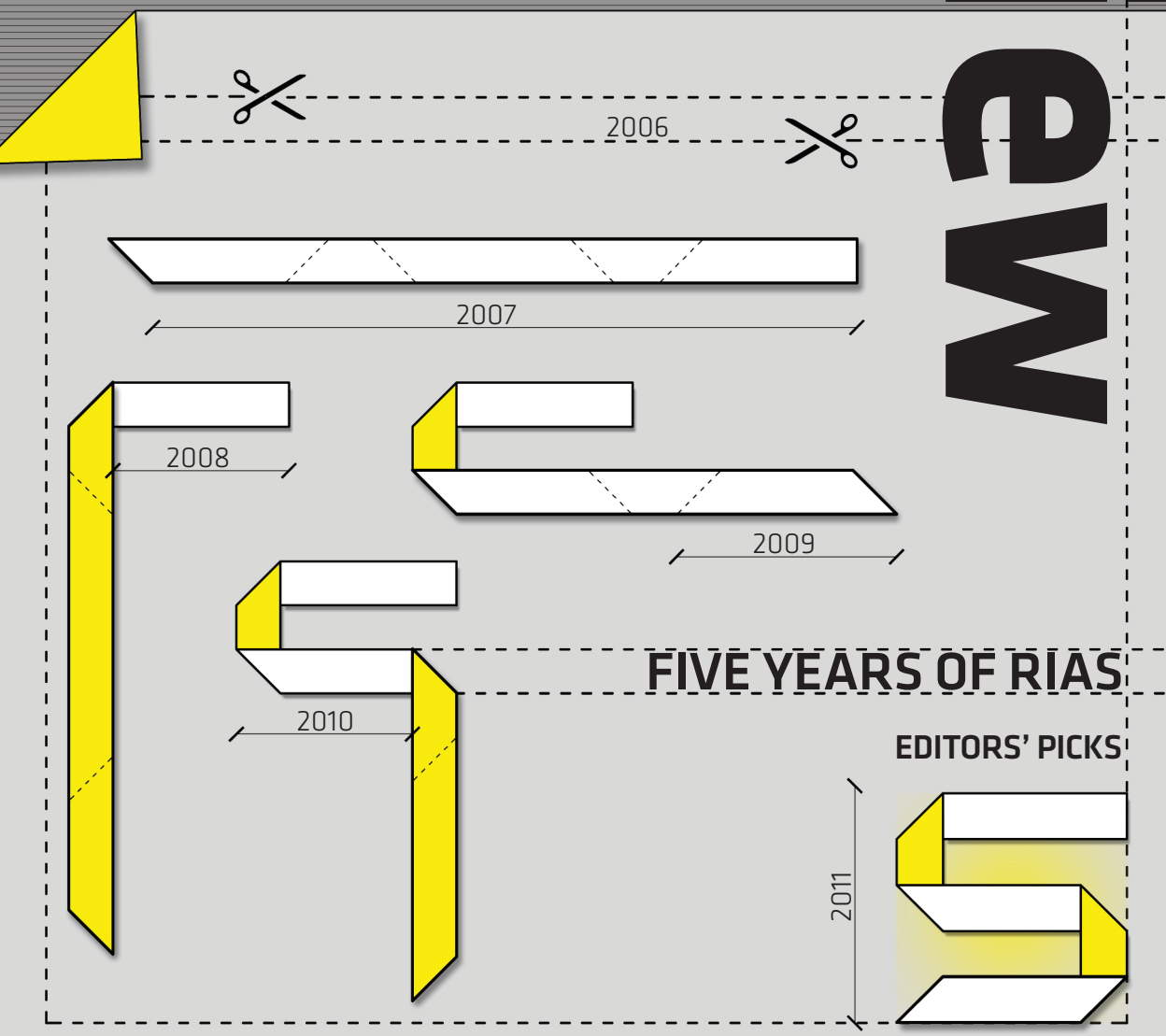
REVIEW

anniversary issue

of International American Studies



FIVE YEARS OF RIAS

EDITORS' PICKS

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Editors' Picks

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ABOUT RIAS
Review of International American Studies (RIAS) is the peer-reviewed, electronic/print-on-demand journal of the International American Studies Association, a worldwide, independent, non-governmental association of American Studies. RIAS serves as agora for the global network of international scholars, teachers, and students of America as a hemispheric and global phenomenon. RIAS is published twice a year: Fall-Winter and Spring-Summer by IASA. RIAS subscription rates are included in the Association's annual dues as specified in the 'Membership' section of the Association's website. All topical manuscripts should be directed to the RIAS Editors. General correspondence and matters concerning the functioning of RIAS should be addressed to RIAS Editor-in-Chief.

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anniversary issue

FIVE YEARS OF RIAS

Editors' Picks

FEATURES

END/NOTES

THE FIFTH BIRTHDAY

Paweł Jędrzejko
RIAS Associate Editor
University of Silesia
in Katowice, Poland

September 2004. The autumnal aura, blurring venerable spires of the academic Mecca of all English majors of the world, added to the sense excitement among the participants of a meeting of the IASA Executive Council at the Rothermere American Institute of the University of Oxford, where the idea of the official periodical of IASA was first formed.

The excitement notwithstanding, initially, our ambitions were rather unassuming. For obvious reasons, IASA, then still young, needed online presence: a website and a newsletter designed to facilitate the exchange of information between the Executive Council and the organization's membership. In the aftermath of our Oxford debate, I was charged with the duty of implementing the IASA Online Center for Thought Exchange, whose function was to warrant the organization's visibility on the World-Wide-Web and to facilitate our communications. The system, based on a relatively complex CMS created by Wojciech Małota and installed on the servers of the University of Silesia in Katowice, Poland, offered our members individual pages, a bulletin board, a chatroom, a forum, a book display and a resource centre. Yet, despite all the modern technology involved, it failed to offer us what we needed most: a fully-fledged journal of our own, a real *presence*.

By 2006, IASA was already a world-recognized organization, its membership growing with every passing year. By then, all of us realized that the unique de-centeredness of our research called for a unique venue: a journal that would specifi-

cally reflect the philosophy of the International American Studies Association, and one properly catering to the mission of the Organization. In February of the same year, Michael Boyden and myself submitted a complete proposal to the IASA Executive Council and soon thereafter, in March 2006, we were able to present it to Paul Giles, the then IASA President, and Theo D'haen, IASA Founding Executive Director, during a seminal meeting at the Catholic University of Leuven.

The decision was made: as of September 2006, the *Review of International American Studies* officially became the organ of the International American Studies Association, with Michael Boyden as its Editor-in-Chief, myself as the Associate Editor, Tomasz Adamczewski and Wojciech Liber of the Soft for Humans as the Journal's IT advisors, Karolina Wojdała as its graphic designer and Michał Derda-Nowakowski of ExMachina Publishers as our DTP specialist. The original RIAS Editorial Board consisted of Theo D'haen, Anders Olsson, Liam Kennedy, Sieglinde Lemke, Giorgio Mariani, Ian Tyrrell, Helmbrecht Breinig, Rosario Faraudo, and the IASA Founding President and the ideological forefather of RIAS, Djelal Kadir. Soon, the President's decision was ratified by the whole of the Executive Council. As a result, IASA commissioned the design of the RIAS CMS System, which was launched at the end of August 2006 by the Soft For Humans. At the same time, the first call for papers was sent out to the IASA members. In September 2006, the inaugural issue of the *Review of International American Studies* finally saw the light of day.

In his 'President's Welcome', Paul Giles explained the role of the Journal thus:

> Welcome to RIAS, the *Review of International American Studies*, the online journal of the International American Studies Association. IASA, which held its first conference in Leiden in 2003, is organized around the understanding that in the twenty-first century American Studies, however that term is defined, can be properly discussed only in a global perspective. Many different views have been put forward as to what 'America' should mean—country, continent, hemisphere?—but the one thing on which most people are agreed is that in an era of increasing global circulation the international dimensions of American Studies can no longer be ignored.

RIAS, which will be available free to all members of IASA, is designed to facilitate that conversation. National associations of American Studies continue to make very valuable contributions to the subject, but much of their focus is necessarily on matters close to home: the protection of local programs, safeguarding faculty positions, attempting to raise the subject's profile in often difficult circumstances, and so on. IASA by contrast, offers the possibility of complementary or contrary perspectives which can expose practitioners of American Studies to intellectual outlooks very different from their own. This is not an 'export' model of American Studies, but one based upon the idea of reciprocal interaction, of mutual exchange and enlightenment. For academics based in North America or Europe, seeing how things appear from Australasia or Asia, Latin America or Africa, can often appear as a salutary corrective to the insularity of ideas often assumed, wrongly, to enjoy universal validity. From an ideological point of view, IASA might in this sense be said to be an almost deliberately incoherent organization, one that offers its members the prospect of finding their home-grown views colliding with others working from very different premises.

The purpose of RIAS is simply to enable and promote the wide circulation of different ideas, so as to achieve more of a global balance in the rapidly internationalizing field of American Studies. Many interesting topics have been discussed and debated recently on the IASA Executive Council e-mail discussion list, and we hope that RIAS will help to bring these and other important issues to the attention of a wider audience. We invite contributions, both in the form of short position papers on topics of general interest, or through notices of forthcoming conferences, calls for papers, observations on developments in scholarship in different parts of the world, and so on. The function of RIAS, as indeed of IASA in general, is to enhance channels of communication among scholars concerned with American Studies in different parts of the world, so as to enable the subject to grow and develop in ways that may not be visible to any of us at the present time. While RIAS has no preconceived academic agenda, it will of course depend crucially for its usefulness on the participation of scholars in many different parts of the world. We hope that this e-journal will become a network of global intellectual exchange in American Studies, and, to this end, we warmly welcome contributions from all quarters.

Paul Giles
President, IASA

Paweł Jędrzejko
RIAS Associate Editor
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in Katowice, Poland

Participation, indeed, confirms the Journal's usefulness. Since its inception, we have published five volumes of RIAS, comprising 12 issues. The Editorial Board expanded to include such eminent scholars as Amy Kaplan, Maureen Montgom-

ery, Enikő Bollobás, Ulf Hannerz, Sun Youzhong, Jørn Brøndal, Amanda Lagerkvist, Christopher Saunders, Theo D'haen, Liam Kennedy, Sieglinde Lemke, Ian Tyrell, Helmbrecht Breinig, Rosario Faraudo, Djelal Kadir, Anders Olsson and our own President, Giorgio Mariani. Today, RIAS, indeed, is the global entity it was meant to be, recognized by specialists in hemispheric, transatlantic and transpacific research world-wide: specialists in American Studies in multiple countries, who bring multiple critical perspectives to the field, as these are inflected by their own cultural and national contexts.

Published between September 2006 and September 2011, each issue of the Journal has proven to serve the IASA mission well; with each year we offer our readership more and more value. Today, the online version of RIAS is available free of charge not only to IASA members, but to all colleagues world-wide.

In 2007, RIAS began to move beyond its first incarnation toward its present form as a fully refereed journal with its first peer-reviewed issue, guest-edited by Cyraina Johnson-Roullier. Today, the Journal grants international academics and students access to excellent texts by scholars representing both the pantheon of American Studies and the younger generation of Americanists of various nationalities and academic profiles. Today, as well as the online version, we offer our readership the print-on-demand option, thus offering 'traditionalists' professionally produced hard copies of the Journal. Today we flourish, although we do realize that our journey toward perfection will never end.

Scholars from numerous countries respond to our Calls for Papers, send in their articles, and help propagate the Journal among their own colleagues, thus further reinforcing its reputation. The recognition of RIAS constantly increases: with Cyraina Johnson-Roullier—once guest-editor, now the Journal's indefatigable Editor in Chief—at the helm, the journal fares better than ever before.

Professionally produced, RIAS will hopefully receive a new online submissions and work-flow-support system, which will facilitate the work of the Editors and speed up the efforts of the production team.

As the journal continues to expand, strong support from the membership will continue to be welcomed, especially in the form of service on the Editorial Board. Colleagues willing to donate their time and energy as multilingual Review Editors, Issue Editors, Copy Editors, PR Specialists and Peer Reviewers, or to assist the Journal in other possible ways will always be appreciated as team-members.

Let's continue working together towards the constant betterment of the fully-refereed, multilingual, multifaceted, top-quality Journal that belongs to all of us.

Happy birthday, RIAS!

Paweł Jędrzejko
RIAS *Associate Editor*

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TRANS-RIAS

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When RIAS was born six years ago as the *Review of International American Studies,* it identified itself as sort of a fledgling but welcome intellectual cache, a safe place where often controversial debate about the nature of American Studies could continue and develop among like minds, interested in exploring the meaning of 'international' in a discipline that had for so long been overshadowed and circumscribed by the country for which the term 'American' stood. As an offshoot of the burgeoning International American Studies Association (founded in Bellagio, Italy in 2000), the journal quickly became a clearinghouse for further investigation of issues raised in heady discussions—facilitated by regular international conference calls—among the members of its Executive Council living and working on nearly every continent in the world. With two successful World Congresses behind it (Leiden, Netherlands, 2003 and Ottawa, Canada, 2005), by 2006 the International American Studies Association had established itself as an organization whose alternative approach to the discipline of American Studies provided an internationally recognized forum where contributions to American Studies reaching outside the usual box were not only welcomed, but expected, and offered a previously non-existent means of intellectual and professional legitimization. In the context of the International American Studies Association, American Studies could stretch beyond its own boundaries as a discipline in ways that had to that time either not been possible or not been given much credence in the more traditional context of American Studies Associations at home

and abroad. Fixing upon the centrality and importance of interaction between disparate American Studies Associations across the world, the International American Studies Association sought to bring to the field a new dimension, a way to get at its object of study from the outside, transcending traditional formulations to view, understand, investigate and even critique the discipline through an international lens meant to destabilize the hegemony of the ever-present problems presented by its seemingly inescapable roots in American exceptionalism and imperialism.

This approach was meticulously outlined in Djelal Kadir's 2003 Presidential Address[1] at the inaugural World Congress of the International American Studies Association; Kadir's bold intervention was perhaps preceded on some fronts by those of Jane C. Desmond and Virginia R. Dominguez,[2] as well as Paul Giles[3] and John Carlos Rowe,[4] and vigorously followed by a variety of perspectives constituting ongoing debate on the issue by such scholars as Amy Kaplan,[5] Donald Pease,[6] Robyn Wiegman[7] and Winfried Fluck,[8] among others. An important new consideration in the debate was brought to the fore in 2004,

1. See Djelal Kadir, 'Defending America Against Its Devotees', *Comparative American Studies* 2 (2004) 13–34.
2. See Jane C. Desmond and Virginia R. Dominguez, 'Resituating American Studies in a Critical Internationalism'. *American Quarterly* 48:3 (1996) 475–90.
3. See Paul Giles, 'Dislocations: Transatlantic Perspective of Postnational American Studies. Transnationalism in Practice'. *49th Parallel. An Interdisciplinary Journal of North American Studies* 8 (2001).
4. See Winifred Fluck, Donald Pease and John Carlos Rowe, *Re-Framing the Transnational Turn in American Studies (Re-Mapping the Transnational: A Dartmouth Series in American Studies)*, (Hanover, N.H.: Dartmouth, 2011); see also: John Carlos Rowe, ed. *Post-Nationalist American Studies*. (Berkeley: University of California Press, 2000).
5. See Amy Kaplan, 'The Tenacious Grasp of American Exceptionalism'. *Comparative American Studies* 2 (2004) 35–42.
6. See Donald Pease, 'Interview', *Ragazine: The On-Line Magazine of Art, Information and Entertainment* 8.6 (November-December 2012) <http://ragazine.cc/2011/12/discourse-american-studies>. (Accessed: November 30, 2012).
7 See Donald E. Pease and Robyn Wiegman, *The Futures of American Studies.* (Durham, N.C.: Duke University Press, 2002).
8. See Winfried Fluck and Thomas Claviez, eds. *Theories of American Culture, Theories of American Studies.* (Tübingen: Narr Verlag 2003).

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with Shelley Fischer Fishkin's Presidential Address to the 2004 American Studies Association Conference, in which Fishkin described another way to think about the significance of the international in American Studies, what she identified as the transnational turn. Since 2004, vigorous debate has continued to take place within American Studies on this issue, particularly in terms of how exactly the international should be conceived in seeking to address two fundamental problems: 1) how to conceive of the discipline's unstable object of study, i.e., 'America', which visibly (or invisibly!) encapsulates ideologies of supremacy, imperialism, power and domination even as it seeks to represent the principles of democracy and even as it often violates those principles in the very act of proclaiming them; and 2) while the transnational turn would seem to call for a much-needed internationalization of American Studies, what exactly is the form that such a transformation should take, and how might the discipline find itself re-described in this new articulation? Scholars are agreed that although considerations of the transnational turn have held the discipline in thrall over a period of years, there is as yet still no consensus as to how exactly its implications will redraw the parameters of the field. Debate on this problem seems, rather, to have produced an open-ended smorgasbord of approaches to the issue, all representations of some aspect of the international as it relates to or is imbricated within the field. As Donald Pease points out, although within the nation, 'territory and people are fused…', yet '… in transnational formations, they are disarticulated…' (Pease, 5). What this means, simply, is that if the transnational takes ascendancy, the nation can no longer provide the stable found which cultural meaning may be derived. In the absence of this stable ground, the effort to create meaning finds itself stymied. For Pease, this problem is the result of the transnational turn, which has created a fundamental disruption in a field that, as can already be seen in its nomenclature, would seem to be tied to a geographical territory, without which connection it ceases to lose its specificity and threatens as well to lose much of its significance.

In such a circumstance, how can the study of America be described? Yet it is also important to note that within the transnational turn, this slippage out of a nationally defined context is not

the only destabilization that occurs within the discipline. In this regard, it can be seen also to be plagued by an internally defined slippage that becomes far more problematic. This is the instability contained in the meaning of the word 'America', something that is not immediately recognizable but which comes into stark evidence as soon as it is confronted with the question of the international, a realization abruptly brought to the fore when considered from the vantage point of the transnational turn. In this context, the term 'America' begins to signify in a very complex way that disrupts the normalized fixity of its meaning when such meaning is taken at face value. This is because in the context of the transnational turn, 'America' can no longer be considered simply as itself, becoming instead merely one vector in a broader system of international, political, economic, historical, commercial and social interrelationships not bounded by time, geography, or considerations of state. In this complicated web of interrelationships, American exceptionalism becomes a hegemonic discourse that cannot contain its own contradictions, and these are also suddenly made glaringly and unavoidably manifest as a result. This conspicuous instability then forms the semantic foundation of a continued and increasingly frenzied anxiety in search of meaning that is seen and understood in the seemingly endless proliferation of contradictory contexts and fluid significations within which the transnational configuration can be and has been expressed. It also contributes to the open-endedness of the discipline-wide transformation instigated by the transnational turn in American Studies, and its refusal to settle into any consistently coherent form (See Pease, 'Introduction').

Is American exceptionalism therefore an inescapable corollary of the discipline of American Studies, by virtue of the discipline's object of study? If so, is RIAS itself also inescapably ensconced within this seemingly insidious tradition? Does that tradition cleverly and stealthily color the journal's endeavor, while camouflaging itself with a specious claim to the international? Can RIAS transcend the problem of exceptionalism despite the fact that it is continually inscribed and re-inscribed within the discipline of American Studies, even though it has foregrounded the most problematic issue, that of the international, in its current title? How is RIAS itself

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inscribed within the discipline? Does the journal reflect a continuation of long-held assumptions whether overtly or covertly evident, or does it mark a radical shift, an eruption, a sudden dash or hyphen in Americanist understanding, portending a future impossible to define yet surely unencumbered by the baggage of the imperial past mercilessly clinging to the Americanist object of study?

The problematic question, what does the 'American' in 'American Studies' actually mean, and, more importantly, what does it mean in a world that is increasingly global and, as such, international, lies at the center of this difficulty. As a term, 'American' over-determines its own rhetorical signification, simultaneously and automatically trumpeting its existence as an imperial geo-political entity whose powerful singularity is justified by its status as mythical exemplar, and violently stifling all challenges denying its authority as such, especially in the form of those voices which, when raised, evidence its true yet often obscured multiplicity. It is the simultaneity of the reinscription of 'America' as singular geo-political imperium along with the meaning of 'America' as itself in equal relation to its others, as both of these significations are contained in the same term, that renders it problematic, and so subject to critique as an object of study. Approaching the study of 'America' through its internationalization, or a focus on its others in terms of the contributions of the international cadre of Americanist scholars worldwide, is one vector of the effort to de-center the notion of 'America' as exception—another is to place pressure on the term itself using the broad range of contentious critical perspectives available to the contemporary scholar to dismantle its rhetorical power—multicultural, postcolonial, hemispheric, transnational, oceanic. What is the meaning of American Studies in a globalized, inter- or post-national, intersectional, multi-ethnic and multicultural world? How is the meaning of the term 'American' inflected by these multifarious perspectives and how can its larger significance be seen to interact with these different approaches? How does that interaction affect our understanding of the meaning of the term? More specifically, while Pease has argued that a central difficulty of the transnational turn is that in focusing on the significance of the international, it leaves internal, national structures of power intact (See Pease, *Ragazine*), how can/does the *interaction between*

such internationalized perspectives from multiple global cultural locations and the variety of critical apparatuses work together—or be made to work together—in order to lay bare the structures of power and domination forming the foundation of American exceptionalism, so as to alter the surreptitious power that myth can be said to hold over the discipline of American Studies? Most importantly, how can RIAS grapple productively with this problematic?

The purpose of the notion of 'Trans-RIAS' put forward in this context is to address this difficulty by considering it as a moment, a possibility of taking RIAS out of its own box in much the same way that American Studies as a discipline has found itself at variance with its own established parameters as it encounters itself again in a new political, historical, economic and social world. 'Trans-RIAS' suggests the act of moving the journal beyond itself, placing it in the position of an ongoing becoming of itself, of continually reaching beyond itself and refusing to be fixed in one incarnation. In this, while continuing to foster critical reflection, investigation, exploration and examination of issues, ideas and problems relevant to the international community of American Studies scholars, the journal also provides the possibility of critique—not just of American Studies as it has been conceived in the past and as it is now understood in the 21st century, but even of the journal's own origins, and of its own sponsor—the International American Studies Association—as well as of itself. Birthdays are a time to simultaneously reflect on and celebrate the past, recognize the present and signal an amazing re-birth carrying both past and present into a new future. In recognition of the sixth anniversary of its creation, then, the notion of 'trans-RIAS' seeks to recapture the journal as a dynamic entity, an open door framing myriad intellectual possibilities each configuring and reconfiguring the significance of its past and its present into multiple ways to envisage and re-envisage, imagine and re-imagine its future, as this may be found in its ongoing dialogue with the transformative promise of the international in, through and beyond the discipline of American Studies.

The current issue aims to provide a viable threshold, a place where RIAS and its enthusiastic audience can stop for a moment and take stock before moving through the open door it represents into the endless possibilities that are RIAS' potential contributions

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to the future transformations of American Studies. Beginning here, then, this number of RIAS reprints a selection of original articles from several of its noteworthy past issues. The articles presented here reflect the varied interests of RIAS over the years, and its efforts to address a wide range of issues relevant to the large, international and interdisciplinary membership of the International American Studies Association. It begins productively with Evelyn Nien-Ming C'ien's 'Serving McAmerica', published in 2006, which reflects on RIAS' ongoing concern with the problem of America and the meaning of 'Americanness'. Nien-Ming C'ien's work argues convincingly for the possibility of understanding the meaning of 'America' and 'American' through the multiple languages by which it is represented, exhorting the discipline of American Studies to acclimate itself to a concept of 'indiscipline', in embracing the chaos of mixed languages. Stephen Shapiro's intriguing essay, 'World-Systeming American Studies', also published in 2006, presents world-systems theory as a way to think about the problems surrounding the question of the international and internationalization as these are presented within the discipline of American Studies. In this essay, Shapiro addresses this problem in terms of postcolonial theory, by discussing its origins in what he calls the 'historical sociology of world-systems analyses', and considering the development of a cultural studies informed by this approach. What is distinctive about Shapiro's argument is that he presents the world-systems approach as a means to think about the problem of difference, which necessarily lies at the heart of a globalized American Studies, in terms of the cultural significance and usefulness of racial, gender and sexual identities in a situation of class conflict. Anita Patterson's 2007 essay, '*Japonisme*: Modernist Style in Afro-Caribbean Literature and the Art of Derek Walcott', picks up on the problem of difference and internationalization in American Studies by exploring the relation between globalization and difference from the perspective of the diffusion of *Japonisme* in modernism, from Europe to the Caribbean. Another perspective on this issue is presented in Karen Richman's '*Simplemente Maria*: Naming Labor, Placing People in the Global Service Economy', a study in cultural anthropology also published in 2007. By examining the way in which people from different cultures are inscribed within Western capital, Richman shows how

this speaks as well across racial and gendered lines to a notion of class conflict. The Winter/Spring 2009 *Security* issue presented a number of very thoughtful and in-depth reflections on 9/11 and its aftermath, and the global effect of this event on American Studies. Amy Kaplan's 'In the Name of Security' offers a straightforward, no holds barred approach to the problems presented with regard to security after 9/11. This essay provides a very compelling elaboration of the etymology of security, using an in-depth explanation of how language is used in this context to introduce an important complexity into the consideration of security and empire particularly in the U.S. American context. In a very daring literary analysis, Catherine Morley explores representations of Homeland Security in literature that examines the effects of constitutionally sanctioned surveillance and preemptive action on the individual. By focusing on the examination of homeland rhetoric in terms of surreal fictions that feel real, Morley provides a fascinating look into the reality of post-traumatic cultural consciousness, and how this may alter our understanding of the 'America' in American Studies. In the Fall/Winter 2009-10 issue, Tace Hedrick's essay, 'Of Indians and Modernity in Gloria Anzaldúa's *Borderlands/La Frontera: The New Mestiza*', contrasts postcolonial theory against the essay's own highlighting of modern Mexican thought in this context. More specifically, the essay contrasts the discourses of the modern and the primitive as a means to explicate its discussion of postcoloniality, revealing that this discourse also is not immune to the problems that face other approaches to the meaning of the international in American Studies. Additionally, the essay's effort to recuperate the historical origins of the borderlands by looking at it in the light of Mexican constructions of the idea brings a hemispheric emphasis to its examination of the question of difference. Finally, in 'La Souriquoise en ses plaisirs: Analogie entre la femme sauvage et la Nouvelle-France chez Marc Lescarbot', published in the 2011 *Bodies of Canada* issue, Isabelle Lachance offers both historical and linguistic variety to RIAS' engagement with the hemispheric approach. Written in French and concerning Marc Lescarbot's 17th-century *Histoire de la Nouvelle-France* (*History of New-France*), Lachance considers the translation of New World reailty into French colonialist propaganda describing the colony

and its land through a sexualized fantasy in which they are feminized in relation to the figure of La Souriquoise, a female member of what is today called the Micmac Indian tribe. In engaging the significance of this rhetorical transformation from the perspective of pleasure, Lachance reveals both the moral and the political limitations that can accompany the authority of linguistic power and control.

In bringing together these essays, we invite readers to take this opportunity to stop and reflect–on where RIAS began, where it has been, how far it has come, and where it may go in the future. By persisting in its efforts to supply timely, original, quality, peer-reviewed scholarship on topics and issues that are crucial to the ongoing development of the discipline of American Studies and relevant to the intellectual preoccupations of the IASA community (and all beyond it who are interested in that growth), RIAS will continue to reach beyond itself in offering alternative ways to think about the evolving field of American Studies. From small review to full-fledged, peer-reviewed, professional journal and beyond, RIAS has much to celebrate–*ergo* the present Anniversary Issue.

Happy reading!

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WORLD-SYSTEMING AMERICAN STUDIES

(RIAS Vol. 1, Nº 1 Sept. 2006)

Stephen Shapiro
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Thomas Kuhn argued that theoretical paradigms fall away when they become increasingly unable to explain the material effects that their evidence presents. Something similar is happening within American cultural studies with the recent calls to internationalize its perspective. What institutional impact this rhetoric will mean for the current hegemony by US-based scholars on the conference-journal-press nexus remains to be seen. The slogan, however, accurately reflects a demagnetization of the field's compass first noticeable with the growing interest in postcolonial theory. Could the study of a settler colony cite its own struggle against the European metropolis as authorizing credentials in the project of 'third-world' or 'Southern' anti-imperialism? Or was this desire to incorporate postcolonialist discourse another international division of labor with the consumption of theoretical models produced by those associated with the peripheral regions?

Postcolonialism's reception in American Studies can be traced through the ensuing interest in globalization and oceanic studies, like the New Atlanticism, but its best legacy might be with the interest in redefining American Studies through the historical sociology of world-systems analyses, mainly associated with the work of Immanuel Wallerstein.[1] The grand narrative

1. Because Wallerstein's writing builds specific arguments with reference to his entire oeuvre, readers can find it difficult to capture the horizon of a world-systems perspective in any single title. While Wallerstein's *Mo-*

of world-systems analyses offers a more judicious mechanism for evaluating the place of the United States within the world (which also has implications for how postcolonial studies defines itself), and one, for reasons explained below, that is more open for Americanists outside of US institutions to participate in as equals.

No program for a world-systems cultural studies automatically exists; it remains to be constructed, partially because world-sys--tems scholars emphasize that they present a perspective, rather than a methodology, and partially because this approach, mainly developed within the intersection of political science, history, and sociology, lacks experience with cultural hermeneutics. While international relations has already had its 'moment' of encounter with world-systems writings, the one for cultural studies will inevitably have different preoccupations and points of debate.[2]

At its heart, world-systems analysis relates political geography and economic history by mapping long waves of economic expansion and contraction caused by the intrinsic falling rate of profit generated by capitalist regimes of accumulation against the spatial reorganization of commodity chains and production processes within a global core and periphery. These long-waves involve roughly fifty-year periods, so that world-systems is less interested in a historiography of specific dates, decades, or even generations. A commodity chain links all the exchanges between an object's production, its distribution through geographical

dern World-System trilogy (Wallerstein, 1974; Wallerstein, 1979; Wallerstein, 1989) contains most of the basic formulations, new students might find a more enabling starting point with Wallerstein's and Goldfrank's article-length summaries of the project's formation (Wallerstein, 2004b; Goldfrank, 2000) as well as Wallerstein's monograph-length introduction (Wallerstein, 2004a). Other important landmarks to world-systems not authored by Wallerstein include those by Arrighi and Chase-Dunn. Shannon also provides a useful overview. For an attempt to provide a working kit for graduate students, see my syllabus on-line for a seminar on world-systems and world literature.

2. For early debates about the encounter between world-systems and cultural studies, see King. Recent efforts to deploy a world-systems perspective for cultural and literary readings include Baucom, Derluguian, Dunaway, Moretti, and Shapiro (*The Culture and Commerce of the Early American Novel. Reading the Atlantic World-System* [University Park: The Pennsylvania University Press, 2009]).

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transfers, and its consumption. The core is not a static point, but rather a zone, since it is analogous to the term 'middle-class', which refers to a set of elites who restlessly compete against each other for the accrued benefits from accumulation even as they collectively antagonize outsiders. Core regions consist of strong nation-states that define the traffic in goods and commodified labor-power to their advantage, while the periphery includes those weak state regions that become violently seized for the natural resources of its terrain, strategic location, and labor of its peoples. The contours of the topography alter in response to business cycles shaped by the law of (capitalist) Value as Marx described it. World-systems studies look specifically at the cycles within modern historical capitalism, which can often be characterized by the rise to power by an especially dominant State: for example, the Italian city-states of Genoa and Venice in the fifteenth--century, Spain in the sixteenth, the Dutch Republic in the seventeenth, England in the eighteenth and nineteenth centuries, the United States in the twentieth, and, most likely, China in the twenty-first.

With an explanation for why power relations and human geographies change, world-systems analyses can provide a more analytically rigorous context to our discussions, as well as reformulate our understanding of the historical formation of class and status groups. For instance, rather than talk generally about ethno-racial 'contact zones', world-systems notes that because theźsocial action of the core region is too incommensurate with that of the periphery, the former requires a calibrating zone that can mediate and 'translate' the cultural and commodity economies of each sphere to one another. The semiperiphery is the sphere that receives, monetarizes, and forwards two kinds of commodities, the core's 'fictional' ones of credit, insurance, and contracts over rights to territorial claims and the periphery's labor-power and natural resources. As the 'transistor' space where two different segments of a commodity chain become articulated and receive their first pricing, the semiperiphery is the contact zone of socio-cultural transvaluation that makes it possible for the core and periphery to transmit value to the other through socially-conditioned markers, ranging from money to textual artifacts and performances of personal identities.

Because the semiperiphery is the space that mediates the traffic between the societies of the core and the periphery, it should not be considered as neatly contained within the borders of a particular political nation-state, but as a space that intersects and overlays different spatial levels. One example of semiperipheral spaces formed by core/periphery brackets is the city, which links the labor of domestic and foreign immigrants with an internationalized haute bourgeoisie's consumerism and financial dealings. Such a description of the metropolis as formed by cyclical pressures within the world-system overcomes the urban fetish of the 'global cities' school (Sassen, 1991), which often reifies and autonomizes urban experience; helps explain the mechanism of spatial scaling in ways more specific than language of the 'glocal'; and provides a more satisfying critical narrative for explaining immigration flows than the descriptive slogan of 'routes and roots', heard now in ASA circulars.

When the concept of the semiperiphery is thought of as a temporally-influenced materialization of the flows of social energy, it provides a new framework for rethinking the onset of new, mixed cultural forms such as those produced from the collision of highly institutionalized and consecrated 'high' (core) artifacts and popular, folk (peripheral) accents. Much of the arguments about cultural hybridity, heteroglossia, and modern/postmodern aesthetic bricolage could be meaningfully rescued from their current exhaustion when recuperated within a world-systems approach that explains why mixed forms might appear through the pressures of economic cycles that force new trajectories of human movement.

Another defining feature of world-systems approaches involves its emphasis on infrabourgeois competition, the squeezing out of the global petite bourgeoisie, as a key feature to cross-class conflict. Competition within the middle-classes has frequently been downplayed in favor of discussion of (racialized, engendered) bourgeois-plebeian/proletarian class struggle, but the one has no meaning without the other. For instance, while recent whiteness studies has foregrounded the social conditioning of racial identities as the attempt to construct a cross-class hegemony by encouraging the laboring-class to buttress an often national identity by assuming a position of superiority with regards

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to other exploited peoples, racial distinctions have also been produced as a result of jostling within the middle-classes for pre-eminence. If the Irish were made white in the nineteenth century, German-Americans were progressively threatened with exclusion from this privilege throughout the early twentieth century. Whiteness is a discursive field that establishes both inclusions and exclusions within hegemonic social formations.

By considering modern racial, gender, and sexual identities as status groups produced by the mesh of bourgeois competition and class-conflict, world-systems approaches have a de-essentializing explanation for the material production of these identities via political economy that substantively differs from various flavors of deconstruction and may facilitate a reunion between the cultural materialism of Raymond Williams, E. P. Thompson, and British Cultural Studies and later Foucauldian-derived modes of cultural discursivity. These two strands have driven major tendencies within American Studies, but their proponents often seem to glide alongside one another. American Studies has often held up its Emersonian lack of a method as a virtue, but this pragmaticism has often functioned as a polite means of eliding theoretical encounters that ought to happen. A world-systems approach provides the rubric for such a meeting.

Its emphasis on constantly shifting rearrangements means that world-systems thought tends more to a Gramscian perspective on social and cultural formations that differs from either a formalist generic criticism or a left-wing tradition regarding social 'totalities' that runs through Lukács, the Frankfurt School, and Fredric Jameson. Because world-systems approaches descend more from the line of Lenin and Luxemburg on imperialism and Trotsky on combined and uneven development, they provide a means for American Studies to go beyond the *cul-de-sac* questions of cultural authenticity and the subversion-containment antimony by developing an underused intellectual resource of thought on mixed forms. Similarly, while a strand of postwar cultural studies is often mesmerized by the ethics of personal consumerism (Lee, 2000), world-systems approaches are more interested in treating consumption as a matter of collective markets. This may initially seem a turn away from questions of subjectivity

and agency, but only because recent criticism has colored these terms in the tones of individual possession.

Because world-systems sees historical capitalism as operating in widening cyclical reformations, it suggests a new model of comparative studies that involves a non-sequential form of longitudinal study. By looking at similar analogous moments in the cycle, we have both a means of forming comparisons and an escape from arguments about a transhistorical 'spirit' or 'identity'. Simply because certain phenomenona appear at similar moments in the cycle of American history with relation to the reformation of the world-system, this does not mean that a continuity or tradition exists. American cultural history has had several instances of evangelistic 'Great Awakening' tied to patriarchal cultural pessimism and imperialist landgrabs. Since these often emerge at moments of the transition between one phase of a long wave and another, we might consider them less as instances of essential characteristics than as responses by one alliance of middle-class interests in times of hierarchy reshuffling caused by changing global conditions. Furthermore, the comparison by dynamic similarities indicates ways in which a study of Spain, let's say, at one point in the cycle of its hegemony during the seventeenth century, may illuminate American developments at an analogous moment during the nineteenth, or how events in America's nineteenth century may foreshadow events in China or India later in our own. Because world-systems studies takes as its object the formation of historical capitalism as a non-geoculturally determined feature, it has no enduring commitment to a 'eurocentrism' that sustains the separation of 'postcolonial' area studies from 'western' ones.

Non-US-based Americanists are ideally situated to explore and cultivate a world-systems approach because of its roots in and acceptance of Marx's economic and political writing. Understanding an intellectual tradition is not the same as endorsing it, yet any attempt to poach these terms without a sense of the underlying debates that produced those terms in the first instance will easily collapse and void their purchase. In the current climate, US colleagues exist within an environment that makes renewed collective education about the foundational terms and debates of world-systems analysis difficult to con-

duct. For scholars outside of this ideological pressure, our responsibility is to conduct the research our colleagues cannot.

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SERVING McAMERICA...

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English is a global language, and probably already spoken at a great deal at International American Studies conferences without being officialized. Making English the official language of these conferences is, in diplomatic terms, too aggressive; it will imply that a scholarly contribution by a native speaker of English has more global impact and higher quality than by a scholar who does not 'speak American'. As the author of *Weird English* (Harvard University Press, 2004), a book that chronicles how English can be combined with foreign languages, I am aware of the virtues of English as a bridge language. But here, as in *Weird English*, I argue for multilingualism. The American experience is no longer monolingual for anyone. Some English will naturally occur in critiques about America, but imposing a rule that English should be used excludes many scholars. And it may cause a decline in the imaginative and creative potential of American studies scholarship.

Across the globe, scholars have critiqued America in any language with occasional English to fill in the holes during translation. Journals (for instance *Transtext(e)s/Transcultures*) that publish essays in a number of languages are gaining popularity. Critiques of America, from the popular to the academic, are also viewed or read in many languages. Dubbed versions of *Borat* are causing international buzz. Jean Baudrillard's *America* and Tzvetan Todorov's *The Conquest of America* had large impact in their original language. And countless scholars have been obsessed with defining Americanness, without even approaching the fluency of Nabokov and his linguist *Lolita*. For such critiques, we don't need language

requirements. History has shown that people can offer insights into a culture without being fluent in that cul-ture's language.

Some say English would bring a little bit of order to American studies. There is no discipline in the discipline, one scholar said to me. But the lack of order and the indiscipline in the discipline is enlightening: it exposes the subject that makes American studies so messy—the lack of boundaries of America itself. *America is everywhere*. It is no longer confined or confinable to a specific population, or specific landmass. Its image, substance, or spirit are no longer communicated or experienced solely in English. Aside from its immigrant and multilingual residents, its potential to be experienced polylingually is provided by travelers, internet surfers, and visitors. They tell us how America looks from everywhere. They blog, snap, scribble, and paint; through photos, films and other media and in this way give us their experience of America.

Welcome or not, America is a concept of living that is portable by plane, telephone and now internet. The increased role of globalization in defining Americanness has made it more difficult to discern the ingredients that compose it. We do not simply use other languages to connect to the American consciousness, we rely on them. America has translated itself to other cultures so much that homophonic equivalents of Coke (*kele* in Chinese or *coca* in French), McDonalds, and Starbucks exist globally. Youth culture has maximized the potential of the internet to bring skateboard contests to every country that can afford them. With internet use, there is less control on the property of America that used to have some connection to solid ground. America's ubiquity is an issue in itself, something to be managed. And in pre-internet times, language was one of the ways in which conceptions of America could be defined and controlled. But now, visuals and language tools make instant translation possible … perhaps such roll-out translations are not always polished but language tools are increasingly accurate.

We cannot manage the ubiquity of America in one language without risk of reinforcing the franchise mentality that has accompanied globalization. American studies is enriched by the possibility of being captured by another language. Furthermore, the advantage of other languages being used to describe America

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is that it makes us translate the other, and listen to the other as a separate voice. America is too often the benefactor of translations. American studies scholars have opportunities to shape what America means to the globe. For the present, Americanness is no longer amber waves of grain and a healthy dollar, but we have the opportunity to shape its image and to see what others think America might be.

Conferences must also reflect that America, being multilingual, has much to benefit by presentations that feature its other main languages—Spanish of course being one of them. *Spanglish*, a comedy film, accomplished this well when it told the story of an immigrant housekeeper learning English. If we do declare English as the language of International Conferences, another problem is, what English? American English is a mélange that does not have either stable or standard percentages of English and other languages. In the barrios and Chinatowns of America, English can often be but a fraction of linguistic practice and must compete with Spanish and dialects of Chinese. The bridge language, the Spanglish or Chinglish that emerges in the mix, is a result of the linguistic commerce between cultures and generations. The linguistic triumph is that these languages can be mixed, that the *bric-a-brac* architecture of syntax and grammars is liveable space, linguistic homes that can be either clumsy hybrids or elegant reconstructions, depending upon whether the art of language is important to the users. In *Weird English*, I focus on the mixed Englishes of writers, devoting most of the work to the fine details of the elegant reconstructions of English—but I also find fruitful the study of spontaneous hybrids and rule-breaking concoctions that can happen. I found indiscipline in immigrant and postcolonial linguistic anarchy—and the immigrant and postcolonial experiments with language that defied rules of grammar and syntax. At American studies conferences, indiscipline might be found in the jettisoning of English when describing America.

In the chaotic linguistic worlds of ethnic-speak, English is not only broken but at times uttered in completely foreign accents. Social, emotional, economic, and artistic transactions happen despite apparent unintelligibility. In fact the collision of all these things that have shaped contemporary English has made the notion of intel-

ligibility less important. Getting the idea can be more important than getting the language right. One example of English getting lost in the forces of evolution is rap. Most of my students cannot transcribe rap music, yet they love listening to it iteratively, so it might seem that artistically English is important in this case while the ideas being communicated are less of a priority. Emotion—the creation of American emotion—is what is being established by rap, rather than any systematic linguistic connection. What is American about that emotion? Perhaps that it is exuberant and exhausting, adventurous, raw, pioneering … we can put in the sense, mood, or flavor—the Americanness—that we desire.

This debate might be an indication that someone, somewhere is looking for a way to control the flow toward linguistic chaos that is happening in America itself. But if American English itself is experiencing an inevitable spiral towards linguistic chaos, American studies conferences can reflect this by embracing the chaos of mixed languages. To enforce McEnglish is a mundane alternative; why not enjoy the phenomenon of a mixed language conference—where people will be inventing linguistic hybrids to communicate to one another, and having arguments over how to convey an idea in non-English. Other cultures will be more than up to the challenge of finding bridge languages (such as 'I have un feeling about the wifi' or 'are the san-ming-zhi at mai-deng-lo the same as in America?'), and the goodwill that American scholars will obtain by temporarily immersing themselves in another culture's medium will not only lead to valuable international relationships, but make American scholars more aware of the burden and value of the Americanness they carry. This, after all, underlies the aim of American studies, and scholars can use conferences as a training ground for becoming both intellectuals and diplomats.

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JAPONISME AND MODERNIST STYLE
in Afro-Caribbean Literature: The Art of Derek Walcott

(RIAS Vol. 2, Nº 1 Jan. 2007)

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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

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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 comparatively 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

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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 nonnative, 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 school-boy 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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SIMPLEMENTE MARÍA

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, Portau-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]

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.

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 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, nonlocatable, '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',

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'.

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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 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

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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, employee 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).

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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 life' 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

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wear a name tag. He described the experience of wearing the inscription of an identity as an invasion 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' (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

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'.

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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 sociospatial 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

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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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IN THE NAME OF SECURITY

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In January 2001, the Bush administration started its reign with a neoliberal assault on the Social Security system, the last bastion of the welfare state. In his first major speech after the attacks of September 11 that year, the President announced the creation of the Office of Homeland Security. In January 2003, the White House turned it into a permanent Department, calling it 'the most significant transformation of the United States Government since 1947', the year the U.S.A National Security Act created the CIA. This governmental department was not the only significant transformation. The word 'homeland' was an unfamiliar way of referring to the American nation, an idiom not found in a traditional political vocabulary that includes national security, domestic security, and civil defense. These keywords, 'homeland security', have been changing not only the government but the contours of American nationalism and its relation to the world. The Department of Homeland Security is not only charged with protecting the nation from terrorism, but also with policing the borders of the nation, with its incorporation of the Immigration and Nationalization Service (INS). In addition, with the Federal Emergency Management Agency (FEMA) under its umbrella, the Department of Homeland Security was responsible for the disastrous disaster relief in New Orleans in the aftermath of Hurricane Katrina.

This essay explores the ubiquity of 'security' in contemporary American political culture, which extends far beyond the working of the state. What is the relation of homeland security to the concept of freedom and to the language of empire? How do these terms coalesce in the more recent concept of homeland security?

Social Security/National Security/Homeland Security. How are these concepts interconnected? What is the relation between the tremendous investment in the national security today, not only monetarily and institutionally, but also linguistically and conceptually, and the evisceration and impoverishment of language and institutions for conceiving and providing for human needs and social services? My conjecture is that within the logic of homeland security that question cannot be posed, because the meaning of homeland security works to eradicate the boundaries between military and social needs and between foreign and domestic policy. As the response to Hurricane Katrina showed, the politics of homeland security has made social security in the most basic sense impossible.

SAFETY AND SECURITY

Dictionaries and common usage distinguish the word 'security' (etymologically from the Latin, 'without care') from the word 'safety'. The nuance lies in security having the added emphasis on protection from dangers that originate from the outside, the sense of encroachment. Security implies a triangular relation-ship: a protector protects someone weaker from an external threat, one which often has racial and gendered connotations in the context of the home and homeland. In this triangle some people are rendered in need of and deserving protection while others are deemed as inherently dangerous. Security, as many have noted, is unthinkable without the production of insecurity, and it is unimaginable without imaging threats that shade into one another. For policy makers and academics, to subsume international relations and foreign policy into the field of national security implicitly avoids a theory of power, because the idea of security implies that the motivation for action and policy is a reactive defense to an outside power rather than a quest for domination motivated from within.

Security does not only refer to militarism, policing, and technologies of surveillance and governance. The word does the seductive work of creating a framework for seeing and experiencing the world in a way that fuses the macro level of global and national politics with the intimate world of home and psyche, with the existen-

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tial level of faith and identity. The language of security has been colonizing every arena and idiom of daily life and political culture, globally and locally, socially and psychically, from domestic to national spheres, home to the homeland, city to battlefield, prison to gated community, airport to the internet, Wall street to immigration detention centers.

Homeland security in part draws on an ideal of a middle class home, heavily guarded by gates, private security guards, high tech surveillance technology to survey one's own home from afar or ones child's daycare. There is a huge consumer industry for products that can be purchased at stores and websites like Security Depot. Sexual offenders legally restricted from neighborhoods, like enemy combatants, can be incarcerated indefinitely in the name of protecting children. In the 2004 election, 'security moms' had replaced 'soccer moms' as the key voters to court. According to one self proclaimed security mom, there were two figures she feared the most: 'Islamic terrorists and criminal illegal aliens' (Grewal, 26).

The borders of the nation, like the home, have been securitized. Although there have always been anti-immigration movements in this country, only recently the Immigration and Naturalization Service (INS), which was formerly part of the Justice Department, has been folded into the DHS, and immigration is increasingly discussed in terms of border security, which implies that all aspiring immigrants are potential terrorists. Congress has given the White House a blank check for Boeing to build a security 'fence' between Mexico and the US, despite the fact that not a single terrorist has been apprehended at the southern border, although one wouldn't know that from watching the popular TV series, *24*.

In addition to stationary security sites and borders, mobility has obviously been securitized—air travel, migration, tourism, visas, ports. Security is also a major concern in cyberspace. The first meaning of security to pop up on a web search is internet security: security codes, security alerts, security domains, security zones, credit card security, security against identity threat. The U.S. Air Force has a new department dedicated to cyber security. And the web is famously a site of government surveillance abetted by the communications industry, as in the proposed 2003 Total Information Awareness (TIA) Program that was renamed the Terrorism Information Awareness

Program after an adverse media reaction. The National Security Letter provision of the Patriot Act (Uniting and Strengthening America by Providing Appropriate Tools Required to Intercept and Obstruct Terrorism Act of 2001) radically expanded the FBI's authority to demand personal records like Web site visits and e-mail addresses without prior court approval. The provision also allows the FBI to forbid or 'gag' anyone who receives an NSL from telling anyone about the demand for their records.

Homeland security rhetoric and technology that has proliferated in the 'war on terror' drew on the earlier 'war on crime', and 'war on drugs', from the 1980s and 90s, on the metaphors and practices of urban policing and the prison industrial complex. Guantánamo and Abu Ghraib could not exist without super maximum security prisons in the US, and the exchange of techniques of incarceration, torture, and punishment continually circulate among these penal institutions. In the development of new antiterrorist research for the military, businesses are eager to sell the same products to police departments and private security companies.

This homeland security complex has to be understood internationally, as part of what Stephen Holmes has called 'security apartheid', the 'new normal' in the suburbs of Atlanta, and 'Johannesburg, São Paulo, New Delhi' (Holmes, 2008: 7). Gated communities have been proposed for Baghdad, with walls that divide neighborhoods and lock in certain people while keeping out others. The security fence at the US-Mexican border is being modeled on the Israel Security Wall built in the West Bank. 'Peace walls' in Belfast have been recommended as a model for policing ethnic neighborhoods in Iraq.

We are not simply living in a national security state, because all over the world, security has become a huge transnational private business, an engine of civil society as well as the state. The appeal to security contributes to the privatization of state violence and assent to being the subject of surveillance, with the tautological assumption that surveillance systems are only targeted at the 'bad guys'. A company that once would have been called mercenaries, such as the notorious Blackwater Worldwide, are now called private security companies. Wealthy enclaves all over the world rely on private security companies, rather than the public police, as they drain resources from local governments. Another newly thriving business is campus

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security at private and public universities, which includes not only issues of public safety, but issues of free speech as well, and is changing the physical and intellectual space of the university.

The most basic meaning of security stems from the economy. One of its earliest definitions is the object given over to guarantee the payment of debt–property pledged as a collateral for a loan. The word 'securities', accounting for most of what is traded in the financial markets, has come to encompass all financial contracts, such as bonds, shares, derivatives that grant the owner a stake in an asset. Hence, the Securities and Exchange Commission. The word 'securitization' emerged in the 1990s as an economic practice of bundling tradable debt, or future cash flow. In other words, securitization has exactly the opposite meaning of something like job security, which sounds antiquated in contrast. It means that any debt can be made fungible and exchanged, which is at the heart of the sub prime crisis today (While home ownership has a mythic status of ultimate security in the US, mortgages are securities that mean the potential loss of security).

Security also has psychological and existential meanings. 'Insecurity' in the dictionaries is defined first as a psychic state, even an abnormal psychological diagnosis in the earlier 20th century, which assumes that insecurity as a state is generated from within. What does it mean to call someone secure in her identity, or to say, with assurance of explanation of behavior: 'he's insecure?' Is certitude about faith and religious fundamentalism related to other kinds of security?

Linguistically, security is often used redundantly–security bolts, security codes, security locks, maximum security prisons–a redundancy that refers to the double barreled quality of security that locks in and out at the same time. There is linguistic synergy among these uses. Brochures for home security system advertise 'rapid response' and use military language to show customers how to 'arm and unarm' their alarms, instead of turning them on and off. After the mass shooting at Virginia Tech University, the press kept referring to the belated 'lock down' of the campus, a term that comes from the prison system, referring to locking prisoners in their cells during a disturbance. 'Lockdown' has extended to the control of computer systems as well.

The language, practices and institutions of security contribute to a free-floating and interchangeable sense of threat and insecurity. When former Attorney General Gonzales, for example, was defending himself from the charges of political firings in the Justice Department, he pleaded in an op-ed for *The Washington Post*, that this scandal shouldn't detract from the 'great strides in securing our country from terrorism, protecting our neighborhoods from gangs and drugs, shielding our children from predators and pedophiles, and protecting the public trust by prosecuting public corruption' (Gonzales, 2007). He typically yokes terrorism and crime to the intimate violation of children, rendering the nation as both vulnerable and innocent. This linking of terrorists with sexual threats echoes earlier national security narratives: the 1915 classic film, *The Birth of a Nation*, for one, in which a free black man during Reconstruction attacks a young white girl, and the merging of the communist menace with the closeted homosexual next door in Cold War demonology.

As an alternative to the narrowly militaristic and nationalist conceptions of security, progressives and activists worldwide have expanded and transformed its meaning in the concept of human security. 'Security of person' and 'social security' are rights in the Universal Declaration of Human Rights (1948). In the same decade, Franklin Roosevelt spoke of a broader sense of security to accompany his four freedoms:

> The one supreme objective for the future, which we discussed for each Nation individually, and for all the United Nations, can be summed up in one word: Security.
>
> And that means not only physical security which provides safety from attacks by aggressors. It means also economic security, social security, moral security—in a family of Nations. (1944)

Nobel prize winning economist Amartya Sen and human rights activists have developed the concept of 'human security' to address issues of global justice and to redress social inequality. As opposed to the notion of security based on nation states, human security means ensuring social needs, including protection from violence, access to food, clean water, health care and safe employment. 'Food security' means more than feeding the hungry as it refers to the right sustainable nutritional needs. Feminists have rede-

fined security to include violence against women, care for families, the right to free clean water and health care. Using the word security can also give an issue political gravitas and urgency, for example, by talking about global warming or education as a security issue.

Thus it is important not to dismiss the language of security as merely paranoia and xenophobia mustered by the state to instill a culture of fear and further the aims of empire. It is that too, but it can only operate effectively because it appeals to desires and cravings for safety, peace, economic and psychic well being, stability, sociability, and responsibility for others.

FREEDOM THROUGH SECURITY

What is the relation between freedom and security in contemporary political discourse? These concepts have a long tangled genealogy in the history of western political thought. It is a commonplace that a degree of individual liberty has to be sacrificed, or traded, or balanced for national security. These are metaphors that need to be examined, although they are taken for granted as descriptions of reality. Enlightenment liberalism also defines security as protecting individual liberty from the tyranny of the state, rather than entrusting the state as a guarantor of freedom. (This is a position that traditional US conservatives have mobilized against their notion of 'big government'.)

Security today has become such a powerfully elastic and mobilizing term in part because it has accrued the density of meanings that the word freedom once evoked. If, the word 'freedom', as David Harvey has argued, has provided a powerful discursive engine for neoliberalism that made it seem continuous with enlightenment ideals, and progressive movements, security has come to predominate as a reaction to the ravages of neoliberalism, to compensate for the hollowness of its freedoms reduced to the liberty of unchecked capitalism and the privatization of the public sphere.

We can see this supplanting of the keyword freedom by security in national and international contexts. *New York Times* conservative commentator, David Brooks, advocates this shift in his effort to reorient the conservative movement:

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> Today the big threats to people's future prospects come from complex, decentralized phenomena: Islamic extremism, failed states, global competition, global warming, nuclear proliferation, a skills-based economy, economic and social segmentation. Normal, nonideological people are less concerned about the threat to their freedom from an overweening state than from the threats posed by these amorphous yet pervasive phenomena. (Brooks, 2007)

Though he ideologically places Islamic extremism at the top of the list of threats, the rest of these 'decentralized phenomena' are associated with unregulated capitalism and neoliberalism. In response, Brooks advocates a new paradigm for conservatives: away from 'liberty v. power' to 'security leads to freedom'. Brooks abandons the 18th century liberal meaning of security as the protection of the individual from the tyranny of the state, to dependence on the state for protection from transnational forces. And he starts his litany with Islamic extremism–a thinly code for terrorism, to give shape to what he sees as more amorphous threats.

This approach to freedom through security can be seen in one of the downloadable 'counterintelligence and security awareness posters' produced by the Office of the National Counterintelligence Executive in 2002. Framing a picture of Thomas Jefferson with the text of the 1st Amendment to the Constitution, the poster adds in the same print, as though it were part of the amendment: 'American freedom includes a responsibility to protect US security–leaking sensitive information erodes this freedom' (Turse, 2005). Free speech guaranteed by the Constitution can only be upheld by censorship in the name of security, a logic that underlies the provisions of the PATRIOT Act, and the secrecy and illegal surveillance of the Bush administration. According to this logic security is never adequate, as it generates the need to secure security itself.

If security is advocated as the avenue to freedom, one which supports the consent to repression in the US, it has similarly replaced the rhetoric about bringing freedom and democracy to the world as the justification of war and occupation in Iraq, Afghanistan and covert actions around the world. The War in Iraq was once called Operation Iraqi Freedom. But the 'security plan' has been held out as the justification for so called 'surge' of troops in 2007. On the fourth anniversary of the invasion of Iraq, Bush

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downplayed 'freedom' and stated that 'at this point in the war, our most important mission is in helping the Iraqis secure their capital'. He added that 'American and Iraqi forces have established joint security stations. Those stations are scattered throughout Baghdad and they're helping Iraqis reclaim their neighborhoods from the terrorists and extremists' (Bush, 2007). This language resonates with the discourse of urban policing in the 'war against crime'.

Six months later Bush did not extend this search for security to the Iraqi government's feeble effort to throw out the private security forces for shooting Iraqi civilians. Blackwater's contract was renewed to provide security for American military, political and private projects in Iraq, and the Iraqi government has no legal jurisdiction over it or any other private contractor. The privatization of security, in this case, promotes extreme violence without oversight and with impunity. Blackwater troops are like mobile Guantánamos in their exemption from national, international, or military law.

One can see why freedom rings hollow coming from Americans in Iraq. Former Defense Secretary, Donald Rumsfeld responded to the looting following the invasion with the quip: 'freedom's untidy'. Among Iraqis, reported Christian Parenti, the English phrase 'the freedom' had become a contemptible ironic term for the violent destruction of the occupation (Foehl, 2005). Rarely in the US media is the new 'security plan' ever seen as the source to the massive destruction, death, epidemics, displacement, terror, insecurities inflicted on the Iraqis by the US invasion and occupation. Indeed, in the US security serves as a euphemism for military occupation.

Safety is of course a dire need for Iraqis living under the violence of air strikes, kidnapping, car bombs, murder, rape, incarceration, the absence of basic needs, and everyday life subject to terror. We have to ask how the US narrative of security disavows its own major contribution to that violence. A Martian landing in the US today watching the news might assume that Iraq as a nation spontaneously combusted into sectarian violence, due to its uncivilized tribalism and religious hatred, and that the US intervened magnanimously to help bring order and security to internal sectarian chaos. Paternalistically, Democrats and Republicans alike have

even threatened to leave if the Iraqis can't make peace among themselves. But the security plan has amounted to unreported air strikes, the invasion of private homes, and massive door to door round up of the unspecified 'enemy' of all ages, who are then tossed into overcrowded detention camps, with no access to a legal system. If the invasion of Iraq was justified by a familiar narrative of liberation—bringing freedom to the oppressed—underlying a long history of US imperial wars, the shift to the security narrative also has a history, which informs for example the 1904 Roosevelt corollary of the Monroe Doctrine for Central and South America: this narrative holds that the U.S. reluctantly and beneficently exerts force only to bring order to anarchy. Both narratives, of liberation and security, disavow the violence of military invasion as the source of the chaos that needs to be stabilized by occupation.

The US narrative of achieving security in Iraq relies on the threatened proliferation of global insecurity, which circles back narcissistically to the American homeland. As Bush claims, the specter of an unsecured Iraq would wreak havoc on America: 'I believe the consequences to American security would be devastating. if American forces were to step back from Baghdad before it is more secure, a contagion of violence could spill out across the entire country. In time this violence should engulf the region. The terrorists could emerge from the chaos with a safe haven to replace the one they had in Afghanistan, which they used to plan the attacks of September 11, 2001. For the safety of the American people we cannot allow this to happen' (Bush, 2007). Contagion and chaos imply no agency, no cause. In this narrative of security, America is both all powerful and ultimately vulnerable, and violence is legitimated ultimately in the name of homeland security.

EMPIRE AND SECURITY

In this narrative loop, terrorism threatens to crash through national borders, but the concept of homeland security already presupposes this breakdown. That is, bringing freedom and democracy to Iraq becomes a security operation upon which the security of the American nation stands or falls. This logic underlies Bush's doctrine of preemptive war, detailed in his National Security State-

ment of 2002. Historian John Lewis Gaddis has made this doctrine continuous with the origins of the American nation, since the War of 1812, as he explains in the introduction to his influential book, *Surprise, Security and the American Experience*.

> Most nations seek safety in the way that most animals do: by withdrawing behind defenses, or making themselves inconspicuous, or otherwise avoiding whatever dangers there may be. Americans, in contrast, have generally responded to threats—and particularly to surprise attacks—by taking the offensive, by becoming more conspicuous, by confronting, neutralizing, and if possible overwhelming the sources of danger, rather than fleeing from them. Expansion, we have assumed, is the path to security. (Gaddis, 2004: 13)

For Gaddis, security is synonymous with empire for Americans. They follow their own exceptional nature, which is inherently different from that of other nations, who are yoked with animals. According to Gaddis, expansion has temporal as well as geographic dimensions: Americans, he claims, have always expanded into chaotic or empty space not reactively but in anticipation of threats: from other empires, Native American attacks, power vacuums, failed states. In this logic, if threats are perceived as omnipresent and imminently on the horizon then expansion must continue everywhere into the indefinite future.

The 9/11 Commission implicitly agrees with Gaddis's history as a description of the present in one of the conclusions to their report:

> 9/11 has taught us that terrorism against American interests 'over there' should be regarded just as we regard terrorism against American 'over here'. In this same sense, the American homeland is the planet. (National Commission, 2004: 362)

Terrorism, according to the commission, has taught a lesson Gaddis claims as second nature to Americans: global expansion and domination offers the only secure security. Historically, the National Security Act of 1947 was in part about sorting out the difference between domestic and foreign spheres to divide up the work among specific agencies in its establishment of the CIA for foreign intelligence. Bush's security statements and the idea and practice of homeland security involves eradicating this distinction. 'The American homeland is the planet'. If the homeland is every-

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where, however, threats and insecurities must be omnipresent, never contained beyond a border, or kept at bay by walls or armies. Global expansion means the corresponding expansion of security systems everywhere, through surveillance, military intervention, incarceration. There are home security systems against criminals, border security against illegal aliens, and homeland security against 'terrorists' and these threats merge in the specter of racialized bodies. If the American homeland is the planet, Americans are never at home, and locations like Guantánamo all over the planet, the 'American homeland', emerge at the intersection of these movements of preemptive expansion and confinement.

FUTURITY AND SECURITY

The idea of security as expansion has a strong temporal as well as territorial dimension. According to Jeremy Bentham in the late 18th century, among the objects of the law that contribute to happiness of the body politic, 'security is the only one which necessarily embraces the future: subsistence, abundance, equality, may be regarded for a moment only; but security implies extension in point of time, with respect to all the benefits to which it is applied' (Bentham, 1843). We have seen this preoccupation of security with the future in several of the quotations cited above (e.g., Franklin Roosevelt and David Brooks).

Today securing the future justifies preemptive warfare as well as indefinite detention. In the Military Order of November 13, 2001, in which the Bush declared a state of emergency, he claimed the right to incarcerate any non-citizen without due process to prevent future acts of terrorism. While Guantánamo is the best known of these prisons, the US is holding an estimated 27,000 secret prisoners in undisclosed locations (Goodman, 2008). Immigration detention centers in the US treat detainees as if they were criminals for indefinite periods of time while they are awaiting administrative hearings. Incarceration in the criminal justice system also marks a person's future after release, by denying felons the vote and restricting employment. 'Sexual predators' are being held in prison past sentence in the anticipation that they might continue to molest children. In these cases, people

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are being incarcerated—and denied their own futures—not for acts they have committed or for legal convictions, but for acts they might perform in the indefinite future, in the name of security.

If homeland security is about ensuring a national future free from threats and dangers, what kind of future does security envision? It is a future that is strangely nostalgic—for an imagined stable past—a future that militates against the possibilities of social change, because change itself becomes threatening. The language of security posits that if things don't remain the same, that if America stops expanding to encompass the planet and stops erecting barriers throughout the planet to control which people are in and out, the only alternative is catastrophe, apocalypse or the end of the world. As neoconservatives David Frum and Richard Perle write, 'There is no middle way for Americans: it is victory or holocaust' (Frum & Perle, 2003: 7). If security implies the need for protection from the lurking threat of extinction, then security thrives by generating insecurity, and it can only be pursued at the violent expense of the security of others.

In conclusion, does viewing the future through the lens of security make it impossible to address problems that urgently confront us now through visions of social change and collective action? Or can security be radically redefined in the name of change to include a broader sense of human safety, global cooperation, and collective human needs and well being?

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THE END OF INNOCENCE

Tales of Terror After 9/11

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Al-Qaeda's attacks on New York's World Trade Center on 11th September 2001 sent seismic reverberations through the geo-political bedrock of the nascent twenty-first century.Within a month, the White House had established the Office of Homeland Security. In July 2002, President Bush proposed the creation of the Department of Homeland Security (DHS), a department which would bring together 22 entities with critical homeland security missions, and just four months later, in November, the DHS was established. According to the first *National Strategy for Homeland Security* (2002), the strategic objectives of this new Department (and, indeed, of the United States government) were the prevention of terrorist attacks within the United States, the reduction of America's vulnerability to terrorism, and the minimizing of damage incurred in, and maximizing of recovery from, attacks that actually occur.[1] Indeed, within just ten months of the attacks, more than 60,000 American troops had been deployed around the globe in the war on terrorism; security on American borders and in airports had been tightened considerably; vast quantities of resources had been pumped into the development and stockpiling of drugs to combat bioterrorism; and the United States had taken enormous measures in its campaign against the development and acquisition of weapons of mass destruction. According to a report

1. *National Strategy for Homeland Security* (July 2002), pp. 3–5 <www.dhs.gov/xlibrary/assets/nat_strat_hls.pdf>

by a group at the John F. Kennedy School of Government, one of the ways of successfully organizing against terrorism is with a 'national security paradigm [which] fosters aggressive, proactive intelligence gathering, presuming the threat before it arises, planning preventative action against suspected targets and taking anticipatory action'.[2] Clearly, such a paradigm has been instituted since the events of September 2001. The attacks, it seems, engendered a new world order and inaugurated a system of governance based on the pre-emption, prevention and anticipation of further terrorist plots.

Alongside this, the impact of the attacks on the literary imagination was, and continues to be, momentous. Despite Norman Mailer's recommendation to Jay McInerney to 'wait 10 years … It will take that long for you to make sense of it' (ctd in Gray 2006), recent years have begun to see the creative reflex being exercised with increased confidence and self-assurance. Ignoring Mailer's advice, McInerney published his novel *the Good Life* in 2006, and it joined fictional treatments of the events such as Frédéric Beigbeder's *Windows on the World* (2004), Jonathan Safran Foer's *Extremely Loud and Incredibly Close* (2005), Ken Kalfus's *a Disorder Peculiar to the Country* (2005), Patrick McGrath's *Ghost Town* (2005), Claire Messud's *the Emperor's Children* (2006) and, more recently, Joseph O'Neill's *Netherland* (2008). And although 9/11 novels and stories have begun to form a sub-genre of their own, they follow a pathway of literary response that can be traced back to the immediate aftermath of the World Trade Center's destruction. On 12th September the British writer Ian McEwan wrote of the confused but compelling horror of the events as they unfolded on the television in front of him. But even he was a late starter, for Paul Auster was only one of many writers who recorded their impressions on the day itself. Indeed, in the week after the attacks so many literary figures contributed commentary, consolatory, inflammatory or diagnostic pieces that by 20th September Sam Leith in London's *Daily Telegraph* could provide a summative overview of the literati's collective effort which not only included Auster,

2. A.B. Carter, J.M. Deutch, and P. Zelikow (1998) 'Catastrophic Terrorism: Elements of a National Policy' <http://www.hks.harvard.edu/visions/publication/terrorism.htm>.

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McEwan and McInerney but also quoted Martin Amis, Blake Morrison and Jeanette Winterson. And by 30th September John Dugdale recorded in the *Times* that 'among the literary authors to have written about the World Trade Center bombing so far are Martin Amis, Peter Carey, Amitav Ghosh, David Grossman, Ian McEwan, Jay McInerney, Susan Sontag, John Updike and Jeanette Winterson', as well as Tom Clancy, Frederick Forsyth, Jonathan Franzen, Robert Harris, Philip Hensher and Rick Moody (Dugdale, 2001: 37).

While many of the initial reactions to the events of 11th September were notable for their uniquely subjective emphasis, with writers discussing what the attacks meant to them, to their art and to their writing, what many writers have also been integrating into their fiction has been the American response to the attacks: the perceived infringement of civil liberties, surveillance, the institution of a climate of fear, the renewed Cold War rhetoric of good versus evil, and the seemingly overnight proliferation of acronyms and governmental institutions and bodies with the primary strategic aim of waging a war on terror. For a number of writers, one of the most pressing issues to emerge from the terrorist attacks has not been the presiding impression of vulnerability to attack but the sense that the post-9/11 global environment is permeated by a sense of government-fanned fear. This is not necessarily a figment of the literary imagination. After all, one of the first (and much derided) announcements on the DHS's Ready.Gov website advised citizens to use duct tape and plastic sheeting to construct a home-made bunker in the event of a chemical terrorist attack.[3] This came in the week before the United States invaded Iraq in a quest to disinter ever-evasive weapons of mass destruction.

Sifting through the endless run of Homeland Security documents issued by the State Department and the Congressional Research Department, what is immediately striking is the extraordinarily pervasive rhetoric of fear. The *National Strategy for Homeland Security* lists its critical mission areas as intelligence and warning; border and transportation security; domestic counter-terrorism; defence against catastrophic terrorism; and emergency

3. See: www.ready.gov/america/other/faqs.html

preparedness and response. The word 'vulnerability' appears frequently throughout the document, concurrent with lists of possible terrorist methods ranging from kidnaps, hijackings, shootings and 'conventional' bombing to biological, radiological, nuclear or cyber attacks.[4] That such rhetoric occurs in a strategy document is somewhat understandable, although it would not be remiss to describe it as alarmist. But this kind of language, this thinking infected by fear, is something which has seeped into the socio-cultural landscape. Indeed, it has done so to such an extent that the raised terror alerts which are regularly announced by the global media seem to have engendered a heightened sense of reality, a reality so real that it borders on the surreal in its bamboozling capacity for inspiring terror. Thus the terror with which we are regularly confronted is not solely inspired by the militant acts of angry jihadists, but is also propagated by a global media machine and a network not of terrorist cells but governmental intelligence systems which file reams of individual data and track our every move with the omnipotent powers of surveillance. While the outgoing US administration and the DHS wage their war on the fuzzy, metaphorical target of 'terror', global citizens find themselves entrapped by another form of terror, gripped by the paranoia of those under constant surveillance.

This essay will examine three different literary responses to this culture of fear and the so-called 'war on terror'. It will also explore how various writers present the means whereby the rhetoric and the principles of pre-emption and anticipatory action have penetrated the global consciousness. Focusing primarily on Richard Flanagan's controversial novel, *the Unknown Terrorist* (2006), I will address the author's treatment of government surveillance and the infringement of civil liberties. I will discuss the role of the media in the new global environment of distrust and examine the means whereby he shows the media to distort reality to the extent that it becomes surreal. This is represented in the style of *The Unknown Terrorist*, which assumes a filmic aspect in its shifting perspectives, characterization, cut-

4. *National Strategy for Homeland Security* (July 2002), pp. 3–5. <www.dhs.gov/xlibrary/assets/nat_strat_hls.pdf>.

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ting and tracking. From here, the essay will move on to consider briefly John Updike's *Terrorist* (2006), which infiltrates the mind of a homegrown, would-be Islamic terrorist, Ahmad Ashmawy Mulloy, and explore Updike's fictional treatment of the DHS. Finally, I will turn my attention to Mohsin Hamid's *the Reluctant Fundamentalist* (2007), discussing the formal arrangement of this psychological thriller and the allegorical symmetries it presents in a narrative plotline which moves along in increasingly urgent anticipation of catastrophe.

While these three novels are but a nationally disparate sample of post 9/11 writing, they differ from the usual fare in that they are not steeped in the domestic, inward-looking dramas which many writers have emphasized in their treatment of the 2001 terrorist attacks in New York.[5] Instead, each of these writers takes up the political rhetoric of homeland security and examines the effects of constitutionally-sanctioned surveillance and pre-emptive action upon the individual. Moreover, each of these novels is forthright in its didacticism, offering either angry rebukes to systems that stoke flames of paranoia and infringe civil liberties or, as in the case of Updike, biting parodies of agencies that seem cowardly and ineffectual in their countenance of possible attack. Finally, I will discuss how each of the novels deliberately plays with the genre of the suspense thriller, thereby moving away from the realism which has mostly characterized post 9/11 fiction, as a suitable alarmist narrative form for our paranoid, terror-infested global landscape.

The Australian writer Richard Flanagan makes fear of the state and its powers one of the central conceits of *The Unknown Terrorist*. Provocative from the outset, the novel is dedicated to David Hicks, the first Australian to be detained at Guantánamo Bay, and it centers on the story of a female stripper, hunted by the state and by the media for alleged terrorist offences. The novel opens in the wake of unsubstantiated reports of an attempted bombing at Sydney's Olympic Stadium, reports that are recycled

5. For a discussion of such texts see C. Morley (2008) 'Writing in the Wake of 9/11', in M. Halliwell and C. Morley (eds) *American Thought and Culture in the 21st Century*. Edinburgh: Edinburgh University Press, pp. 245–259.

on a continual news loop such that they become conflated with fact in spite of their possibly spurious source. Gina Davis, or 'The Doll' as she is known, finds herself the prey of a media and government hunt for an alleged terrorist after a one-night-stand with a stranger named Tariq. Caught on CCTV in the lobby of Tariq's apartment building, Davis is instantaneously catapulted into the public limelight as Tariq is suspected of being behind the possible bombing at the Homebush Stadium. In this way, presumed a threat before any threat has arisen, in the click of a button the Doll becomes an accomplice and her image proliferates across every aspect of the national media. Flanagan's novel is willfully polemical, warning of the exploitative capacities of a centrally controlled media, yet at the same time it skillfully demonstrates the means whereby the rhetoric of terror has infiltrated the everyday lives of ordinary individuals to the extent that reality takes the shape of a suspense film. Thus the novel is rooted in the mundane yet at times it seems to career into the realms of the hallucinatory surreal.

This dizzying aspect of the novel, whereby it moves quickly from a depiction of ordinary life to a pacey manhunt is, of course, designed to reflect the technological apparatuses that shadow the characters' existences. In this regard, the novel assumes the filmic qualities remarked upon by numerous reviewers.[6] Moreover, as one moves from chapter to chapter, the novel offers the effect of moving from screen to screen, as if the reader were someone implicated in the voyeuristic activities described therein. With this in mind, Flanagan first offers a kind of scrambled preview of what is to come in a two-page overview which introduces the themes and foretells the death of the heroine. Thus Flanagan presents Christ as the first suicide bomber in his willing embrace of death to enable the future of the world to come; he unpicks Nietzsche's description of the dreamer as reality-inducing dynamite; and he describes Chopin's Nocturnes as the soundtrack which portends the Doll's demise. We then oversee a series of retrospective scenes

6. See, among many others, S. Kerr (2007) 'In the Terror House of Mirrors', *New York Review of Books*, 11 October; and Peter Conrad's review for *the Observer*, 'Days of Thunder Erupt Down Under' <http://www.guardian.co.uk/books/2007/apr/08/crimebooks.features>.

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from the Doll's life before moving into her present-day Saturday as she makes her way to the Chairman's Lounge, the strip joint at which she performs. From here, the camera eye focuses upon Richard Cody, a down-on-his-luck TV news reporter, and offers the same retrospective-type scenes before bringing him into the present and to his first encounter with the Doll. This back-and-forth-between-screens technique continues for the rest of the novel, with the introduction of secondary characters, and at times we are offered zoom shots, crane shots, flashbacks and flashforwards, and sometimes several camera angles spliced together at once to achieve the effect of experiencing multiple strands of visual and auditory information simultaneously.

The meshing of lives in this manner, flickering from one camera angle to another, is deliberately disorientating, with stories and frames of reference tumbling over into one another in messy entanglements. Shortly after we are first introduced to Cody, we find ourselves in a fly-on-the-wall position at a dinner party where he holds court on the subject of international terrorism and the question of the mandatory detainment of refugees. In his excitement and desire to attract the attentions of a female graphic designer at the party, Cody consciously begins ' inflating several stories he had heard of "dangerous Islamic types" who had been allowed into the country' (Flanagan, 2006: 28). When the subject moves on to terrorism, he finds himself

> speaking about the end of innocence and the destruction of ordinary lives of good people, and somehow the fate of people killed by terrorist bombs and his demotion by Jerry Mendes and his rejection by the graphic designer were all one and the same, and all the wounds of the world were his. (Flanagan, 2006: 30)

The effect here is to present, in microcosm, the means whereby real stories and events become conflated with misinformation, personal hostilities and untruths. The implicit irony in Cody's speech is that these are the mechanisms which undo the lives of ordinary people, and this is the very method by which he will bring about a national witch hunt.

The parallels Flanagan implies are all too apparent and draw directly on ASIO (Australian Security Intelligence Office) direc-

tives, DHS press releases and the speeches of George W. Bush which both precede and defend military action in Afghanistan and Iraq.[7] For instance, Cody's insistence that there is an 'irrational evil lurking out there' and his 'dark tales of terrible plots foiled, of the mass poisonings and bombings and gassings planned and, through vigilance, averted' (Flanagan, 2006: 32) mirror Bush's remarks in 2000:

> When I was coming up, with what was a dangerous world, we knew exactly who they were. It was us versus them, and it was clear who the them were. Today we're not so sure who the they are, but we know they're there. (cited in Fitzgerald, 2002: 84)

After 9/11 the 'they' outlined here became cultural caricatures as the President went on to list what 'they' wished to attack, these again comprising a conflation of history and American ideology neatly packaged as freedom, civil democracy and the American way of life. In fact, Flanagan even has Cody discuss a lurking irrational evil as threatening Australian values. The list of potential disasters that might befall the ordinary Australian, according to Cody, reads much like the litany of possible strikes outlined in the DHS's *National Strategy for Homeland Security* and which

7. The Sydney-based Flanagan clearly has in mind the Australian Security Intelligence Office in his critique of the various governmental institutions which fan the flames of fear, not least because of a series of very highly publicized scandals associated with the office. For instance, shortly after the September 11 attacks the ASIO mistakenly raided the home of Bilal Daye and his wife, later admitting that the warrant on Daye was for a different address. The Kim Beazley and Ratih Hardjono investigation followed in 2004. And in 2005, visiting US citizen and peace activist Scott Parkin was detained and removed from Australia by the ASIO and later billed in excess of $AU11,000 for the cost of his detention and removal. Similar negative assessments by the ASIO of Iraqi refugees Mohammed Sagar and Muhammad Faisal brought about their indefinite detention on the island of Nauru. More recently the office has been involved with the controversial case of Izhar ul-Haque, a suspected terror-camp trainee. The 2007 case collapsed when it was revealed that ASIO officers had engaged in improper conduct amounting to false imprisonment and kidnap during the investigation. It is widely speculated (though unproven) that the ASIO acted under pressure from the DHS in the case of Parkin who had given talks on the role of the US contractor Halliburton in the Iraq War.

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are mentioned earlier in this essay. Cody's argument for the necessity of torture and the need for a new Geneva Convention paving the way for torture in a 'civilized fashion' is directly comparable to Donald Rumsfeld's remarks to reporters on 7th February 2002 in defence of the assertion of executive presidential power on the issue of torture at Guantánamo Bay: 'The reality is the set of facts that exist today with the Al Qaeda and the Taliban were not necessarily the set of facts that were considered when the Geneva Convention was fashioned' (cited in Cockburn, 2007).

The merging of this American military rhetoric with that of the Sydney media man is clearly not coincidental. Flanagan has in mind the most powerful Australian media mogul of them all in his depiction of the exploitative powers of print and TV news media and in Cody's self-appointed moral mission to reveal the true identity and motivations of terror-suspect number one, Gina Davis.[8] At the heart of Flanagan's critique, however, as evidenced by the dedication of the novel and the claustrophobic surveillance effects of the narrative, is the collusion of government and media in their attrition of the privacy and civil liberties of the individual. From the moment that we encounter the Doll, she is undressed, probed and catalogued. As hazy video footage of her is unearthed, a narrative of her life is pieced together by the newsman anxious for a story and hell-bent on his moral mission to protect the nation. Similarly, the narrative trajectory progresses by offering the reader the story of the Doll's life, presenting a series of flashbacks that yield insights into her manifold identities. The great irony of Cody's rhetoric is that he ultimately obliterates the very thing he claims that he wants to protect: his exposé reveals the details of a woman's life to the national presses, simple and innocent actions and errors are inflated into monumentally dangerous exploits indicative of latent evil intent, and freedom and innocence are denied the terror suspect. In a resounding echo of Rumsfeld's description of the Guantánamo Bay inmates, the Doll 'does not have any rights' (cited in Cockburn, 2007).

8. The Australian-born press baron and owner of Fox News, Rupert Murdoch, was of course an ardent admirer of Rumsfeld and a supporter of the Bush Administration's direct response to terror threat.

While government- and media-fanned states of fear are key to the novel, Flanagan suggests that this is not necessarily something that is new and attributable to the post 9/11, post-Bali world. Rather, he sets his heroine in a long line of female victims—likening her to a suspected French female collaborator with the Germans in the Second World War and a bog woman drowned on suspicion of witchcraft—all of whom are ritually shorn of their hair and exposed for public ridicule.[9] In each case, the woman's punishment is seen as necessary for public self-affirmation. And in *the Unknown Terrorist*, Gina Davis, or the Black Widow as she is known because of her strip performances with a veil, comes to realize that she needs to be a martyr so that society has something to measure itself against. The plot hatched by Cody and his terrorist-expert collaborators, therefore, is not the pursuit of truth but the construction of a narrative of fear. And so, in a meeting with the ASIO's counter-terrorism delegate, when a minor character confronts the officer with the possibility of error, he is quickly reprimanded:

> Let's suppose we're wrong. … and you know what? It's still important that the public know these bastards are out there. That this is going to happen here. And that they need people like us to stop it. It's important that the public know they have people like us looking over them. That's very important. I'm sure you can understand that. How bad would it look if we were wrong? What a victory for bin Laden's bastards that would be. People out there don't understand all the threats, all the issues, how we can have a war between good and evil happening here. … the terrorists want to turn all our cities into Baghdad. It's bloody frightening, Tony, and people need to be frightened. And that's part of our job, too. (Flanagan, 2007: 271)

Flanagan claims that the inspiration for the novel came to him from 'everywhere … the grabs of politicians and the sermons of shock jocks' (Flanagan, 2007: 325). Certainly the novel and its blatant critique of the ASIO and DHS is rooted in a deep anger against the manipulation of cultural consciousness by discourses of fear, evil and terror promulgated by such government offices and by global media corporations. Just as the fictional news channels juxtapose images of the 'evil' Davis in her Black Widow

9. Indeed, in this regard the novel much resembles its declared influence, Heinrich Böll's *the Lost Honour of Katharina Blum* (1974).

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costume with shots of the blazing World Trade Center, the Bali bombings and Osama bin Laden to gather support for their own existence (especially so in the case of the various scandals associated with the ASIO), so the American media juxtaposed images of a severely damaged Ground Zero with report after report on the evil of bin Laden and his brainwashed band of terrorists.[10] Alongside this were the recurrent tropes of the Bush administration, with the repetition of the word 'evil' (utilized to great effect by Flanagan) in his televised response to the attacks, and in later addresses his promise to capture bin Laden 'dead or alive' and to 'smoke out and pursue … evil doers, those barbaric people'.[11] With its hyper-real CCTV-format narrative and its cast of innocent victims and cynical bureaucrats, Flanagan's angry, polemical novel is a warning that the global landscape may have changed but that this altered world in which we live is as much the product of those who supposedly watch over us with benign intent as it is of those who do not.

Flanagan's hyper-stimulated world of strippers and surveillance is something which John Updike addresses in his novel *Terrorist*, which takes us into the mind of a potential suicide bomber. Updike's young terrorist, Ahmad, rages against a world where sex is freely available and in which the common standards of decency have eroded:

> *Devils*, Ahmad thinks. *These devils seek to take away my God.* All day long, at Central High School, girls sway and sneer and expose their soft bodies and alluring hair. Their bare bellies, adorned with shining navel studs and low-down purple tattoos, ask, *What else is there to see?* … (Updike, 2006: 3)

Despite the negative critical commentary Updike has received regarding his depiction of the young Muslim, what is most interesting about the novel is the affinity Updike sketches between

10. See Douglas Kellner's *From 9/11 to Terror War: the Dangers of the Bush Legacy* (Lanham, MD: Rowman and Littlefield, 2003), pp. 66–70, which makes the case that the public's sympathies were manipulated with the edited images in order to gain widespread support for the US's incursions into Afghanistan.

11. 'Statement by the President in his Address to the Nation' <http://www.whitehouse.gov/news/releases/2001/09/20010911-16.html>.

the terrorist 'other' and the American citizen.[12] Ahmad's voyeuristic disgust at perceived sexual flamboyance is not so different from the distaste of his antagonist–a sixty-something white male American school-teacher. Indeed, Updike goes one further by depicting a home-grown US-born potential terrorist. And, as Jonathan Raban has noted, by setting his novel in New Prospect, New Jersey, Updike observes that the cradle of jihad rests not in the Middle East but in the crumbling, peripheral and immigrant-laden cities of the West (Raban, 2006).

While certainly not as directly censorious as Flanagan, Updike seems to be making a rather deliberate, if subtle, point which acknowledges the complicity of the West in the propagation of the current state of fear which has engulfed the occidental consciousness. In this regard his depiction of the DHS throughout the novel is uncompromising. His beleaguered Secretary for Homeland Security, Secretary Haffenreffer, is clearly a reworked version of the first US Secretary for Homeland Security, Tom Ridge. After leaving the department, Ridge's proudest boast was that there were no attacks on American soil during his watch, and in Updike's book his fictional equivalent worries that a disaster on his patch will mean 'there'll be no sitting on fat-cat boards for me. No speaker's fees. No million-dollar advances on my memoirs' (Updike, 2006: 261). Similarly, while Haffenreffer is seen anxiously planning to raise the security code of the Mid-Atlantic region to the Orange level of alert, Ridge in fact raised it to Orange five times during his short two-year tenure. All in all, in fact, Updike presents the DHS as an utterly shambolic bureaucracy with little power or effect and wholly reliant on its informants in the prevention of terrorist activities. Indeed, Haffenreffer's adoring aide, the spinster Undersecretary for Women's Purses, Hermione Fogel, describes his day-to-day work as comprised mainly of thinking up 'worst-case scenarios' (Updike, 2006: 132). Whether lost in a nostalgic drift of Judy Garland and Kirk Douglas movies or preoccupied with his moderate earnings, the Secretary himself seems more

12. See, for instance, S. Abell (2006) 'John Updike's Simplifications', *the Times Literary Supplement*, http://tls.timesonline.co.uk/article/0,,25339-2286503,00.html; and Michiko Kakutani (2006) 'John Updike's "Terrorist" Imagines a Homegrown Threat to Homeland Security', *New York Times* 8.

worried about his image and the negative portrayal of his office in the national media than he does about the possibility of a terrorist attack in New Jersey. When faced with the proposition that the majority of the populace do not know what a color change in alert levels means, he is nonplussed but unwilling to address the issue. The DHS Secretary, it seems, is as much in the dark regarding codes and alerts as the wider populace. Similarly, when considering the loopholes at airports and other ports of entry, the Secretary admits defeat in the face of the terrorists' will and can only charge his underlings to reprimand the 'underpaid watchdogs' who are 'defending democracy' in their daily vigilance of suitcase interiors. It is, after all, important that the Department is seen to be doing something.

Just as Flanagan draws comparisons between those who engage with terrorist activities and those who claim to defend the public from such atrocities, Updike outlines similarities between the followers of militant Islam and some of the actors in American ideology. For instance, Ahmad engages in a lengthy conversation on the nature of jihad and his heavenly rewards with the Lebanese-American (and possible CIA mole) Charlie Chehab in which the latter likens Osama bin Laden to George Washington and the mujahideen to the 1776 American revolutionaries. He attends a Christian service to hear a high-school friend sing and listens to an effusive pastor sermonize on salvation and Moses who led the chosen people out of slavery and yet was denied himself admission to the Promised Land. Later still, Jack Levy (the man who thwarts the terrorist plot) likens many of Ahmad's beliefs lifted from the Qur'an with the 'repulsive and ridiculous stuff in the Torah' (Updike, 2006: 295). When they discuss Sayyid Qutub's concept of *j-a hilliyya*, Levy describes it as 'sensible': 'I'll assign him as optional reading, if I live. I've signed up to teach a course in civics this semester' (Updike, 2006: 302). Throughout the book, Ahmad's faith in the Qur'an and his faith in God is set comparatively alongside American patriotism, secularism, Christianity and Judaism. This alignment seems deliberately designed to highlight the comparative elements of the American and the Muslim 'other', to show us how closely aligned both really are. Levy's pronouncement that he'll assign Qutub's *Milestones* as optional reading on his civics course

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reinforces the sense, impressed at the outset by the mundane American setting, that this is now the reality of American identity; it is against this that post-Cold War Americans define themselves. And by choosing a jihadi foot-soldier born and raised in New Jersey, Updike seeks to make his terrorist a knowable and recognizable entity, an enemy of the state conceived and bred within it and who is not so unlike his adversaries.

This sense of a recognizable yet indeterminate enemy is the major strategy of Mohsin Hamid's *the Reluctant Fundamentalist* which plays with the traditional understanding of the term 'fundamentalism'. Narrated from the perspective of the Princeton-educated, Pakistan-born Changez, the novel deals with the fundamentals of management consultancy with its mesmerizing promise of rich rewards in return for the expediting of employee casualties in the pursuit of Mammon. Hamid turns the post-9/11 novel on its head, presenting us with a day-long monologue which relates the impact of the attacks on a non-American Muslim who has dedicated himself to an American way of life. Upon meeting an American stranger in a Lahore café, Changez (an apt name given his change of heart) engages the man in conversation and relates his experiences as a brilliant Ivy Leaguer in New Jersey, his time in Manhattan at Underwood Samson, and his love for an inscrutable American woman before his return to Pakistan after the attacks. The American is given neither name nor voice, he is silent throughout and his motivations (or those of Changez) are entirely unclear. If the loquacious Changez's intentions are unclear, then those of the quiet American are even more so. Why does he spend a day drinking tea in the company of a stranger? and why does he follow him down a dark alley after he learns that his guide is a mentor for dissident students who advocate anti-Western causes? Hamid elects for a pervasive indeterminacy in his characterization. The novel refuses the clarity of clearly defined 'good' guys and 'bad' guys sought by the West in the wake of 9/11. It offers only ambiguity.

As well as its evident didacticism, the novel is an exploration of the nature of symbolism and its implications for individuals.[13]

13. Though suffused with ambiguity, the novel is clearly didactic in terms of Hamid is intent upon offering a worldview from the East. For instance,

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In relating his reaction to the September 11 attacks, Changez confesses to the American that he was overcome with the urge to smile, not because of any sympathies for the attackers but by the audacity of the symbolism—the strike of the militant East against the most powerful symbols of the West.

> But at that moment, my thoughts were not with the *victims* of the attack—death on television moves me most when it is fictitious and happens to characters with whom I have built up relationships over multiple episodes—no, I was caught up in the *symbolism* of it all, the fact that someone had so visible brought America to her knees. (Hamid, 2007: 83)

The novel abounds with variations on this theme: Changez and the voiceless American are each symbols, the idealistic Erica (whose idealism which is truncated—like her name—in the face of disaster) is a symbol of her nation, and even the site of Changez's and Erica's coupling, Athens, is a symbol of the meeting of Eastern and Western cultures. Later in the novel, Changez eloquently observes the heightened symbolism in the wake of the attacks—the profusion of American flags throughout New York, the sudden sense of a national homeland, the uniformed generals addressing cameras in war rooms—and the invasion of words like 'duty' and 'honor' into media headlines. Indeed, the novel succeeds on a much more subtle level than *Terrorist* or *The Unknown Terrorist* insofar as it inhabits the consequences of 9/11, Afghanistan, Iraq and the US's changed relationship with the East. It offers no overt diatribes against government or parodies of its agencies but delicately illuminates

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his protagonists consider the injurious consequences of the US's failure to support Pakistan in the face of Indian aggression (indeed, this is analogous to Changez's relationship with Erica in terms of the pain she has the capacity to inflict when she withdraws her affections); Changez entreats the American to consider the fate of the nation constantly on the cusp of war and in which terrorist attacks are the norm. Changez even offers a mini tutorial on Pakistani customs and history. He reminds his companion of the beatings enduring by Pakistani cabdrivers in New York, the FBI raids on mosques and the detention of Muslim men throughout the nation after September 11. Indeed, this didacticism extends as far as a clunky injunction against stereotypes: 'It seems an obvious thing to say but you should not imagine that we Pakistanis are all potential terrorists, just as we should not imagine that you Americans are all undercover assassins' (Hamid, 2007: 209).

the landscape of the new world order and its effects on global citizens.

Changez's description of the September 11th attacks as a clash of symbols is far from unique. One of the most interesting early responses, for example, came from Martin Amis, who commented upon the figurative nature of the acts:

> The Pentagon is a symbol, and the World Trade Center is, or was, a symbol, and an American passenger jet is also a symbol—of indigenous mobility and zest, and of the galaxy of glittering destinations … It was well understood that an edifice so demonstrably comprised of concrete and steel would also become an unforgettable metaphor. (Amis, 2001: 4)

Furthermore, this emphasis on language and symbolism was not confined to the West. As Alex Houen has pointed out in *Terrorism and Modern Literature* (2002), Osama bin Laden also read the 11th September attacks figuratively. In extracted interviews and transcripts of television messages Bin Laden described the attacks as targeted at the 'icons of military and economic power' (Mir, 2001: 2); stating that it is 'thanks … to God that what America is tasting now is only a copy of what we have tasted' (Gillan, 2001: 1). Indeed, according to Houen, on many levels September 11th 'amounted … to a monumental collision of symbols, metaphors and shadowy figures' (Houen, 2002: 4).

In conclusion, one might argue that this invasion of symbols and metaphors, the stuff of fiction and nightmares, across contemporary global relations seems to have necessitated a change in narrative mode whereby a certain kind of surrealism has taken the place of a more traditional narrative realism. In December 2001, Don DeLillo wrote a piece for *Harpers* in which he described the events of the previous September. Noting that many people had described the attacks as 'unreal' or as akin to the stuff of Hollywood movies, he observed that when people describe something as 'unreal' what they really mean is that it is 'too real', a reality which is too visceral to be cogitated (DeLillo, 2001: 33). Reflecting Slavoj Žižek's thoughts on the changed nature of reality in the wake of the attacks, DeLillo identified an element of surrealism to the day, whereby many experienced the attacks in both real time and in TV time on the televisual news loop.

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According to Žižek, the reality that settles into cultural consciousness in the aftermath of terrible trauma is of a different nature to that which preceded it and formulated our sense of identity and understanding of the world. He observes that 'the Real which returns has the status of a(nother) semblance: precisely because it is real, that is, on account of its excessive / traumatic character, we are unable to integrate into it our reality, and are therefore compelled to experience it as a nightmarish apparition' (Žižek, 2002: 19).

Each of the novels explored throughout this short essay deviates from the rules of realistic portrayal, and each, in different ways, is suffused with elements of the surreal. Each textual landscape is a space of impending doom, the imminent catastrophe that leapt out from newspaper headlines in the autumn of 2001. Flanagan's novel offers a filmic suspense thriller, with an innocent woman on the run from the ASIO and from the media. Her reality is presented in the fragments one might catch on a CCTV camera, her life a feverish montage. Updike, meanwhile, deviates from his usual narrative realism to indulge in some heavy plotting. *Terrorist* is the stuff of a seedy spy-thriller, saturated with sex, intrigue and insights into governmental offices. But it veers from the straight path of realism in its abundance of coincidences and improbabilities: the hero's wife happens to be the sister of a DHS Undersecretary, the would-be terrorist just happens to be in the right place to coincidentally bump into his resistor, and so on. And finally *the Reluctant Fundamentalist*, a psychological thriller, offers a hallucinatory day in Lahore in the company of an enchantingly pedantic storyteller and his American companion, both of whom seem poised to attack. In different ways, each of these writers has absorbed the rhetoric and the mechanisms of an ideologically construed notion of 'homeland' with its accompanying language of vulnerability, hijack, terror and prevention and channeled this into surreal fictions which feel oddly real. The final irony, therefore, is that Flanagan, Updike and Hamid experiment with formal realism precisely to reflect a very real post-traumatic cultural consciousness of paranoia and fear.[14]

14. The competition between the visual and the written, and the challenge to the author's imagination, were noted by authors and critics alike. See McIn-

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OF INDIANS AND MODERNITY

In Gloria Anzaldúa's *Borderlands/La frontera: The New Mestiza*

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> *Los Chicanos, how patient we seem, how very patient. There is the quiet of the Indian about us.*
>
> *Gloria Anzaldúa,* Borderlands

> *Let us hope that the left hand, that of darkness, of femaleness, of 'primitiveness', can divert the indifferent, right-handed, 'rational' suicidal drive that, unchecked, could blow us into acid rain in a fraction of a millisecond.*
>
> *Gloria Anzaldúa,* Borderlands

In this essay, I suggest that the work of Chicana lesbian feminist writer Gloria Anzaldúa, especially in her 1987 *Borderlands/La frontera: the New Mestiza*, belongs to a longstanding history of Latin American as well as United States Chicano conversations about race, sexuality, and modernity. Her late 20th century Chicana lesbian-feminist viewpoint is often read as the antithesis of a modernist viewpoint, and indeed it provides a lens through which modernist ideas are refracted. Yet much of the language she uses to appeal to the fusion or 'hybridity' of (racial) opposites and her portrayal of 'the Indian woman in us' (1987: 22), are found in Mexican discourses of *mestizaje* and *indigenismo* in the early 20th century as well as, later, in Chicana(o) appropriations of the same conversations from the mid-1960s through the end of the 1970s.[1] These are discourses which are modernist

1. *Indigenismo* was often the other side of *mestizaje* for countries such as Mexico and Peru with large surviving indigenous populations. Indigenists

at their heart, not as an aesthetic category but as a socio-historical one which founds its worldview on the assumption of conceptual differences between 'modern' and 'primitive'. Anzaldúa's invocation, in *Borderlands*, of the Mexican politician and thinker José Vasconcelos' 1926 *La raza cósmica* (*The Cosmic Race*) should alert us to the place of her work in the history of modernist thinking about race and sex in the Americas, particularly in Mexico.

Some scholars assume that Anzaldúa's use in *Borderlands* of terms such as 'hybridity' came from a familiarity with the theoretical language of post-colonial critics. However, Anzaldúa herself noted in a 1996 interview with Andrea Lunsford that such acquaintance as she had with this language did not come until much later, after she had first published *Borderlands*:

> I didn't even know I belonged in this postcolonial thing until Patricia Clough said in a bookflap that I'm a feminist postcolonial critic … in preparation for this interview, one of your questions was 'Who has influenced you as a postcolonial critic?' I couldn't think of anyone … When Homi Bhabha was here I … went to his lecture, which I didn't understand. I took a class with Donna Haraway in feminist theory and when I had to read [Spivak] … it took me a long time to decipher her … But I didn't have time to study a lot, so I made little notes about the things I wanted to think about. (2000: 255)

Rather than coming from postcolonial theory (although some of the racialist ideas of European colonial powers were also influential in Latin America), the conceptual scaffolding for *Borderlands* was both directly and indirectly inherited from modernist Mexican thought, when discourses of *mestizaje* and *indigenismo* were employed in building modern national futures on ancient indig-

were never, until much more recently, Indians themselves; *indigenismo* denoted a sense of sympathy with the plight of the conquered Indian, but also constructed 'the Indian' as sad, oppressed, and melancholic; the Indian was either 'asleep' or so downtrodden as to be almost constitutionally degenerate (Knight 1990: 71–113). As Nancy Stepan notes, *indigenismo* 'led to anthropological and sociological studies of the Indians … and to a romanticized celebration of their roles' in Mexico's culture (1996:146). Most importantly, ancient indigenous cultures were seen as the foundation for a modern national history, while contemporary indigenous peoples were viewed as culturally and often racially (evolutionarily) degenerate. *Indigenismo* took on specific political 'flavors' depending on where it was being deployed.

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enous pasts. Such projects were modernist in that they assumed fundamental differences between 'modern' and indigenous people: modern people were rational, scientific, light-skinned, and future-oriented, while indigenous peoples were the opposite: primitive, dark, and timeless, with an ancient spirituality.

Because 'modernism' can mean different things for different fields of study, I will restrict its definition considerably to mean a constellation of assumptions gaining prominence in the last half of the 19th century, undergirding progressivist ideas about modernity, modernization and nation. On both sides of the Mexico-United States border, the social sciences in particular popularized the notion that the indigenous heritage of Mexico was timeless and unmodern in nature, functioning best as the foundation for the nation's move into a modern future. This notion reached its cultural peak in the first decades of the 20th century, and the cultural nationalism of certain threads of Chicano *movimiento* in the 1960s and 70s drew heavily on such Mexican-inspired ideas about Indians. In this essay, I argue that the appearance of discourses of *mestizaje* and indigenism in Anzaldúa's work in the late 1980s does not necessarily mean, as many critics have assumed, that they have been reconceived or refigured as postmodern. Instead, I unlink 'modernism' from a rigid periodization in which modernism ends at certain time so that postmodernism may begin, and read it as an ongoing conceptual framework in American discourses of race and sexuality. In this way we can begin to trace a transnational genealogy—one with many layers, doublings, twists, and turns—of modernist ideas about race and sexuality from the beginning of the 20th century in Latin America through the last decades of the century in the United States.

Dilip Parameshwar Gaonkar, discussing what he calls the contemporary 'alternative modernities' of non-Western countries, maintains that[2]

> To think in terms of 'alternative modernities' is to admit that modernity is inescapable and to desist from speculations about the end of modernity ... to announce the general end of modernity even as an epoch, much less as an attitude or an ethos, seems premature, if not patently ethnocentric,

2. See: http://muse.uq.edu.au/journals/modernism-modernity/v013/13.3friedman.html

at a time when non-Western people everywhere begin to engage critically their own hybrid modernities (2001: 1, 14).

Although he uses the term 'modernity', I find his comments useful in thinking about a specifically Chicana critical engagement with long-standing modernist conceptual frameworks. Anzaldúa's work has most often been characterized as postmodern in part, I believe, because her work seems to resist hegemonic narratives of modernity. Indeed modernism is usually understood to privilege the modern subject over the primitive or traditional one. Thus narratives or representations which favor the primitive or traditional subject over the modern often intend to resist hegemonic discourses of modernity and progress. Yet, as we will see, the very assumption itself of such a binary locates such narratives within, rather than without, of a modernist conceptual framework.

Understanding the contradictory impulses of *mestizaje*—its seeming antiracist attitude toward racial mixing, based on racist notions of indigenous degeneration; its appeal to hybridity and the progress of modernity, based on assumptions about the unchangeable and even static nature of the 'primitive'—is important. It helps us understand Anzaldúa's *Borderlands* in the context of a history of sensibilities about indigenous peoples, and about the function of *mestizaje*, shared throughout the century by many Mexicans and, later, by many Chicanos. Indeed, it is within, rather than beyond, the structuring assumptions of Latin American and Chicano modernist ideas about race and sexuality that Anzaldúa's anti-technological, liberatory, lesbian-feminist *mestiza* subject begins.

In *Borderlands*, Anzaldúa explained the history of *mestizo* Chicanos(as) by asserting that those who were 'genetically equipped to survive' Old World diseases 'founded a new hybrid race' (1987: 5). Beginning the chapter *La conciencia de la mestiza* (*The Consciousness of the Mestiza*), it becomes clear that Anzaldúa has inherited the terminology and imagery of a long Latin American discourse of racialized genetics:

At the confluence of two or more *genetic* streams, with chromosomes constantly 'crossing over', this mixture of races ... provides *hybrid progeny*, a mutable, malleable species with a *rich gene* pool. From this *racial*, ideo-

logical, cultural and *biological cross-pollenization*, an 'alien' consciousness is in the making (77; my emphasis).

Terms such as *mestiza*, 'hybrid', 'cross-pollenization', and 'fusion' came to Anzaldúa via the Chicano appropriation of a particularly Mexican racialism, itself deeply invested in ways that gender and sexuality could be controlled to produce a eugenically healthy nation. Anzaldúa's insistence on the material aspects of the body—its sexuality and race—undoubtedly made modernist language and imagery, itself deeply concerned with bodies, their sexuality, and their racial heritages, as attractive to her as they were to Chicano activists.

Yet even more importantly, the ambiguities and contradictions inherent in the language of modernist Mexican racial theories were in part why that language appealed to Anzaldúa. As Robert Young notes, the various ideas of racial hybridity, at the heart of what he calls racial theory's 'most sinister, offensive move', also map out 'the prospect of the evanescence of "race" as such … [this is] its most anxious, vulnerable site' (1995: 19). As we will see, the very nature of the terms of *mestizaje*, as they operated in Mexico and during the Chicano *movimiento*, slipped constantly between racialized and cultural readings of difference and unification; the fulcrum of such readings was the question of the nature of 'race' and an indigenous heritage—was such a heritage cultural, biological, or both? But this very slipperiness, or plasticity, meant that racial theory could be (mis)read positively. Important Latin American figures such as the (closeted) lesbian Chilean poet Gabriela Mistral, for example, worked for Vasconcelos in Mexico; and despite her public stance as the 'schoolteacher of the Americas', Mistral performed her own queering of modernist Mexican and Latin American racial theories, particularly in her poetry, where she reframed a mix of *indigenism* and *mestizaje* as sensual and woman-centered. In this sense, too, Anzaldúa takes the opportunities offered by the contradictory assumptions of modernist racial theory in Mexico, opening a positive, if ambivalent, space for thinking race as well as sexuality differently. It is this ambivalence in Anzaldúa's use of modernist ideas which interests me; tracing a transnational genealogy of conversations about race and sexuality through 20th century Mexican and Chicana(o) thought

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shows us the ways Anzaldúa queered these conversations while never fully escaping from their governing conceptual boundaries. Knowing this, it is easier to understand the slippage between biological, sexual, and social fusion in *Borderlands*, and to comprehend the persistence with which Anzaldúa uses a lexicon of evolution, animal, and plant sciences throughout this text.

In what follows, I will briefly discuss Mexican constructions of *mestizaje* and indigenism in the first decades of the 20th century, and their relationship with modernist nationalism, showing how these were inherited by the Chicano cultural nationalism of the 1960s through the 1970s. Discussing the ways *Borderlands* both uses and reframes its inheritance of this history also reveals how *Borderlands* has come to be decontextualized and ahistoricized in much scholarly writing. Finally, I show how *Borderland* is both invested in, but also queers, modernist Mexican and Chicano ideas about racial character and racial 'fusion'.

GRAFTING AND HYBRIDS

Just as it was in Europe and in the United States, by the 1920s the science of eugenics was deeply entrenched in Latin American thought. Yet in contradisctinction to the United States and Europe, where eugenics discourses mandated against the miscegenation of modern (white) and unmodern or degenerate (black, Jewish) people, the makers of public policy in countries like Mexico privileged an alternative eugenics—that of race-mixing. Such a move was motivated not by antiracist sentiment but, at least in part, because so much of the population of Mexico was already clearly mixed, with Indian and Spanish mixture making up the majority, and African, Indian, and Spanish a smaller part of the total. But to bring such mixing under control, and to map out the way to a eugenically healthy nation, Mexican intellectuals, writers, and public policy makers alike employed a lexicon of ideas and metaphors from theories of evolution and eugenics, as well as from the biological and agricultural sciences. Among the most often-used metaphors were those of hybridity and grafting; these terms combined Mendelian theories of mating and cross-breeding with Lamarckian notions about the inheritance of acquired characteristics. In this

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way, Mexicans sought to prove that the mestizo 'race' mixture of Indian and Spanish resulted not in degenerate specimens but in a vigorous, forward-looking population. In *La raza cósmica*, for example, Vasconcelos maintained that 'The truth is that vigor is renewed with graftings … the soul itself looks for diversity in order to enrich the monotony of its own contents' (1997: 33).[3]

Even before Vasconcelos proposed a 'beneficial spiritual Mendelianism', the enormously influential Mexican anthropologist Manuel Gamio had been putting forward the idea of the fusion of the races, in his 1916 *Forjando patria* (Forging Fatherland). There, he asserted that it was time for Mexico to 'make rise from the … anvil the new nation of blended bronze and iron' (1960: 5–6). In the 1920s, Gamio felt that state-sponsored education for Indians, and a state-sponsored anthropology to understand them, would help constitute the 'anvil' for such a national blending. In a talk given in 1926 he asserted that 'social contacts' between the races must be 'normalized and orientated authoritatively, a thing by all means desirable since it requires convergent racial, cultural, and spiritual fusion' (1926:1 27). For Gamio, this meant the death, for example, of Indian languages, an event not only natural but 'beneficial to national unification' (127). But—and here is an important crux of the belief that the ancient needed to be brought into contact with the modern—'because these languages and dialects are the only path to the Indian's soul, we need some understanding of them' (126):

> … the Ford, the sewing machine, the phonograph come heralding the modern civilization and penetrate to the most remote Indian villages. It is not enough, however, to provide the Indians with modern machinery; an understanding of their mental attitudes … is essential to an effective substitution of the instruments and institutions of modern civilization, or to a fusion of the modern and the primitive. Unless a … fusion takes place, industrial instruments will have no cultural dynamic influence. (Gamio 1926: 122)[4]

3. Vasconcelos later repudiated his championing of *mestizaje*. As Marilyn Miller notes, 'Almost immediately after the publication of *the Cosmic Race*, Vasconcelos began to backtrack and lose faith in the notion of Latin America as providentially *mestizo*' (2004: 40). Miller's work is an excellent overview of the history of *mestizaje* in Latin America.

4. Manuel Gamio was one of the founders in 1911 of the Escuela Internacional

Such language, advocating as it does the death at the very least of Indian cultures and languages, sounds racist and conservative to the present-day ear; yet in Mexico eugenics, *mestizaje*, and indigenism were in fact associated with the revolutionary politics of the government, as well as with radical and socialist groups. As Alan Knight and Nancy Stepan both emphasize, a pro-Indian *indigenismo* was in fact a new and revolutionary stance for the Mexican government (Knight 1990: 77, Stepan 1991: 56). For Mexico as a state, virtually in tatters after the armed phase of the Mexican Revolution and attempting to encompass large groups of people who did not necessarily think of themselves as 'Mexican', the discourses of *mestizaje* and indigenism proved a remarkably long-lasting and potent source of usable tropes for the invocation of a forward-looking nation with a deep and ancient past.

Indians, however—real, live ones—remained a problem. While Mexico's reshaping as a modern nation demanded a sense of a deep indigenous past, contemporary Indians were another matter. The many different Indian groups living in Mexico did not feel a sense of *mexicanidad*, or 'Mexicanness' although some may have fought in the Revolution. Many Indians in fact had, according to anthropologists like Gamio, 'forgotten' their own ancient and folkloric traditions, and during the 1930s several efforts were made to re-teach Indians their own traditional dances and crafts (Becker 1995: 62). Many *indigenistas* felt that indigenous folkloric traditions needed to be saved, but that contemporary Indians themselves, who were at best culturally degenerate, must be educated, acculturated, and 'disappeared' into the larger *mestizo* fabric of *mexicanidad*. For the Indians, it was felt, oppression had virtually become a part of their racial heritage, rendering a racial character which was 'asleep', 'melancholy', 'quiet', never to awaken;

de Arqueología y Etnología Americana (International School of Archaeology and Ethnology of the Americas), where he worked with Franz Boas; he was its director from 1916 to 1920, during which time he began to advocate *mestizaje* as a way of reuniting Mexico, especially in his 1916 *Forjando patria* (*Forging the Fatherland*). Vasconcelos adopted some of his ideas from Gamio, as Gamio served as Director of Anthropology of the Secretaria de Agricultura de México (1917–24), and Undersecretary of Public Education (1924–1925).

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contemporary Indians needed to disappear, *qua* Indians, into *mestizaje*, while the Indian's spiritual, racial, and cultural heritage lived on in the *mestizo* character and in the traditions of the nation. As we will see, these seeming contradictions in views about indigenous peoples which were embodied in the discourses of *mestizaje* and indigenism could serve either pro- or anti-technological, pro- or anti-Indian positions; but all these positions used the metaphors and images of hybridity—of mixing—for their own purposes.

THE NEW MESTIZA

One of the most basic contemporary United States critical assumptions about *mestizaje* is that the term and its use are inherently resistant to white racist supremacy. This is a historical misreading deriving in part from Chicano movement thought, and often reinforced in current discussions of *Borderlands*. In the early part of the century, Mexicans in particular did resent United States imperialism and its racism toward Mexicans, and took pains to say so; yet many Mexican elites and intellectuals privileged whiteness as well as North American technological know-how at the same time as they advocated a *mestizaje* that could theoretically resist the attitudes and agendas of white supremacy. Vasconcelos, for example, noted that 'we accept the superior ideas of the Whites but not their arrogance'; North Americans, 'having fulfilled their destiny of mechanizing the world, have set … the basis for a new period: the period of the fusion and mixing of all peoples' (1997: 25). Yet he, as most other Latin American intellectuals of the time, was convinced of the technological superiority of white people; he praised the 'clear mind' of North American whites (1997: 22) and maintained that 'Latin America owes what it is to the white European, and is not going to deny him. To the North Americans themselves, Latin America owes a great part of her railroads, bridges, and enterprises' (25).

Anzaldúa herself clearly assumed, within the context of a late 20th century United States racial politics, that privileging *mestizaje* could be an antiracist move. In *Borderlands* then, Anzaldúa continued the Chicano *movimiento*'s emphasis on *mestizaje* as inherently resistant. At the same time, this text's woman-

centered, lesbian-feminist appropriation of *mestizaje* seemed to suggest a new and indeed queer way of going forward outside the restrictive boundaries of Chicano *carnalismo* (brotherhood, with an emphasis on the masculine) and identity politics. Thus, when it was published in 1987 by the feminist press Aunt Lute Books, *Borderlands*' antiracist, feminist, and lesbian orientation made it a remarkable book in the annals of masculinist Chicano cultural production, eclipsing in popularity Cherríe Moraga's earlier Chicana lesbian feminist work, the 1983 *Loving in the War Years*. The seeming 'newness' of *Borderlands*' treatment of *mestizaje* and *indigenismo*, heralded by its own subtitle *the New Mestiza*, has prompted many scholars to see this book as emblematic—indeed, iconic—of a kind of breaking-point within Chicano studies, marking a moment when Chicana thought and artistic production could no longer conveniently be ignored. Yet the book's very emphasis on *mestizaje* within a Chicana lesbian-feminist context has encouraged readings which disconnect it from the larger Latin American context in which it belongs. Indeed, readings of racial mixture have been hailed as brand new before; as Suzanne Bost notes,

> Mixed-race Americans have long been credited with the capacity to blur the lines of racial differentiation. Historical studies and works of fiction from nineteenth-and early-twentieth-century America often celebrate mixture as a way to transcend racial division. Yet today this fluidity is described as 'new', as a sign of millennial or postmodern transformation to America's face (2003: 6).

This helps to explain why there are only a scant handful of scholars who have read *Borderlands* within a historiography of the Chicano *movimiento* of the 1960s and 70s,[5] and even fewer

5. Rosaura Sánchez connects the 'pre-Cortesian mythmaking' of Chicana writing with Mexican modernist nationalism: 'the reconstruction of mythic texts has served [in Mexico] to legitimate modernizing political and economic practices by coupling the new with the autochthonous' (1997: 357). According to Cristina Beltran, 'In *Borderlands*, the claim for a politicized notion of hybridity, combined with pre-Cortesian mythmaking, is … deeply indebted to Chicano discourse from the late 1960s and early 1970s' (2004: 595). Beltran also traces the notion of *mestizaje* in particular threads of Chicano civil rights discourse to Mexican intellectual and political thought of the 1920s: 'Anzaldúa recognizes that she is participating in an historical and ideological

within any extended discussion of Mexican modernist nationalism. Yet even those scholars who do make historical gestures toward a reading of *Borderlands* nevertheless insist that *Borderlands* itself is postmodern. Since postmodernism itself is read, in these essays, as conceptually and historically situated outside or after modernism,[6] this text is plucked out of history to stand as 'new' or 'post'. Such a conceptual framework makes it difficult to place *Borderlands* within a genealogy of modernist American ideas about race and gender.

QUIET AND TIMELESS BODIES

In privileging aspects of *mestizaje* seemingly resistant not just to white supremacy but to certain aspects of modernity,

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tradition that extends back at least as far as José Vasconcelos' 1926 [sic] *La raza cósmica*' (596). Judith Raiskin, for her part, has looked more closely into what she calls Anzaldúa's 'reworking of the modernist '*mestizo*' of Mexican nationalism' (1994:161–162). Yet despite her investigations into Anzaldúa's modernist influences, Raiskin posits modernism merely as historical backdrop to Anzaldúa's 'postmodern challenge' (156).

6. A close look at contemporary readings of Anzaldúa's *Borderlands/La frontera* shows critics often assuming that the modernist aspects of *mestizaje* are superseded, in that they read her work either as a manifesto for a postmodern ethnic stance or as embodying the stylistic or substantive concerns of postmodernism. Although Joséba Gabilondo's 'Afterword' to the 1997 edition of José Vasconcelos' *La raza cósmica* noted that in writers like Anzaldúa, we can see that 'Vasconcelos' work is important today … [because it] recovers a new urgency as the work that attempted to negotiate a position in relation to modernity and its institutions, not unconditionally but critically, he continues: 'It is not a coincidence that Chicano and Chicana writers have been the first to reuse Vasconcelos's work in new and original ways. These writers articulate their position from an awareness of not belonging to the formation of the nation-state; they come after modernity' (1997: 99–100; my emphasis). Readings of Anzaldúa's work as 'after modernity' have only intensified in the wake of Anzaldúa's death in 2004; for instance, Emma Perez's eulogy in the *NWSA Journal* maintained that '[c] riticized by traditional historians who did not understand the creative impulse to move beyond Eurocentric Western European thinking, Gloria's scholarly study set up a new *Borderlands*. Her book became the progression toward postmodern, postnational identities for *Chicanas/mestizas*' (2005: 6). Alicia Gaspar de Alba's tribute in *American Quarterly* averred that '[*m*]*estiza* consciousness',in particular, became … a way of understanding hybridity of race, sex, language, and culture within a global, postmodern context' (2004: vi).

Anzaldúa inherited the idea that to be indigenous, or to be *mestiza* and to 'have' indigenous heritage, was to be not only socially and culturally different but, importantly, to be temporally different from so-called modern or developed peoples. As we will see, *Borderlands* was invested in presenting a rooted and aboriginal Chicana self inherited from Mexican/Chicano indigenist imaginings as inherently rural, 'totally immersed *en lo mexicano*, a rural peasant, isolated' (1987: 21).[7] Anzaldúa's investment in a 'natives of the land' historiography is part of a tradition of representing the native or indigenous person as almost literally rooted in the earth. In *Borderlands*, for example, Chicanos were stripped 'of their land while their feet were still rooted in it … we were jerked out by the roots' (7–8),[8] while Anzaldúa longed for 'a homeground where she can plumb the rich ancestral roots into her own ample and *mestiza* heart' (1987: 23). In fact Anzaldúa would make an implicit analogy between a Chicana deep history located–'rooted'–in the land, and her own upbringing, presenting us with the image of herself as a girl: 'I have a vivid memory of an old photograph … I stand … the toes of my flat feet gripping the ground' (1987: 15). That grip was evidence for an indigenous heritage; but more importantly for *Borderlands*, such an image foregrounds what seems to be a basic female experience as a Chicana *mestiza*. In *Borderlands* Anzaldúa saw it as part of her task to defend the 'Indian in us', particularly the Indian woman who 'hid her feelings; she hid her truths … She remained faceless and voiceless' (23).

As theorists of modernism have pointed out, for many artists and thinkers immersed in the changes of modernity, a kind of 'anti-modernity' modernism prevailed: the authentic and timeless nature of the Indian was perceived both as modernity's opposite,

7. Although Anzaldúa was raised from the age of eleven in a small town near the Texas border (Hargill) until she went to college, as she has said in a collection of interviews titled *Interviews: Entrevistas*, her travels took her away from such an environment pretty much for good. She moved to Austin to get her M.A., then worked with migrant workers in Indiana, and by 1977 had settled in San Francisco to write; she wrote some of *Borderlands* at a writing workshop in New Hampshire (2000: 42–45).

8. See Tace Hedrick's 'Bloodlines that Waver South: Hybridity, the 'South', and American Bodies' (Fall 2003: 40, 45–52), for a discussion of the image of 'roots' in modernist Mexican and United States writings.

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and at the same time the necessary counterpart to the sterile, rational nature of modern people. In *Borderlands*, this was precisely the function of the Chicano's indigenous heritage: 'Let us hope', Anzaldúa wrote, 'that the left hand, that of darkness, of femaleness, of "primitiveness", can divert the indifferent, right-handed, "rational" suicidal drive that, unchecked, could blow us into acid rain in a fraction of a millisecond' (1987: 68–9). Yet because the history of *mestizaje* assumes an indigenous subject who is not just inherently silent, but whose racial character is apparent only through the surviving *mestizo*, throughout *Borderlands*, Anzaldúa maintained that *mestizo* Chicanos(as) would survive precisely because of the 'basic introverted racial temperament' (88) which Chicanos inherited from the Indians: 'Los Chicanos, how patient we seem, how very patient. There is the quiet of the Indian about us. We know how to survive… Stubborn, persevering, impenetrable as stone, yet possessing a malleability that makes us unbreakable' (63).

The notion of racial character, or 'racial temperament', was an important point of concern for Mexican proponents of modernization and *mestizaje*. In his pioneering 1901 'social psychology' of the Mexican character, *La génesis del crimen en México*, Julio Guerrero looked to countless 'observers' of indigenous peoples before him, quoting the influential naturalist Alexander von Humboldt: 'The indigenous Mexican is grave, melancholy, silent' Guerrero himself maintained that' [t]he Mexican … suffers lengthy attacks of melancholy, as can be seen in the elegiac, spontaneous tone of their poets, starting with [the Aztec poet] Nezahualcóyotl' (1901: 23–24). In countries like Mexico, the public policy of *mestizaje* often rested not on Mendel's but on Lamarck's theories, which asserted that an organism could inherit acquired characteristics. Thus, although by the 1920s Franz Boas' work in debunking much of the scientific eugenic tendency to conflate culture and biological race had filtered into the thinking of most of the important anthropologists in Latin America, racialist logic was still deeply ingrained in reflections about the present-day 'silence of the defeated Indian', as Gabriela Mistral put it in 1923 (1997: 174). A neo-Lamarckian approach to race was more amenable to the state's insistence that a public policy of *mestizaje* could biologically evolve indigenous

peoples by 'grafting' them onto white bodies.[9] as Alan Knight puts it, for archeologists and anthropologists like Manuel Gamio, 'Indian inertia may … be historically and psychologically—not strictly biologically—determined, but it [was] nonetheless deterministically inescapable' (1990: 94). Thus a popular position held that the Indian had suffered for so long under the consequences of the Conquest that his behavior and the state of his culture–both suffering from a quietude which seemed like inertia–were innate, as closely akin to a racial quality as one might get without actually saying so.

Such ideas about the racial temperament of the Indian have long and deep roots in Mexican as well as United States thought, and Chicanos inherited such notions from both countries. As we have begun to see, in Mexico the nationalist project of *mestizaje* has, for the 20th century and into the twenty-first, been premised on the idea of a progressive, modern nation rooted in an indigenous, timeless past, just as Indians themselves were imagined to be rooted to the land on which the nation stood. Thus, elite Mexicans who constructed themselves as *mestizo*, and who used images of Mexican Indians laboring in the soil to evoke a sense of inherent 'rootedness' in *mexicanidad*, would themselves not necessarily have any connection with working the land. Yet unlike these Mexican elites, Chicano *movimiento* rhetoric and historiography, invested in the Chicano as himself not just *mestizo* but as inherently rural, took the modernist connection between the land and the Indian and reframed it. In this rereading of the inherent connection between Indians and the land, Chicanos, as the *mestizo* inheritors of indigenous blood, called for a restoration of the land—the nation of Aztlán—to themselves. Chicano

9. Luther Burbank, a famous United States horticulturist and contributor to the science of genetics, was a neo-Lamarckian whom Mexicans much admired; both Diego Rivera and Frida Kahlo met and subsequently painted him. An influential plant breeder, Burbank grafted seedlings to fully developed plants in order to quickly appraise hybrid characteristics. Burbank assumed that the results of his graftings were his own 'molding effect' and evidence for the Lamarckian argument that acquired traits could be passed on genetically. Many Latin Americans assumed that Burbank's conclusions provided scientific evidence that a social program of 'genetic' and cultural education and 'grafting' could be successful in molding and therefore genetically 'evolving' humans as well.

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activism and history in the 1970s, followed by Chicano studies scholarship in the 1980s, often assumed that Mexican-Americans were inherently rural and 'traditional' (Valdivieso 1990: 2), adhering to what Antonio Rios-Bustamante called the 'natives of the land paradigm' of Chicana/o historiography (2000: 273). This particular way of envisioning the history of Mexican Americans circulated heavily both during and after the Chicano *movimiento* in texts such as Corky González' 1969 *El Plan Espiritual de Aztlán*, Roldofo Acuña's 1972 *Occupied America: a History of Chicanos*, and John Chávez' 1984 *the Lost Land: the Chicano Images of the Southwest*. As I have noted, this viewpoint tended to concentrate on the United States Southwest–Aztlán–as homeland for Chicanos(as), and relied on several key points in its general description of Mexican Americans: by virtue of their *mestizo* heritage, Chicanos/as were indigenous, and by virtue of their indigenous heritage, Chicanos were native to the Southwest, reclaiming their connection to the land. Thus in the 1970s and into the 1980s many Chicanos read 'nation' and 'land' slightly differently than did earlier Mexicans; for both Mexican and Chicano projects, however, the nationalist appeal to the trope of the autochthonous, rooted Indian imagined indigenous peoples in a specific way: as possessing a racial character which was inherently melancholy and/or quiet, much like the silent land to which the indigenous person was attached.

Borderlands' investment in this particular kind of historiography becomes clear in the first chapters, which connect the Mexican indigenous Virgin de Guadalupe (the 'brown Virgin' who first appeared to a converted Aztec farmer) with a folkloric notion of Chicano(a) identity. Here, Anzaldúa maintains that that 'most' Chicanos practice 'a folk Catholicism… La Virgen de Guadalupe's Indian name is Coatlalopeuh. She is the central deity connecting us to our Indian ancestry' (1987: 27). Mexican nationalism of the 1920s and 30s concentrated on imagining the Indian mother, often represented by the Virgen de Guadalupe, as the mother of the modern Mexican nation, producer of the modern Mexican *mestizo*. *Borderlands* re-emphasized the Virgin of Guadalupe and her Indian incarnation Coatlalopeuh to re-frame the masculinist privilegings of male Aztec figures in the Chicano movement; land was 'the source, the mother', and even when she had to leave it,

Anzaldúa kept 'the ground of my own being. On it I walked away, taking with me the land' (1987: 16). Once again, we see that it is the indigenous heritage of the Chicano(a) that connects directly to 'mother earth':

> Yes, the Chicano and Chicana have always taken care of growing things and the land … the soil prepared again and again, impregnated, worked on. A constant changing of forms, renacimiento de la tierra madre. This land was Mexican once/was Indian always/and is./And will be again (1987: 91).

As we will see, part of what is important to Anzaldúa about Vasconcelos's vision was his emphasis on the spiritual aspects of *mestizaje*. Yet, because his indigenism also followed the Mexican state-sponsored emphasis on the benefits of technology ('Indians have no door to the future but the door of modern culture' as he noted [1997: 16]), modernism like that of Vasconcelos (and others working for the state at the time) diverged in emphasis from artists and writers who were to some extent 'anti-modernity' or anti-technological while their work still operated within the conceptual parameters of a modernism which saw primitive and modern as opposites. Modernist artists in Mexico and the United States alike, looking for a cure for 'Western … materialism, individualism, and Eurocentrism' (Znamenski 2007: 55), felt that Native Americans held the 'key' to an evolution wherein people would lead 'more spiritually and emotionally fulfilled lives' (55). Like these people, Anzaldúa posited a fusion of the modern with the unmodern not so as to move into a technological future but to absorb the energies of, as she put it, the primitive, the dark, the female so that 'One day the inner struggle will cease and a true integration will take place' (1987: 63). The indigenism of state revolutionary art, such as the murals Diego Rivera painted in the 1920s and 1930s, also proposed a 'hybridizing' of the unmodern Indian with the modern Mexico, a fusion of 'organic' with 'modern'; yet for Diego indigenism would be used to celebrate technology rather than to reject it: in his 1930 Detroit murals, for example, Rivera looked for a way to fuse together the ancient, 'organic' nature of Mexico and the modern 'mechanical' nature of Detroit's factories by melding the image of a metal stamping machine with the squat, massive outlines

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of the Aztec image of Coatlicue, 'she of the Serpent Skirt'.[10] Like Rivera, Anzaldúa looked for a fusion of what she believed to be the ancient and the modern: 'I sit here before my computer, *Amiguita* [little friend], my altar on top of the monitor with the *Virgen de Coatlalpueh* candle and copal incense burning' (1987: 75). Like Rivera, she also used the image of Coatlicue to represent fusion; yet unlike his appropriation of this figure for a larger point about modernity, Anzaldúa saw Coatlicue herself as representing 'duality in life, a synthesis of duality, and a third perspective … a symbol of the fusion of opposites'—the indigenous Virgen and the modern computer, brought together in a 'new' *mestizaje* (1987: 46–47).

EVOLUTION, MESTIZAJE, AND HOMOSEXUALITY

Modernist thinking, as I have noted, could embrace seemingly contradictory assumptions about the primitive and the modern, and Latin Americans were no different. In spite of their concerns with the degenerate nature of contemporary Mexican Indians, many Mexican artists and intellectuals looked to pre-Columbian Indian culture as a source especially for a spiritual energy which could counter the 'sterility' of modern materialism and technology. Chicano artists and writers in the 1970s, although not necessarily positing contemporary Native Americans as degenerate, followed Mexican cultural nationalism in appropriating an Aztec past as part of their historical heritage; and like their earlier counterparts, certain pre-Columbian native cultural beliefs and rituals came to seem a 'cure' for Western ills. In the first decades of the 20th century, in fact, many artists and writers in the United States, Latin America, and Europe were deeply concerned about the overly secular and materialist nature of modernity and its accompanying technology; but rather than looking to established religious authority, many were looking to alternative spiritual and esoteric beliefs which emphasized ancient wisdoms (often Asian or Southeast Asian), the most prominent of which was theosophy. Although we often do not think of spirituality and sexuality as linked, historians of religion such as Joy Dixon have shown that in their quest

10. See Tace Hedrick's *Mestizo Modernism: Race, Nation, and Identity in Latin American Culture, 1900–1940* for a more extensive discussion of 'fusion' in Diego Rivera's murals.

for a renewal of social as well as spiritual relations, theosophists in particular felt it was natural that gender and sexual roles be re-examined (1997: 408). In the 1970s, feminists concerned not just about spirituality and sexuality but also about the environment, such as Starhawk, were the inheritors of some of these ideas (Hammer 2001: 51).

Knowing this, we should not be surprised that Anzaldúa's (relatively) anti-technological stance took on some of the same concerns about modernity as did her predecessors. Thus, her work still resonates with early 20th century assumptions about the spirituality of the primitive: Anzaldúa recommends that the 'white sterility' of Anglos might be mitigated 'By taking up *curanderismo*, Santeria [sic], shamanism, Taoism, Zen and otherwise delving into the spiritual life and ceremonies of multi-colored people' (1987: 69). In fact, in its affirmation of the spiritual wisdom of ancient cultures, combined with a belief that the unification of opposites would result in a cosmic consciousness, such alternative religious belief systems as theosophy were enormously influential throughout Latin America through the 1940s, precisely because of their investment in a renewed sense of social as well as 'psychic … wholeness' (Pike 1983: 539). *La raza cósmica*, for example, is filled with references to theosophical and other esoteric doctrines; in fact, Vasconcelos was a member of a theosophist lodge in Mexico City, and deeply involved in readings of esoteric doctrine. As historians of alternative religions have shown, theosophists were not merely concerned with the spiritual plane, but were also deeply concerned with the place of sex, gender, and sexuality in the spirituality of a modern world.[11] in fact, as Joy Dixon notes, there were prominent theosophists who

> had for some years been developing a complicated understanding of sexuality and sexual identity in an attempt to explore in concrete ways the 'organic connections' between (homo) sexuality and spirituality (1997: 414).

11. For example, Annie Besant, a prominent British socialist and women's rights activist in the first decades of the twentieth century, was elected President of the Theosophical Society in 1907. Theosophy provided a space where issues such as feminism and socialism could be discussed and debated.

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Yet as we have seen, modernist theosophical notions about sexuality could just as easily be read for heterosexual purposes: Vasconcelos' appeal to 'A mixture of races accomplished according to the laws of social well-being', leading inevitably to a 'beneficial spiritual Mendelianism' was of necessity heterosexual (1997: 16). For others, such as Gabriela Mistral and, later, Anzaldúa herself, an emphasis on the ideas of hybridity and primitive spirituality could leave room for a specifically queer reading of the place of indigenous spirituality within the discourse of *mestizaje*.[12] Anzaldúa's same appeal as Vasconcelos, to 'the great alchemical work' which would lead to a 'spiritual *mestizaje*', would now be made in the name of a racial fusion which implied a queer rather than heterosexual reading of *mestizaje*: 'As a lesbian I have no race … but I am all races because there is the queer of me in all races' (1987: 16).

An important image in the constellation of tropes signifying a beneficial mestizaje in *Borderlands* is that of 'cross-pollenization' or cross-breeding. The terminology of cross-breeding ties directly with Latin American artists and intellectuals for whom the agricultural and biological sciences provided an imagery of roots, grafts, and hybrids for an artistic vocabulary to represent the fusion of the antinomies of modern and primitive. As Frederick Pike observes, Latin Americans in the first part of the 20th century were particularly interested in imagining 'the merging of opposites in which … new life ensues from ecstatic union rather than from catastrophe' (1983: 480). Anzaldúa began the chapter in *Borderlands* titled 'Towards a New Consciousness' by providing 'her take' on Vasconcelos' exposition of this fusion in *La raza cósmica*: 'Vasconcelos … envisaged *una raza mestiza, una mezlca de razas afines, una raza de color–la primera raza síntesis del globo* … His theory is one of inclusivity … from this … cross-pollenization, an "alien" consciousness is presently in the making–a new *mestiza* consciousness, *una conciencia de mujer*' (1987: 78). Her reading of Vasconcelos' *mes-*

12. Judith Raiskin reviews how 'Categories of sexual behavior and identity created by 19th and 20th century sexologists were also influenced by the classification systems of race, whereby people of color … and homosexuals were conflated through the ideas of evolution and degeneration' (1994: 157). She goes on to outline some of the basic ideas of modernist thinkers and writers on sexology such as Havelock Ellis, Krafft-Ebing, and Edward Carpenter.

tizaje as one of 'inclusivity' signaled her reframing of the modernist meanings of a term such as 'crosspollenization' and at the same a reorienting of the historical questions of sexuality and desire implicit in Mexico's efforts to shape a unified *mestizo* nation.

In Mexico, Vasconcelos was one of the few to publicly theorize desire in *mestizaje*. How to make sure people of different races would want to have sex with the proper partners, in order to bring forth a new and eugenically healthy race? Here Vasconcelos departed (in somewhat bizarre terms, it would seem to us) from the much more careful assertions of racial and cultural 'approximations' advised by people like Manuel Gamio. Instead, Vasconcelos posited the emergence in the (not-so-distant) future of what he called an 'esthetic eugenics' whereby only the most beautiful specimens of each race would desire each other: 'in a few decades of esthetic eugenics', Vasconcelos asserted, 'the Black may disappear, together with the types that a free instinct of beauty may go on signaling as fundamentally recessive and undeserving … of perpetuation' (1987: 32). Although his assertion of an 'esthetic eugenics' might seem bizarre to our ears, popularized ideas of the new science of sexology were much on the minds of Mexicans. Latin American intellectuals read with intense interest those anthropologists who suggested associations between the sexuality and the spirituality of primitive cultures. For example, among the popular anthropological studies of the 'primitive' which were read both in the United States and in Mexico were works by Bronisław Malinowski and Robert Marett, who both made the claim that primitive peoples were natural mystics. The influential gay socialist, theosophist, and writer Edward Carpenter, had already posited such a connection in his 1919 book *Intermediate Types Among Primitive Folk*, looking to anthropological and historical accounts of primitive priests and shamans who were 'especially suited in their roles as mediators and prophets because of their homosexuality' (Carpenter 1975: 98). Carpenter's investigations into the history and anthropology of the sexually 'intermediate' primitive concluded by asserting that 'I think there is an organic connection between the homosexual temperament and unusual psychic or divinatory powers' (1975: 49). The widely held idea that homosexuality constituted a mixture, or fusion, of masculine

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and feminine in the same body meant that Carpenter could claim that as the fusion of opposites, the 'double-engine psychic power' of the homosexual could 'point to a further degree of evolution … It may possibly lead to the development of that third order of perception which has been called the cosmic consciousness' (63). The idea that the 'berdache' or 'two-spirit' Native American was considered to have magical or spiritual power because of his presumed homosexuality has been a popular one since well before the beginning of the 20th century, and was revived around the first part of the 20th century as part of a larger body of ideas devoted to the notion that (primitive) homosexuals often served as magic or spiritual figures. Indeed, Carpenter cites, among others, Frazer's 1912 *Adonis, Attis, and Osiris* as well as John Irving's 1835 *Indian Sketches* as sources for his discussion of the connection between (primitive) spirituality and homosexuality (1975: 15). Such modernist notions of the primitive resonate with *Borderlands* assumptions both about a new cosmic consciousness and a queer subjectivity:

> I, like other queer people, am two in one body, both male and female … half and half, mita' y mita' … But there is a magic aspect in abnormality … sexually different people were believed to possess supernatural powers by primal cultures' magico-religious thinking (1987:19).

Thus when Anzaldúa maintained that queers are the 'supreme crossers of cultures … all colors, all classes, all races … Our role is to link people with one another' (1987: 84), she was making a fairly complex association between what were differing, though themselves connected, areas of concern: sexuality, racial theory, spirituality—all of which used some of the same imagery of (in this case, plant) 'hybridity' to think through the concerns of modernization and nationalism. Such an association becomes clear in *Borderlands* when she says, 'Indigenous like corn, like corn, the *mestiza* is a product of crossbreeding … the *mestizo* and the queer exist at this time and point on the evolutionary continuum' (85).

As we have also seen, thinkers in the early decades of the 20th century tended to frame their ideas not just about race but about sexuality with references to popularized evolutionary genetics. Anzaldúa echoes such language: 'if the center holds, we've

made some kind of evolutionary step forward … the *mestizo* and the queer exist at this time and point on the evolutionary continuum for a purpose. We are a blending that proves that all blood is intricately woven together' (1987: 85). Although early 20th century Mexicans would not be as open about homosexuality as, for example, Carpenter was, his work was read in Latin America: and the idea of a 'hybrid' (Carpenter's term) person, one who encompassed both masculine and feminine, would for Latin Americans thinking about homosexuality in a positive way, make a good fit with images of 'fusion' in discourses of *mestizaje*. Thus, like modernists in Latin America as well as elsewhere, Anzaldúa conflated what she thought of as racial/sexual 'evolution' with the notion of blending, or fusion. Although 'evolution' is today usually assumed to be metaphorical, the immensely popular Spencerian idea of a biological (racial) 'evolutionary' change which can be effected by, or which can effect, social (or even spiritual) change continues to carry much weight: 'For only through the body, through the pulling of flesh, can the human soul be transformed' (Anzaldúa 1987: 75).

Although she notes that many of her images are metaphorical, Anzaldúa's modernist heritage as well as her continuing emphasis on her own physicality warns us not to take her discussions of the biological nature of *mestizaje* as completely figurative: when she wrote '*soy un amasamiento* [literally, a kneading of corn dough], I am an act of kneading, of uniting and joining' (1987: 81), if we understand her position in the American history of such imagery we—as readers—must take her both literally and metaphorically. As she mapped *mestizaje* onto her lesbian identity, despite maintaining that she 'made the choice to be queer', her queerness is clearly both metaphor and physicality. Thus we have to take her seriously when she averred in *Borderlands* that queers were two genders making a 'third'; for her, there was a literal aspect to this image. This is of a piece with her debt to, and reframing of, modernist ideas about genetics, fusion, *mestizaje*, and the spiritual and racial 'crossing' abilities of mixed-race and queer people.

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Toward the end of the prose section of *Borderlands*, Anzaldúa thinks about the book overall:

> In looking at this book that I'm almost finished writing, I see a mosaic pattern (Aztec-like) emerging … with the gesso underpainting that is red earth, black earth … I see the barely contained color threatening to spill over the boundaries of the object it represents and into other 'objects' and over the borders of the frame. I see a hybridization of metaphor, different species of ideas popping up here, popping up there, full of variations and seeming contradictions, though I believe in an ordered, structured universe where all phenomena are interrelated and imbued with spirit. (66)

Here Anzaldúa makes clear that she herself sees how her metaphors slip and bleed into each other and (I assume) the contradictory ways they also slip between categories such as biological race and culture, sexuality and (biological) sex. 'The whole thing', she continues, 'has had a mind of its own' (66). I suggest that this 'mind' is the text's 'political unconscious', one which remained, despite its queer, feminist, and antiracist sentiments, invested in modernist assumptions even as the United States moved more and more fully into the social and economic changes of late global capitalism. Metaphor operates in just this way: doing the work of embodying the past in the present, materializing contradictions, relying on paradox. The metaphors on which the discourse of *mestizaje* has depended are so innately ambiguous, and lend themselves to such different projects, precisely because they depend on material bodies and processes to figure forth, even to 'prove', social and cultural assumptions. One of those assumptions, as we have seen, is that the quietude and timelessness of a mythical, dark, primitive body is the necessary other of the rationality and time-sense of white, modern bodies. As Hortense Spillers notes in 'Mama's Baby, Papa's Maybe' (published the same year as *Borderlands*), framing 'ethnicity' under the aegis of a 'mythical time' 'enable(s) a writer to perform a variety of conceptual moves all at once. Under its hegemony … the body, in its material and abstract phase, becomes a source for metaphor' (1987: 66).

There can be no doubt that pressing questions of race, sexuality, and culture are still with us, and Anzaldúa rightly felt the need to revisit and reframe those questions. But like the projects of earlier Latin American modernists, her *mestiza* body—particularly in its indigenous aspects—was often invested all over again, 'frozen', within a modernist vision of mythical timelessness.

Thus the outlines of modernist assumptions—especially about time, progress, race and sexuality—are still part of the conceptual framework of much late 20th century and early 21st century thought. The modern project was, and remains, as John Frow contends, 'an operation; it performs a certain work, it makes certain things possible, including some of the forms of difference from the past … that it imagines as given in the order of things' (1997: 3). That is, the continuing force of modernist concepts literally shapes our thinking, so that it seems to us that in fact traditional, minority, indigenous, colored, or 'underdeveloped' groups are categorically different from modern, 'developed' white nations and peoples. It is the organizing concepts of modernity themselves which make such differences seem so apparent. However much she posited the *mestiza* body as inherently moveable and changeable, Anzaldúa's metaphors under which her queer mestiza bodies operated constantly wavered toward their 'fixing' in a timeless and unmodern place.

In *Borderlands*, Anzaldúa's emphasis on fusion culminates in a vision of the gathering-together of 'the splintered and disowned parts of *la gente mexicana* (the Mexican people) ', holding them 'in [her] arms' (1987: 88). To say that she inherited a set of modernist assumptions which posited, in often negative ways, the dark and/or indigenous body as modernity's necessary other is only to make clear her place in a history of such assumptions. But more important is to show the ways that the contradictions inherent in those assumptions worked to allow her to reframe a modernist worldview of race and sexuality as positive, healing, and liberatory. Here, Anzaldúa looked to Latin American conversations about race and sexuality which appeared to talk truth to the technologically-driven and imperialist power of white supremacy in the United States. Yet as Helene Lorenz and Mary Watkins observe, there is no way to be completely free from

those tropes and assumptions which, through our very language, construct a worldview; not even a post-colonial or a presumably postmodern consciousness 'can promise a safe distance in which we can stand free of the cultural constructs that have formed us and with which we constantly collude' (2002). Thus, even transformational projects such as Anzaldúa's will remain, as Lorenz and Watkins put it, 'always provisional and incomplete', leaving such projects embedded in, but also re-visioning, a long genealogy of *mestizaje* and indigenism.

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LA SOURIQUOISE EN SES PLAISIRS

Analogie entre la femme sauvage et la *Nouvelle-France* chez Marc Lescarbot

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En m'attardant sur la représentation de la Souriquoise dans l'*Histoire de la Nouvelle France* de Marc Lescarbot, publiée entre 1609 et 1618, je m'intéresserai, pour reprendre les termes tirés d'un article de Louis Montrose sur la question du genre dans le discours des découvertes, à 'la projection, dans le Nouveau Monde, des représentations européennes des genres et des comportements sexuels', ainsi qu'à 'l'articulation de ces représentations aux projets d'exploitation économique et de domination géopolitique' (Montrose, 1991: 2) et ce, tout particulièrement en contexte de propagande coloniale. Depuis les travaux fondateurs de Michel de Certeau, on sait comment la mise en texte du projet colonial imbrique l'image des habitants des territoires visés dans un ensemble de nécessités—rhétoriques, politiques, voire fantasmatiques—propres aux récits écrits à cette occasion (voir Certeau, 1988: xxv-xxvi). C'est à une telle opération que s'adonne Lescarbot au dernier livre de son ouvrage, qui '[c]ont[iendrait]' soi-disant 'les mœurs et façons de vivre des peuples de la Nouvelle-France' (Lescarbot, 2007 [1611][1]: 241), mais qui, sous le couvert de donner à lire la diversité

1. Cette étude se penche plus spécifiquement sur la 'Description des mœurs souriquoises comparées à celles d'autres peuples' de l'*Histoire de la Nouvelle-France* de Lescarbot, telle qu'éditée par Marie-Christine Pioffet sous le titre de *Voyages en Acadie*. On notera en outre que le titre 'Description des mœurs etc'. donné au dernier livre de l'*Histoire* par M.-C. Pioffet n'est pas de l'auteur, qui le décrivait plutôt comme '[c]ontenant les mœurs et façons de vivre des peuples de la Nouvelle France, et le rapport des terres et mers dont a été fait mention ès livres précédents'. Afin d'alléger les références, j'emploierai

du monde, la réduit en chapitres thématiques, en arguments colonialistes, en répertoire d'usages et coutumes locaux qu'il souhaite ouvertement voir relégués au passé. Force est donc d'admettre que cette partie de l'*Histoire de la Nouvelle France* présente avant tout un exercice de réduction de la diversité du Nouveau Monde, ce dont, par ailleurs, l'auteur ne se cache pas, souhaitant ouvertement qu'à sa lecture, les descendants des Sauvages d'Amérique, et plus spécialement ceux des Souriquois dont l'historien souhaite faire les alliés des Français, 'sa[uront] à l'avenir quels étaient leurs pères, et béni[ront] ceux qui se seront employés à leur conversion, et à la réformation de leur incivilité' (*HNF-V*: 242).

Envisageant le récit lescarbotien à l'aune des discours médical et moral ainsi que de la philosophie politique qui lui sont contemporains, cette étude, qui pose 'le moment colonial [comme] historique' et, dès lors, 'entretient avec lui [un rapport] de l'ordre de l'énonciation' (Bayart, 2010: 98), se penche d'abord sur la fonction d'acclimatation au territoire nord-américain que Lescarbot confère à une certaine culture du plaisir, qui devra être fondée en Nouvelle-France parallèlement à la colonie. Cette nécessité y motivera d'ailleurs la présence des femmes; une présence contrôlée cependant, le discours sur les relations entre les sexes s'inscrivant dans une perspective plus large qui en fait le miroir d'un ordre politique idéal. À partir de là, l'image de la Souriquoise, en tant que représentante féminine des alliés des Français, plaide pour l'établissement de la colonie sur la terre occupée par son peuple: d'une part, en raison des vertus dont elle fait montre en regard d'une femme européenne incarnant quant à elle l'état de corruption d'un Ancien Monde dont le seul espoir de réforme morale réside bel et bien dans le Nouveau Monde; d'autre part, parce que la tempérance qui la caractérise en tout, par comparaison avec d'autres figures féminines du continent américain, atteste des qualités naturelles du territoire visé par les revendications territoriales énoncées dans l'*Histoire de la Nouvelle France*. En cela, il est intéressant de remarquer que l'élaboration d'une identité propre à la colonie naissante et encore fragile constitue bel et bien un exemple de quête de 'ce soi perdu, pur, véritable, sincère, original et authentique souvent inscrit dans un processus

désormais pour désigner cette édition de l'*Histoire* ouvrage le sigle *HNF-V*.

d'élimination de tout ce qui est considéré autre, superflu, artificiel [et] corrompu' (Minh-ha, 1997: 415; je traduis) qui caractérisera les populations colonisées elles-mêmes dans leur mise en cause des régimes coloniaux.

PLAISIR ET ACCLIMATATION

Longues attentes dans les ports, querelles entre marchants, administrateurs et explorateurs, traversées périlleuses, arrivées incertaines, campements à la dure, défrichage, confrontation à des nourritures et à des matériaux inconnus, voire douteux, sans parler des bêtes sauvages et autres moustiques témoignant bien que 'Beelzebub … tient là un grand empire' (Minh-ha 305): voilà bien la réalité que l'historien tente d'édulcorer, en alliant sans faille joie de vivre et réussite de la colonisation de la Nouvelle-France: 'Mais celui qui voudra prendre plaisir, et comme se jouer à un douz travail, il sera assuré de vivre sans servitude' (Minh-ha 378). Loin des tourments qui ont marqué les établissements espagnols au Mexique, où l'essentiel des colons furent attirés par les richesses minières, la Nouvelle-France assurerait quant à elle une vie 'en repos et joyeus[e]' (Minh-ha 441). L'historien-voyageur se présente d'ailleurs lui-même, ainsi que les hommes avec lesquels il a partagé son bref séjour dans l'établissement de Port-Royal (mentionnons seulement Samuel Champlain et Jean de Poutrincourt), en instigateurs de ce nouveau mode de vie en terre étrangère; il affirme ouvertement en avoir 'fait essai, et … pris plaisir, ce que n'avaient jamais fait tous ceux qui nous avaient devancé[s] soit au Brésil, soit en la Floride, soit en Canada' (Minh-ha 427). Mais le plaisir n'est pas seulement une condition de la réussite coloniale, c'est aussi une véritable médecine: utile, il s'inscrit dans un ordre fonctionnel et pour ainsi dire, hygiéniste. Lorsqu'il établit la liste des différents remèdes au scorbut, citant parmi plusieurs sources l'Ecclésiaste, l'historien conseille aux futurs colons 'de se réjouir et bien faire, et prendre plaisir à ce qu['ils] f[eront]' (*HNF-V*: 126); de même, dans une brochure de 1610, la *Conversion des Sauvages*, il avertit ceux que l'*Histoire* qualifie de 'grondants, grognants[,] malcontents [et] fainéants' (*HNF-V*: 127) du danger de mort qui les guette, puisque vivant sans plaisir, ils s'en iraient prestement 'promener aux champs Elisées' (Lescarbot, 1610: 42).

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L'instauration de l'Ordre de Bon Temps, où les plaisirs de la table sont principalement suscités par des denrées prélevées localement, participe d'ailleurs de cette prescription: Lescarbot affirme que les colons s'y joignent 'pour [se] tenir joyeusement et nettement' (*HNF-V*: 204-205). Quand le propagandiste contredit vivement '[p]lusieurs de lache cœur qui … dis[ent] … qu'en la Nouvelle France n'y a nul plaisir' (*HNF-V*: 490) dans une épître dédicatoire qu'il adresse 'À la France' tout entière, ce qu'il dénonce chez ses détracteurs, c'est la recherche déshonnête de la volupté; partant, il ne formule pas tant un réquisitoire ascétique qu'il n'inféode la recherche du plaisir à la finalité coloniale, posture discursive qui accrédite certainement une vision de l'impérialisme non seulement en tant qu'il 'impose de [nouvelles] règles' sur le territoire visé par la découverte et l'exploration, mais surtout en tant qu'il s'exprime à travers un grand nombre d'activités dont la 'production de savoirs', incluant le savoir-vivre et le savoir-faire, 'qui consolident et naturalisent la présence' (Mills, 1994: 32; je traduis) du colonisateur sur ce territoire. Ainsi, en adhérant aux usages de l'Ordre, il s'agit principalement d'*incorporer* une terre vécue sous le mode de la permanence et non de l'exploration ou du passage (voir Leed, 1991: 112). Manger des fruits de la Nouvelle-France, c'est en quelque sorte s'y acclimater et, surtout, amoindrir l'altérité d'un territoire qui peut rendre malade, voire mener à la mort, ce qu'attestent les épisodes tragiques de scorbut qui ont ponctué les voyages français en Amérique septentrionale jusqu'à l'établissement de Port-Royal, épisodes que l'auteur prend soin de relater par le biais de sa description des établissements de Cartier à Stadaconé, du marquis de la Roche sur l'île de Sable et de Dugua de Monts sur l'île Sainte-Croix.

FEMMES, PLAISIR ET POLITIQUE

Néanmoins, ce procédé d'incorporation, qui met en relation étroite les hommes à la terre qu'ils convoitent et habitent encore de manière incertaine, montrerait rapidement ses limites en l'absence des femmes. Au même titre que le déséquilibre des humeurs préside à l'éclosion du scorbut, le déséquilibre de l'ordre naturel et divin provoqué par l'absence des femmes peut être fatal: '[U]n préservatif nécessaire pour l'accomplissement de réjouissance, … c'est d'avoir l'honnête compagnie un chacun de sa femme

légitime: car sans cela la chère n'est pas entière, … il y a du regret, le corps devient cacochyme, et la maladie se forme' (*HNF-V*: 127). Cette vision de l'organisation sociale de la colonie s'adosse à une image de la 'société conjugale'—exposée par exemple dans la *République* de Jean Bodin, dont l'influence sur Lescarbot est connue (voir Pioffet, 2004)—'si étroite, & en même temps si universelle, qu'elle comprend toutes les especes de sociétés possibles' (Bodin, 1755 [1576]: 32). Cette position sera réaffirmée dans la *Conversion des Sauvages*, où l'auteur déplore que le commissionné d'Henri IV, Pierre Dugua de Monts, ait négligé de joindre à son troupeau de vaches (!) 'quelque femme de village' qui non seulement 'entendist le gouvernement d'icelles' (Lescarbot, 1610: 40), mais encore qui aurait pu tenir honnête compagnie aux colons: 'Sans [femmes] la vie est triste, les maladies viennent, & meurt-on sans secours. C'est pourquoy je me mocque de ces mysogames qui leur ont voulu tant de mal … . Que s'il y a des femmes folles, il faut estimer que les hommes ne sont point sans faute' (Lescarbot, 1610: 41). Il va sans dire qu'ici, l'auteur fait d'une pierre deux coups. D'une part, il se fait champion des dames, ce qui aura certainement agréé à d'éventuelles protectrices intéressées par les avancées de la colonie—pensons seulement à la marquise de Guercheville, voire à Marie de Médicis elle-même. D'autre part, il confère une utilité à la présence féminine dans la colonie tout en passant sous silence sa fonction procréative. On comprend aisément pourquoi à la lecture du récit de la faillite de la colonie de l'île de Sable, établie en 1598 par le marquis de la Roche. Les colons rescapés se seraient 'present[és] à sa Majesté vétuz de peaux de loup-marins' (*HNF-1617*: 22); 'qui eût laissé là perpetuellement ces hommes avec nombre de femmes, ilz fussent … devenuz semblables aux peuples de la Nouvelle France' (*HNF-1617*: 23), puisqu'il 'n'en faut qu'une pour peupler tout un païs' (*HNF-1617*: 22). Par où l'on constate non seulement les limites du savoir de Lescarbot dans le domaine de la biologie humaine et son rejet tout biblique du tabou de l'inceste, mais surtout l'angoisse suscitée par la seule présence de la femme, qui, mal planifiée, sera la cause même de la faillite de la civilisation dans le Nouveau Monde.

Cela dit, le plaisir partagé avec la femme dans l'*Histoire de la Nouvelle France* est non seulement garant de la santé

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des futurs colons, mais il participe à la revendication de pouvoir inhérente à la propagande coloniale. Bien que Lescarbot voit chez les Souriquois, alliés des Français, des hommes de loin plus recommandables que leurs ennemis Armouchiquois, si 'vicieux et sanguinaires' (*HNF-V*: 259) qu'il convient, au moindre méfait, de les 'traiter avec terreur' (*HNF-V*: 127), les plaisirs des Souriquois, et particulièrement la *tabaguia*, les disqualifient et ce, précisément parce qu'ils la rendent conditionnelle à la ségrégation des sexes: 'En quoi on peut remarquer un mal … qui n'a jamais été entre les nations de deçà [i. e. de l'Europe], [qui] ont admis les femmes en leurs banquets' (*HNF-V*: 342). Ce procès moral est d'importance, surtout si l'on considère que Jean de Léry rapporte quand à lui sans affect dans son *Histoire d'un voyage en terre de Brésil* 'qu'en toutes les danses [des] sauvages … les femmes ny les filles [ne sont] jamais meslées parmi les hommes' (Léry, 1994 [1580]: 253). Lescarbot, en évaluant les mœurs conjugales des Souriquois selon des critères humanistes formulés au moins depuis la *Déclamation des louanges de mariage* d'Érasme, raffermit non seulement la morale du plaisir honnête qu'il élabore ailleurs dans son ouvrage, mais encore, en se réclamant d'un ordre divin, son discours constitue une véritable revendication de pouvoir:

> To vindicate political power, the reference must seem sure and fixed, outside human construction, part of the natural or divine order. In that way, the binary opposition and the social process of gender relationships both become part of the meaning of power itself; to question or alter any aspect threatens the entire system' (Scott, 1988: 49).

En discréditant la tabagie en tant que plaisir—et non en tant que rituel par exemple—Lescarbot substitue le Français au Souriquois comme possesseur légitime de la terre à coloniser, de la même manière qu'il neutralise l'autorité de ce dernier sur cette terre en posant le premier comme nouveau détenteur d'un 'bio-pouvoir' s'exprimant principalement par le biais de 'mécanismes disciplinaires' (*cf.* Foucault, 2004 [1978]: 7 et suiv.) visant à juger et punir les écarts de conduite des populations autochtones (notamment les 'crimes' des Armouchiquois, nous l'avons vu), mais également à réprimer les formes locales d'administration et de contrôle, comme nous le verrons plus loin.

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À l'instar du mari s'appuyant sur son autorité naturelle pour pousser sa femme à mal agir 'ordonne ce qui est contraire [à la loi divine]' (Bodin, 1755 [1576]: 29), le Souriquois, en n'obéissant pas à la nouvelle éthique du plaisir civil élaborée par l'historien, se place malgré lui 'sous la puissance d'autrui' (*id.*), pour reprendre encore une fois des termes de théorie politique familiers à Lescarbot. Mais si Bodin voyait en cette puissance le patriarche ou le roi, il va sans dire qu'ici, elle n'est autre que le colonisateur lui-même. C'est dans ce cadre qu'il faut lire certaines remarques de l'auteur que l'on ne peut rapporter qu'à une propension pour les motifs galants. Selon le chapitre 'De la civilité' du dernier livre de l'*Histoire de la Nouvelle France*, les Sauvages d'Amérique auraient entre eux et envers les étrangers des marques de politesse qui s'apparentent à celles des peuples de l'Antiquité; cependant, pour ce qui est des plaisirs de l'amour, ils se seraient montrés 'brutaux avant la venue des Français en leurs contrées' (Bodin, 380), ayant même appris de ces derniers 'l'usage de ce doux miel que sucent les amants sur les lèvres de leurs maîtresses, quand ils se mettent à colombiner et préparer la Nature à rendre les offrandes de l'amour sur l'autel de Cypris' (*id.*). Si de tels propos ont de quoi surprendre dans le corpus souvent austère de la littérature des voyages de l'époque (voir Poirier 1993: 74), il faut voir que le baiser appartient bel et bien chez Lescarbot à des préliminaires dont les fins débordent largement la couche des amants et que, dans l'*Histoire*, la louange des plaisirs de la vie conjugale ne constitue pas, loin s'en faut, une manière de voir en l'épouse l'égale de son mari devant Dieu (voir Lazard, 2001: 39).

LA SOURIQUOISE, 'TERRE' D'ÉLECTION

À la figure féminine plutôt abstraite dont la fin est bien de parfaire un plaisir envisagé sous un angle utilitaire, puis politico-moral, je joindrai à partir de maintenant une deuxième, plus précise parce que centrée autour de la représentation de la Souriquoise en tant qu'incarnation de la terre coloniale. Il convient cependant de préciser dès maintenant que cette relation d'équivalence ne s'établit pas explicitement chez Lescarbot; elle se révèle plutôt à travers un faisceau d'indices que j'évoquerai ici, avant de m'attarder spé-

cifiquement à la fonction du plaisir de l'ornement corporel chez la Souriquoise en regard du discours propagandiste de Lescarbot.[2]

'Coloniser est un acte essentiellement masculin: c'est conquérir, pénétrer, posséder, féconder' (Goutalier et Knibiehler, 1985: 19; voir également Mills, 1994: 30), lit-on communément dans l'historiographie postcoloniale. Force est de constater que le récit même de l'arrivée de Lescarbot en Nouvelle-France donne lieu à une scène de rencontre quasi charnelle:

> [O]n recherche la terre comme une bien-aimée, laquelle quelquefois rebute bien rudement son amant. … Mais tandis que nous poursuivions notre route, voici de la terre des odeurs en suavité non pareilles apportées d'un vent chaud si abondamment, que tout l'Orient n'en saurait produire davantage. Nous tendions nos mains, comme pour les prendre, tant elles étaient palpables (*HNF-V*: 169).

Alors que la préservation de la virginité des filles en Amérique suscite peu d'intérêt de la part de l'historien—sous prétexte que les peuples se soucieraient d'appliquer cette norme seulement en cas de surpopulation (voir *HNF-V*: 253)—la virginité de la terre à occuper, elle, se voit presque mythifiée: '[l]l se trouv[e] dans les prez [de Port-Royal] plus de deux pieds de terre, non terre, mais herbes melées de limon qui se sont entassées les unes sur les autres annuellement depuis le commencement du monde, sans avoir été fauchées' (*HNF-V*: 182). L'assimilation de la culture de la terre vierge à la défloration de la femme s'accentue encore dans le dernier livre de l'*Histoire*, à la lecture croisée des chapitres 'De la nourriture des enfants' et 'De la Terre'. À la formule lapidaire résumant le fondement agriculturiste de la future colonie que dispense le premier: '[L]a terre ne nous trompe jamais si nous la voulons caresser à bon escient' (*HNF-V*: 254), le second répond par un commentaire philologique fort opportun: si les Hébreux nommaient la femme '*Nekeva* … , c'est-à-dire *percée*', c'est parce 'qu'il faut qu[e la femme] soit percée si elle veut imiter la Terre' (*HNF-V*: 378). Aussi l'invitation lancée dans ce même chapitre à 'mett[re] la main [dans le] sein'

2. Les plaisirs attribués aux Amérindiens ont également servi d'ancrage à la promotion de la stratégie missionnaire. À ce sujet, voir I. Lachance (à paraître).

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de la Nouvelle-France, pour voir si ses 'mamelles … rendront du lait pour sustenter ses enfants' (*HNF-V*: 426) n'est pas sans faire écho aux réprimandes que Lescarbot adresse, au chapitre 'De la nourriture des enfants', à ses compatriotes françaises qui 'veulent que leurs mamelles servent d'attraits de paillardise … se voulant [ainsi] donner du bon temps' (*HNF-V*: 251) au lieu d'allaiter leurs enfants comme le fait la Souriquoise, elle dont les 'tétins ne servent point de flamme d'amour' (*HNF-V*: 252), ce qui ne l'empêche aucunement d''aim[er] … communément [son] mar[i] plus que [les femmes de] deça' (*HNF-V*: 380).

À l'instar du Souriquois dont la tabagie constituerait un plaisir incomplet qui le disqualifie d'emblée en tant que possesseur légitime de son territoire, la Souriquoise, en obéissant sans le savoir aux prescriptions des médecins européens de l'époque dans leur 'campagne … en faveur de l'allaitement maternel' (Lazard, 2001: 57), participe, mais de manière positive, à la légitimation de la Nouvelle-France en tant que terre coloniale, en concentrant la critique de l'impudicité que Lescarbot, partisan de la Réforme catholique et d'ailleurs traducteur de César Baronius et de Charles Borromée (*cf.* Baronius, 1599 et Borromée, 1613), reprend de la morale protestante en opposant une France courtisane et dissolue à une Nouvelle-France prude et bienséante; une France qui se prostitue à une Nouvelle-France qui se voue à la nourriture de ses enfants. La *Carte geographique de la Nouvelle Franse [*sic*] faictte par le sieur de Champlain*[3], publiée en 1612, soit un an après la publication de la deuxième édition de l'*Histoire* Lescarbot, contribue elle aussi à la promotion de la Souriquoise en tant qu'incarnation d'une terre coloniale convenable. Un encadré y représente deux couples: les Montagnais, nommés Souriquois par Lescarbot, et les Armouchiquois, leurs ennemis. Alors que le vêtement de l'Armouchiquoise et celui de son compagnon diffèrent peu, la Montagnaise s'en distingue par le port d'une chemise, qui s'ouvre pour découvrir un sein nourricier. La première porte ostentatoirement tabatière et pétunoir; en fumant, on pourrait croire qu'elle tente d'échapper à la nature froide et humide que

3. On peut consulter une copie numérisée de cette carte à dans le site de Bibliothèque et Archives nationales du Québec <http://services.banq.qc.ca/sdx/cep/document.xsp?db=notice&app=ca.BAnQ.sdx.cep&id=0003816241; coupure nº 1>.

la doctrine médicale de la théorie des humeurs attribuait à la femme. Alors que le Montaignais est affublé de caractéristiques sédentaires et 'civilisées' (le bouclier pour se défendre, l'arc et le couvre-chef qu'il partage avec l'Européen), le 'sauvag[e] armouchiquois' présente des caractéristiques nomades: armé de javelots sommaires, il s'adonne à la marche, alors que le Montagnais est immobile. Bien qu'ils s'opposent sous plusieurs aspects, chacun des deux couples reconduit néanmoins des rôles sexuels semblables: l'homme représente la conservation de l'ordre politique de sa société—ordre territorial et militaire; la femme, sa valeur morale—irréprochable du côté de la Montaignaise, féconde et travaillante; douteuse du côté de l'Armouchiquoise, hardie, masculine et sans enfant. Chez Lescarbot, la cruauté dont cette dernière fait montre en cherchant du 'contente[ment]' (Lescarbot, *HNF-1617*[4]: 633) dans la torture et la mise à mort des prisonniers de guerre en fait d'ailleurs l'antithèse de la Souriquoise et une preuve de plus de l'infériorité morale des Armouchiquois.

Vaillante et susceptible de perfectionnement moral, la Souriquoise est garante de la viabilité de sa société. S'exerçant à tous les travaux domestiques pendant que son mari 'tranch[e] du Gentilhomme, et ne pens[e] qu'à la chasse ou à la guerre' (*HNF-V*: 380)—ce qui constitue certainement, au cœur d'un discours agriculturiste et sédentariste une attitude tout aussi répréhensible que la ségrégation des sexes—c'est en elle que repose l'ordre moral de sa famille et par là, de sa société: telle sa semblable de l'Ancien Monde 'portant sur elle et marqu[ant] symboliquement la «renommée»' (Berriot-Salvadore, 1993: 106) de son peuple, la Souriquoise de Lescarbot se fera miroir de la terre à coloniser et de ceux qui l'habitent: non seulement ses vertus laissent-elles espérer la réformation aisée des mœurs des Amérindiens par les Français d'Amérique, mais sa subordination annonce celle de tout son peuple à un ordre supérieur, selon un paradigme commun au XVI[e] siècle voulant que 'la relation de l'épouse … à son mari soit spécialement utile pour représenter la relation des hommes inférieurs aux supérieurs'

4. L'édition critique de l'*Histoire de la Nouvelle France* de 1611 par M.-C. Pioffet, publiée en 2007, désignée ici par le sigle *HNF-V* et citée la plupart du temps, ne comporte pas toutes les parties de l'ouvrage. Par conséquent, lorsque nécessaire, je cite l'édition de 1617, signalé par le sigle *HNF-1617*.

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(Davis, 1975: 127) et ce, tout particulièrement pour 'les praticiens de la théorie politique [qui] voyaient dans la sujétion juridique de plus en plus importante des épouses à leur mari une garantie de l'obéissance du couple à l'état absolutiste' (*id.*). Tempérante, elle reflète le naturel d'un peuple 'peu adonn[é] [à] l'acte Vénérien' (*HNF-V*: 392). Décente, ses désirs se confinent à un juste milieu, comme la terre qu'elle foule, ni trop grasse—comme l'est la terre du Brésil ou de la Floride, dont les habitants recherchent d'ailleurs frénétiquement les plaisirs charnels (*HNF-V*: 392)—ni trop maigre: 'Cette province ayant les deux natures de terre que Dieu a baillée à l'homme pour posséder, qui peut douter que ce ne soit un pays de promission quand il sera cultivé' (*HNF-V:* 426-427)?

Aussi n'est-il pas surprenant que la Souriquoise de Lescarbot endosse spontanément la fonction spéculaire attribuée à son sexe au contact des Français. À ce titre, l'*Histoire de la Nouvelle France* offre au moins deux exemples d'une culpabilité intériorisée agissant comme indice d'une morale sinon irréprochable, du moins réformable. D'une part, s'il lui arrive d'agir cruellement, c'est par coutume, pour se plier aux exigences de certains hommes faisant preuve d'un 'désordonné appétit de vengeance' (*HNF-V:* 454), ce dont le récit exemplaire suivant est chargé de nous convaincre: suite à la condamnation à mort d'une prisonnière armouchiquoise, la fille du chef des Souriquois, Membertou, ainsi que d'autres femmes et filles 'en firent l'exécution' (*HNF-V:* 396), ce dont les Français 'leur fi[rent] une âpre réprimande … , dont elles étaient toutes honteuses' (*HNF-V:* 396-397). D'autre part, si ces mêmes Français ont enseigné le baiser à son compagnon, la Souriquoise, 'par la fréquentation' des colons, aurait acquis la 'honte de faire une impudicité publique' (*HNF-V:* 334); ainsi, 's'il arrive qu'ell[e] s'abandonn[e] à quelqu'un', précise Lescarbot, 'c'est en secret' (*id.*). On est loin, ici, de la Brésilienne décrite par Léry comme un 'animal se delect[ant] … fort en [sa] nudité' (Léry, 1994 [1580]: 232) ou de la Floridienne inassouvissable dont le mari 's'occup[e] fort aux Ithyphalles' (*HNF-V*: 747), 'drôleri[e]' qui, avec la 'boulgre[rie]' (*id.*) des Brésiliens, n'aurait pas élu domicile sur la côte acadienne: 'Entre noz Souriquois, assure Lescarbot, il n'est point nouvelle de cela' (*HNF-V*: 334), eux chez qui l'historien affirme 'n'a[voir] jamais veu un geste, ou un regard impudique' (*HNF-V*: 747)

Alors que la Brésilienne de Léry, pour reprendre ce parallèle, se montre insatiable des 'merceries et marchandises' (Léry, 1994 [1580]: 231) importées par les Français—désir qui n'a d'égal, d'ailleurs, que celui de la 'chair humaine' dont elle 'appet[e] merveilleusement' (Léry 363)—la Souriquoise de Lescarbot se caractérise par un 'refroidissement de Vénus' (*HNF-V*: 338) qui en fait un être sans envie et, partant, sans jalousie, trait de caractère qui n'est pas sans assurer la 'réussite' d'un régime matrimonial polygame, par ailleurs jamais condamné par l'auteur. Mais la valeur largement argumentative que comporte la description de cette figure féminine dans l'*Histoire* se révèle spécialement lorsque l'on confronte son apathie, décrite dans le chapitre 'Du Mariage', avec un passage tiré de *La Defaite des Sauvages Armouchiquois par le Sagamos Membertou & ses alliez Sauvages*. Dans ce poème épique à la gloire des alliés des Français en Acadie, l'appétit sexuel de la Souriquoise est érigé en preuve de la valeur exceptionnelle du guerrier Etmemintoet: alors qu'aucun autre 'vaillan[t] champio[n]' des rangs de Membertou ne fait l'objet d'une description notable, Etmemintoet est quant à lui présenté comme 'l'homme qui de six femmes / Peut, galant, appaiser les amoureuses flammes' (Lescarbot, 1607: f° 12r°, v. 443-444).

DU BON USAGE DES MATACHIAS EN NOUVELLE-FRANCE

Dans l'économie de l'*Histoire de la Nouvelle France*, cette Souriquoise-là ne trouve aucune place. De fait, hormis la pratique de la galanterie que son compagnon aurait acquise en même temps que son alliance politique et militaire avec les Français, le seul plaisir que lui accorde l'auteur, soit celui de fabriquer et de s'orner de matachias, contribue, d'une part, à prouver la supériorité morale de son peuple à titre d'allié des Français et, d'autre part, à valoriser la colonie à travers sa figure même. La relation de la Souriquoise à ses matachias, 'ouvrages dignes d'admiration' (*HNF-V*: 389), agit de même comme la preuve d'une humanité partagée, qui se révèle tout particulièrement à travers la pratique des arts: 'Noz Sauvages [i. e. les Souriquois] … ont l'industrie de la peinture et sculpture, & font des images des bétes, oiseaux, hommes, en pierres et en bois aussi joliment que des bons ouvriers de deça' (*HNF-V*: 263). À l'intention du lecteur qui a rencontré sur les rives du Saint-Laurent

décrites par Jacques Cartier 'la plus pouvre gence qu'il puisse estre au monde' (Cartier, 1986 [1534]: 114, repris par Lescarbot, *HNF-1617*: 253), Lescarbot souhaite avant tout dissocier pauvreté matérielle et pauvreté morale, l'analogie entre les deux se révélant à travers les suspicions qu'entretenaient les discours sur la santé à l'époque autour des miséreux (voir Vigarello, 1999: 76). Car si les Souriquois peuvent se faire 'cauteleux, larrons, & traîtres' (*HNF-V*: 189), c'est légitimement pour combler un besoin ponctuel et non, comme les Armouchiquois, parce qu'ils ont 'la malice au cœur' (*id.*).

En outre, le discours de Lescarbot sur les matachias se présente en quelque sorte comme une forme de 'réification de la culture' (Maligne, 2005: 39) des Souriquois se caractérisant par l''identification d'un groupe humain aux objets qu'il produit ou utilise' (*id.*), processus qui se remarque par exemple chez les indianophiles encore aujourd'hui. Si la pratique anthropologique actuelle emprunte avec raison 'la perspective amérindienne' (Turgeon, 2005[b]: 76) pour reconnaître le rôle d'agents actifs des autochtones dans la transformation de la valeur des perles de verre et de porcelaine importées en Amérique par les pêcheurs et les voyageurs en guise de monnaie et de cadeau, les récits par lesquels les voyageurs de l'époque des premiers contacts se représentent cet aspect de la culture matérielle peuvent être lus, quant à eux, en tant que prise de possession symbolique. Dans cet esprit, on remarque que la fonction d''opérateurs de l'identité' (Turgeon, 2005[a]: 31) des ouvrages de perles, à l'instar du 'système diplomatique' et de la 'tradition politique' (Lainey, 2005: 61) liés à la circulation de ces objets avant la venue des Européens en Amérique (alors que leur échange marquait 'une entente ou la conclusion d'un traité' et 'se faisait selon des règles protocolaires spécifiques' [Lainey 62]), de même que leur capacité à 'exprimer efficacement des valeurs abstraites' ainsi qu'à symboliser 'la complétude, la plénitude et l'immortalité' (Turgeon, 2005[b]: 81) sont évacués de l'*Histoire de la Nouvelle France*. En effet, l'ouvrage ne fait allusion aux ouvrages de perles qu'en tant qu'objets esthétiques ou ludiques associés aux activités féminines, et leur refuse explicitement toute valeur spirituelle en précisant qu'ils 'ne … servent point pour adoration, [mais] seulement pour le contentement de la vue' (*HNF-V*: 263) ou l'embellissement 'de quelques outils privés' (*id.*). Il est certes plus commode pour

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convaincre de la faci-lité des conversions de représenter les Souriquois 'n'ador[ant] rien' (*HNF-V*: 256), 'semblable[s] à un tableau nu, … prêt à recevoir telle couleur qu'on lui voudra bailler' (*id.*). Il va sans dire que la valeur politique de ces objets est également négligée, que l'on compare seulement le traitement qu'en fait Lescarbot avec celui qu'en offre par exemple le *Brief recit* de Jacques Cartier, où les perles importées d'Europe ou 'patenostres' (Cartier, 1986 [1545]: 155), intégrées à la fabrication des matachias, témoignent des relations que les pêcheurs nouent avec les Amérindiens. Le voyageur raconte ainsi comment, après avoir récité 'l'evangile Sainct Jehan' et 'pri[s] une paire d'heures [pour] l[ire] mot à mot la passion de nostre seigneur' (*id.*), il divisa l'assemblée des Sauvages en trois, donna des 'hachotz' et des 'couteaulx' aux hommes, des 'petites bagues, et *agnuz dei*' aux enfants et des 'patenostres' (*id.*) aux femmes.

La représentation de l'Amérindienne ornée de matachias n'est pas nouvelle quand Lescarbot l'intègre à son ouvrage. Cependant, elle y acquiert un surplus de sens en devenant une allégorie de la tempérance—vertu qui n'aurait pas même besoin de la religion pour s'affirmer, dans la mesure où 'Pline, quoique Païen, ne déteste pas moins [les] excès' (*HNF-V*: 327) quant à l'ornement corporel—alors même qu'elle constituait la marque de l'érotisation d'un territoire pour lequel l'explorateur entretenait de grands espoirs en même temps que d'importantes craintes (voir Leed, 1991: 116), comme cela se remarque par exemple dans la célèbre gravure '*America*' de Jan van der Straet (1580) ou dans les *Sauvages* de Samuel Champlain (1603). Dans la gravure, l'Amérique se voit incarnée sous la figure d'une femme nue, semble-t-il dans l'attente de l'arrivée d'un Vespucci qui 'la baptise[ra] et [l]'éveille[ra] pour toujours' (comme le précise la légende[5]), et dont la jambe visible est précisément ornée d'un ouvrage de perles; quant au Saintongeais, il associe étroitement l'exposition de la nudité au port des matachias lorsqu'il décrit comment, pour célébrer la victoire

5. On peut consulter une copie numérisée de cette gravure à dans le site *Gallica* <http://gallica.bnf.fr/ark:/12148/btv1b84002156/f1.highres>.

La légende s'y lit comme suit: '*Americen Americus retexit, et Semel vocauit inde semper excitam*' ('Amerigo découvre l'Amérique. Il la baptise et elle s'éveille pour toujours').

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des guerriers de leur tribu, 'les femmes et filles … quitt[ent] leurs robbes de peaux, et se me[ttent] toutes nues, monstrans leur nature, neantmoins parées de matachias, qui sont patenostres et cordons entrelacez, faicts de poil de port-espic, qu'ils teignent de diverses couleurs' (Champlain, 1870 [1603]: 22), cérémonie à laquelle elles s'adonnent également au départ des hommes pour la guerre, se 'despouill[ant] toutes nues' à cette occasion, se 'par[ant] de leurs plus beaux matachias, et se me[ttant] dans leurs canots ainsi nues en dansant' (Champlain 57).

Plaisir raffiné et humble tout à la fois, plaisir foncièrement féminin—'[l]es hommes, assure Lescarbot, ne s'amusent guère à cela' (Champlain 330)—le port des matachias par la Souriquoise, dans l'*Histoire de la Nouvelle France*, demeure honorable et, surtout, il se donne comme marque instrumentalisée de 'civilité', suivant en cela le sens même que l'on trouve du terme *ornamentum* chez Cicéron (dans *L'orateur*, 'l'ornement de la société' [Cicéron, 1768: 517], c'est avant tout le plaisir que les hommes peuvent tirer des arts) et que reprennent à la fois le *Dictionarium latinogallicum* de Robert Estienne (1552) et le *Thresor de la langue françoise* de Nicot (1606), dans lesquels l'*ornamentum* caractérise de même le rapport du plaisir à la vie civile. Chez l'un, 'plaisir honorable' et '*ornamentum*' sont synonymes (voir Estienne, 1552: 930). Chez l'autre, 'ornement' est défini entre entres autres par la locution latine '*cultus huius cultus*'; la locution 'sans ornement' est quant à elle rendue à la fois par '*inornate*' et, surtout, '*impolite*', c'est-à-dire incivil (voir Nicot, 1606: 447).

En évaluant la relation de la Souriquoise aux matachias à l'aune des préoccupations morales européennes, Lescarbot opère une distinction forte entre le bien naturel et le bien moral. En effet, alors que, si l'on se rapporte encore à la pensée bodinienne, le bien naturel est réalisé par un être dans le stricte 'cadre téléologique de la nature' (Jacobsen, 2000: 72), le bien moral doit faire l'objet d'un 'jugement intellectuel' (*id.*) afin d'être reconnu comme bien pour tous—et non seulement pour un individu en particu-lier. Aussi le bien moral n'est-il accessible qu'à ceux qui sont 'capables de rendre un tel jugement' (*id.*). Cependant, alors que cette distinction est opérante dans le cas même où une action spécifique, par exemple une action menant à un état de plaisir, est évaluée en tant que bien

moral par la capacité rationnelle de l'agent lui-même, Lescarbot, en attribuant le statut de bien moral au plaisir d'ornement de la Souriquoise, se substitue à elle en qualité d'agent (voir *id.*).

* * *

Même s'il réduit les matachias à un *mundus muliebris* aisément imaginé par son lecteur, l'historien évite de dissocier intégralement les Amérindiens et leurs pratiques symboliques; il attribue donc, par le fait même, la vertu dont fait preuve la femme sauvage à l'égard des ornements corporels à l'essence même de la Nouvelle-France. Certes, cette dernière ne promet guère de richesses spectaculaires; en revanche, sa terre récompensera l'effort et le plaisir y ornera la vie, mais sans excès, satisfaisant ainsi au parti pris, nettement exprimé à la Renaissance, 'de voir s'établir les cadres moraux de la vie privée, garants de l'ordre social' (Berriot-Salvadore, 1993: 201):

> Je veux seulement parler des *Matachiaz* de nos Sauvages, écrit Lescarbot, et dire que si nous nous contentions de leur simplicité nous éviterions beaucoup de tourments que nous nous donnons pour avoir des superfluités, sans lesquelles nous pourrions heureusement vivre … et la cupidité desquelles nous fait bien souvent décliner de la droite voie, et détraquer du sentier de la justice (*HNF-V*: 324).

Quand l'historien célèbre la vertu dont témoignerait une Souriquoise sans désir et 'se content[ant] d'avoir des *Matachiaz*' (*HNF-V*: 328) et lui refuse la pratique d'une 'consommation ostentatoire' (Turgeon, 2005[b]: 81) pourtant attestée par les nombreux exemples de marchandises européennes transformées en ornements, il met de l'avant une figure féminine typique des récits de l'expansion impériale, 'jouant un rôle principalement symbolique, au lieu d'occuper un espace véritable, qu'il soit conceptuel ou physique' (Mills, 1994: 38; je traduis), cette figure 'servant' essentiellement 'de point d'appui moral à la mise en place d'un nouveau pouvoir' (*id.*). Il l'oppose ainsi à la femme de l'Ancien Monde—principalement afin de disqualifier, à travers elle et le faste de ses ornements corporels—le monde corrompu que les Français quitteront en s'installant en Amérique. Mais l'avantage moral consistant à condamner la superfluité de la parure en tant qu'elle repose 'sur des différences d'essence entre les individus' (Perrot, 1987: 163) n'est pas tant celui du Nouveau Monde sur l'Ancien, que celui de la Nouvelle-France

sur tout autre colonie, particulièrement si elle se situe en pays plus clément. En effet, les femmes de la Virginie, usant du cuivre dans leurs ornements, au même titre que les Françaises des métaux précieux et des pierreries, consomment le produit des mines, 'enfers […] où l'on condamnait anciennement ceux qui méritaient la mort' (*HNF-V*: 327). En comparaison, les 'arêtes ou aiguillons de Porc-épic' (*HNF-V*: 330) des parures confectionnées par la Souriquoise paraissent bien inoffensifs—et correspondent parfaitement au décorum d'une colonie fondée non pas sur la prospection minière, mais sur l'accès à la propriété terrienne pour des fins d'agriculture et accessoirement, de chasse et de pêche.

Il appert ainsi que, chez Lescarbot, la production d'un savoir sur la Nouvelle-France et ses habitants articulée à la propagande coloniale commande la construction d'un territoire fortement féminisé, à la fois en tant que terre nourricière et 'épouse' du futur occupant. Aussi, en saisissant le territoire revendiqué à travers la figure même de la femme qui l'occupe déjà, l'*Histoire* en propose une représentation relevant non seulement d'enjeux moraux, mais surtout politiques, et propose de ce fait un exemple éloquent une construction spatiale reposant sur un rapport manifeste qui se remarque dans la géographie produite en contexte colonial entre 'les affirmations d'ordre épistémologique tenues sur l'identité féminine et l'interprétation de l'espace lui-même' (A. Blunt et G. Rose, 1994: 5) et tout particulièrement ici, nous l'avons vu, entre ses plaisirs et, plus généralement, ceux des Souriquois et de la future colonie, envisagés sous un angle de qualification ou de disqualification quant à la l'occupation légitime de cet espace.

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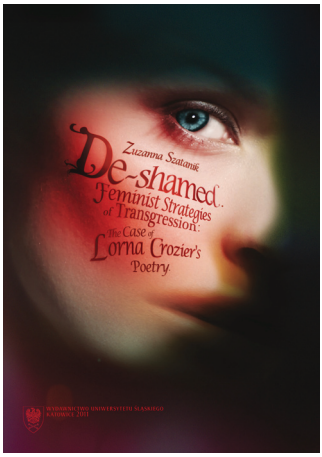


Zuzanna Szatanik, *De-Shamed. Feminist Strategies of Transgression: The Case of Lorna Crozier's Poetry*. Katowice: University of Silesia Press, 2011.

The present study focuses upon a variety of strategies of transcending shame, which affect, as Zuzanna Szatanik asserts, is a component of the Western construct of 'Woman'. Falling into two parts, the book first offers a proposition of a complex, cross-disciplinary theory of Woman's shame, and then illustrates the applicability of such a theory in interpretive practice on the basis of a case study: an analysis of seven poems by a contemporary Canadian poet, Lorna Crozier. Szatanik's theoretical proposition relies upon the outcomes of her critical analysis of feminist and psychological studies upon affect (shame psychology) and studies concentrating upon the marginalized discourses of identity (as exemplified by the concept of 'Canadianness', which numerous scholars connect to queer theory). Departing from

compartmentalized approaches, Szatanik takes shame theory a step further to offer an alternative approach to shame, which may effectively give birth to a discursive remedy to the effect of oppressive shaming of Woman in the culture of the West.

Reflections presented in the interpretive chapters of the book, illustrating the application of the concept of 'Woman's shame' in analytical practice, lead to the conclusion concerning the possible transformation, or perhaps complementation, of the existing feminist stances with new ones. The feminist theory of shame, of which the foundations the present work aspires to develop, is a proposition of an alternative approach to the central object of feminist studies–Woman–and to relations into which she enters and within which she functions in the contemporary world. The interpretations of seven poems by Lorna Crozier proposed in the analytical part of the book are simultaneously an illustration of de-shaming strategies at work, and a testimony to the ongoing cultural transformations in the perception of Woman, which may open up such a transgressive space, in which Woman's shame will cease to be one of the regularized parameters of femininity.

* * *

'Shame is a common sensation. An unpleasant contraction felt when one is caught red-handed, shame is manifest on a blushing face. It makes one feel both exorbitantly aware of being and, at the same time, desperate not to be: to disappear or hide. As such, it is an antithetic emotion, described in terms of freezing, withdrawal or paralysis, as well as burning, aggrandizement or transgression. Because of the fact that shame is felt in and on the body, and, at the same time, breaches the body's limits, it makes one feel too large or too small, both indiscernible and overexposed. A shamed person is therefore perplexingly (un)--framed. Indeed, the angst inscribed in the experience of shame is that of "losing face": the fundamental "(Who) am I?" becomes inevitable. In this book, the "I" whose identity is thus unfixed is gendered feminine'.

(From 'Introduction')

* * *

'Shame, at the same time, is a cultural phenomenon. Inscribed within basic discourses of the culture of the West, it becomes an instrument of power and subjection. As such, it not only merits a full-fledged study, but also calls for a remedy. As a function of the language rooted

in androcentric metanarratives, it has detrimentally affected women since the time immemorial—not only at the level describable in terms of sociopolitical dynamics between (traditionally conceived) genders, but also at the level of the body: a non-discursive entity beyond language. Born in discourse, cultural shame transcends discourse; yet, even though the body will not lend itself to deconstructions, rhetorical strategies of shaming, which involve the attribution of values to the body, will'. (From the 'Introduction')

* * *

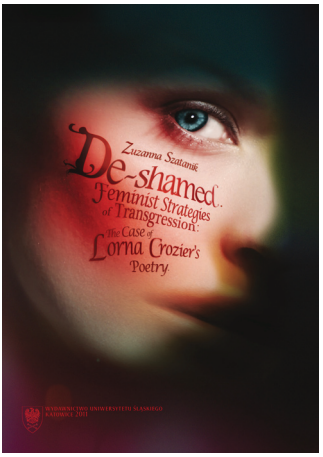
'The underlying assumption of the argument presented in this book is that, like shame, the rhetorical disempowerment of shaming discourses will manifest itself in and on the shameless body: at home with one's body, the de-shamed self becomes "riftless." No longer politically disciplined or coerced, such a self may seek its own definition beyond inherited categories: Woman's self, no longer determined by the androcentric language, loses rigid fixity imposed by patriarchal categories: instead, it brings a plethora of possible alternatives into play'.

(From 'Introduction')

* * *

'In her *De-Shamed. Feminist Strategies of Transgression: The Case of Lorna Crozier's Poetry*, Zuzanna Szatanik addresses the subject of Woman's shame, understood both as a cultural and psychological phenomenon and a literary motif, a subject as important as it is rarely raised by Polish and international academia alike ... The complex, eclectic (in the positive sense of the word) methodology adopted by the Author deserves particular credit. Departing from existing psychological and psychotherapeutic studies of shame, characteristic for their masculinist, or even misogynist, bias, Szatanik first explores questions concerning the relationship between shame and Woman, and then focuses upon "practical," remedial strategies of transcending Woman's shame in the culture of the West. To this end, she employs feminist and queer theories, viewed as necessary complements to the existing, psychological studies of shame. ... These approaches are linked ... to relevant issues within the field of Canadian studies. The end result is a competent, multidirectional—and simultaneously coherent—study of Woman's shame in the context of transgressive de-shaming strategies employed in literary texts'.

(From the review by Agnieszka Rzepa, Adam Mickiewicz University, Poland)



Zuzanna Szatanik, *Dépasser la honte. Stratégies feministes de transgression : la cas de la poésie de Lorna Crozier.* Katowice: University of Silesia Press, 2011.

Ce livre présente de nombreuses stratégies de dépassement de l'expérience de la honte à travers l'analyse des poèmes choisis de la poète canadienne contemporaine Lorna Crozier. Selon l'auteure, l'expérience de la honte est inscrite dans la construction « femme » propre à la culture occidentale. La partie théorique aborde donc les thèmes proches des études féministes et des recherches psychologiques sur l'affect (psychologie de la honte). Ces deux discours sont traversés dans ce travail par le discours sur la « canadianité » voire l'identité canadienne que beaucoup de chercheurs et chercheuses analysent dans le cadre de la théorie queer.

La partie théorique se compose de deux chapitres. Le premier porte sur les travaux les plus importants dans le domaine de la psychologie de la honte et montre que « la femme » y est absente. Le deuxième chapitre se concentre sur les textes théoriques du féminisme et des gender studies, qui se sont déjà proposé d'analyser la notion de honte par rapport à la féminité. L'objectif de la partie théorique est de rapporter la théorie psychologique de la honte, élaborée par des chercheurs comme Silvan Tomkins, Gershen Kaufman, Michael Lewis, Donald L. Nathanson, Stephen Pattison et Leon Wurmser, au discours féministe contemporain, et par conséquent de proposer une théorie féministe de la honte. Celle-ci permet d'élaborer les outils d'interprétation du texte qui sont basés sur les études psychologiques, mais qui tiennent également compte de la spécificité de l'objet d'étude qui intéresse l'auteure : femme générique. La honte féminine, affect qui est bien différent d'autres types de honte, est un phénomène qui explique de nombreux éléments discursifs et adiscursifs qui composent la relation féminité – culture occidentale,

et peut donner des fondements à une nouvelle piste de recherches féministes.

Le troisième chapitre est analytique et se concentre sur des stratégies de dépassement de la honte féminine qui sont propres à la théorie et littératures féminines et qu'on peut retrouver dans la poésie de Crozier. En principe, ces techniques de dépassement de la honte consistent à remettre en question les « vérités » culturelles pour ce qui est de la féminité et du corps féminin. Trois poèmes analysés dans le livre portent sur les représentations de la femme qui sont particulièrement honteuses dans la culture patriarcale : Ève biblique (« Original Sin » et « What I Gave You Truly ») et la Grosse Madame (The Fat Lady's Dance). Quatres analyses sont consacrées aux poèmes « Alice », « Sometimes My Body Leaves Me », « Poem for Sigmund » et « Tales for Virgins » présentent la féminité normale comme la présumée source de la honte.

Les chapitres interprétatives, qui met en application la notion de honte féminine abordée dans la partie analytique, arrivent à la conclusion qu'il est possible de changer ou compléter les approches féministes existantes. La théorie de la honte féminine qui est à la base de ce livre propose une autre manière de voir la femme en tant qu'objet des études féministes et les relations qu'elle entretient dans le monde contemporain. Les sept interprétations des poèmes de Lorna Crozier témoignent des changements culturels pour ce qui est de la perception de la femme, ces changements se situant dans un espace transgressif où la honte n'est plus l'un des apanages permanents de la féminité.

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Michał Krzykawski, *L'Effet Bataille. De la littérature d'excès à l'écriture. Un «texte-lecture»*. Katowice: University of Silesia Press, 2011.

L'objectif de ce livre est d'analyser l'œuvre de Georges Bataille à la lumière des textes théoriques français de la deuxième moitié du 20e siècle. Mon hypothèse est que l'ouverture qui caractérise la pensée bataillienne dépasse le cadre restreint d'un commentaire littéraire traditionnel. Il s'ensuit qu'une lecture fidèle de cette pensée doit la trahir dans un certain sense. Lire Bataille n'est possible qu'en lisant le « post-Bataille », ce qui rejette toute tentative de faire une lecture totalisante de son œuvre pour appeler l'ouverture de son texte toujours déjà dispersé dans d'autres textes. En effet, l'écriture de Bataille ne serait abordable qu'en tant qu'une trace que nous pouvons suivre à travers d'autres textes qui la développent et qui se développent à partir d'elle à la fois. Plus précisément, il s'agit de lire les traces de sa pensée à travers des textes de ses contemporains (Maurice Blanchot), textes critiques du post-structuralisme français (Jacques Derrida, Michel Foucault, Roland Barthes et Julia Kristeva), avant-garde littéraire (Philippe Sollers et *Tel Quel*) et philosophie française contemporaine (Jean-Luc Nancy).

La méthodologie que j'utilise dans ce livre est fondée sur l'idée de Roland Barthes qui a proposé de « lire en levant la tête ». Une telle stratégie ne permet pas de limiter la lecture au corpus de recherche restreint, qui serait dans ce cas l'œuvre de Bataille, mais elle veut souligner un caractère infini de toute lecture/écriture qui se développe dans d'autres textes. Je renonce à la notion d'influence, mot de passe dans le discours historico-littéraire, pour la remplacer par la notion d'effet ou, plus précisément, d'« effet-Bataille » qui s'inspire de « l'effet-papillon », un phénomène météorologique découvert par Edward Lorenz, qui a jeté des bases mathématiques pour la théorie du chaos.

L'idée majeure de ce travail est également de montrer à quel point l'expérience de Bataille s'inscrit dans l'expérience critique de la littérature, thème central de certains textes théoriques français qui sont fondamentaux pour les sciences humaines contemporaines. La mise en relief de cette affinité permet de dépasser l'approche thématique à l'égard de l'œuvre batailli-enne, qui est celle de la plupart des critiques français. En effet, la méthode de l'analyse proposée dans ce texte est largement inspirée par les travaux théorique du post-structuralisme fran-çais qui sont, chose étrange, curieusement passés sous silence dans les analyses littéraires françaises contemporaines.

Michał Krzykawski, *The Bataille Effect. From the Literature of Excess to L'écriture. A 'Texte-Lecture'*. Katowice: University of Silesia Press, 2011.

The aim of this book is to analyze Georges Bataille's work in the light of selected French theoretical texts of the second half of the 20th century. The key idea that frames the discussion is based on the assumption that the openness of Bataille's thought falls outside of the framework of historico-literary exegesis. As a result, a faithful reading of Bataille's thought must betray it in a certain sense. This assumption comes from the conviction that reading Bataille is only possible through 'post-Bataille', which rejects any attempt to make a totalizing reading of his oeuvre and opts for the openness of his text, always already scattered in another texts. I argue that Bataille's text is only attainable as a trace that we can redraw across other texts which develop (from) his écriture. Thus, my reading aims to explore traces of Bataille's thought through the texts of his contemporaries (such as Maurice Blanchot), the critical works of French poststructuralism (Jacques Derrida, Michel Fou-cault, Roland Barthes, Julia Kristeva) and the French literary

avant-garde (Philippe Sollers and *Tel Quel*), as well as French contemporary philosophy (Jean-Luc Nancy).

The methodology that this text follows is based on Roland Barthes' reading strategy which consists in 'reading with one's head raised'. It has to be emphasized that such a strategy makes it impossible to limit the reading to a narrow research corpus (Bataille's work), stressing unfinished nature of any reading / writing which is supposed to keep going through other texts. This methodology rejects the notion of influence, a shibboleth of the historico-literary discourse, focusing on the notion of effect or, to be more precise, on 'Bataille effect'. This one is supposed to be a paraphrase of 'Butterfly effect', a meteorological phenomenon discovered by Edward Lorenz, which laid foundations for the theory of chaos in physics.

The main ambition of this dissertation is to show how far Bataille's thought inscribes itself in critical experience of literature which underlies some of the crucial theoretical French texts for the contemporary human sciences. Showing the affinity between them and Bataille's thought aims to overcome the thematic approach that most of literary French speaking critics keep developing with regard to Bataille's oeuvre. As opposed to them, my work is based on textual approach largely inspired by theoretical works of French poststructuralism. It has to be stressed that these works, curiously enough, are unwaveringly passed over in silence in French literary analyses.

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OCEANS APART:
In Search of New Wor(l)ds

THE TALL SHIPS RACES 2013 FINAL

Only in Szczecin, 3-6.08.2013

held under the auspices
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Szczecin, Poland, 3-6 August 2013

CALL FOR CONTRIBUTIONS

Oceans Apart: In Search of New Wor(l)ds
International American Studies Association
Sixth World Congress,
Szczecin, Poland, 3–6 August 2013,

organized by IASA in conjunction with the Institute of English Cultures and Literatures of the University of Silesia in Katowice and the English Department of the University of Szczecin, Poland.

America. Ame~~rica~~. AmeRICA. The Americas. A mythologized New World, oceans apart from the Old, yet not a day younger. America: a projection that first obliterated and then replaced the reality of the dual continent before its existence, rhetorically undone, could be acknowledged. Re-textualized anew before they could be explored and exploited, contemporary Americas have since become a complex palimpsest: the oldest text barely visible from under the plethora others, inscribed upon the erasure of previous ones.

Americas' 'vertical' histories are constantly being added: with every passing year, the palimpsest transforms by the power of 'horizontal' discourses of history rolling across the oceans to the landmasses of the world: to Americas, across Americas, and from Americas again. It is the transoceanic dynamics of history that the debate proposed focuses upon. Its aspects include, but are not limited by, the following:

– Americas Between the Oceans

- The Ocean and the Making of Americas
- In-Between the Oceans: American Geopolitics and Transoceanic Policies
- American Selves and the Experience of the Ocean
- Americas and The World: Mutual Transoceanic Projections
- Cultures of Americas as Maritime Cultures
- Americas, the Oceans, and Discourses of Exploration
- American Seagoing Metaphors and Inland Americas

– The Atlantic/the Pacific Between Continents

- Oceans as Connectors/Oceans as Separators
- A Wet Inscription: Nautical/Naval Histories of America
- American Literatures of the Sea and the National Canons
- The Black Atlantic
- The Atlantic/the Pacific and the Struggle for Hegemony
- The Atlantic/the Pacific and American Economies
- Mythologizing the Atlantic/Mythologizing the Pacific
- Lands Between Lands: Americas and the Atlantic/Pacific Islands
- Transatlantic/Transpacific Transfer of Cultural Values: On Perishables
- Transatlantic/Transpacific Peregrinations. From Pilgrimage to Business Flight

– Navigators, Surveyors, Toilers-at-Sea: the Birth, Expansion and Decline of the N/new France from Gaspésie to Guiana

- Towards Tran-Atlantic and Trans-American Creoleness
- 'Briser l'écrou du Golfe': The French-Canadian Sense of Nostalgia and the French Curiosity in 19th and 20th Centuries
- 'D'une mare à l'autre': Towards Interoceanic America in French
- In Melville's Wake: Transoceanic and Transtextual Old Salts in the Francophone Literature

Interpretations of the conference themes ranging from the predictable to the surprising are highly encouraged. Interdisciplinary perspectives are particularly welcome since all these topics in themselves stretch across several disciplines: history, literary studies, psychology, linguistics, political sciences, educational sciences, ethnology, gender/queer studies, anthropology, sociology. Graduate students are most welcome to participate.

Please submit your 300-word abstracts or 'packaged abstracts' for ready-made panel sessions by March 1st, 2013. All Colleagues submitting will be notified of the acceptance of their submissions by April 1st, 2013.

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THE TALL SHIPS RACES 2013 FINAL
Only in Szczecin, 3-6.08.2013

Le 6e Congrès mondial
de l'Association d'études américaines internationales
le 3-6 août 2013 à Szczecin, Pologne

APPEL À CONTRIBUTION

Entre les océans, antre des nouveaux mondes
Le 6e Congrès mondial IASA
Le 3-6 août 2013 à Szczecin, Pologne
organisé avec l'Université de Silésie et l'Université de Szczecin

L'Amérique. Ame~~rica~~. AmeRICA. L'Amériques. Le nouveau monde autant mythique que mythifié, séparé par les océans du vieux monde qui n'est pourtant pas plus jeune d'un jour même.

L'Amérique : une projection qui a d'abord oblitéré et puis remplacé la réalité du double continent avant que son existence, échouée sur le plan rhétorique, ne pût être reconnue. Retextualisées avant d'être explorées et exploitées, les Amériques contemporaines sont désormais devenues un immense palimpseste : le plus vieux texte qu'on peut voir à peine, car il s'efface sous la pléthore d'autres textes qui se produisent et se superposent les uns sur les autres.

Les histoires « verticales » des Amériques ne cessent de se multiplier. En effet, d'une année à l'autre, le palimpseste américain se transforme toujours lorsqu'il est livré à l'action du pouvoir des discours historiques « horizontaux » qui parcourent les océans en direction vers les autres continents : aller en Amériques, traverser les Amériques, rentrer d'Amériques et à l'inverse dans un va-et-vient incessant. Que ce dynamisme trans-océanique de l'histoire soit au cœur des débats qui aborderont, sans pourtant s'y limiter, des problèmes suivants :

– Les Amériques entre les océans

- l'océan et la construction des Amériques au milieu des océans : la géopolitique américaine et la politique trans-océanique
- les « je » américains et l'expérience de l'océan
- les Amériques et le monde : les projections transocéaniques mutuelles
- les cultures américaines comme cultures maritimes
- les Amériques, les océans et les discours de l'exploration
- les métaphores maritimes américaines et l'arrière-pays des Amériques

– Le Pacifique/L'Atlantique entre les continents

- les océans comme connecteurs/Les océans comme séparateurs
- une inscritpion mouillée : les histoires nautiques/navales des Amériques
- les littératures maritimes des Amériques et les canons nationaux
- l'Atlantique noire
- le Pacifique/l'Atlantique et la lutte pour l'hégémonie
- le Pacifique/l'Atlantique et l'économie américaine
- mythifier le Pacifique/Mythifier l'Atlantique
- les pays les uns entre les autres: les Amériques et les îles pacifiques/atlantiques
- le transfer transatlantique/transpacifique des valeurs culturelles : « les périssables »
- les pérégrinations transatlantiques/transpacifiques: du pélérinage au vol d'affaires

– Navigateurs, géomètres, travailleurs de la mer : naissance, expansion et déclin d'une N(n)ouvelle France de la Gaspésie à la Guyane

- vers une créolité transatlantique et transaméricaine
- « Briser l'écrou du Golfe » : nostalgie canadienne-française, curiosité hexagonale aux XIXe et XXe siècles
- « D'une mare à l'autre » : pour une Amérique inter-océanique en français
- dans le sillage de Melville : bourlingueurs transocéaniques et transtextuels dans la littérature francophone

Différentes interprétations des thèmes du Congrès, des plus prévisibles aux plus surprenantes sont bienvenues. Une perspective pluridisciplinaire sera privilégiée, d'autant plus que les thèmes eux mêmes encouragent une refléxion qui aborde plusieurs axes de recherche tels que histoire, littérature, psychologie, linguistique, sciences politiques, sciences de l'éducation, ethnologie, gender/queer studies, anthropologie, sociologie. Nous encourageons les doctorants à soumettre leurs propositions de communication. Les propositions de communication ou de session complète de 300 mots au maximum sont à soumettre avant le 1er mars 2013. Dans vos propositions, veuillez indiquer :

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Entre Óceanos, Antro de Nuevos Mundos:
VI Congreso Mundial
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Szczecin, Polonia, 3-6 de agosto de 2013,

organizado por IASA en colaboración con Instituto de Culturas y Literaturas Inglesas de la Universidad de Silesia de Katowice y del Departamento de Inglés de la Universidad de Szczecin, Polonia.

América. Amé~~rica~~. AméRICA. Las Américas. Un Nuevo Mundo mitificado, a océanos de distancia del Viejo, pero aún, ni un día más joven. América: una proyección que primero derrumbó y luego reemplazó la realidad del continente dual antes de su existencia, retóricamente deshecha, podría ser reconocida. Re-textualizadas nuevamente antes de que pudieran ser exploradas y explotadas, las Américas contemporáneas se han convertido desde entonces en un complejo palimpsesto, el texto más viejo apenas visible bajo la plétora de los demás, inscrito sobre los borrados de los anteriores.

Las historias 'verticales' de las Américas se añaden constantemente: con cada año que pasa, el palimpsesto se transforma a fuerza de discursos 'horizontales' de la historia que atraviesan los océanos hacia las masas continentales del mundo: a las Américas, a través de las Américas, y desde las Américas otra vez. Es la dinámica transoceánica de la historia en la cual se centra el debate. Sus aspectos incluyen, pero no se limitan a, los siguientes:

– Las Américas Entre Océanos

- El Océano y la Creación de las Américas
- Entre los Océanos: Geopolítica Americana y Política Transoceánica
- Identidades Americanas y la Experienciad el Océano
- Las Américas y El Mundo: Proyecciones Transoceánicas Mutuas
- Culturas de las Américas como Culturas Marítimas
- Las Américas, Los Océanos, y Discursos de Exploración
- Metáforas Marítimas Americanas y Las Américas Tierra Adentro

– El Atlántico/El Pacífico Entre Continentes

- Océanos como Conectores/Océanos como Separadores
- Una Leyenda al Agua: Historias Náuticas/Navales de América
- Literaturas Americanas del Mar y los Cánones Nacionales
- El Atlántico Negro « D'une mare à l'autre »: Hacia América Interoceánica en Francés
- El Atlántico/El Pacífico y la Lucha por la Hegemonía
- El Atlántico/el Pacífico y las Economías Americanas
- Mitificando el Atlántico/Mitificando el Pacífico
- Tierras entre Tierras: Las Américas y las Islas Atlánticas/Pacíficas
- Transmisión Transatlántica/Transpacífica de Valores Culturales: Sobre Perecederos
- Peregrinaciones Transatlánticas/Transpacíficas. Del Peregrinaje a los Vuelos de Negocios

– Navegantes, Supervivientes, Trabajadores del Mar: Nacimiento, Expansión y Declive de la N/nueva Francia de Gaspésie a Guiana

- Hacia el concepto de ser Criollo? Transatlántico y Transamericano
- 'Briser l'écrou du Golfe': El Sentido Franco-Canadiense de la Nostalgia y la Curiosidad Francesa en los Siglos XIX y XX
- 'D'une mare à l'autre': Hacia América Interoceánica en Francés
- Tras Melville: Viejas Sales Transoceánicas y Transtextuales en la Literatura Francófona

Se pretende fomentar interpretaciones de los diferentes temas del congreso, desde las más predecibles a las más sorprendentes. Resultarán de especial interés las perspectivas interdisciplinares ya que esta temática en sí misma implica a varias disciplinas: historia, estudios literarios, psicología, lingüística, ciencias políticas, ciencias educativas, etnología, estudios de género y queer, antropología o sociología. La participación de estudiantes de postgrado será muy bienvenida.

Por favor, envíen resúmenes de 300 palabras o para sesiones de paneles ya hechos antes del día 1 de marzo de 2013.Se notificará la aceptación de las propuestas antes del día 1 de abril de 2013.

Envíen la siguiente información:

- título de la comunicación / sesión del panel / sesión de póster
- texto de la propuesta (todas las propuestas de la sesión)
- afiliación profesional
- dirección de correo electrónico
- número de teléfono
- uso de soporte audio-visual
- breve nota biográfica (o notas de panel conjunto)

Utilice este enlace para entregar su propuesta de ponencia/ propuesta de panel:

http://www.iasa.us.edu.pl

CHAMADA DE TRABALHOS

Entre Oceanos: (E)ventos que Aproximam Distâncias: Sexto Congresso Mundial da Associação de Estudos Americanos Internacionais em Szczecin, Polônia, de 03 a 06 agosto de 2013,

organizado pela IASA juntamente com o Instituto de Culturas e Literaturas Inglesa da Universidade de Silésia, em Katowice, e do Departamento de Inglês da Universidade de Szczecin, na Polônia.

América. Amé~~rica~~. AméRICA. As Américas. Um Novo Mundo mitologizado, a oceanos de distância do Velho, entretanto, nem um dia mais jovem. América: uma projeção que primeiramente obliterou e logo substituiu a realidade deste duplo continente antes de sua existência, retoricamente desfeita, e que poderia ser reconhecida. Re-textualizadas novamente antes de poderem ser exploradas em todos os sentidos, as Américas contemporâneas converteram-se desde então em um complexo palimpsesto, com o texto mais antigo mal sendo visível sob a pletora dos demais, inscrito sobre o apagamento dos anteriores.

As histórias 'verticais' das Américas sobrepõem-se constantemente: a cada ano, o palimpsesto se transforma sob a força de discursos 'horizontais' da história que atravessam os oceanos rumo a outros continentes: até as Américas, através das Américas, e novamente a partir das Américas. É nessa dinâmica transoceânica da história que se concentra o debate. Seus aspectos incluem, sem se limitar a eles, os seguintes temas:

– As Américas entre os oceanos

- O oceano e a criação das Américas
- Entre os oceanos: geopolítica americana e política transoceânica
- Identidades americanas e a experiência do oceano
- As Américas e o mundo: mútuas projeções transoceânicas
- Culturas das Américas como culturas marítimas
- As Américas, os oceanos e os discursos de exploração
- Metáforas marítimas americanas e as Américas terra adentro

– O Atlântico/O Pacífico entre continentes

- Oceanos como conectores/Oceanos como separadores
- Inscrições na água: histórias náuticas e navais da América
- Literaturas Americanas do mar e os cânones nacionais
- O Atlântico Negro
- O Atlântico/O Pacífico e a luta por hegemonia
- O Atlântico/O Pacífico e as economias americanas
- Mitologizando o Atlântico/Mitologizando o Pacífico
- Terras entre terras: as Américas e as Ilhas Atlânticas/Pacíficas
- Transmissão transatlântica/transpacífica de valores culturais: 'sobre os perecíveis'
- Peregrinações transatlânticas/transpacíficas. Da peregrinação aos voos de negócios

– Navegantes, sobreviventes, trabalhadores do mar: nascimento, expansão e declínio de uma N(n)ova França da Gaspésia à Guiana

- Rumo a uma créolité transatlântica e transamericana
- 'Briser l'écrou du Golfe': o sentido franco-canadense da nostalgia e a curiosidade francesa nos séculos XIX e XX
- 'de um mar a outro': rumo a uma América interoceânica em francês
- No rastro de Melville: 'Old Salts' transoceânicos e transtextuais na literatura francófona

São encorajadas interpretações dos temas do Congresso desde as mais previsíveis até as mais surpreendentes. Perspectivas interdisciplinares são especialmente bem-vindas já que todos esses tópicos compreendem, por si mesmos, várias disciplinas: história, estudos literários, psicologias, linguística, ciências políticas, ciências da educação, etnologia, estudos de gênero e queer, antropologia, sociologia. A participação de estudantes de pós-graduação será muito bem-vinda. Por favor, enviem seus resumos de até 300 palavras ou inscrevam-se para as sessões de painéis até 1º de março de 2013. As declarações de aceite serão enviadas até 1º de abril de 2013.

Para participar, prepare as seguintes informações:

- Título da comunicação / sessão de panéis / sessão de pôsteres
- Texto do resumo (em caso de sessões fechadas de painéis, todos os resumos da sessão)
- Filiação profissional
- E-mail
- Número de telefone
- Equipamento necessário
- Breve nota biográfica (ou notas, nas propostas de painéis em conjunto)

Por favor, utilize o link para submeter sua proposta.

http://www.iasa.us.edu.pl

Emory Elliott Award for Outstanding Paper Presented at an IASA World Conference (Szczecin, Poland, 3–6 August 2013)

DESCRIPTION

IASA announces a special award to honor the memory of Professor Emory Elliott (1942-2009) in recognition of his contribution to American Studies. He supported an international outlook and encouraged young scholars and professionals both in North America and in other countries around the world, and served for many years on the Executive Council of IASA.

As of 2011, the award is granted to an outstanding paper submitted for an IASA conference. It will carry a special citation and an honorarium to help partially meet the expenses of travel to the IASA conference. The award recipient will present her/his paper at a special session of the conference. The award-winning paper and up to two other highly commended papers from the competition will be published in the proceedings of the conference, or in other resulting publications in print, or in RIAS: Review of International American Studies, which is IASA's refereed e-journal.

ELIGIBILITY:

Keeping in view how Prof. Elliott went out of his way to encourage young scholars and faculty in the early and middle stages of their career, the eligibility for the award is restricted to junior or mid-level professionals (within 10 years of obtaining their terminal degree) regardless of nationality, academic affiliation, or discipline.

SELECTION RULES:

1. A panel of judges will be appointed each year by the IASA Executive Committee to evaluate papers. The decision of the judges will be final.

2. The award will be announced prior to the conference.

3. IASA officers, executive members, and conference organizers are not eligible to compete.

APPLICATION PROCEDURE:

1. Applying for consideration for this award does not obviate the need to submit a proposal to the regular Call for Papers. Candidates should submit their proposal to the Congress by the regular due date (MARCH 1ST, 2013) AND as well they should submit to the competition as noted below.

PLEASE NOTE, only those abstracts submitted explicitly for the Emory Elliott prize will be considered for the prize and submissions for the EE Prize will not be automatically forwarded to the general congress programming committee. Therefore, it is the individual scholar's responsibility to submit to both to assure a place on the program. The abstract should be submitted to the organizers by the stipulated deadline for regular conference papers and to the prize competition by the same date.

2. To apply for prize consideration, send your name, contact information, abstract, and date and place of your terminal degree to: Giorgio Mariani (giorgio.mariani@uniroma1.it) by March 1st. The Prize committee will review all abstracts and will, by April 1st, request those which are highest ranked by them to then submit a full paper for consideration. If you are not contacted by April 1st, you may assume that your submission is no longer under consideration for the prize, but we hope you will still plan to attend the congress. All prize winners must be members of IASA by the time of the Congress if not before.

3. The assessment of the award will take into consideration the abstract as well as the written paper, paying special attention to its subject, structure and content.

4. The length of the final paper submitted should be 3,000 - 3,500 words. It should be sent along with a short CV (no more than 3 pages) and a statement from the candidate guaranteeing that it is his/her own original unpublished paper. Due date for those materials, (to be submitted only if requested to by the prize committee) will be April 15th,

2013. Send those materials to giorgio.mariani@uniroma1.it if requested to submit them.

5. The prize committee will then evaluate the full papers under its review and rank them, choosing one winner and, if they wish, suggesting that up to two additional papers be recognized as noteworthy and recommending that they be published in an IASA venue as noted above. The winner will be notified by the prize committee by May 31st.

The monetary part of the award will vary from year to year depending on finances, but it is expected that it will be in the range of the equivalent of at least 300 Euros. It will be the responsibility of the prize candidates to follow all of the stipulations above. The decisions of the judges is final.

RIAS EDITORIAL POLICY AND RIAS STYLE

RIAS EDITORIAL POLICY

- *RIAS* is an electronic, print-on-demand, open-access, peer-reviewed journal.
- *RIAS* appears three times a year, in Fall, Winter and Spring. Copy deadlines for unsolicited submissions are mid-July, mid-November, and mid-February respectively. While calls for papers are not always disseminated for upcoming issues, when made, such calls will be announced at least 9 months prior to the scheduled publication date for each issue.
- *RIAS* welcomes submissions from all disciplines and approaches and from all parts of the world, provided that they pertain to the study of 'America' in the broadest implications of that term.
- Submissions can be sent to the editor-in-chief, Cyraina Johnson-Roullier, at johnson.64@nd.edu
- *RIAS* seeks articles (up to 5,000 words) of general interest to the international American Studies community. If you have a proposal for an article, please contact the editor-in-chief with a brief synopsis (200 words). Suggestions for special issues, position papers, or similar initiatives should also be addressed to the editor-in-chief.
- Every submission should be accompanied by the author's name, institutional affliation, and brief author bio, in addition to an abstract of up to 200 words.
- In principle, we accept contributions in all 'American' languages

(i.e., English, French, Spanish, Portuguese, etc.). Accompanying abstracts should be in English (and, if appropriate, in the language of the article's composition).

- *RIAS* will publish short position papers (approximately 1,000 to 2,000 words) that deal with topical issues in the international arena of American Studies. Only four or more position papers, submitted together, will be considered. These papers will typically be derived from conference panels, colloquia or other kinds of scholarly activity. They should be gathered and edited by one contributor, who will arrange for them to be peer-reviewed prior to submission. The submitting contributor will obtain and submit all author information, and will submit along with the papers a brief explanation or synopsis of the debate that is treated, for the purposes of orienting the reader with regard to the questions or problems to be discussed. The submitting contributor will also obtain and provide a brief (100 words) abstract for each paper submitted.
- Authors retain the copyright to their contributions. This means that the authors are free to republish their texts elsewhere on the condition that acknowledgment is made to *RIAS*. Authors who wish to reproduce materials already published elsewhere must obtain permission from the copyright holder(s) and provide such permission along with their submission. This includes all photographs or other illustrations accompanying a submission.

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Please observe the following editorial guidelines when sending in a text for publication in *RIAS*:

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