompt avec plusieurs siècles de tradition occidentale de mise en scène du bon ou mauvais sauvage, d'une race destinée à disparaître, ou d'une civilisation archaïque. Dès son premier roman, *Les assiégés*, l'auteur met au défi les stéréotypes de l'Amérindien avec son portrait d'Archilde Leon, homme ultramoderne qui passe, comme son créateur, d'un monde à l'autre.

D'Arcy McNickle tisse son histoire de la communauté Salish, dans la vallée de Sniélemen (mot qui signifie *montagnes des assiégés)* dans le Montana, autour du retour d'Archilde, fils métis de l'Espagnol Max Leon, et de la fille du chef Salish, Catherine Le Loup. Archilde est le plus jeune des onze enfants, dont sept fils nés de l'union de Max et Catherine. Il est aussi le personnage autour duquel l'action du récit pivote. Tous les autres personnages du roman regardent de près ses actions, soit dans l'attente de son échec, soit dans l'attente d'une délivrance du *statu quo* que seul Archilde semble capable de briser. Il inspire de la crainte à sa sœur, Agnès, car il est la première

[1] Fondé en 1972 afin de promouvoir et soutenir les études sur les Indiens de l'Amérique, le centre contient des collections importantes, notamment les collections Graff et Ayer.

[2] Voir aussi les autres textes de D'Arcy McNickle. *They Came Here First: The Epic of the American Indian* (1949), *Runner in the Sun: The Story of Indian Maize* (1954), *Indians and Other 64 Americans: A Study of Indian Affairs* (1959), *The Indian Tribes of the United States: Ethnic and Cultural Survival* (1962), *Indian Man: A Life of Oliver La Farge* (1971), *The Hawk Is Hungry and Other Stories* (1992).

personne dans la famille à avoir terminé ses études et à avoir travaillé loin de la montagne, dans les grandes villes. Sa mère le considère comme le meilleur de ses fils; il est le seul enfant, à part Agnès, que Max n'a pas banni de sa maison. Son frère Louis éprouve une certaine jalousie vis-à-vis d'Archilde, tandis que ses deux neveux, Narcisse et Mike, fils d'Agnès, l'admirent et bénéficient de l'attention qu'il leur porte. Archilde revient au domaine ancestral dans le dessein de le quitter à jamais. Il désire regarder le ciel de Sniél-emen une dernière fois, faire du cheval et de la pêche, afin de préserver le souvenir de ces choses où qu'il soit dans l'avenir. Il éprouve un grand regret, du remords même, d'être revenu dans ce monde déprimant de la réserve où rien n'a changé et ne changera jamais. Il décide de repartir aussitôt que possible, après avoir pris bien soin d'enregistrer chaque sensation dont le paysage de son enfance lui fait cadeau pendant ce bref séjour. Or, en l'espace de quelques heures, la profondeur des attaches sentimentales sur lesquelles l'identité d'Archilde s'appuie et sa sensibilité pour cette nature se révèlent d'une manière concrète et indéniable. L'appel de la terre de ses origines risque d'attirer Archilde à tout moment durant sa vie, nous explique le narrateur, car l'homme ne peut rien contre la force d'un tel magnétisme. À l'intensité des retrouvailles avec la terre s'ajoute celle de sa dernière rencontre avec sa vieille mère presque aveugle. Bannie de la grande maison de son mari, Max Leon, elle habite seule dans une petite cabane étroite. Mère et fils échangent très peu de mots. Archilde se contente de rester un moment avec elle, conscient de l'irrévérence d'un discours excessif. Archilde retrouve ensuite son père. Mais le vieil Espagnol profite de la réapparition de son fils pour l'agacer par une suite de provocations sarcastiques. Archilde essaie de garder son sang-froid face à ce père pour lequel il éprouve surtout de la peur, mais il tombe aussitôt dans le piège et fait connaître sa colère. La scène entre père et fils est interrompue par l'arrivée d'Emile Pariseau, voisin des Leon, qui leur rend visite pour discuter des chevaux volés et du voleur soupçonné – Louis Leon, disparu depuis un certain temps dans la montagne. Max affirme ne pas savoir où se trouve Louis, et affiche une complète indifférence quant aux conséquences de la capture de celui-ci par les autorités.

Avant la fin du deuxième chapitre du roman, tous les enjeux sont ainsi en place pour retenir Archilde à Sniél-emen bien au-delà du court séjour qu'il avait prévu. Les pièges affectifs, puis juridiques, dans lesquels notre héros va se retrouver s'avèrent être d'une conséquence plus importante que les mesquineries de Max. Réveillé par les sons, les couleurs et les sensations du paysage, Archilde va s'intéresser de plus en plus à ces gens qu'il avait autrefois quittés sans peine. Pris d'un sentiment de responsabilité croissante, Archilde est désireux de se réconcilier avec ce monde qu'il avait rejeté. Il joue un rôle de médiateur entre les personnages, notamment entre son père et sa mère. Sa présence sert à éclairer les rapports entre les diverses institutions euro-américaines (l'Église catholique, l'école) et la spiritualité des traditions autochtones. L'impasse majeure, et la seule

qu'Archilde n'arrivera pas à franchir, est celle qui tourne autour des questions de la justice et de la loi – comme nous le verrons à la fin du roman.

D'Arcy McNickle a toujours affirmé que les Autochtones doivent avoir une autonomie importante afin de préserver l'équilibre des communautés. *Les assiégés* met en scène le dilemme inévitable qui suit la dépossession des pouvoirs et la perte de l'identité communautaire, imposées par les institutions extérieures comme l'Église catholique et le gouvernement américain. La problématique se résume de manière très simple dans les réflexions de Catherine Le Loup. Celle-ci se remémore l'arrivée des Robes Noires, la grande cérémonie avec laquelle son père avait reçu ces dernières, et les bouleversements que leurs enseignements avaient entraînés au sein de son peuple depuis. Afin de renouer avec ce passé sacrifié aux préceptes des Robes Noires, Catherine implore subtilement son fils Archilde de l'amener une dernière fois à la chasse dans la montagne. Comprenant le désir de sa mère de remonter dans le temps, mais convaincu de la folie d'une telle aventure, Archilde finit par se plier à son souhait: «Il finit pourtant par céder et lui dit qu'il l'emmènerait à la chasse. Il savait qu'il n'aurait pas dû le faire. Il éprouvait quelque chose de vague, une impression qu'il ne pouvait expliquer. Mais ce n'était pas suffisant pour aller contre le désir de sa mère». (LA 148) Peu après leur départ, Archilde décide que «la promenade à cheval avec sa mère n'était rien d'autre qu'une partie de plaisir». La montagne est vide, différente d'autrefois quand on la traversait pour aller chasser le bison. Le fait qu'ils passent deux jours en selle sans apercevoir de traces de gibier confirme bien que la montagne est *sans vie*. Archilde et sa mère pénètrent de plus en plus loin dans la montagne à la recherche du gibier, tout en essayant de remonter dans le temps. Ils réussissent, de manière ironique, en tombant enfin sur «un gibier auquel ils ne s'attendaient pas». Il s'agit du shérif Quigley, un cavalier blanc, qui «appartenait à cette lignée des shérifs de l'Ouest du temps de la Conquête». (LA 150) Quigley annonce qu'il est à la poursuite d'un voleur de chevaux, sans les retenir plus longtemps. À la tombée de la nuit, mère et fils font une deuxième rencontre – celle de Louis. C'est lors de leur troisième rencontre dans la montagne avec le garde-chasse, Dan Smith, que la crainte intuitive d'Archilde s'avère bien fondée. Une horrible suite d'événements s'enchaînent: Louis Leon est tué par Dan Smith, qui est à son tour abattu par Catherine[3]. Sachant que la parole de deux Indiens n'a pas de crédibilité auprès des autorités blanches, Archilde propose d'enterrer les deux corps immédiatement. Sa mère proteste et exige que le corps de Louis soit ramené pour un enterrement dans le *coin de terre préparé par les Pères*. Elle a peur de ne jamais retrouver son fils s'il n'est pas enterré selon les traditions chrétiennes.

[3] Le garde-chasse interprète mal les mouvements de Louis et tire donc sur lui à cause de ce qu'il croit la nécessité de se défendre. Les coups de fusil sont presque immédiatement suivis par la folle – mais compréhensible - réaction de Catherine qui venge la mort de son fils tué devant ses yeux en donnant un coup de hachette sur la tête de Smith. Archilde s'étonne du fait qu'elle a pu agir de cette manière «sans qu'on la voie ni l'entende». (LA 164)

Encore une fois, Archilde n'ose pas contrarier la vieille dame. «Il ne pouvait aller contre ses terreurs et ses superstitions et, à un moment donné, il éprouva même une sorte de mépris douloureux pour cette façon puérile qu'elle avait de réagir». (LA 166)

Que reste-t-il de cette *promenade* en montagne en dehors de la scène horrible des deux hommes assassinés? Quelle est la signification de cet épisode du roman pour les deux personnages encore en vie, Archilde et sa mère? Il semble s'agir d'une sorte de *baptême* par le sang, car chacun quitte la montagne avec une nouvelle appréciation de sa place dans le monde. Dans le cas de Catherine, cet événement est le dernier coup qui fait s'effondrer sa croyance dans la religion des prêtres. Pendant la descente vers Sniél-emen, elle essaie de comprendre les raisons des ennuis de son fils Louis. Sans condamner les prêtres, elle fixe néanmoins le début de ses problèmes à sa fréquentation des Pères. À son retour, elle suspend tout contact avec l'Eglise. Elle se sent plus morte que vive, certaine qu'elle ira en enfer, car selon elle, son crime est impardonnable. «Le péché exerçait alors sur elle un terrible ascendant». (LA 221) Elle trouve finalement un soulagement dans la résurrection d'une ancienne tradition: le fouettement devant le tribunal indien. Le vieux Modeste, frère du père de Catherine, se réunit clandestinement avec elle et d'autres membres de la communauté la veille du jour du festival de danse de l'été[4]. Il raconte comment le châtiment du fouet, tout comme la danse du scalp et du mariage étaient dénoncés par les Jésuites. Le vieux chef explique qu'à présent «on a oublié la loi ancienne et on se moque pas mal de la nouvelle». Modeste regrette qu'avec la perte du respect des anciennes lois traditionnelles, les jeunes gens de la tribu ont perdu aussi le respect pour les *anciens* de la tribu: «J'en suis désolé, les jeunes gens ne respectent ni l'une ni l'autre, et les vieux n'ont plus le plaisir de faire des remarques sur ce qui est bien ou ce qui est mal». (LA 258) Après l'épisode dans la montagne, Catherine désire revenir vers les anciennes lois abandonnées dans sa jeunesse. Elle s'adresse au tribunal pour raconter son crime et les cauchemars qui l'ont incités à renoncer à la religion des Pères. Depuis la descente de la montagne, elle a fait, à plusieurs reprises, un rêve où elle se trouve au ciel devant Dieu. À chaque fois, elle n'est pas heureuse, car il n'y a pas d'animaux pour faire la chasse, pas de poissons dans les rivières, et aucun de ses proches ne vit là. Dieu lui permet alors d'aller au paradis des Indiens. Une fois arrivée, l'entrée lui est refusée parce qu'elle est baptisée. Elle doit retourner d'abord sur terre pour renoncer au baptême des prêtres. (LA 261) Modeste soutient Catherine, car il a suivi «le même chemin que cette femme», et il est «retourné vers ce monde qui existait avant l'arrivée des choses nouvelles». (LA 262) Le groupe d'Indiens réunis prend la décision, collectivement, de revenir sur ses pas pour corriger ses erreurs.

[4] Les danses traditionnelles sont interdites soit par la religion Catholique, soit par le gouvernement américain. Les Indiens dans le récit préservent ce qu'ils peuvent de la danse traditionnelle de l'été dans une ambiance théâtrale sous les yeux des spectateurs le 4 juillet - la Fête de l'Indépendance.

Pour Archilde, la promenade en montagne est également révélatrice de son état d'âme. Un passage en particulier retient l'attention du lecteur. Pendant la troisième nuit passée dans la montagne, couché à côté de son frère et de sa mère, il est envahi par les mystères de la nuit. Or, des images d'un autre monde perturbent soudainement son esprit. «Il vit briller les lumières d'une ville… Des gens allaient et venaient, dans la rue ou dans des salles immenses ; la lumière, les bruits, les odeurs appartenaient à un autre monde. Dès que son esprit fut accaparé par ces pensées, la montagne cessa d'avoir pour lui de l'importance, que ce soit maintenant ou autrefois. Il en fut submergé. Cet endroit, ce pays où il était né, lui était devenu étranger». (LA 155) Un daguet apparaît devant Archilde le lendemain matin, tout droit dans sa ligne de tir. Il pourrait tuer le gibier facilement, mais il hésite, incapable d'accomplir ce geste. Il n'a pas besoin de tuer l'animal dont personne n'a besoin de la viande, et la méthode de chasse ne met pas en évidence ses qualités de tireur. Il devient conscient que la chasse, dans ce contexte, ne représente plus rien de ce qu'elle représentait autrefois pour ses ancêtres. Maintenir la pratique de la chasse dans ce contexte ne serait qu'une manière superficielle d'affirmer son identité amérindienne.

Ces deux passages sont révélateurs de la double identité d'Archilde. Homme de la montagne, il est également homme de la grande ville, car son esprit porte les traces de la vie citadine. En dépit de son appréciation profonde de la nature, il ne peut pas nier sa modernité. Il est respectueux des traditions de la chasse, et il maintient son indianité en refusant de prendre de la nature quelque chose dont il n'a pas véritablement besoin. Sans renoncer aux traditions, Archilde ne veut pas non plus les vivre de manière artificielle. Le pays de son enfance lui apparaît *étranger*, comme nous dit le texte. Il est probable qu'Archilde ne reconnaît (et *ne se reconnaît pas* à) cet endroit tout simplement parce que son être a évolué pendant son absence et ses voyages. C'est *lui* qui est devenu étranger à la montagne. Toujours autant attaché à ce lieu, il porte un nouveau regard sur elle. Au début de la promenade, Archilde constate de manière très réaliste, que l'environnement s'est appauvri dans la montagne. Pendant deux jours, Archilde et sa mère ne trouvent aucune trace de gibier – chose tout à fait inhabituelle dans la montagne d'autrefois. Archilde s'efforce de retrouver la montagne d'hier, imaginant les bruits, les goûts, les odeurs et les lumières d'avant. Mais les images de la ville et du monde moderne envahissent ses pensées. Archilde ne peut pas oublier ce qu'il sait être une vérité. Le monde, comme la montagne, a changé, et il continuera à changer. Il doit donc se réconcilier avec la montagne *d'aujourd'hui*. Le retour au pays de son enfance lui donne l'occasion idéale — mais douloureuse — de mesurer les transformations de sa personne et de la montagne. Cette nouvelle compréhension de son être et de la nature signale un retour à l'équilibre de l'homme et son environnement. Pour Archilde, cet homme moderne qui n'a pas complètement perdu son lien avec le passé, *l'environnement personnel* est devenu un double espace affectif et de la montagne et de la ville.

AU BOUT DU NOUVEAU MONDE, UN MONDE À L'ENVERS...

Grand historien du parcours amérindien dans l'Amérique du Nord, l'auteur D'Arcy McNickle peint dans l'univers des *assiégés* le tableau historique du Nouveau Monde à l'aide de plusieurs personnages représentatifs des acteurs de la colonisation des Amériques. Ce tableau comprend les personnages suivants: la tribu amérindienne des Salish (Catherine et Modeste), les enfants métis nés de l'union entre l'Amérindien et l'Européen (Archilde, Louis et Agnès), les *cow-boys* et les Euro-américains (Dan Smith et le shérif Quigley), l'influence française et la religion catholique avec le Père Grépilloux, et la présence espagnole (Max Leon). Ajoutons à cette liste de personnages deux autres éléments, la montagne et la ville – les deux lieux que l'homme habite et qui forgent son esprit. Nous trouvons même un souvenir des comptoirs de la traite avec l'épicier George Moser. Tous les personnages du livre se trouvent à Sniél-emen au carrefour du vingtième siècle, piégés dans un système mis en route depuis deux ou trois siècles. Malgré leur cohabitation dans cette Amérique, ils ne se comprennent pas. La faille qui les sépare devient de plus en plus grande. Dès qu'un personnage s'écarte momentanément du rôle qui lui est imposé par l'ordre des choses, la vie n'a plus aucun sens. Certains essaient quand même d'ouvrir leur perspective sur le monde qui les entoure. Max Leon, grâce au contact qu'il entretient avec son fils Archilde, change radicalement son point de vue sur les Amérindiens. Grand ami du Père Grépilloux, Max passe des heures à discuter avec lui. Le Père Grépilloux est en train de retracer l'Histoire de Sniél-emen dans un journal. Le Père Grépilloux veut que Max lui raconte ses premières impressions sur les Indiens. Mais Max ne se souvient de rien en particulier à leur égard. Les Indiens, il les voyait comme tout autre peuple, «dans la mesure où les individus étaient extrêmement différents», ils «n'étaient pas pour lui de «bons sauvages» ou les enfants d'un paradis perdu». (LA 61) Il ne peut pas dire pour quelle raison il est venu vivre parmi eux pendant l'année 1870, sauf qu'il avait été très ému par le paysage. «Non, pour autant qu'il s'en rendît compte, ce qui l'avait attiré, c'était la terre. Il descendait d'une souche de paysans espagnols et était instinctivement attaché à la terre». (LA 62) Las de ses éternels déplacements en tant que trappeur, «de sillonner en tous sens, mourant presque de faim», avec «le risque toujours présent de rencontrer des Indiens hostiles, et pardessus tout dans la plus grande solitude au milieu de ces rivières et de ces montagnes inconnues», Max était tout simplement «arrivé au terme de sa route». (LA 62) Il se souvient, cependant, du premier moment où son regard est tombé sur la croix plantée à Sniél-emen par les Pères. «Ce qui m'a fait le plus chaud au cœur, mon Père… Ce fut d'apercevoir la Croix. Quand j'ai regardé en bas, j'ai vu la Mission, presque à mes pieds. J'ai cru que j'étais arrivé au bout du monde». (LA 63)

Max commence à douter fortement de la légitimité de sa présence parmi les Indiens. Il ne trouve aucune justification aux bouleversements que les Européens ont apportés dans les cultures amérindiennes. Sa vie se résume à quarante ans de ma-

lentendus, entre lui et ses voisins, contre quatre siècles de colonisation européenne. Il explose finalement devant l'épicier George Moser lorsque celui-ci fait référence à l'argent que lui doivent tous les Indiens de Sniél-emen: «Nous avons cru construire un monde nouveau, n'est-ce pas? Regard le résultat!» (LA 184) Max Léon exprime sa honte, car le pays est riche, mais les Indiens sont très pauvres. Il s'agit d'une situation illogique à son avis, dû sans doute à l'intervention des hommes et des institutions qui ont détruit l'équilibre des sociétés amérindiennes: «Le pays est riche et encore vierge, mais les gens n'ont rien. [. . .] Non, je ne vois pas de quoi le monde pourrait nous remercier! Pose-toi la question, qu'est-ce qu'on leur a apporté? Des chemins de fer, des banques, des commerces qui marchent bien, comme le tien dont tu veux te débarrasser… Pose-toi la question!» (LA 185)

C'est vers son fils, Archilde, que Max Leon va se tourner pour rectifier les erreurs du passé. Il est persuadé qu'Archilde mérite une chance de se sortir du mauvais tour que la vie lui joue. Max ouvre ses yeux et s'étonne des talents et de la bonne volonté d'Archilde. Dernier-né de ses enfants, il représente aussi le dernier espoir que Max possède pour tirer un sens des quarante années de sa vie passées à Sniél-emen. Le sort d'Archilde se situe en fait dans un contexte plus large que celle de la famille Leon. Son destin représente la culmination de quatre cents ans d'Histoire *partagée*, car nous sommes tous impliqués dans l'intrigue qui se déroule sur cette Terre d'Amérique.

ARCHILDE – ARCHÉTYPE D'UN NOUVEL HOMME POUR UN NOUVEAU MONDE?

Archilde porte en lui l'espoir d'un monde meilleur pour son père physique, Max Léon, ainsi que pour son père spirituel, le vieux prêtre Grépilloux. Le père Grépilloux nous apprend à travers son journal, rédigé en français et en latin, que d'autres jeunes hommes prometteurs avant Archilde sont aussi tombés dans des pièges. Parmi tous ces destins manqués, celui du Grand Paul – l'avant-dernier des fils les plus doués de Neuf-Pipes, dont la famille avait «quelque chose de distingué». (LA 74) Le prêtre affirme n'avoir jamais eu d'élève indien plus brillant que le Grand Paul, et il regrette sa mort prématurée. Il fait le rapprochement évident entre le Grand Paul et Archilde, convaincu du fait que les troubles du premier garçon étaient dus à son époque, et que le deuxième portait en lui la promesse du demain.

> Grand Paul, lui aussi, aurait dû avoir sa victoire et aurait pu l'avoir s'il était né plus tard. Au lieu de cela, il était tombé, victime de la barbarie et du chaos social entraînés par l'effondrement des règles de vie séculaires. La période de transition avait été longue, mais peut-être touchait-elle à sa fin. Ce jeune garçon était peut-être la promesse d'un nouveau jour… (LA 126)

Malgré tout l'espoir du Père Grépilloux, Archilde deviendra aussi victime de son destin manqué. Ayant peur pour sa mère, il tait les événements passés dans la montagne, même lorsqu'il est retenu par l'Agence des affaires indiennes pendant l'enquête que le shérif Quigley mène sur la disparition de Dan Smith. Il passe des semaines en

prison et connaît «tour à tour la peur et la honte, la peur de ce qui pourrait lui arriver et la honte des mensonges sur lesquels il était amené à porter serment». Le narrateur s'introduit à ce moment dans le récit pour nous prévenir du triste sort qui attend Archilde, tout en confirmant le destin exceptionnel, mais manqué, auquel le héros a été voué:

> Fierté et force d'âme – il était voué par ces vertus à une existence particulière… Pourtant, quelque chose était venu contrarier le destin, inutilement, sans raison. La fin était survenue avant même que le départ ait été pris. Il allait finir comme tous les autres adolescents de la Réserve, en prison ou comme un hors-la-loi caché dans la montagne. (LA 189)

Mais à deux reprises dans le récit, nous croyons avec Archilde qu'il va quand même surmonter les événements. La première fois, Archilde se confie à son père, qui promet de l'aider. «On ne va pas laisser ta vie s'arrêter là, comme tu dis. Nous allons repartir sur des bases nouvelles!» (LA 201) Ils parlent très concrètement de la possibilité d'envoyer Archilde en Europe pour étudier la musique, en discutant des détails précis pour savoir comment Archilde pourrait se rendre à l'étranger et qui pourrait l'aider là-bas. (LA 202) Malheureusement, Max meurt quelques jours après, sans avoir pu concrétiser ses projets. Archilde se confie ensuite à un deuxième personnage, l'agent des Affaires Indiennes, Horace Parker. L'agent est du côté d'Archilde, et il désire véritablement l'aider. Il faut d'abord se procurer la confession de Catherine. Encore une fois, le temps devient un adversaire redoutable, car Catherine meurt d'un état fiévreux avant la réalisation du projet. Ravagé par le deuil, Archilde se laisse guider par son amie, Élise La Rose. Elle l'emmène instinctivement dans la montagne avec ses neveux, Mike et Narcisse. Archilde se rend compte trop tard de leur erreur. Leur départ sera certainement pris pour une fugue et sera considéré comme une preuve de culpabilité par les autorités. Avant même de pouvoir convaincre Élise de leur folie, ils sont pris en piège par le shérif Quigley. Le récit se termine avec une scène sanglante et familière: Élise tue le shérif! Le campement est aussitôt encerclé, car le shérif n'est pas venu seul à la chasse à l'homme. Archilde tend ses mains pour recevoir les menottes pendant que Mike et Narcisse essaient de fuir. L'histoire s'arrête abruptement là, mais l'Histoire ne se termine pas, car les malentendus qui ont déclenché cette tragédie risquent de se reproduire aussi longtemps que nous n'avons pas fait le point sur notre passé, notre présent et notre avenir dans l'Amérique.

L'ART DU RÉCIT DANS L'UNIVERS MULTICULTUREL DE D'ARCY MCNICKLE

La première base de la lecture contemporaine du roman *Les assiégés* se construit d'abord sur la reconnaissance du rapport entre le *réel* et la *fiction*, et les techniques par lesquelles la fiction met en évidence les réalités. D'Arcy McNickle a choisi l'art de la fiction, comme il l'explique dans une lettre à John Collier[5], parce que cette forme

[5] Dirigeant du *Bureau of Indian Affairs* sous lequel D'Arcy McNickle a travaillé.

d'écriture lui semble être le moyen le plus efficace pour transmettre un maximum d'éléments, au public le plus large. Il cherche à pénétrer la *compréhension* de l'individu – chose qu'il estime être la meilleure qualité de l'être humain:

I have chosen the medium of fiction, first of all because I understand the storytelling art, and in the second place I know by rationalization that fiction reaches a wider audience than any other firm of writing; and, if it is good fiction it should tell a man as much about himself as a text combining something of philosophy and psychology, a little physiology, and some history, and should send him off with the will to make use of his best quality, which is his understanding[6].

La simplicité avec laquelle D'Arcy McNickle raconte l'histoire d'Archilde révèle en effet des stratégies à la fois discrètes et sophistiquées. Son style d'écriture, clair et direct, a souvent été comparé à celui d'Ernest Hemingway. À travers les thèmes qu'il aborde, celles de la communication interculturelle et la réconciliation occupent une place primordiale. D'Arcy McNickle explore en détail le processus communicatif et démontre les pannes de la communication liées à l'incompréhension entre interlocuteurs des cultures diverses. L'auteur reste néanmoins discret dans son texte car il ne porte jamais jugement sur ses personnages. Au lieu d'interpréter les faits et les événements de manière explicite, D'Arcy McNickle semble plutôt inviter son public à réfléchir sur les raisons et les remèdes à cette incompréhension réciproque. Rappelons que D'Arcy McNickle était un homme 'multiculturel' avant que le terme soit inventé. Il ne s'est jamais conformé aux stéréotypes dans sa propre vie, et tout au long de sa vie, il a témoigné des dangers liés aux analyses catégoriques de l'Autre qui terminent par nous enfermer tous. Selon Dorothy Parker, D'Arcy McNickle était un modèle important pour les jeunes Amérindiens au vingtième siècle car il a démontré que c'était possible de conserver son identité amérindienne sans pourtant renoncer au monde moderne. (Parker, 1992) Ceux qui vivent l'expérience d'une identité biculturelle à l'instar de D'Arcy McNickle et son personnage d'Archilde peuvent se reconnaître dans le double besoin de se réconcilier non seulement avec le monde extérieur, mais aussi avec le monde intérieur. D'Arcy McNickle a écrit sur les réalités qu'il a connues en tant que Métisse et représentant de deux univers divergents. Dans son univers romanesque, il a développé un style d'écriture qui privilégie l'échange, le dialogue, la réflexion et la compréhension entre individus. De cette manière, D'Arcy McNickle a essayé de construire des ponts entre tous ces mondes — romanesque et réel, autochtone et euro-américain, modern et ancien — perpétuellement mis en parallèle à notre plus grand détriment.

UNE MODERNITÉ AMÉRINDIENNE – MAIS LAQUELLE?

Linda Tuhiwai Smith, dans son excellent ouvrage qui met en question les méthodes et la raison d'être de la recherche scientifique occidentale, *Decolonizing Methodologies*.

[6] Extrait d'une lettre faite à John Collier. Cité par Birgit Hans (1996), pp. 223–238.

Research and Indigenous Peoples (1999), souligne que l'expérience de la fragmentation, souvent citée comme phénomène «postmoderne», est connue de l'Amérindien depuis le début de la colonisation. Elle explique comment l'impérialisme avait pour but la déstabilisation, la fragmentation, le désordre, le chaos, la perte de l'identité, du territoire, des réseaux social et familial, de l'histoire et de la langue chez les peuples indigènes[7]. Victimes d'une fragmentation qui est signe, donc, non pas du post-modernisme mais d'une colonisation qui a commencé il y a quatre cents ans et qui ne termine guère, la tribu Salish de Sniél-emen se pose une question primordiale: quelle modernité amérindienne pour quel avenir? Chaque membre de la communauté témoigne à sa façon de l'incapacité des institutions extérieures, autrement dites *modernes*, à subvenir aux besoins du peuple. Sur le plan spirituel, le cas de Catherine illustre le fait que le catholicisme ne remplit pas le gouffre laissé par l'abandon des cérémonies amérindiennes. Sur le plan juridique, Modeste affirme que ne personne ne respecte ni les nouvelles lois, ni les anciennes. Sur le plan économique, Max s'étonne que les Indiens souffrent d'une pauvreté extrême en dépit de la richesse de la terre et du pays. Les écoles, au lieu d'instruire les enfants amérindiens comme Mike et Narcisse, leur instillent la peur et encouragent la délinquance. Même les enfants les plus doués – le Grand Paul, Archilde – sont dès le début voués à l'échec. Dans une situation où ils se trouvent *sans loi ni foi*, après avoir fait entièrement confiance aux pouvoirs des institutions comme l'Eglise, l'école, et le gouvernement des colonisateurs, le peuple amérindien de Sniél-emen cherche un compromis qui lui permettra d'évoluer comme tout autre peuple humain sans avoir pourtant à s'effacer derrière un faux-semblant de modernisme. Il s'agit d'une recherche collective, et à plusieurs reprises dans le roman, nous trouvons la communauté rassemblée en train de discuter du grand écart qui sépare le présent du passé. Réunis autour du feu pour fêter le retour du jeune Archilde, par exemple, ce peuple partage un repas, et chacun raconte une histoire. Ensemble, les festoyeurs profitent de ce moment privilégié pour se distraire et pour s'instruire. Archilde écoute attentivement, et malgré lui, il trouve les histoires merveilleuses et «pleine(s) de sens». C'est ainsi que cette communauté se rend compte de tous les grands bouleversements qu'elle a déjà subis et qu'elle a, pourtant, surmonté dans le passé: la découverte du silex, de la hache de fer, du fusil. Avec chaque nouvelle découverte, leur mode de vie a changé, et à chaque fois, il fallait trouver le juste moyen pour incorporer le nouvel outil à leurs habitudes.

[7] Linda Tuhiwai Smith expose comment la recherche contemporaine continue ce processus de fragmentation de l'univers indigène en reléguant certains objets tels les os ou les momies aux musées; les langues aux linguistes ; les coutumes aux anthropologues ; les croyances et les comportements aux psychologues. (p. 4) Son livre, *Decolonizing Methodologies*, met en évidence le travail collectif de nombreux chercheurs indigènes contemporains qui souhaitent développer des méthodologies et des protocoles scientifiques qui prennent en compte tout l'univers social de l'être.

Raconter. Telle est la route que D'Arcy McNickle semble nous suggérer pour affronter l'avenir, et telle est la méthode dont il se sert lui-même pour écrire son roman. Découpage fait d'éléments tirés à la prose traditionnelle et du récit oral des traditions amérindiennes, D'Arcy McNickle exemplifie, en tant qu'écrivain par son écriture, et en tant qu'être humain par sa vie, ce que nous pouvons appeler une *modernité réflexive*[8]. Envisager une modernité dans laquelle nous pouvons intégrer nos mythes et nos récits traditionnels, puiser dans notre mémoire et nous projeter dans le futur sans nous perdre dans le présent, voici l'art de vivre. *Les assiégés* raconte tout simplement l'histoire d'une communauté amérindienne à l'aube du siècle dernier, et qui s'éveille à la nécessité de préserver à tout prix les traditions essentielles à leur culture, tout en intégrant les apports du monde extérieur.

AMÉRINDIANITÉ ET AMÉRICANITÉ

Pour conclure cette analyse, nous aimerions proposer une dernière lecture du roman sous la perspective de deux notions de plus en plus développées par les chercheurs contemporains: l'*américanité* et l'*amérindianité*. Même si ces deux termes n'existaient pas à l'époque de la première publication du roman en 1936, le fait que le livre se prête si facilement aux débats d'aujourd'hui ne fait que confirmer son aspect universel. Les quelques éléments indiqués dans l'introduction sur la vie de l'auteur évoquent des événements clés dans l'Histoire de l'Amérique, et en particulier de l'histoire amérindienne: Louis Riel et les révoltes des Métis, la migration forcée des tribus amérindiennes du Canada et des Etats-Unis, le système de la Réserve, les pensionnats pour jeunes Indiens, la prise en charge des affaires amérindiennes par le gouvernement américain à travers le *Bureau of Indian Affairs*, la fondation d'organisations autochtones comme le *National Congress of American Indians*, et le développement des études amérindiennes au courant du vingtième siècle, soutenues par la création de centres de recherche comme le *D'Arcy McNickle Center for the History of the American Indian* au Newberry Library. Le nom de D'Arcy McNickle s'inscrit également sur l'importante liste des auteurs qui marquent une renaissance de la littérature amérindienne.

Pourquoi lire le roman amérindien aujourd'hui? Et pourquoi lire en particulier D'Arcy McNickle? Avec la publication de *Les assièges*, D'Arcy McNickle cherchait déjà en 1936 à mettre en évidence tous les rapports entre les domaines de la justice, de la criminalité, de la souveraineté, de l'éducation, de la pauvreté, de l'exclusion, des droits

[8] Ce terme est emprunté à Thibault Martin (2003). Selon lui, la modernité réflexive implique qu'un peuple peut faire des compromis afin que ses institutions et pratiques traditionnelles puissent être associées aux institutions et pratiques modernes, qu'elles soient imposées ou invitées de l'extérieur. Cette théorie rompt avec bon nombre de perspectives rigides sur la modernité et nous permet d'envisager la complexité de la modernité autochtone. Thibault Martin témoigne de nombreux cas contemporains chez les Inuit qui ont su faire une hybridation entre institutions modernes et traditionnelles de manière à ce qu'elles soient complémentaires.

de l'homme, et de la diversité culturelle pour faire des études amérindiennes un sujet interdisciplinaire. Son premier roman pose aussi les mêmes questions sur la rencontre entre les Amérindiens et les Européens que celles qui ont fait la substance des débats internationaux en 1992 pendant l'anniversaire du voyage de Colomb. Sans exception, ce roman s'adresse à toute personne de l'ère moderne qui souffre de la séparation avec son environnement, du déchirement de son être, et de la distance entre les générations, écartées par des questions morales aux conséquences de plus en plus graves. Archilde représente le métis que nous sommes tous dans une Amérique plurielle. Il nous guide dans le dédale de la montagne qui symbolise notre recherche d'identité, et il marche de cette manière dans la trace de ses ancêtres amérindiens qui ont servi de guides aux Européens dans le Nouveau Monde. À l'instar de D'Arcy McNickle, nous pouvons faire le pont entre l'amérindianité et l'américanité pour nous demander si la littérature amérindienne pourra de même nous guider dans le labyrinthe que s'avère être le débat actuel sur le multiculturalisme dans les Amériques?

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SIMPLEMENTE MARIA: NAMING LABOR, PLACING PEOPLE IN THE GLOBAL SERVICE ECONOMY

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INTRODUCTION

On a Sunday morning in April, while visiting family in Newton, Massachusetts, I joined my parents and others for brunch in the restaurant of the local Marriott hotel. As an ethnographer of Haitian society, I immediately took notice that the men refilling the abundant buffets, cooking omelets, and clearing tables, and Haitian women waiting the tables were Haitian immigrants. The name badges worn by the workers confirmed their Haitian origins. But the badges identified them by a strange and unprecedented form of appellation. They were assigned typically Haitian first names—Frantz, Yves, Marie, Jeanne—but no surnames, that is, they did not have the kinds of surname one would expect to compliment and complete these first names, for example, Pierre, Belizaire, Jean-Baptiste, Saint-Fort. In place of their middle name, rather, was a city or province in Haiti! And where their last name might have been was the nation-state itself. They were 'Frantz, Cap Haitien, Haiti;' 'Yves, Aux Cayes, Haiti;' 'Marie-Carmel, Port-au-Prince, Haiti;' and 'Jeanne, Jacmel, Haiti.' There were other employees who were 'of,' as opposed to simply 'from,' the United States. They were white and worked the more visible jobs of hostess and cashier. They weren't 'of' a nation-state but were surnamed for a state in the US. A receptionist at the front desk was Cathy, Newton, Massachusetts[1].

The apposition of a unique person's first name with a concrete locality in a 'real' nation-state made unconscious sense to everyone in my party of four except me. For them, Marriott's 'writing of identity' had taken on a sort of inevitability. If the first name, city, and country were already on the badges, these signifiers must have had

[1] *Simplemente Maria* is the title of a Peruvian telenovela whose main character is a poor seamstress from the countryside who migrates to the city. Panamericana Editora's production appeared in 1969. The compelling story has been adapted and reproduced on Latin American television and film.

status in a real or natural order. But I was struck by the non-sense of putting a first name and a location together, as though there were some inherent linkage between the elements. I was unnerved by the sight of human bodies as props for a new kind of signification.

The hotel restaurant was the set for marketing the diversity of others. They were an amicable United Nations of contingent, local, and locatable labor. For sale was a peek at anonymous child-like persons in tamed, quaint cities inside of equivalent nation-states. The invitation to peek at, say, a Frantz Cap Haitïen Haiti, gives the guest a taste of the exotic place at a fraction of the cost of actually vacationing there. Hardly visible in the background of this moving pastiche of pluralism is a non-territorial, non-locatable, 'worldwide' entity: Marriott International, Inc. This global one has the power to name and 'replace' people.

My suspicion that the name-place tags was not a benign, meaningless act, but rather a signifying disciplinary practice was confirmed by the woman who waited on our table at the Newton Marriott. Her name tag was different: a first name all by itself. I asked her why her name badge was different from the others. She refused to wear her home nation-state's name on her name tag. Her indignation as she answered was the inspiration for the investigation of this peculiar, modern mode of scripted placement.

I conducted ethnographic research on the new uses of naming and placing hotel workers at Marriott hotels as well as other purveyors of luxury lodging and large conventions in the Chicago area[2]. As an ethnographer, I enjoyed the unusual fortune of conducting research among people who produce and sell 'hospitality,' a most compliant and generous group of interviewees, including the manager of the Chicago Marriott Downtown, the engineer who executes the name tag policy and produces the name tags at the same hotel and hotel employees in such positions as food service, front desk, concierge, bellman and housekeeping at Marriott and other local hotels. To understand the meaning and experience of name tags beyond the hospitality setting, and with the research assistance of Elatia Abate, I approached many workers who have been required to wear name tags for their jobs at corporate-owned chain restaurants, stores, and copy shops. They allowed us to interview them and completed our written questionnaires, and several people contributed more open-ended commentaries about their experiences with name tags.

NATIONALISM, HOSPITALITY AND THE NEW NAME TAGS

In August, 1995, Marriott's corporate office issued a new name tag design for the employees of all of their full-service hotels. The changes were simple. The color was

[2] I chose the sites because of their proximity to my home and work. If one accepts Marriott's mission statement that 'consistency in the quality and level of service' is their identity, my choice of particular Marriott hotels for this project should not significantly affect the 'data.'

changed from gold to white bordered by gold. The lettering remained black. The plate was slightly enlarged (by 1/16 inch in each direction) to accommodate an additional line of text. The name tags of hourly associates and salaried associates below the executive level have three lines of text. The first has the name. Below it are two lines for 'the origin' of the employee. If the origin is not the U.S., the second line shows the name of a city or state. The third line has the name of a nation-state. If the origin is the U.S., the second line is a U.S. city and the third line is a U.S. state. In the lower right corner is a tiny national flag 'to show the language they speak.' Indeed Marriott's description of the flags confound the two: 'the flags on the badges are for the languages they speak.'

How could a flag be used to represent a language? First is the assumption of a one-to-one correspondence between an individual, a nation, and a standard language. The tags inscribe our 'modern,' nation-building myth and, secondly, signify an implicit hierarchy of nation-states and national languages. At the top is the U.S.A. In the same orbit are core European nations. Below—far below—are 'independent' nations of the colonized, the most notable among these being, in the Chicago downtown Marriott, Mexico.

This system of 'linguistically flagging' persons operates by the following rules. An American-born worker gets an American flag which supposedly also signifies English competence. The badge for a Mexican-born worker who speaks English gets a Mexican flag but not an American or English flag. The tag leaves their linguistic competence in English ambiguous. But an American-born worker who speaks Spanish gets an additional flag, the flag of Spain, and not that of Mexico, Costa Rica, Philippines, or anywhere else where they might have learned to speak Spanish.

To explain Marriott's reasons for putting a 'language flag' on a worker's name tag, staff from the top to the bottom of the hierarchy who were interviewed reproduced a consistent narrative of the linguistically helpless foreigner-guest, the name tag, and the worker wearing it. The foreigner is (must be) disoriented because they 'don't speak the language' The resident manager commented, for example, 'Many of our customers are international. It is an easy way for them to know that if there is a problem in the middle of the night there is someone who speaks their language.' He further stated that, 'If there is someone from your city, you immediately feel comfortable and welcome.'

The narrative of the linguistically helpless foreigner rests on two assumptions: 1) if the person is from a foreign nation, they must be a stranger to our language (an assumption reinscribed by the language flags on the name badges), and their linguistic loyalties are reflexes of their allegedly uniform patriotisms; and 2) tourists are naive about the linguistic situation of their destination and are ill-prepared to communicate. This conjecture would have to be supported or disproved by actual research, which neither Marriott nor I have yet conducted.

Let us nonetheless accept the story of the linguistically incompetent foreigner, the name-place tag, and the friendly associate. If we explore Marriott's personnel policy in this regard, however, two incongruities immediately arise. First, Marriott does not hire workers for their competence in the foreign tongues spoken by the most frequent guests. A comparison of the languages spoken by the guests with those of the employees demonstrates the lack of any purposeful coordination of the two on Marriott's part. The guests come from Europe, Asia, and South America. Yet more than 50% of the hourly workers at the Chicago Marriott Downtown speak Spanish. Chicago is a major locus of low-wage Mexican, Central and South American migration. The linkages between their migration and recruitment networks and the Chicago service industry are probably the main reasons for their strong 'representation' in the Chicago Marriott work force.

Second, only 10% of the total guests are foreign, according to the hotel manager. An unknown percentage of these speak English. The redesigned name tag benefited fewer than one out of every ten guests, hardly a justification for overhauling nearly 850 name tags. The narrative does not correspond with the recruitment policy, nor is it economically justified. Thus, the name-place tags must serve another purpose or purposes.

THE PLACE OF THE NAME TAG

The purpose of the new name-place tags is signification, or naming *by positioning*. The badges put *others*—capitalism's low- wage, 'multicultural' objects—'in their places' inside a new, *ontological* map. We need to analyze how a person's name, a national place, and the body of a low-wage worker could be seen as having inherent connections, even though they were only placed together on a little rectangle by Marriott. I want to make this signifying process explicit in order to show how it is a chilling metaphor of the power of global capital to exercise its flexibility by defining, fixing, and locating labor.

Analyzing the non-sense of the tags means focusing on the *form* of signification, on how they were linked or placed, and on how the identification functions as a process of subjection. Judith Williamson (1978:25) cautions that 'the ideology embedded in form is the hardest of all to see. That is why it is important to emphasize process, as it undoes the *fait accompli*.' Undoing the *fait accompli* of the name-place tags will entail a step-by-step analysis of its structure, of *how* they mean.

A name tag consists of a selection of certain known words, colors and shapes, each of which is a signifier for something else. The tag was gold until last year. Gold, signifying wealth, value, and power remains on the new tag, as a border containing or encompassing white, which 'reads' as professional, virtuous, and clean. All Marriott 'associates' are supposed to wear name tags. The uniform format, color, corporate logo,

and typeface on the name tags unify all who wear them as belonging to the same community. The words written on them differentiate the members.

The relation between the body and the name tag functions like the relation between people and products inside the frame of a print ad. Things put next to one another share the same meanings; spatial contiguity is equivalent to ontological contiguity. The signs on the name plate automatically 'go with' the person. Until last year, Marriott's hourly associates' name tags said one word: a first name, for example, Jorge or Marie. But the first name, when used alone, does not simply refer to the person wearing it. It is a signifier for something else. I was told by the hotel manager that it connotes 'being on a first name basis, familiarity, and feeling at home.' These nice words apply to the unnamed subject, *the guest, the target consumer of the name tag*, for the worker is never on a first-name basis with the guest.

In addition, the first name is supposed to be a signal to the guest to feel authorized to initiate a conversation with the friendly worker. Although 'the' Marie-Carmel who serves your table or 'the' Jorge who empties the lobby ashtrays is supposed to greet you by using a proper title, they are not to initiate a conversation with you. They are however obligated to respond, as briefly as possible, even to familiar questions, even intrusive, voyeuristic ones, posed by the guest.

The deference signified by the first name articulates with a related meaning. The first name is code for the lowest rank of laborer in the hotel. Anyone familiar with the myth—anyone working in the Marriott or the hotel and service industry generally—automatically 'reads' a first name as a relatively low status within the organization. A name plate completing the person's name (and status), automatically positions the wearer as neither an hourly associate nor someone who defers. The salaried associates—or people with proper names—are further distinguished from one another by the absence or presence of 'title.' The purpose of the title, I am told, is 'so they know who they are talking to.' By this logic, it is not important to know to whom you are talking when you are initiating a conversation with Jorge or Marie; it is more important to be on a first-name basis with them.

As for the intermediate category of 'salaried associates' or 'managers,' they have a right to have their complete name on the name tag—'they are not on a first-name basis with you.' They do not, however, have a claim 'to let others know who they are talking to'—in other words, a title. To insiders, title signifies 'the committee.'

To sum up, the placements of 'Jorge' or 'Rose' on a Marriott name tag do not just point to a man and a woman; they signify the embodiment of deference and lowest rank in the Marriott corporation. The presence of the surname signifies 'adult' status and higher rank. The title signifies top rank within the universe of the Marriott Hotel, but not the corporation. No one on the corporate board wears a name tag.

Let us see how this implicit classification system was transformed by the August 1995 revision, adding names of locations to the name tag. Some, but not all, employ-

ee name tags would identify the person with a geo-political entity. Some associates would now be 'named' for a city (or state) and country of origin. At the Chicago Marriott Downtown, these workers were further identified with miniature national flags (this practice is not carried out at all Marriott's). The appearance or absence of where you are from and the flag of your 'language' become additional codes for relative status on the corporate ladder.

Now that the two new signifiers, country name and flag, 'go with' deference and relative inferiority, they can be used to situate the intermediate group, people with real/full names, but no titles. While the managers' claim to a surname on the name plate situates them above the hourly class, their identification with a geo-political location and a flag repositions them in the same class. In other words, the new system more closely identifies the managers with the hourly associates than the old one did. I would suggest that re-locating this middle group is a subtle way of emphasizing their difference from real management (titles). This subtle repositioning is a symbolic mirror of what is actually happening to skilled labor in this phase of late capitalism (Harvey 1990: 177).

In the new name tag 'system of differences,' only 'the committee' are freed of the burden of location. Their name tags still have only a full name and a title. The head of 'the committee' told me that the origin is left off because of limited space on the nameplate. But his name plate is *larger* than the others, which have plenty of space to locate people. In short, the more complete the name, the higher the rank. But the greater the evidence of location and language, the lower your status

OLD SYSTEM

status	first name	last name	title
hourly	+	–	–
manager	+	+	–
executive	+	+	+

NEW SYSTEM

status	first name	last name	location	language	flag title
hourly	–	–	+	+	–
manager	+	+	+	+	–
executive	+	+	–	–	+

EMPLOYEE EXPERIENCES OF WEARING NAME TAGS: SUBVERSION AND COMPLIANCE

A scene in the 1999 feature film, *Life*, depicts the surprised reaction of a worker, who wears a first-name badge on his shirt, to an unfamiliar customer addressing him by his

familiar name. Although the film's representation of name tag use in rural Mississippi in the 1920s is improbable, the scene only underscores how 'normal' the awkwardness aroused by name tags has become. In the narrative, Claude Banks (Martin Lawrence) and Ray Gibson (Eddie Murphy), two African-American men from New York, are forced to drive to Mississippi for a bootleg run. Near the end of their exhausting trek, a restaurant advertising fresh-baked pies appears as if it were an oasis in the desert. Entering, the two northerners don't notice the 'No Coloreds Allowed' sign posted over the door. The menacing glares as they stroll toward the counter frighten Banks, but Gibson is oblivious, mesmerized by the aroma of the pies. He approaches a man standing behind the counter and says, 'Good afternoon, Billy. We'd like some coffee and a couple slices of pie.' The befuddled worker retorts, 'How come you know my name is Billy?' Gibson and Banks share equally befuddled expressions and Banks explains, 'Well, it says it right there on your shirt.' Suddenly a woman shouts, 'If you guys can read so good, how come you missed that sign on the door over there?' As she pulls out a rifle and points it at them, they run out.

The 'real live' employees I interviewed echoed Billy's experience of surprise whenever a stranger patronizing the store or restaurant where they worked addressed them by their first name. They never could get used to 'being on a first name basis' with new customers. Others voiced how the experiences of wearing a 'naked' first name on their chest symbolically turned them into a reproducible, substitutable object. They compared their prior work experience in positions that did not require wearing their first names on their bodies before entering a job that did. These latter jobs were at the lowest rungs of large corporations serving food and literature.

Lisa Liu worked for many years in her family's restaurant. She later took a job at a chain restaurant, Steak and Cheese. Waitressing all those years in her parents' Chinese eatery did not require that she wear her name, but working at the bottom rung of a 'national' corporate chain restaurant did. Her first day on the job, she received her name badge. But it was the wrong name. It said 'Linda.' 'Just wear it anyway, it doesn't matter' she was told by the supervisor. According to this logic, she could be a Linda, a Lisa, a Leslie—it doesn't matter. What does matter is that guests can simultaneously identify her with and also distinguish her from the others who are just like her. Angie Brehmer, who worked at a supermarket as a cashier, certainly understood this principle when, arriving one day at the job site, and unable to find her name tag, wore one belonging to a guy named Chris. 'I could've fooled people,' she said, 'I did that because they told me I had to wear a name tag.'

Forging the name on the badge is a familiar employee practice for creatively resisting the requirement to become an object of the name (tag). Gerald Sullivan was already working as a bookseller when the store was bought out by Crown Books. His job responsibilities were not significantly altered except now he had to wear a name tag. He described the experience of wearing the inscription of an identity as an inva-

sion of his soul. It licensed the patron, who might have been spending a paltry sum of money, to get personal with him, to 'dump' on him, to act superior. At the same time, he was denied the opportunity to defend his honor. So he took the name 'Murphy.' Murphy is a stereotype of a working class Irish guy, and he is 'part Irish.' Since wearing the name tag would turn him into an anonymous object, he might as well play naughty with the name.

Eric Smith, who wore a military uniform for 14 years while serving in the U.S. Army, explained how later having to wear a 'naked' first name, as an employee of a fast food chain restaurant, was particularly dehumanizing. Smith's military uniform and decorations was loaded with signifiers. Each soldier's uniform is a detailed narrative of the person's family name, rank, and accomplishments. Significantly, Smith claimed that during his military service he was not bothered by having to wear his rank and identity, including his last name. Since becoming a graduate student, he supports his studies by working part time at a Jack in the Box. At the fast food eatery, he was 'an Eric.' Each time a total stranger addresses him by his first name and asks him for something, he feels dehumanized. It 'pisses me off,' he told me. He can't seem to get used to it. Whenever possible at work, he wears his Jack in the Box assistant manager's name tag on his waist where few can see it. 'Murphy' and Elatia Abate admitted to resorting to the same act of passive resistance.

The vulnerability felt by employees who are forced to expose their first names when interacting with 'the public' comes into sharper relief when set against the strange empowerment of workers who are supposed to wear fake name badges. By creatively copying celebrities, workers can exert some control over the process of objectification enabled by name tags. Dorothea Emery described her experience wearing a celebrity's name while waiting tables at T. G. I. Friday's, a chain restaurant that sells the quirky uniqueness of its wait staff, just as Marriott markets the diversity of its workers to guests. Imitating Madonna transformed Emery's shame during her production of service and 'flair' at T.G.I. Friday's. The small degree of protection offered by the fake name badge underscores the comparative exposure of employees who are forced to be their actual first names[3].

MEASURING THE AROUSAL OF EMPLOYEE SELF-AWARENESS

Scholars and experts in the Hospitality Industry have weighed in on the benefits of uniforms and name tags for employees. Their studies appear under such fey titles as 'Attention and Self-Regulation: A Control Theory Approach to Human Behavior'

[3] The restaurant's production and exploitation of employees' wearing of scripted badges is lampooned in Matt Judge's 1999 film, *Office Space*. Joanna (Jennifer Aniston), a server at a restaurant, is disciplined by her supervisor for failing to exceed the required number of signifiers of 'flair.' The tense scene culminates with Joanna quitting. The scripting of place and language on Marriott's workers badges similarly markets workers' surplus production of 'flair.'

(Carver and Scheier, 1981). A name tag is an 'indicator of compliance' writes one professor of Engineering Management. Moreover, he claims, name tags arouse employee self-awareness and, 'when employee self-awareness is aroused, they are likely to focus on their behavior as employees and to compare this behavior with the standards set by the organization … and to display greater compliance. He actually measured the relationship between wearing 'an organizational identifier such as a smock or name tag and an employee's self-awareness' and concluded that there is a positive correlation between the display of positive emotions and wearing an organizational smock or name tag (Rafaeli 1989:385).

This study would no doubt find a way to quantify Marriott's claim that the new name tags improve employee morale. (Marriott nonetheless views this benefit as secondary to the goal of customer service). Through the name-place tags, the corporation 'acknowledges the diversity within the work force.' The executive who made this statement to me implied that the workers were less satisfied when the corporation ignored their pluralism. The employees enjoy the opportunity to manifest their diversity. 'Associates like to show off, let others know their background.' They also welcome 'the break from the routine. There will be times when we have to call someone from another department to converse with the person. Often the native tongue brings back memories or reminds them of their culture.'

Just how much time may a worker divert to pleasant conversation about their 'native country?' How does the worker comply with Marriott's work quotas and the new requirement to converse nostalgically with guests? And if the worker cuts off an effusive guest to 'get back to work,' will the guest be offended and lodge a complaint? Neither the executive nor the manager I spoke to admitted the dilemma. I questioned the Marriott executive about how workers are expected to balance demands for efficient productivity and the time wasted in producing deference:

Richman: Is there a point where an employee should limit the conversation? What should they do if the guest wants to really engage the associate?
Davis: We encourage that.
Richman: So it's work?
Davis: Right; it's being hospitable.
Richman: And that is their work?
Davis: Yes.
Richman: Isn't there a fine line for the associate to know how much time to spend talking with the guest?
Davis: They should know how much time.
Richman: And how do they stop the conversation without offending the guest?
Davis: They should say that they have other customers to take care of. But it should be done in a pleasant way.

This contradiction was condemned in a sardonic comment offered by Pierre D'Haïti, a Haitian immigrant who had worked for two years at another hotel (which had not required him to wear his location on his chest).

> What are they gaining? If you really think about it, those who like to talk could get into trouble. And what are you supposed to talk about? They are giving you more duties without paying you for it and without proper instruction.

In D'Haïti's view, the purpose of the name tags is not the fostering of friendly relations between citizens of different nations, but rather what Marx termed the production of surplus value. He characterized the new name tags as a cynical, irresponsible corporate ploy to get more production from workers without adequately training or compensating them. (In his experience, the firms have expected other workers to do the training in addition to their required work, without compensating them. As a result, the training of new hires is inadequate.) D'Haïti surmised the predicament of 'a' Maria Guerrero Mexico if she were really drawn into a lengthy conversation with a guest and, as a result, failed to complete Marriott's cleaning quota of one room per 27 minutes (Milbank 1996:14). Could she claim that the talk was 'work,' as the executive had said, and that she should be compensated for it?

CONCLUSION

The name-place tags can be read as an 'ethnoscape' of the socio-spatial hierarchy of global capitalism (Appadurai, 1991). For according to the name-place tag logic, low ranking people are locatable. Indeed, place is their most concrete or knowable feature. Otherwise they are just facsimiles of girls or boys to be seen, objectified, known, and dominated. People with power are not locatable; they have position—titles. The status of the people in the middle is slippery; they have real surnames; they have been relieved of the subalternity of truncated first names. But they are also identified with discrete places, a sign of their vulnerability and a measure of their distance from those who have the clout to organize over vast spaces.

In the logic of the name-place tags, then, being local and locatable, or fixed to a place, is the condition of the dis-empowered in a global capitalistic economy. Being fluid, able to organize production over vast spaces while being fixed to no particular place (or nation-state), is the source of power of such corporations as Marriott International, Inc. The nowhereness of capital and the fixity of nation-states and labor are interdependent processes (Harvey, 1990:159). Locating people is both a product and a means of capital accumulation. Marriott has offered a surprisingly candid representation of the 'schizophrenia' of capitalism which deterritorialze(s) with one hand what (it) reterritorialize(s) with the other' (Deleuze and Guattari, 1983:257).

The sensation of difference has much currency today. Difference, cast as unique ethnicities, classes, locations, or nations, can be used to negate the sense of alienation

few escape in a capitalist, global economy. Marriott has grasped how the consumption of heterogeneous, quaint places and located others satisfies our craving for security in this shrinking, homogenizing global scene. Now Marriott has figured out how to market another kind of difference: the diversity of its labor force.

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'LIFTING AS WE CLIMB': BLACK WOMEN, 'RACE,' AND THE MODERN MOMENT

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INTRODUCTION[1]

In July of 1895, the British Anti-Lynching Committee received an offensive letter from John W. Jacks, president of the Missouri Press Association. The letter was defamatory of all blacks, but, in an attempt to discredit the successful anti-lynching activities of journalist and social reformer Ida B.Wells-Barnett, reserved its most vituperative comment for black women. Denouncing blacks in general as lacking in morality, the letter singled out black women as not only 'prostitutes,' but 'natural thieves and liars.'[2] The British Anti-Lynching Committee forwarded this letter to Josephine St. Pierre Ruffin, who was then president of the Woman's Era Club of Boston. In response, Ruffin sent copies of the letter to the black women leaders of other clubs around the U.S., and called for a meeting whose purpose would be to form a national organization of black women with the goal of fighting such calumny, among other activities directed at improving social and material conditions for blacks. The one hundred women who attended the meeting later that year from all parts of the United States founded the National Federation of Afro-American Women, or NACW. Taking as its motto 'Lifting As We Climb,' this group was prescient in its highlighting of the role of women in the work of racial uplift inaugurated by many blacks after Emancipation and the failure of Reconstruction (Jones, 21–23).

The founding of the NACW was also, however, a pivotal (though unacknowledged) moment in the literary historical construction of the early twentieth-century movement which came to be known as the Harlem Renaissance, and a banner event in its

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[2] March Church Terrell, 'Colored Women's League,' Mary Church Terrell Papers, Box 102–3, Folder 60, Moorland Spingarn Research Center.

articulation of modernity. That the efforts of these women both pre-date and coincide with the rise of the Niagara movement in 1905 (which culminated in the founding in 1909 of the National Association for the Advancement of Colored People) and the early twentieth-century Pan-African Congresses organized by W.E.B. DuBois, yet have disappeared from the public record of both Pan-Africanism and the Harlem Renaissance, attests to the importance of seeking to reconsider the movement through the lens of gender, as the present investigation, within the current essay, of the work of black female writers and social reformers, such as Frances Harper and Anna Julia Cooper, would suggest. In addition, while it has been established (through the work of such scholars as Cheryl Wall, Deborah McDowell and Claudia Tate) that thinking about the significance of gender in the Harlem Renaissance marks an important and necessary shift in attitudes toward the movement, none of these critics describe or emphasize the exact nature of this change. Coming into being 33 years after the Emancipation Proclamation, and 24 years before the accepted beginnings of the Harlem Renaissance, the NACW was created in opposition to a vicious attack against the character of black women—the same kind of damaging representation that lay at the heart of the social reformer Ida B. Wells-Barnett's crusade against lynching, which, when it concerned black men, occurred more often than not due to false allegations that they had raped white women[3].

Through the NACW, black women worked to counter this problem of false and negative representation, and, by 1920, its leaders had also begun to push their efforts into a Pan-Africanist frame through the founding of the International Council of Women of the Darker Races, whose goal was to fight the problem of racial representation worldwide[4]. This critical juncture, then, between the representation of the black woman as immoral and that of the black man as a sexual threat, locates the voices of these black female authors and social reformers at the heart of Harlem Renaissance concerns, bringing the problem of gender face-to-face with that of race, and revealing, through the movement's central focus on racial representation, how the two are also inextricably intertwined. By filtering their articulations of race through the perspective of gender, the work of these black women forms, as Hazel Carby suggests, an earlier and 'politically resonant renaissance' (Carby, 7) which, despite referring solely to a number of black women, yet signals a crucial, largely unrecognized, alternative movement within conventional understandings of the Harlem Renaissance. Although Harper and Cooper both published their work at the end of the 19th century,

[3] For a more detailed understanding of the circumstances surrounding the problem of lynching in the 19th and early 20th centuries, see Ida B. Wells, *Crusade for Justice: The Autobiography of Ida B. Wells (Negro American Biographies and Autobiographies)*, New Edition, Ed. Alfreda M. Duster, 1970 (U of Chicago P., 1991) and Sandra Gunning, *Race, Rape and Lynching: The Red Record of American Literature, 1890–1912* (Oxford: Oxford UP, 2001).

[4] Mary Church Terrell Papers, Box 238, Moorland Spingarn Research Center.

the legacy of their social reform and literary efforts may yet be seen to herald, and, simultaneously, to signal, a modern moment within the Harlem Renaissance, emphasizing a significant rearticulation of its central tenets and goals in an insistence not only on what they considered a specifically female high moral temper and discourse, but on its use of such language, as what Todd Vogel calls 'cultural capital,' to disrupt, contradict and invalidate damaging and stereotypical racial representations[5]. Rather than the adherence to what has been called an out-dated, overly bourgeois depiction of black experience that denies the possibility of black authenticity because imbued too deeply with white (i.e. Euro-American) values—an accusation by which their work has been consistently devalued—these women used such language to combat the pejorative stereotypes of blacks prevalent during the time in which they wrote, and which overdetermined public perceptions of black reality[6]. Through such language, they focused their work on 'race' as a concept, as opposed to articulating it as an essential and essentialized physical characteristic, thus separating the notion of 'race' from African-Americans and the black diaspora, and presenting it instead as a late nineteenth-, early twentieth-century social reality to be considered from multiple vantage points, and setting the stage for the investigation of its meaning within multiple communities of the Americas.

In her path-breaking analysis mentioned above, Hazel Carby describes the unrecognized significance of these nineteenth-century black women's writing as itself representative of the work of uplift:

> The novels of black women, like the slave and free narratives that preceded them, did not just reflect or 'mirror' a society; they attempted to change it. Viewing novels as weapons for social change, literary and cultural criticism needs to consider how these novels actively structure and shape Afro-

[5] This notion is very much related to the idea of the 'cult of true womanhood,' and its relation to the work of 19th-century black women writers in the U.S. See bell hooks *Ain't I a Woman: Black Women and Feminism* (Boston: South End, 1981) 167–68; Beverly Guy-Sheftall, *Daughters of Sorrow: Attitudes Toward Black Women, 1880–1920*. Vol. 11, *Black Women in United States History*, ed. Darlene Clark Hine (Brooklyn: Carlson Publishing, 1990) 34; Claudia Tate, *Domestic Allegories of Political Desire* (New York: Oxford UP, 1992) 132; Charles Lemert, Anna Julia Cooper: 'The Colored Woman's Office,' in *The Voice of Anna Julia Cooper*, eds. Charles Lemert and Esme Bhan (New York: Rowman and Littlefield, 1998) 3; and Mary Helen Washington, 'Introduction,' in *Anna Julia Cooper's A Voice from the South by a Black Woman of the South* (New York: Oxford UP, 1988) xlvi.

[6] See Karen Baker-Fletcher, *A Singing Something: Womanist Reflections on Anna Julia Cooper* (New York: Crossroads Press, 1994) 247; Elizabeth Alexander, '*We must be about our father's business*': Anna Julia Cooper and the In-corporation of the Nineteenth-Century African-American Woman Intellectual,' *Signs* (1995) 20.2: 336–56; Joy James, 'The Profeminist Politics of W.E.B. Du Bois with Respect to Anna Julia Cooper and Ida B. Wells Barnett,' in *W.E.B. Du Bois on Race and Culture: Philosophy, Politics and Poetics*, eds. Bernard Bell, Emily Grosholz, and James B. Stewart (New York: Routledge, 1996) 149–50; and Mary Helen Washington, 'Introduction,' in *Anna Julia Cooper's A Voice from the South by a Black Woman of the South*. (New York: Oxford University Press, 1988) xxi, xlvii, xlix

American culture and political struggles. The novels [of these women] became loci of political and social interest, forming intellectual constituencies, not merely reflecting the interests of a preexisting intellectual elite. (Carby, 96)

Here Carby identifies what has been not only a central misreading of the writing of nineteenth-century black women, but also a major cause of the lack of consideration given to their legacy in relation to the Harlem Renaissance. For these women, writing, whether it be fiction or non-fiction, novel or essay, was first and foremost a tool, not only to contradict unsavory ideas regarding blacks and black experience, but also to guide U.S. American white cultural perspectives toward a greater consideration of the social and political wrongs perpetrated against U.S. American blacks, and to active effort to ensure that these were put to an end. Often viewed as texts meant to 'prove' black equality through the imitation of 'white' forms and a choice of subject matter that necessarily denies 'black' experience and subjectivity by emphasizing middle- to upper middle-class black reality, closer examination of the work of Harper, Cooper and other nineteenth-, early twentieth-century black female authors, reveals that such readings entirely miss the true meaning of their rhetorical significance. By using an elevated, moral discourse that simultaneously articulates and describes black reality, these women create a new, figurative world within which to extend the frame of racial expression and, thereby, work to achieve their goal of racial uplift. Through language, they create a separate, racially non-distinct, rhetorical space, while also creating the possibility both to reveal black experience and to consider its larger significance. In other words, through their use of moral discourse and its relation to the discourse of Christianity, these women reveal the question of 'race,' as it pertains to black Americans in the U.S. in the late nineteenth, early twentieth centuries, as a social problem facing all of humanity, not one which should describe only those of a certain hue, class, caste or physical appearance. Through such language, then, they treat the difficulties faced by black Americans in the U.S. of this time period as a moral problem through which they also introduce the much larger issue of social responsibility. As such, they show how questions concerning the meaning of race, racial experience, and racial constructs in the late nineteenth, early twentieth centuries consider, but ultimately—as Ross Posnock, in his seminal work *Color & Culture* (1998), so brilliantly illustrates—move far beyond the problem of color. Anna Julia Cooper and Frances Harper each make a contribution along these lines through a different genre—the prose essay and the novel—but they speak in unison in their attempt to transcend the problem of color through language—not by denying or obfuscating the fact of color, but rather, by seeking to change how that color is perceived by others.

In her collection of essays, *A Voice From the South by a Black Woman of the South* (1892) Anna Julia Cooper asserts that it is only through the voice of black women that the proper measure of racial progress may be taken. That is, only through a consid-

eration of the position and influence of its women can the level to which a civilization has risen be ascertained. With florid language, she considers the role and status of women, as well as the major difficulties and questions concerning the problem of race in great detail, from a number of vantage points. In the interests of space, I will consider only one of these essays, the first, entitled 'Our Raison D'Etre.' Already in its title, by making use of another language, that of French, Cooper takes command of a rhetorical space not normally accorded the black woman in the U.S. in 1892. Through her choice of language, Cooper makes clear that the voice of the black woman of the South whom she represents is that of an *educated* black woman, in contradistinction to that of the black woman in general, whom she identifies as the 'sadly expectant Black Woman,' who has '*no language—but a cry.*' (Cooper, 1). How she transforms that unintelligible cry into coherent language is evidence of the degree to which Cooper extends the frame of racial expression through discourse. Beginning with a consideration of the silence of the South, she uses the metaphor of music to bring to the fore her subject—that of the Negro:

> One muffled strain in the Silent South, a jarring chord and a vague and uncomprehended cadenza has been and still is the Negro. And of that muffled chord, the one mute and voiceless note has been the sadly expectant black Woman … (Cooper, 1)

Using the notions of voice and voicelessness, sound and silence, and playing these against each other, Cooper brings the black woman forward, transforming her own single voice into that of a collective black female experience in the U.S. Bringing this mute and powerless voice out of its deep silence is not, however, without its challenges, as it is yet the voice of a woman, and, as such, in the U.S. in 1892, lacking the authority to speak. It is here, then, that Cooper makes her most important gesture toward modernity, in drawing upon the assistance of moral discourse to provide the ground from which to sound that voice. Beginning with the accepted articulation of the problem of race in late nineteenth-century America as primarily that of the black man, she subtly, and suddenly, turns the tables, using a moral discourse that speaks to the highest ideals of the nation through the allegorical description of a trial:

> The colored man's inheritance and apportionment is still the somber crux, the perplexing *cul de sac* of the nation,—the dumb skeleton in the closet provoking ceaseless harangues … Attorneys for the plaintiff and attorneys for the defendant, with bungling *gaucherie* have analyzed and dissected, theorized and synthesized with sublime ignorance or pathetic misapprehension of counsel from the black client. One important witness has not yet been heard from. The summing up of the evidence deposed, and the charge to the jury have been made—but no word from the Black Woman.
>
> It is because I believe the American people to be conscientiously committed to a fair trial and ungarbled evidence, and because I feel it essential to a perfect understanding and an equitable verdict that truth from *each* standpoint be presented at the bar,—that this little Voice has been added to the already full chorus (Cooper, ii).

Here, again, Cooper suggests the notion of moral responsibility, in her insistence that no trial can be fair and just, and no jury can come to an honest and true verdict unless all important voices bearing on the case have been heard. By using the allegory of a trial, she transcends the barrier of color in suggesting that without the possibility of fair trial, there is also no possibility of true democracy, and without this, one of the most important foundations of U.S. American culture must necessarily falter and fall. In beginning her collection of essays from this vantage point, Cooper places the voice of the black woman and the problems it addresses at the heart of U.S. American national identity, seeking thereby not only to ground it with a powerful authority, but also to give it resonance far beyond the bounds of color.

In her novel, *Iola Leroy, or Shadows Uplifted* (1893, 1990), Frances Harper seeks the same ground, through the story of her protagonist, Iola Leroy, and her pre- and post-Civil War experiences. Iolay Leroy is a young mulatta, whose white father educated, manumitted and married her mother, who was also a mulatta, then enjoined his wife to keep their racial origins a secret from the children. Thus Iola, her brother Harry and her sister Gracie grew up believing that they were white. At the school in the North where she was sent to be educated, Iola even defended the system of slavery, saying that slavery

> can't be wrong … for my father is a slave-holder, and my mother is as good to our servants as she can be … Our slaves do not want their freedom. They would not take it if we gave it to them … My father says the slaves would be very well contented if no one put wrong notions in their heads … He thinks slavery is not wrong if you treat them well and don't sell them from their families (*Iola*, 98).

All too soon after this speech, Iola finds herself in a completely different position *vis a vis* the institution of slavery. Her father has died of the yellow fever, and her father's cousin, a committed supporter of slavery, has taken over her father's estate and remanded Iola and her family to slavery. Iola must come to terms with this new knowledge, and find a way undamaged out of the depths of slavery. The subtitle of the novel, 'Shadows Uplifted,' refers to this journey—Iola's successful trajectory from vulnerable and unprotected slave to young independent womanhood and the rejoining of family ties severed during slavery by the heartless sales of various family members. By the end of the novel, Iola has rediscovered her uncle, her mother, grandmother and brother (her younger sister has died), has refused an offer of marriage to a white man, cast her lot with blacks, committed herself to the heroic work of racial uplift, and is living with her family in newfound happiness, before meeting and marrying a young mulatto doctor who has also heroically committed himself to race work.

Harper's use of moral discourse, unlike that of Anna Julia Cooper, is intertwined with the voices of her characters, who also themselves are representations of moral-

ity in their burning desire to do good, and to seek truth and right above all else[7]. In several scenes depicting the lives of her characters after the close of the Civil War, Harper describes the problem of race in terms of its relation to slavery and its aftermath, through the vision of her protagonist, Iola, who attests that slavery 'was a fearful cancer eating into the nation's heart, sapping its vitality, and undermining its life.' (*Iola*, 216), and Dr. Gresham, the white man whose offer of marriage she refused, who agrees, saying that 'war … was the dreadful surgery by which the disease was eradicated.' Iola takes this one step further, however, in saying 'that there is but one remedy by which our nation can recover from the evil entailed upon her by slavery …' That being a 'fuller comprehension of the claims of the Gospel of Jesus Christ, and their application to our national life.' (*Iola,* 216). In this way, Harper sets the stage for a discussion of the problem of race from the larger perspective of its effect on the U.S. American nation as a whole. The end result of her discourse, then, is to remove the discussion of race from a concentration specifically on black life and experience and to transfer it to a focus on law and order—in other words, shifting its emphasis from black people as its object to the consideration of its significance within a much larger frame of reference dependent not on the issue of color but on those of democracy, humanity, morality and dignity—principles by which everyone, regardless of color, might seek to live. In keeping with this larger frame, then, she writes, through the vision of Dr. Gresham:

> The problem of the nation … is not what men will do with the negro, but what will they do with the reckless, lawless white men who murder, lynch, and burn their fellow citizens … The great distinction between savagery and civilization is the creation and maintenance of law. A people cannot habitually trample on law and justice without retrograding toward barbarism … I hope that the time will speedily come when the best members of both races will unite for the maintenance of law and order and the progress and prosperity of the country … (*Iola*, 218)

Here Harper completely transforms the discourse on race. At this juncture, it is not so much about black life and experience as it is about 'lawless' whites, who, in this case, attack their 'fellow citizens' without compunction. In this way, she broadens the discourse of race by discussing the black experience of white violence from the larger perspective of those moral imperatives that must govern all who belong to a common humanity. Then, in another important shift, she contrasts civilization and savagery in relation to the existence or non-existence of law. And law, if it is to be considered law in the full force of the word, must be something that applies to all regardless of class, cultural, racial or whatever other difference. Finally, in her articulation of the importance and necessity of law, in addition to the breadth of its applicability, Harper implies that without the establishment of such law, and without measures

[7] For an analysis of Harper's didactic interests in novel writing, see Sarah Robbins, *Managing Literacy, Mothering America: Women's Narratives on Reading and Writing* (Pittsburgh: U of Pittsburgh P., 2004).

to ensure its protection, there can be no progress and, more importantly, no prosperity for whatever country that suffers this lack. Thus, by expanding her discourse on 'race' into the broader realm of morality, Harper empties it of its conventional meaning, replacing it with a consideration of its importance to the moral fibre of the nation, and a sense of civic and moral responsibility that must precede any possibility of valuable, fruitful, just and honorable national development.

In their focus on moral discourse, and their consideration of the problem and significance of 'race' in this context, Cooper and Harper each in their own way provide an alternative understanding of 'race' entirely overlooked by accepted critical analysis of their work[8]. Dismissed as pandering to the ideals and assumptions of a larger, more powerful and hostile cultural group, these women's efforts were much more complicated than they may have seemed at first glance, and much more subtly political in their thrust. Through their examination of 'race' as a moral problem, rather than one affixed solely to one group alone, these women help to reveal the roots of the troubled indeterminacy of race and racial constructs in early twentieth-century modern culture. As a result, while their legacy to the Harlem Renaissance remains a neglected strain in studies of the movement, it bears much reexamination. By viewing it from the perspective of gender, we gain a larger, more profound vision of the Harlem Renaissance, not just through the inclusion of previously excluded women's voices, but through the gendered tension created between female voices unrecognized in this context and accepted understandings of the movement and its significance. Filtering the Harlem Renaissance through this tension, we gain a new and more profound vision of its variousness, its conflicts, its interracial dynamics, its questions about race, heritage, ethnicity, class, the parameters of black identity and, most importantly, the representation of racial experience, all of which reveal to us an African-American modernity not readily apparent, yet crucial to an understanding of U.S. American culture—black, white and beyond.

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[8] For a more complicated investigation of this issue, see Michele Birnbaum, 'Racial Hysteria: Female Pathology and Race Politics in Frances Harper's *Iola Leroy* and W.D. Howells's *An Imperative Duty*,' *African-American Review* 33.1 (1999) 7–23.

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THE PRICE OF CULTURE, OR A HEMISPHERIC OPINION

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As evidenced by its title, the conference "Transnationalism, Translation, Transnation: A Dialogue on the Americas," held at the University of Notre Dame April 15–17, 2007, sought to enter and contribute to the growing dialogue surrounding hemispheric approaches to study of the peoples and cultures of the Americas. Its exploration of the notion of 'transnation,' or the expression of culture which exceeds the bounds of the 'national,' and on transnationalism, or the expression and existence of one or more national cultures in a single individual, and the need of translation, linguistic, cultural or otherwise, highlighted the importance of identifying and recognizing the significance of long obscured cultural convergences between disparate peoples, providing the broader, more profound understanding of the meaning of identity and difference necessary to enable a more powerful and responsible movement toward the cultural challenges of the 21st century.

With panels such as 'Languages of Transnationalism,' 'Routes to the Americas/Roots of the Americas,' 'The Politics of Art and the Poetics of Politics in the Americas,' and 'Locating Transnationalism in the Americas,' the conference provided a sense of the interrelatedness across the cultures of the Americas of issues concerning history, language, politics, and identity. Simultaneously, it fostered an exploration of the Americas in terms of the problem of place, the political function of cultural expression in the hemisphere and the hemispheric implications of transnationalism in historical perspective.

In conjunction with the conference, the Institute for Latino Studies and the Program on the Americas and Global Cultures at the University of Notre Dame sponsored an art exhibit, 'Dialogues of the Americas,' mounted in the Galería América in McKenna Hall, just outside of the Institute for Latino Studies. The exhibit drew on images by artists from Mission Grafica, the print-making department of the Mission Cultural Center for Latino Arts (MCCLA), in addition to works by a number of Bay Area artists not associated with this organisation, to explore the rich cultural heritage of the Americas. The exhibit emphasized the interrelated history and experiences of the peoples of the Americas through a visual iconography that both links these disparate cultures, and outlines their complicated and convoluted history by exploring their shared ex-

perience of the New World. Featuring a colorful and varied slate of images, 'Dialogues on the Americas' was intended to suggest multiple possibilities for engagement among the many cultures of the Americas, highlighting the points of convergence between them. In focusing on the importance of dialogue, the exhibit spoke in profound ways to a history of cultural contact and encounter stretching from the 15th century to the present. Bringing forward deep yet often silent (or silenced) cultural realities, it insisted on dialogue to combat the often violent results of cultural difference and its encounters, affirming that understanding, tolerance, faith and love must—and can only—come from the heart.

Through its visual and critical exploration of interrelated difference, however, the conference posed a number of important questions with regard to critical discourse in cultural and hemispheric studies. In its emphasis on trans- and extra-national realities, the conference also intensely interrogated the question of translation—linguistic, to be sure, but also cultural, in terms of the need to create the possibility of understanding between two or more cultures brought into close proximity through migration, racial amalgamation, or other conditions of cultural intermingling. By focusing on these issues, the conference interrogated conventional perspectives with regard to the organization of culture, while also providing various answers to the question of how to manage the effects of radical cultural difference in critical discourse and scholarly investigation.

What was suggested most powerfully by most of the conference participants, which included José David Saldívar, Kirsten Silva-Gruesz, Anna Brickhouse, J. Michael Dash, Sandra Pouchet-Paquet and Aldon Nielson, was that the problem of place and its frequent implications of stable, fixed, rooted and singular ethnic or national identity, grounded in one long chronological history and more often than not one national and/or ethnic language, is central to cultural explorations that rely on hemispheric perspectives. But because the hemispheric approach requires the recognition of cultural multiplicity, rather than insisting on cultural singularity, it also demands the development of critical tools that can form the foundation for serious examination of this very different cultural reality. In other words, the conference questioned whether or not the critical tools used to produce knowledge in conventional academic and intellectual contexts, many of which are based on singular conceptions of culture, place and identity, are adequate to the effort to explore the meaning and significance of cultural multiplicity. In its examination of this issue, the conference pointed to an important problem in contemporary critical discourse, one that, though not clearly evident, yet lies at the heart of many attempts within the academy to address these difficulties. That is, given the necessity of methodological differences between hemispheric and more conventional approaches, how is it possible to keep the examination of difference from spiraling out of control once the linguistic hegemony of singularity is surpassed? Further, how can the significance of this reality be adequately

translated in the critical and intellectual spaces of both the new and the old? It is not that one must replace the other, as thinking along the lines of singularity would require, so that it would seem that for those who espouse hemispheric approaches (and those like them), more conventional viewpoints and contexts must hold no value. It is also not that the many more conventional means of organizing knowledge are simply to be abandoned in the name of newer, more 'trendy' modes of investigation. Rather, conventional approaches emphasizing a singular object of study must exist side-by-side with newer perspectives that may take as their object the study of the interrelationships between multiple cultures or ethnicities, or the study of cultural locations unauthorized within more prevalent and conventional parameters.

In its exploration of these issues, the conference provided a forum for considering the larger significance of hemispheric perspectives, far beyond simply the fact of these perspectives themselves. Thinking about the questions and problems it raised, the most important of which are mentioned here, suggests the pressing need for further discussion regarding the meaning of cultural multiplicity in the shared project of knowledge production. By not taking its full measure, we pay a price: we ignore the complex and culturally changing world we are living in, and condemn ourselves to endless, and perhaps even reckless, scholarly reproduction, without thought of what may be lost and/or gained in the event.

For more information about the conference, please see the conference website, www.nd.edu/~latino/transnationalism.

CALLS FOR PAPERS

Modernity's Modernisms

A Hemispheric Perspective on the New

Transnationalism, globalization, postmodernism, postcolonialism— these are just a few of the buzz words driving the "new modernist studies."

With the advent of the twenty-first century, old and new modernisms are colliding in an ever more complicated kaleidoscope of cultural experience. Yet the "newness" of the "new modernist studies" suggest much more than simply a previously untried approach to the cultural developments of the early twentieth century. It also creates the possibility of a deeper and more profound investigation of the "new" itself. Exploring the relations among modernism, modernity, and the "new" within this broader frame opens modern discourse to a wide range of previously unconsidered cultural perspectives, particularly those concerned with race, gender, and/or sexuality, which have often been silenced or obscured in modern discourse. Such perspectives reach far beyond contemporary understandings of discursive, geographical and temporal limits of modernism, into hemispheric, interdisciplinary, comparative, and non-chronological historical considerations. The contributors to Modernity's Modernisms will provide an introductory exploration into the millennium's new modernist terrain.

Modernity's Modernisms will build on the new modernist studies, pushing beyond its established emphases to consider the ways in which the New World advent of the modern can inform our current understanding of modernisms, which are often inflected by considerations of race, gender, and modernity. By examining the relationship between the period's falling empires and emerging cultures, Modernity's Modernisms will provide the ground for common understanding between these disparate modernisms, while complicating the terms of critical debate. In providing points of convergence for productive interdisciplinary dialogue, it will also help to expand modern discourse in new, under-explored directions, thus bringing more depth to our understanding of the modern, and a new comprehension of its contemporary significance.

Submissions no longer than 25 pages with 1-inch margins and font size no smaller than 11 (excluding notes and works cited) should be sent as e-mail attachments to Cyraina Johnson-Roullier, johnson.64@nd.edu or Meg Harper, mharper@gsu.edu by January 15, 2009.

General Questions:

-what is modernity?
-what is the relationship between modernisms and modernity?
-how and why might we study the relationship between the Americas and modernity?
-what is the importance of European, African, and Asian contact with the Americas to the development of modernity?
-what role might this contact play in the development of modernisms?
-how might new hemispheric study help us to understand modernisms?
-how may the relation between race, gender, and/or sexuality and modernity be described, and what is its significance?
-how might examination of the intellectual and/or temporal origins of modernisms in modernity change our conception of modernism?
-how has uneven development in different cultural locations affected understandings of modernity?
-how do rehistoricizations intervene in modalities of knowing and knowledge production?
-what are the institutional and disciplinary implications of theorizing a diachronic modernity?
-what are the ethical implications of such interventions?

HEARTS OF DARKNESS: MELVILLE AND CONRAD IN THE SPACE OF WORLD CULTURE
***6th International Melville Society Conference*, Szczecin, Poland; August 4–7, 2007**

The works and lives of Herman Melville and Joseph Conrad have become, separately, the objects of thousands of extensive studies. Juxtaposed, however, the two most important writer-mariners of the past two centuries have been rarely analyzed. This conference, first imagined by the Melville Society several years ago, will take place in Poland, Józef Konrad Korzeniowski's land of origin, at the beautiful, Hanseatic seaport where perhaps the largest gathering ever of Tall Ships will converge to end their six-week race in early August, 2007. Melville and Conrad, although as different as an oaken full-rigger and a steel-clad steamer, both float on—or dive into—a sea of profound issues that have always unsettled thinking minds. What better place to explore these two Hearts of Darkness than in a country whose long history has been filled with extraordinary tragedy and extraordinary hope. A gam between Melvillians and Conradians in Szczecin will provide a remarkable opportunity for over a hundred scholars representing four continents to deepen their primary interests and also establish new pathways.

The Conference is organized under the auspices of the University of Silesia in Katowice, Poland, is sponsored by The Melville Society, The City of Szczecin, The Embassy of the United States in Warsaw, The Joseph Conrad Societies UK and US and International American Studies Association. The Honorary Patrons of the Conference include Lech Kaczyński, the President of the Republic of Poland and His Excellency Mr. Victor Ashe, The US Ambassador to Poland. The Academic Patron of the Conference is the Rector of the University of Silesia, Professor Janusz Janeczek.

For more information concerning last-minute registration, please visit the conference website: http://www.melville.us.edu.pl

AMERICAN STUDIES ASSOCIATION OF TURKEY
***32nd Annual American Studies Conference of the American Studies Association of Turkey, Perceptions of Space and the American Experience*, November 7–9, 2007, Hacettepe University, Ankara, Turkey**

According to Michel Foucault, "space itself has a history in Western experience … Our epoch is one in which space takes for us the form of relations among sites." However, "despite the whole network of knowledge that enables us to delimit or formalize it, contemporary space is still not entirely desanctified … [it is] still nurtured by the hidden presence of the sacred." Foucault's argument suggests the intractable aspect of the concept of "space," which is constantly eluding our grasp, and reverting back into the realm of nature and the "natural." This conference seeks to fill the scholarly vacuum that continues to exist with respect to space by removing it

from the domain of the sacred, questioning its conceptualization, and exposing its manifestations within American Studies. We hope such a focus will advance the interaction between scholars who have conflicting historical and spatial epistemologies regarding the American experience.

Space is difficult to quantify because it eludes quantification: it comprises the celestial and the terrestrial, the infinite and the infinitesimal, and being and nothingness, all at once. Despite its indefinable framework, it has been a perpetual theme within the American context. For example, in *Call Me Ishmael*, Charles Olson takes "SPACE to be the central fact to man born in America, from Folsom cave to now," and he "spell[s] it large because it comes large here. Large and without mercy." On the other hand, it can also be large enough "for all modes of love and fortitude," as Ralph Waldo Emerson posits. Above all, it has a multitude of meanings, encompassing unlimited progress and its discontents; the visual and the invisible; the present and the absent; and as Foucault maintains, the sacred and the desanctified.

The American Studies Association of Turkey invites proposals that consider space, broadly conceived. We particularly encourage proposals which incorporate transdisciplinary explorations of space, and welcome proposals from any field of study.

Possible themes include, but are not limited to:

- Spatial Boundaries/Spatial Relations
- Outer Space/Inner Space/Interspace/Interstitial Space
- Walking Space/Living Space/Lebensraum
- Psychological/Mental/Physical/Space
- Private/Public/(Inter)Personal Space
- Environmental/Ecological Space
- Marginal Space and Agency
- Landscapes/Terrains/Regional Space
- Technoscapes/Cyberspace/MySpace.com
- Real/Virtual Spaces
- Urban Space/Cityscapes/Walking Space
- Commercial(ized) Space/(Over)used Space
- Heartland/Hinterland
- Theatrical/Dramatic/Performance/Performative Space
- Space, Time and Memory
- Travel Narratives/Space-phobias
- Sites/Countersites/Utopias/Heterotopias
- Subversive/Resistive Space
- (Non)violent Space
- Active/Activist Space
- Chaotic/Ordered Space
- Liminal Space/Zones/Boundaries
- Poetics of Space/Textual/Linguistic Space
- Space and the Body/Gendered Space
- Racial/Ethnic/Political Space
- Imaginary/Imagined Spaces/Geographies
- Museums/Ethnographic/Indigenous Space
- Classroom/Educational Space

- Modern/Postmodern Spaces
- Mythic/Sacred/Symbolic/Religious Spaces
- (Anti)Social Space
- (Sub)Cultural/Traditional/Spiritual Space
- Artistic/Musical Space
- Pioneering/Exploration Space
- Expansionism/Manifest Destiny/Imperialism.

The time allowance for all presentations is 20 minutes. An additional 10 minutes will be provided for discussion.

We also invite submissions for an undergraduate student panel.

Proposals for papers, panels, performances, exhibits, and other modes of creative expression should be sent to Tanfer Emin Tunc (asat2007@gmail.com) and Bilge Mutluay Cetintas, mutluay@hacettepe.edu.tr) and should consist of a 250–300 word abstract in English, as well as a 1–2 paragraph c.v./biographical description for each participant.

- Deadline for submission of proposals: July 15, 2007.
- Notification for acceptance of proposals: September 1, 2007.

Further information (e.g., on accommodation and registration) will be posted on our conference website in the near future: http://www.ake.hacettepe.edu.tr/ASAT2007

Co-sponsored by the Embassy of the United States

6TH MESEA CONFERENCE,
"Migration Matters: Immigration, Homelands, and Border Crossings in Europe and the Americas,"
Leiden, Netherlands, June 25–28, 2008

Deadline for abstract submissions or panel proposals is November 15, 2007.

CETRA 2007 - NINETEENTH SUMMER RESEARCH SEMINAR
Katholieke Universiteit Leuven, Belgium, 20 - 31 August 2007
CETRA Professor:
Miriam SHLESINGER, Bar-Ilan University

In 1989 José Lambert created a special research program in Translation Studies at the University of Leuven in order to promote research training in the study of translational phenomena and to stimulate high-level research into the cultural functions of translation. Since then, this unique program attracts talented Ph.D. students and young scholars to spend two weeks of research under the supervision of a team of prominent scholars, and under the supervision of the Chair Professor, an annually appointed expert in the field of Translation Studies. From 1989 on, the program has hosted participants from Austria to Australia, from Brazil to Burundi, and from China to the Czech Republic.

The list of CETRA professors may serve as an illustration of the program's openness to the different currents in the international world of Translation Studies: Gideon Toury (Tel Aviv, 1989), Hans Vermeer (Heidelberg, 1990), Susan Bassnett (Warwick, 1991), Albrecht Neubert (Leipzig, 1992), Daniel Gile (Paris, 1993), Mary Snell-Hornby (Vienna, 1994), †André Lefevere (Austin, 1995), Anthony Pym (Tarragona, 1996), Yves Gambier (Turku, 1997), Lawrence Venuti (Philadelphia, 1998), Andrew Chesterman (Helsinki, 1999), Christiane Nord (Magdeburg, 2000), Mona Baker (Manchester, 2001), Maria Tymoczko (Amherst, Massachusetts, 2002), Ian Mason (Edinburgh, 2003), Michael Cronin (Dublin, 2004), Daniel Simeoni (Toronto, 2005), Harish Trivedi (Delhi, 2006).

Basic activities and components of the Summer Session:

1. Public Lectures by the CETRA Professor on key topics. A preliminary reading list will be furnished and all topics are to be further developed in discussions.

2. Theoretical-methodological seminars given by the CETRA staff. Basic reading materials will be made available in advance.

3. Tutorials: individual discussions of participants' research with the CETRA Professor and the CETRA staff.

4. Student's papers: presentation of participants' individual research projects followed by open discussion.

5. Publication: each participant is invited to submit an article based on the presentation, to be refereed and published on the CETRA website.

For further information:

– please contact Reine Meylaerts and/or José Lambert: reine.meylaerts@arts.kuleuven.be, jose.lambert@arts.kuleuven.be

– please see our website: http://fuzzy.arts.kuleuven.be/cetra

BOOK PUBLICATIONS

Routes and Roots: Navigating Caribbean and Pacific Island Literatures
By Elizabeth M. Deloughrey, University of Hawai'i Press, 2007, 352 p., 4 maps.

Routes and Roots is the first comparative study of Caribbean and Pacific Island literatures and the first work to bring indigenous and diaspora literary studies together in a sustained dialogue. Taking the "tidaectic" between land and sea as a dynamic starting point, Elizabeth Deloughrey foregrounds geography and history in her exploration of how island writers inscribe the complex relation between routes and roots.

The book moves beyond restrictive national, colonial, and regional frameworks and makes a compelling argument to foreground how island histories are shaped by geography. It offers an innovative and interdisciplinary approach that places potcolonial islands in a dialogue with each other as well as with their continental counterparts, engaging with writers such as Kamau Brathwaite, Derek Walcott, John Hearne, Epeli Hau'ofa, Albert Wendt, Keri Hulme, Jamaica Kincaid, and Michelle Cliff. Overall, this book navigates uncharted spaces in postcolonial studies by historicizing the ways in which indigenous discourses of landfall have mitigated and contested productions of transoceanic diaspora. The result is a powerful argument for a type of postcolonial sovereignty that is global in scope yet rooted in indigenous knowledge of the land.

Routes and Roots engages broadly with history, anthropology, and feminist, postcolonial, Caribbean, and Pacific literary and cultural studies. It productively traverses diaspora and indigenous studies in a way that will facilitate broader discussion between these often segregated disciplines.

Race, American Literature and Transnational Modernisms
By Anita Patterson, forthcoming, Cambridge University Press, 2007.

Exploring the cross-fertilization of experimental modernism, Harlem Renaissance lyricism, the poetics of Négritude, and other revisionary modernisms in the Francophone and Anglophone Caribbean, this book considers modern poetry's complex racial boundary-crossing, as well as transatlantic contexts of empire-building and migration with their attendant cultural transformations. Patterson traces the New World poetics of the frontier in Whitman and T.S. Eliot, and considers Poe's shaping effect on reciprocal influences between Eliot and St.-John Perse that would foster the growth of poetic modernism in the Caribbean. The study's transatlantic scope is then broadened to document Eliot's affinities with Langston Hughes whose jazz representations, like Eliot's, were imbricated with European modernist precursors such as Laforgue and Baudelaire. In the Francophone context, Patterson finds echoes of Perse in Hughes's poetic rhythms, and documents their mutual influences on Négritude

poet Aimé Césaire, as well as Jacques Romain, co-founder of Les Indigènes. Turning, finally, to the Anglophone Caribbean, Patterson describes how Wilson Harris and Derek Walcott adapted the styles of Whitman, Eliot, Pound, and Crane to recover an unwritten history of their region. This book will be of interest to the scholarly audience for American and African-American literature, experimental modernism, postcolonialism, and Caribbean poetry.

Płynność i egzystencja. Doświadczenie lądu i morza a myśl Hermana Melville'a
[*Liquidity and Existence: The Experience of the Land and the Sea in Herman Melville's Thought*]
By Paweł Jędrzejko, forthcoming, BananaArtPl/ExMachina/M-Studio, 2007, ca. 360 p.

Liquidity and solidity, the human and the inhuman, existence and experience, philosophy and literature – these are the key concepts of the reflections of Jędrzejko's forthcoming book. In its most general dimension, his important study aims at a revision of Herman Melville's *oeuvre* in an alternative perspective from those adopted by scholars representing traditional (canonical) critical approaches. In his book, he endeavors to show Melville not only (and certainly not exclusively) as a romantic writer, but as a 19th-century thinker, who evolved a unique philosophy of existence, communicable through the language of romantic literature, and thus to present him not as an author of "creative fiction," but as a philosopher rooted in the climate of his epoch and striving to discover and communicate the truth of the world – and of the human within it.

A meticulously organized sequence of theoretical and analytical chapters allows one to locate Melville's thought within the broad spectrum of Western existentialist thought and makes the revision of the historical conditioning of the evolution of the existentialist trends in the space of the American thought of 20th and 21st centuries possible. The book's final chapter offers considerations on Herman Melville-the thinker in the context of a broad reflection on liquidity, passage of time, and tranquility born out of philosophical search for "good faith." The existentialist digression on Melville and the ultimate matters, offered in lieu of conclusions, serves as an invitation to reflect upon the art of living: the serene art of making sense of one's own existence against ubiquitous liquidity, which painfully marks the human condition with the brand of uncertainty. (http://www.jedrzejko.eu/index.php?k=389#eng)

Melville w kontekstach, czyli prolegomena do studiów melvillistycznych
[*Melville in Contexts. Prolegomena to Melvillean Studies*]
By Paweł Jędrzejko, BananaArtPl/ExMachina/M-Studio, 2007, 157 p.

In writing his *Melville in Contexts*, Jędrzejko was driven by the hope that the synthesis it offers might become the source of inspiration for Polish literary scholars and stu-

dents of literature and culture and thus, trigger processes leading to the eradication of the yawning gap in the Polish Americanist bibliography. The present *Prolegomena*, the first full-fledged academic book in Polish dedicated solely to Melville, were created to serve an ancillary function: the book, informed by it's author's original vision of Melville-the-thinker, collects information compiled on the basis of research carried out throughout the past century by numerous Melvilleans: literary scholars, biographers and historians alike, whose work is either completely unknown to the Polish reader—or its circulation is limited to a narrow group of specialists.

The synthesis offered here does not presume to replace or substitute works by eminent Melville scholars from all over the world: conversely, in response to the need for reliable information concerning the writer, the present book proposes a convenient starting point for further, in-depth research and facilitates navigation through the different trends of Melville studies, especially those deriving from the USA. It will be extremely useful to scholars with beginning interests in Melville, students of literature (especially graduate and post-graduate students working on dissertations), teachers of 19th-century American literature, and Melville fans. This introductory synthesis may prove to be useful in temporarily filling the existing void in the Polish scholarly bibliography regarding this author, thus potentially inspiring Polish studies on the life and work of one of the most eminent thinkers and writers of the 19th century. (http://www.jedrzejko.eu/index.php?k=388)

New World Poetics: Nature and the Adamic Imagination in Whiteman, Neruda, and Walcott,
By George Handley, forthcoming, University of Georgia Press, 2007.

A simultaneously ecocritical and comparative study, *New World Poetics* plumbs the earthly depth and social breadth of the poetry of Walt Whitman, Pablo Neruda, and Derek Walcott, three of the Americas' most ambitious and epic-minded poets. In Whitman's call for a poetry of New World possibility, Neruda's invocation of an "American love," and Walcott's reinvestment in the poetic ironies of an American epic, the adamic imagination of their poetry does not reinvent the mythical Garden that stands before history's beginnings but instead taps the foundational powers of language before a natural world deeply imbued with the traces of human time. Theirs is a postlapsarian Adam seeking a renewed sense of place in a biocentric and cross-cultural New World through nature's capacity for regeneration in the wake of human violence and suffering. This book introduces the environmental history of the Americas and its relationship to the foundation of American and Latin American studies, explores its relevance to each poet's ambition to recuperate the New World's lost histories, and provides a transnational poetics of understanding literary influence and textual simultaneity in the Americas. This study provides in-depth ecocritical readings

of each poet's major poems, insisting on the need for thoughtful regard for the challenge that nature's regenerative powers pose to human imagination; nuanced appreciation for the difficulty of balancing the demands of social justice within the context of deep time; and the symptomatic dangers and healing potential of human self-consciousness in light of global environmental degradation.

The New North American Studies: Culture, Writing and the Politics of Re/Cognition
By Winfried Siemerling, Routledge University Press, 2007.

In this original and ground-breaking study, Winfried Siemerling examines the complexities of recognition and identity, rejecting previous nationalized thinking to approach North American cultural transformations from transnational and interdisciplinary perspectives. Using material from the United States and Canada as case studies and drawing on a wide range of texts and theorists, he examines postcoloniality and cultural emergence from the sixties to the present against earlier backgrounds. Siemerling's argument for a re-theorization of the field takes on the full history of multiculturalism debates, including radical readings of W.E.B. DuBois and Charles Taylor and their relation to G.W.F. Hegel, and challenging many of the models of multiculturalism in use today. Tackling controversial subjects such as identity politics, *The New North American Studies* proposes a fresh outlook on the most central issues of North American cultural politics, from debates on canon formation to the role of racial and linguistic difference. Concluding with a look at the future of cultural difference, Siemerling's study is an innovative rethinking of the whole field of North American Studies.

Les jardins des Amériques: éden, "home" et maison: le Canada et les Amériques
by Patrick Imbert (dir.), Ottawa, Chaire de recherche de l'Université d'Ottawa : Canada : enjeux sociaux et culturels dans une société du savoir, 2007, 246 pp.

Comment le rêve du Jardin d'Éden est-il recontextualisé dans les Amériques? On peut le voir dans ses espaces contemporains comme le terrain de baseball, à la fois protecteur et ouvert sur l'illimité de la frontier, ou le bungalow et sa cour arrière. Cette maison de banlieue, entre ville et campagne, déplace l'opposition barbarie/civilisation qui a fondé les cultures du Nouveau Monde. Celles-ci ont rejeté le nomadisme des Autochtones pour valoriser l'enracinement par la maison et la nation. Cette territorialisation est transformée par la mondialisation. La maison devient un 'home', une maison transportable qui prend son sens par un système de valeurs. Alors, l'identité se transforme en images de soi caméléones explorant le transculturel.

Dans ce contexte, que deviennent les métaphores de la racine et de l'arbre généalogique des discours théoriques, de leurs champs de recherche, de leurs études de terrain et de leurs embranchements? Elles se muent en réseaux rhizomatiques liés

à la légitimation des déplacements géographiques et symboliques. Le jardin cède la place aux réseaux. Ils stimulent ceux qui, partis du jardin d'Éden perdu, tentent d'explorer les dynamiques démocratiques et libérales dans un devenir ouvert sur les possibles des rencontres.

Visibility Beyond the Visible: The Artistic Discourse of American Transcendentalism
by Albena Bakratcheva, New Bulgarian University Publishing House, 2007, 350 pp.

This book deals with the poetics of American Transcendentalism. Beginning with the idea that the major New England transcendentalists were of the utmost literary significance, and focusing on their many-sided artistic discourse, the book's inevitable European perspective enhances its preoccupation with the Americanness of the movement, thus emphasizing the uniqueness of the interrelation between sense of place and artistry that the transcendentalists' writings offer. Moving from an exploration of the Transcendentalists' Puritan background to the complex relations of American Transcendentalism with British Romanticism, the book ends with a lengthy consideration of Emerson's ideas of self-reliance, in comparison to those of Thoreau.

From Lowbrow to Nobrow
By Peter Swirski, Mcgill-Queen's UP, 2006.

Swirski begins with a series of groundbreaking questions about the nature of popular fiction, vindicating it as an art form that expresses and reflects the aesthetic and social values of its readers. He follows his insightful introduction to the socio-aesthetics of genre literature with a synthesis of the century-long debate on the merits of popular fiction and a study of genre informed by analytic aesthetics and game theory. Swirski then turns to three "nobrow" novels that have been largely ignored by critics. Examining the aesthetics of "artertainment," he sheds new light on the relationship between popular forms and highbrow aesthetics.

All Roads Lead to the American
by Peter Swirski, City (HKUP, 2007).

Examining the history, cinema, literature, cultural myths and social geography of the United States, Peter Swirski's new collection, *All Roads Lead to the American City,* puts some of the greatest as well as the 'baddest' American cities under the microscope. Examining the role of the roads that crisscross and connect the cities, it looks for ways to understand the people who live, commute, work, create, govern, commit crime and conduct business in them. Cities, for the most part, are America. Their values and problems define not only what the United States is, but what other nations perceive the United States to be. Roads and transportation, on the other hand, and

their impact on the American culture and lifestyle, form not only the integral part of the historical rise-and-shine of the modern city, but a physical release from and a cultural antidote to its pressure-cooker stresses. *All Roads Lead to the American City* opens with an essay by a historian, Priscilla Roberts. Panoramic in dimensions, 'All Roads Lead from the American City? The Land of the Urban Frontier' traces in detail the rise of cities and urban culture in America, bringing a consistently political perspective on the volatile debates surrounding the American city. In Chapter Two, 'On the Road in Asian American film: My America … or Honk if you Love Buddha.' Gina Marchetti, a film scholar, travels in the footsteps of an Asian American filmmaker who records her experience of striking out in search of her own and her country's identity. The twin protagonists of the central chapter, 'A Is for American, B Is for Bad, C Is for City: Ed McBain and the ABC of Urban Procedurals,' are the celebrated novelist Ed McBain and the urban environment of New York City. With an eye towards McBain's documentary aesthetics, literature scholar Peter Swirski takes a detailed look at narrative fiction as socio-urban history. In Chapter Four, "Just Apassin' Through: Betterment and Its Discontents in America's Literature of the Road," literary and religious comparativist, Earle Waugh, takes multi-cultural stock of American road myths and dreams that have lingered from colonial times to this day. Motivated, like all the chapters, by the unease about the human condition in urban society, William John Kyle's 'Urbs Americana—A Work in Progress' concludes the collection. Replete with fact and image, it revisits the themes that animate it throughout: historical settlement, continental expansion, immigration and employment patterns, urban plight and flight, and efforts at renewing the American city and its human resources.

Stephen Spencer is Professor of English and Associate Dean of Academic Affairs at Wilmington College, where he has taught American literature and writing. He has published articles on pedagogy, race, and multicultural literature of the United States

Anita Patterson is Associate Professor of English and American Studies at Boston University. She is author of *From Emerson to King: Democracy, Race, and the Politics of Protest* (New York: Oxford UP., 1997), and *Race, American Literature and Transnational Modernisms*, which is forthcoming from Cambridge University Press. She is currently writing her next book, on Modernist *Japonisme* in the Americas..

Maureen Waters O'Neill is a specialist in North American Studies, including the literature and history of Canada and the United States. She obtained her PhD in Comparative and General Literature from the Université Paris III, Sorbonne Nouvelle. She has taught courses in North American language, literature, history and civilization at various institutions in France. Currently she teaches at the Université Paris I, Panthéon-Sorbonne.

Karen Richman is a cultural anthropologist who studies religion, migration, transnationalism, performance, gender, labor and consumption in the United States, Haiti and Mexico. She is the Director of the Migration and Border Studies center at the Institute for Latino Studies at University of Notre Dame. Her 2005 book, *Migration and Vodou* (New Diasporas Series of the University Press of Florida), explores migration, religious experience and ritual transformation in a far-flung Haitian community. Among her recent and current journal articles and book chapters are "Peasants, Migrants and the Discovery of African Traditions: Ritual and Social Change in Lowland Haiti" (*Journal of Religion in Africa*, in press), "Innocent Imitations? Mimesis and Alterity in Haitian Vodou Art, Tourism and Anthropology" (*Ethnohistory*, in press), "Miami Money and the Home Girl" (*Anthropology and Humanism*, 2002) and "The Protestant Ethic and the Dis-spirit of Vodou" in *Immigrant Faiths: Transforming Religious Life in America* (Altamira Press, 2005). Her current book projects are a study of migration and religious conversion and an ethnographic biography of a Mexican immigrant woman. She has worked as an advocate for refugees and migrant farm workers in the United States. .

Cyraina E. Johnson-Roullier teaches modern literature, cultural theory and literature of the Americas at the University of Notre Dame. She is the author of *Reading*

on the Edge: Exiles, Modernities and Cultural Transformation in Proust, Joyce and Baldwin (2000), and her published work includes essays on modernism and literary and feminist theory. She was a Ford Foundation Minority Postdoctoral Fellow for the academic year 1999–2000, and she has held visiting appointments in Literature of the Americas in the Franke Institute and the Center for the Study of Race, Politics and Culture at the University of Chicago, and in Emergent Literatures (Literature of the Americas) at the University of Geneva in Geneva, Switzerland. Professor Johnson-Roullier is currently working on a monograph entitled *Invisible Wo/Men: Gender, Modernity, and Harlem's Representations of Race*, in conjunction with a third closely related study, entitled *Confounded Identities: A Modernist Perspective on "Race," Essentialism and the Rhetoric of Power*, as well as a co-edited project exploring the meaning of modernity in the Americas, *Modernism's Modernities: A Hemispheric Perspective on the New*. She serves as the Program Director for the Americas and Global Cultures in the Institute for Latino Studies at the University of Notre Dame, of which she is also a Fellow and Advisory Board member.

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