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Horizons of Enchantment

Lene M. Johannessen

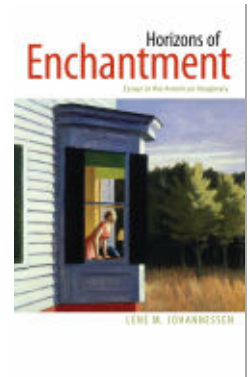
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NOTES

Introduction

1. Robert Bellah, "Civil Religion in America," in *The Robert Bellah Reader*, ed. Robert N. Bellah and Steven M. Tipton (Durham, NC: Duke University Press, 2006), 233.

2. Sacvan Bercovitch, "A Model of Cultural Transvaluation: Puritanism, Modernity, and the New World Rhetoric" (paper presented at Early Modern Trans-Atlantic Encounters: England, Spain and the Americas, March 6–7, City University of New York), <http://web.gc.cuny.edu/dept/renai/conf/Papers/Keynote/Bercovit.htm> (accessed May 15, 2010).

3. I use the term "culturological" to emphasize an approach to culture that is diverse and dialogic, what Bakhtin called "organic unity" with the capacity of "transcending itself, that is, exceeding its own boundaries." See Mikhail Bakhtin, *Speech Genres and Other Late Essays*, ed. Michael Holquist and Caryl Emerson, trans. Vern W. McGee (Austin: University of Texas Press, 1986), 135. This has implications for methodology, in that the idea of culture remains descriptive rather than normative, multivalent rather than monovalent in its application. For a history and overview of the discipline of culturology, see Ellen N. Berry and Mikhail N. Epstein, *Transcultural Experiments: Russian and American Models of Creative Communication* (New York: St. Martin's Press, 1999).

4. Deborah Madsen, *American Exceptionalism* (Edinburgh: Edinburgh University Press, 1998), 1.

5. Winfried Fluck, "Theories of American Culture" (paper delivered at Transatlantic American Studies: Transcultural Vision of Identities in Images and Text, Humboldt University, Berlin, February 2005).

6. Djelal Kadir, "Introduction: America and Its Studies," *PMLA* 118, no. 1 (2003): 10.

7. Fluck, "Theories," 3.

8. Richard Rodriguez, *Brown: The Last Discovery of America* (New York: Viking, 2002), 161.

Notes to Pages 6–19

9. Arif Dirlik, “American Studies in the Time of Empire,” *Comparative American Studies* 2, no. 3 (2004): 288.
10. Orm Øverland, introduction to *A Saloonkeeper’s Daughter*, by Drude Krog Janson, ed. Orm Øverland, trans. Gerald Thorson (Baltimore: Johns Hopkins University Press, 2002), xi–xii.
11. Raymond Geuss, “Kultur, Bildung, Geist,” *History and Theory* 35, no. 2 (1996): 151–64, footnote 154.
12. Jeffrey Sammons, “The Bildungsroman for Nonspecialists: An Attempt at a Clarification,” in *Reflection and Action: Essays on the Bildungsroman*, ed. James Hardin (Columbia: University of South Carolina Press, 1991), 29.
13. Charles Taylor, *Modern Social Imaginaries* (Durham, NC: Duke University Press, 2002), 23.
14. Cornelius Castoriadis, *Figures of the Thinkable*, trans. Helen Arnold (Stanford, CA: Stanford University Press, 2007), 100.
15. Robert Beuka, *SuburbiaNation* (New York: Macmillan Palgrave, 2004), 4.
16. Vladimir Nabokov, *Pnin* (London: Heinemann, 1957), 20.
17. Doreen B. Massey, *Space, Place, and Gender* (Cambridge: Polity, 1994), 2.
18. Guillermo Gómez-Peña, *Ethno-Techno: Writings on Performance, Activism, and Pedagogy* (London: Taylor and Francis, 2005), 16.

Chapter 1: The Imaginary

1. *Sugar*, motion picture, directed by Anna Boden and Ryan Fleck (New York: JourneyMan Pictures, 2008).
2. Andrew O’Hehir, “Sugar: Best Baseball Movie Ever,” review of *Sugar*, directed by Anna Boden and Ryan Fleck, *Salon*, April 3, 2009, <http://www.salon.com/ent/movies/btm/feature/2009/04/03/sugar/index.html> (accessed May 30, 2009).
3. Ibid.
4. Roberto González Echevarría, quoted in Dave Zirin, “Say It Ain’t So, Big Leagues,” *Nation*, October 26, 2005, 2.
5. For a brilliant representation of the public perception of Latinos as all the same and as all Mexicans, see Sergio Arau’s film, *A Day Without a Mexican* (2004).
6. Zirin, “Say It Ain’t So,” 1.
7. David Chidester, quoted in Thomas F. Dailey, “Believing in Baseball: the Religious Power of Our National Pastime,” *Logos* 6, no. 2 (2003): 66.
8. Charles Taylor, *Modern Social Imaginaries* (Durham, NC: Duke University Press, 2002), 23.
9. Cornelius Castoriadis, *The Imaginary Institution of Society* (Cambridge, MA: MIT Press, 1987), 3.
10. Cornelius Castoriadis, *Figures of the Thinkable*, trans. Helen Arnold (Stanford, CA: Stanford University Press, 2007), 205.
11. Ibid.
12. Ibid., 71.

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13. Mikhail Bakhtin, *Art and Answerability: Early Philosophical Essays*, ed. Michael Holquist and Vadim Liapunov, trans. Vadim Liapunov (Austin: University of Texas Press, 1990), 274.
14. Sacvan Bercovitch, “Games of Chess: A Model of Literary and Cultural Studies,” in *Centuries’ Ends, Narrative Means*, ed. Robert Newman (Stanford, CA: Stanford University Press, 1996), 54–55.
15. Castoriadis, *Figures of the Thinkable*, 127.
16. Castoriadis, *Imaginary Institution*, 128.
17. Taylor, *Modern Social Imaginaries*, 23.
18. *Ibid.*, 3–4.
19. *Ibid.*, 21–22.
20. *Ibid.*, 49.
21. Castoriadis, *Imaginary Institution*, 161, 156.
22. Charles Taylor, “Buffered and Porous Selves,” comment on *The Secular Age, The Immanent Frame*, posted September 2, 2008, http://www.ssrc.org/blogs/immanent_frame/ (accessed March 2, 2009).
23. Taylor, *Modern Social Imaginaries*, 176.
24. Djelal Kadir, quoted in Sophia A. McClennen, “Inter-American Studies or Imperial American Studies?” *Comparative American Studies* 3, no. 4 (2005): 397.
25. “The Life Story of a Lithuanian,” in *The Life Stories of Undistinguished Americans as Told by Themselves*, ed. Hamilton Holt (1906; New York/London: Routledge, 2000), 10.
26. Taylor, *Modern Social Imaginaries*, 151.
27. *Ibid.*
28. Walter D. Mignolo and Freya Schiwy, “Beyond Dichotomies: Translation/Transculturation and the Colonial Difference,” in *Beyond Dichotomies: Histories, Identities, Cultures, and the Challenge of Globalization*, ed. Elisabeth Mudimbe-Boyi (New York: SUNY Press, 2002), 266.
29. Bronislaw Malinowski, quoted in Mauricio Augusto Font, Alfonso W. Quiroz, and Pamela Maria Smorkanoff, “Introduction: The Intellectual Legacy of Fernando Ortiz,” in *Cuban Counterpoints: The Legacy of Fernando Ortiz*, ed. Mauricio A. Font and Alfonso W. Quiroz (Lanham, MD: Lexington Books, 2005), xvi.
30. Doreen B. Massey, *Space, Place, and Gender* (Cambridge: Polity, 1994), 2.

Chapter 2: “Perpetual Progress” in *Drude Krog Janson’s*
A Saloonkeeper’s Daughter

1. The book was also published in Copenhagen at roughly the same time, but the publisher there did not care for the American-sounding title. The novel came out as *En Ung Pike* [A young girl].
2. Orm Øverland, introduction to *A Saloonkeeper’s Daughter*, by Drude Krog Janson, ed. Orm Øverland, trans. Gerald Thorson (Baltimore: Johns Hopkins University Press, 2002); xi–xxxiv, xi.

3. The diversity of approaches is evident in the range of topics covered in Asbjørn Grønstad and Lene Johannessen, eds., *To Become the Self One Is: A Critical Companion to "A Saloonkeeper's Daughter"* (Oslo: Novus Press, 2005).
4. For a detailed discussion of religion in Janson's novel, see Øyvind Gulliksen, "The Lutheran Immigrant Turns Unitarian: Bjørnstjerne Bjørnson, William Ellery Channing, and Religious Idealism in *A Saloonkeeper's Daughter*," in Grønstad and Johannessen, *To Become the Self*, 15–30.
5. For a comparative discussion of women's liberation movements and the relationship between European and American writings of the period, see Anne Holden Rønning, "A *Saloonkeeper's Daughter* and the Woman Question," in Grønstad and Johannessen, *To Become the Self*, 31–42. In a similar vein Fredrik Brøgger argues that, in her depiction of Astrid's plight, Janson's representation ties directly into "the women's rights debate of the 1870s and 80s in America and Scandinavia," echoing the acclaimed Norwegian author Camilla Collett ("'Good Lord, They're All the Same': Nature and Sexuality in Drude Krog Janson's *A Saloonkeeper's Daughter*," in Grønstad and Johannessen, *To Become the Self*, 142).
6. Ken Luebberring, "Redefining 'American': The Creation of Identity in *A Saloonkeeper's Daughter*," in Grønstad and Johannessen, *To Become the Self*; 57–66, 58.
7. Gerald Thorson, translator's preface to *A Saloonkeeper's Daughter*, x.
8. Øverland, introduction to *A Saloonkeeper's Daughter*; xi, xi–xii. The phrase takes its cue from the work of the Longfellow Institute on the multi-lingual nature of American literature (Werner Sollors and March Shells). *A Saloonkeeper's Daughter* was published as the first novel in the Institute Series.
9. Drude Krog Janson, *A Saloonkeeper's Daughter*, ed. Orm Øverland, trans. Gerald Thorson (Baltimore: Johns Hopkins University Press, 2002), 23.
10. J. Hector St. John de Crèvecoeur, "Letter III. What is an American?" in *Letters from an American Farmer*, ed. William Peterfield Trent (New York: Fox, Duffield and Company, 1904), 55.
11. Charles Taylor, *Modern Social Imaginaries* (Durham, NC: Duke University Press, 2002), 3.
12. *Ibid.*, 4.
13. *Ibid.*, 151.
14. Franco Moretti, *The Way of the World: The Bildungsroman in European Culture* (London: Verso, 1987), 227.
15. Jeffrey Sammons, "The Bildungsroman for Nonspecialists: An Attempt at a Clarification," in *Reflection and Action: Essays on the Bildungsroman*, ed. James Hardin (Columbia: University of South Carolina Press, 1991), 29.
16. Richard Koselleck, *The Practice of Conceptual History: Timing History, Spacing Concepts* (Stanford, CA: Stanford University Press, 2002), 174.
17. Janson, *Saloonkeeper's Daughter*; 19, 20.
18. *Ibid.*, 31.
19. *Ibid.*, 32.
20. The author Bjørnstjerne Bjørnson (1832–1910) was a major public figure in

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Norwegian as well as international cultural and political life in the latter half of the nineteenth century. He was awarded the Nobel Prize for Literature in 1903. Bjørnson was a close friend of Drude Krog Janson and her husband, and he toured the Midwest in 1880–81 to give lectures in immigrant communities. For a more comprehensive treatment, see Øverland, introduction to *A Saloonkeeper's Daughter*.

21. *Ibid.*, 73.
22. Moretti, *Way of the World*, 45.
23. Janson, *Saloonkeeper's Daughter*, 97.
24. Walter Sokel, "The Blackening of the Breast: The Narrative of Existential Education and R. M. Rilke's *The Notebooks of Malte Brige*," in Hardin, *Reflection and Action*, 332.
25. Moretti, *Way of the World*, 23.
26. Janson, *Saloonkeeper's Daughter*, 99.
27. *Ibid.*; 103, 104.
28. *Ibid.*, 119.
29. Gulliksen, "The Lutheran Immigrant Turns Unitarian," in Grønstad and Johannessen, *To Become the Self*, 27.
30. *Ibid.*, 120.
31. Mikhail Bakhtin, *Problems of Dostoevsky's Poetics* (Manchester, UK: Manchester University Press, 1984), 106.
32. Janson, *Saloonkeeper's Daughter*, 132.
33. *Ibid.*, 134.
34. *Ibid.*, 136.
35. Axel Nissen, "A *Saloonkeeper's Daughter* in the Company of Women," in Grønstad and Johannessen, *To Become the Self*; 115, 122. Nissen in fact concludes his discussion of the novel by suggesting that it is "arguably the first lesbian novel in American literature" (127).
36. Taylor, *Modern Social Imaginaries*, 25.
37. Sacvan Bercovitch, "Games of Chess: A Model of Literary and Cultural Studies," in *Centuries' Ends, Narrative Means*, ed. Robert Newman (Stanford, CA: Stanford University Press, 1996), 33.
38. Janson, *Saloonkeeper's Daughter*, 143.
39. *Ibid.*; 150, 147.
40. Bercovitch, "Games of Chess," in Newman, *Centuries' Ends*, 54.
41. David Lowenthal, *The Past Is a Foreign Country* (Cambridge: Cambridge University Press, 1990), 105.
42. Janson, *Saloonkeeper's Daughter*; 145, 149.

Chapter 3: *Songs of Different Selves: Whitman and Gonzales*

1. Benjamin R. Barber, "Walt Whitman's Song of Democracy," in *Walt Whitman: Where the Future Becomes Present*, ed. David Haven Blake and Michael Robertson (Iowa City: University of Iowa Press, 2008), 91.

2. Cornelius Castoriadis, *The Imaginary Institution of Society* (Cambridge, MA: MIT Press, 1987), 3.

3. Cornelius Castoriadis, *Figures of the Thinkable*, trans. Helen Arnold (Stanford, CA: Stanford University Press, 2007); 95, 100.

4. Kirsten Gruesz, “Walt Whitman, Latino Poet,” in Blake and Robertson, *Walt Whitman*, 152.

5. Walt Whitman, “Song of Myself,” in *Leaves of Grass* (“Death-Bed Edition”), introduced by William Carlos Williams (New York: Modern Library, 2000); Sections 24, 64. All subsequent references to “Song of Myself” are to this edition.

6. Walt Whitman, “Starting from Paumanok,” in *Walt Whitman: Complete Poetry and Collected Prose*, ed. Justin Kaplan (New York: Library of America, 1982), 183.

7. *Ibid.*; Sections 33, 76–86, 34, 86. The poet writes: “(I tell not the fall of Alamo, / Not one escaped to tell the fall of Alamo, / The hundred and fifty are dumb yet at Alamo.)”

8. Walt Whitman, “Shall We Fight It Out?” *Brooklyn Daily Eagle*, May 11, 1846, Brooklyn Public Library, <http://eagle.brooklynpubliclibrary.org/Default/Skins/BEagle/Client.asp?Skin=BEagle> (accessed May 20, 2010).

9. Walt Whitman, “One’s-Self I Sing,” in *Leaves of Grass*, 1.

10. Castoriadis, *Imaginary Institution*, 3.

11. Charles Taylor, *Modern Social Imaginaries* (Durham, NC: Duke University Press, 2002); 3, 15.

12. *Ibid.*, 153.

13. Ralph Waldo Emerson, “The Transcendentalist,” in *The Collected Works of Ralph Waldo Emerson, Volume I: Nature, Addresses, and Lectures*, ed. Alfred R. Ferguson, introduction by Robert E. Spiller (Cambridge, MA: Belknap Press of Harvard University Press, 1971), 201.

14. Whitman, “Song of Myself,” Section 2, in *Leaves of Grass*.

15. Ralph Waldo Emerson, “The Poet,” in *The Collected Works of Ralph Waldo Emerson, Volume III: Essays: Second Series*, ed. Alfred R. Ferguson and Jean Ferguson Carr, introduction by Joseph Slater (Cambridge, MA: Belknap Press of Harvard University Press, 1983); 3–24, 21–22.

16. Whitman, “Song of Myself,” Sections 15, 54; in *Leaves of Grass*.

17. Castoriadis, *Imaginary Institution*, 3.

18. Taylor, *Modern Social Imaginaries*, 175.

19. Whitman, “Song of Myself,” Sections 23, 63; in *Leaves of Grass*.

20. Sacvan Bercovitch, “Games of Chess: A Model of Literary and Cultural Studies,” in *Centuries’ Ends, Narrative Means*, ed. Robert Newman (Stanford, CA: Stanford University Press, 1996), 33–34.

21. Taylor, *Modern Social Imaginaries*, 176.

22. *Ibid.*, 151.

23. Ramón Saldívar, *Chicano Narrative: The Dialectics of Difference* (Madison: University of Wisconsin Press, 1990), 13.

Notes to Pages 65–73

24. Rodolfo Gonzales, *I am Joaquín*, 3rd ed. (New York: Bantam Books, 1975), 6–9.
25. *Ibid.*, 51.
26. Whitman, “Song of Myself,” Sections 1, 33; in *Leaves of Grass*.
27. Matt Meier and Feliciano Ribera, *Mexican Americans/American Mexicans: From Conquistadors to Chicanos* (New York: Hill and Wang, 1995), 75.
28. Juan Bruce-Novoa, *Retro-Space: Collected Essays on Chicano Literature* (Houston: Arte Público Press, 1990), 103.
29. Gonzales, *I am Joaquín*, 19.
30. *Ibid.*, 40–42.
31. Doreen Massey, *For Space* (London: Sage Publications, 2005), 9.
32. Mieke Bal, “Heterochrony in the Act: The Migratory Politics of Time” (paper presented at the conference Encuentro II Migratory Politics of the Migratory, Amsterdam, Holland, September 19–21, 2007, <http://home.medewerker.uva.nl/m.g.bal/page3.html> [accessed May 21, 2010]).
33. Gonzales, *I am Joaquín*, 98.
34. Whitman, “Song of Myself,” Sections 1, 33; in *Leaves of Grass*.
35. Langston Hughes, “I, Too,” in *The Collected Poems of Langston Hughes*, ed. A. Rampersad (New York: Vintage, 1995), 46.
36. Gonzales, *I am Joaquín*, 98.
37. Whitman, “Song of Myself,” sections 24, 65, 23, 63; in *Leaves of Grass*.
38. José E. Limón, *Mexican Ballads, Chicano Poems: History and Influence in Mexican-American Social Poetry* (Berkeley: University of California Press, 1992), 18–20.
39. Saldívar, *Chicano Narrative*, 35.
40. Américo Paredes, “*With His Pistol in His Hand*”: A Border Ballad and Its Hero (Austin: University of Texas Press, 1990).
41. Richard Bauman, introduction to *Folklore and Culture on the Texas-Mexican Border*, by Américo Paredes, ed. Richard Bauman (Austin: CMAS Books, 1993), xiv.
42. Since the 1970s a whole new subtype of *corrido* has emerged, the *narcocorrido*, chronicling and singing the merits of drug barons and drug trafficking on the border.
43. To this day, the production is widely watched and used in college and high school classes, and as of the summer of 2010 it may be viewed at: <http://www.youtube.com/watch?v=U6M6qOG2O-o>.
44. Mikhail Bakhtin, *Speech Genres and Other Late Essays*, ed. Michael Holquist and Caryl Emerson, trans. Vern W. McGee (Austin: University of Texas Press, 1986), 5.
45. Hayden White, “Good of Their Kind,” *New Literary History* 34 (2003): 367.
46. The *corrido* shares this feature with numerous oral traditions around the world, in which the most important element is often that the poet or singer cannot speak until allowed to do so by the audience or community.

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47. Gonzales, *I am Joaquín*, 10–12.
48. Orm Øverland, *Immigrant Minds, American Identities: Making the United States Home, 1870–1930* (Urbana and Chicago: University of Illinois Press, 2000), 8.
49. *Ibid.*, 88.
50. Massey, *For Space*; 6, 5.
51. Gonzales, *I am Joaquín*, 52.
52. Doreen B. Massey, *Space, Place, and Gender* (Cambridge: Polity, 1994), 2.

Chapter 4: The “Long Empty Moment”:

Richard Ford’s *The Sportswriter*

1. Charles Taylor, *Modern Social Imaginaries* (Durham, NC: Duke University Press, 2002), 194.
2. Cornelius Castoriadis, *The Imaginary Institution of Society* (Cambridge, MA: MIT Press, 1987), 161.
3. Richard Ford, *The Sportswriter* (London: Vintage, 2003), 9. All subsequent page references are to this edition.
4. Lewis Mumford, *The City in History: Its Origins, Its Transformations, and Its Prospects* (New York: Harcourt, Brace and World, 1961), 553.
5. Philip Y. Nicholson, “The Elusive Soul of the Suburbs: An Inquiry into Contemporary Political Culture,” in *Suburbia Re-examined*, ed. Barbara M. Kelly (New York: Greenwood Press, 1989), 207.
6. Robert Beuka, *SuburbiaNation* (New York: Macmillan Palgrave, 2004), 21.
7. Paul Knox, “Vulgaria: The Re-Enchantment of Suburbia,” *Opolis: An International Journal of Suburban and Metropolitan Studies* 1, no. 2 (2005): 4, <http://repositories.cdlib.org/cssd/opolis/vol1/iss2/art3> (accessed May 26, 2009).
8. Michel Foucault, “Of Other Spaces,” in *Heterotopia and the City: Public Space in a Postcivil Society*, ed. Lieven de Caeter and Michiel Dehaene (London: Routledge, 2008); 17, 21.
9. “Becoming a Levittowner: Community Life,” *Saturday Evening Post*, 1954, in “Levittown, Pa.: Building the American Dream,” State Museum of Pennsylvania, 2003, <http://web1.fandm.edu/levittown/default.html> (accessed May 15, 2010).
10. Cornelius Castoriadis, *Figures of the Thinkable*, trans. Helen Arnold (Stanford, CA: Stanford University Press, 2007), 100.
11. Ford, *Sportswriter*, 30.
12. Reinhold Görling, “Topology of Borders in Turkish-German Cinema,” in *Border Poetics De-limited*, ed. Johan Schimanski and Stephen Wolfe (Hanover: Wehrhahn Verlag, 2004), 149.
13. Ford, *Sportswriter*, 12.
14. *Ibid.*; 45, 56.
15. Beuka, *SuburbiaNation*, 25.
16. Ford, *Sportswriter*, 201–2.

17. Ibid., 49.
18. Ibid., 10.
19. Fred Hobson, “*The Sportswriter: Post-Faulkner, Post-Southern?*” in *Perspectives on Richard Ford*, ed. Huey Guagliardo (Jackson: University Press of Mississippi, 2000), 93.
20. Edward Dupuey, “The Confessions of an Ex-Suicide: Relenting and Recovering in Richard Ford’s *The Sportswriter*,” in Guagliardo, *Perspectives on Richard Ford*, 72.
21. Ford, *Sportswriter*; 16, 48, 16, 86.
22. Hobson, “*The Sportswriter*,” in Guagliardo, *Perspectives on Richard Ford*, 87.
23. Bill Owens, *Suburbia* (San Francisco: Straight Arrow Books, 1972).
24. Hobson, “*The Sportswriter*,” in Guagliardo, *Perspectives on Richard Ford*, 90.
25. Ford, *The Sportswriter*, 136.
26. Ibid.; 121, 170.
27. Ibid.; 201, 344, 346.
28. Ibid., 371.
29. Ibid., 377.
30. Ibid., 381.
31. David Lodge, *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature* (London: E. Arnold, 1977), 99.
32. Mikhail Bakhtin, *Art and Answerability: Early Philosophical Essays*, ed. Michael Holquist and Vadim Liapunov, trans. Vadim Liapunov (Austin: University of Texas Press, 1990), 209.
33. Jacques Lacan, *Ecrits: A Selection*, ed. Bruce Fink and Heloise Fink, trans. Russell Grigg (New York: W. W. Norton and Company, 2004), 158.
34. Ford, *Sportswriter*, 381.
35. Gilles Deleuze, *Francis Bacon: The Logic of Sensation* (London and New York: Continuum, 2003), 1–2.

Chapter 5: “Relations Stretched Out” in the American Imaginary

1. Doreen Massey, *For Space* (London: Sage Publications, 2005), 9.
2. Ana Menéndez, *In Cuba I Was a German Shepherd* (New York: Grove Press, 2001). All references are to this edition. As the daughter of Cuban exiles, Ana Menéndez would seem to fall into the category of intellectuals and writers called Cuban-American ethnic writers. In *Cuban-American Literature of Exile*, Isabel Alvarez Borland distinguishes between this category and the one she labels “the one and a half” generation. The latter consists of writers who were born in Cuba and came to the United States as adolescents. I am not entirely sure that such categories are helpful. For when a writer such as Menéndez writes out of a community, as she clearly does, we need to look at the defining circumstances of that community. And while communities naturally change

over time, the Cuban-American community is still very close to its exilic origins. The ideational power of originating moments of creation (of the individual or of the community) must not be overlooked. So while Menéndez may fit Borland's category of the Cuban-American ethnic writer, she demonstrates an awareness of and sensitivity to the condition of exile that suggests she is aesthetically and ideationally closer to the generation before her. While categories like these are of no consequence in and of themselves, the circumstance of exile does figure crucially in *In Cuba I Was a German Shepherd*, a work far removed from the events of 1959.

3. Cornelius Castoriadis, *The Imaginary Institution of Society* (Cambridge, MA: MIT Press, 1987), 3.

4. Norma Klahn, "Chicana and Mexicana Feminist Practices: De/Linking Cultural Imaginaries," in *Genealogies of Displacement: Diaspora/Exile/Migration and Chicana/o/Latina/o/Latin American/Peninsular Literary and Cultural Studies*, ed. Jordi Aladro, Norma Klahn, Lourdes Martínez-Echazábal, and Juan Poblete, *Nuevo Texto Critico* 29/32 (2002–3), 168.

5. Charles Taylor, *Modern Social Imaginaries* (Durham, NC: Duke University Press, 2002), 23.

6. Mieke Bal, "Heterochrony in the Act: The Migratory Politics of Time" (paper presented at the conference Encuentro II Migratory Politics of the Migratory, Amsterdam, Holland, September 19–21, 2007, <http://home.medewerker.uva.nl/m.g.bal/page3.html> [accessed May 21, 2010]).

7. Dianne Oenning Thompson, *The Brothers Karamazov and the Poetics of Memory* (Cambridge: Cambridge University Press, 1991), 3.

8. Menéndez, *In Cuba*, 3.

9. *Ibid.*, 9.

10. *Ibid.*, 11.

11. Michael Seidel, *Exile and the Narrative Imagination* (New Haven, CT: Yale University Press, 1986), 2.

12. Hayden White, *Tropics of Discourse: Essays in Cultural Criticism* (Baltimore: Johns Hopkins University Press, 1978), 5.

13. Antonio Barcelona, "The Cognitive Theory of Metaphor and Metonymy," in *Metaphor and Metonymy at the Crossroads: A Cognitive Perspective*, ed. A. Barcelona (Berlin and New York: Mouton de Gruyter, 2000), 3–4.

14. Hayden White, *Metahistory: The Historical Imagination in Nineteenth-Century Europe* (Baltimore: Johns Hopkins University Press, 1975), 33.

15. Barcelona, "Theory of Metaphor and Metonymy," in Barcelona, *Metaphor and Metonymy*, 2.

16. Cornelius Castoriadis, *Figures of the Thinkable*, trans. Helen Arnold (Stanford, CA: Stanford University Press, 2007), 205.

17. Menéndez, *In Cuba*, 24.

18. A type of men's shirt that originated in eighteenth-century Cuba and spread to other parts of the Americas by way of Yucatán, Mexico, where wealthy Cubans often vacationed.

19. Menéndez, *In Cuba*, 25.
20. *Ibid.*, 26.
21. Seidel, *Exile*, 11. Emphasis mine.
22. Barcelona, “Theory of Metaphor and Metonymy,” in Barcelona, *Metaphor and Metonymy*, 4.
23. For a seminal discussion of this, see Roman Jakobson, “Two Aspects of Language and Two Types of Aphasic Disturbances,” in *Fundamentals of Language*, ed. Roman Jakobson and Morris Halle (The Hague: Mouton, 1971), 49–70.
24. See Michael Ugarte, *Shifting Ground: Spanish Civil War Exile Literature* (Durham, NC: Duke University Press, 1989).
25. *Ibid.*, 22.
26. Menéndez, *In Cuba*; 41, 34.
27. *Ibid.*, 327.
28. *Ibid.*, 7.
29. Gerard Genette, *Figures of Literary Discourse*, trans. Alan Sheridan, introduction by Marie-Rose Logan (New York: Columbia University Press, 1982), 47.
30. White, *Tropics of Discourse*, 2.
31. Genette, *Figures of Literary Discourse*, 47.
32. Roland Barthes, *A Lover’s Discourse: Fragments*, trans. Richard Howard (New York: Hill and Wang, 2000), 6.
33. Menéndez, *In Cuba*, 9.
34. “Manicero” means “peanut vendor.” It is also the name of a famous Cuban *son* hit of the 1930s, as well as a type of dance.
35. Menéndez, *In Cuba*, 10.
36. Jakobson, “Two Aspects of Language,” in Jakobson and Halle, *Fundamentals of Language*, 67.
37. Seidel, *Exile*, ix.
38. Menéndez, *In Cuba*, 51.
39. *Ibid.*, 72.
40. Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 2000), 4.
41. Menéndez, *In Cuba*; 59, 73.
42. One may object, and rightfully so, that the impulse to replicate pagan decor in Christian edifices was originally marked by the desire to conserve a “piece of the past.” We see, however, an incorporation that quickly morphs into metaphorical expression, and herein resides the difference between the examples of metaphorical and metonymic manifestations that I discuss.
43. Cecilie Stang, quoted in Siv Ringdal, *Det Amerikanske Lista: Med 110 Volt i Huset* [The American Lista: With 110 volts at home] (Oslo: Pax, 2002), 55. Translation mine. The title refers to the longstanding custom of bringing back electrical appliances from the United States.
44. These are all names of various places and regions in other parts of Norway. *Bygd* means “township, village.”

45. Ånen Årli, *Kvinesdal: Ei bygdebok* [Kvinesdal: A local history], Vol. 3 (Flekkefjord: Hegland Boktrykkeri, 1972), 311. Translation mine.
46. Oswald I. Gilbertson, *Sånn va dæ då i Kvinesdal: Som æg minnest dæ . . .* [The way it was then in Kvinesdal: As I recall it . . .] (Oswald Gilbertson, 1998), 155. Translation mine.
47. Ove-Kjell Ryerson, manager, *USA Experten*, Kvinesdal, e-mail message to author, June 6, 2002.
48. Steinar Egeland, “Festschrift,” (Kvinesdal: Steinar Egeland, 1992), 8. Translation mine.
49. Gilbertson, *Sånn va dæ då*, 156.
50. Castoriadis, *Figures of the Thinkable*, 127.
51. Terence Turner, quoted in Phyllis Perrin Wilcox, *Metaphor in American Sign Language* (Washington, D.C.: Gallaudet University Press, 2000), 18.
52. Sacvan Bercovitch, “Games of Chess: A Model of Literary and Cultural Studies,” in *Centuries’ Ends, Narrative Means*, ed. Robert Newman (Stanford, CA: Stanford University Press, 1996), 54.

Chapter 6: Recalling America: Huntington and Rodriguez

1. Samuel Huntington, *Who Are We? The Challenges to America’s Identity* (New York: Simon and Schuster, 2004), 9.
2. *Ibid.*, xvi.
3. *Ibid.*, 30.
4. Samuel Huntington, “The Special Case of Mexican Immigration,” *The American Enterprise Online* 11 (December 2000): 20–22, 22.
5. Samuel Huntington, “The Hispanic Challenge,” *Foreign Policy* (March/April 2004): 30–45. Available at: http://www.foreignpolicy.com/articles/2004/03/01/the_hispanic_challenge.
6. These are the titles of the subsections in “The Hispanic Challenge,” but the focus on how Hispanic immigrants in general and Mexican immigrants in particular differ from other groups remains constant in *Who Are We?* as well. This, in addition to the prepublication of this article, which in the book was to be chapter 9, “Mexican Immigration and Hispanization,” suggests that immigration from south of the border was a main point on the agenda that Huntington set up.
7. Huntington, “Hispanic Challenge,” 1. Unlike other “new immigrants,” Latinos, and especially Mexicans, are able to sustain ties to their mother country and forge cultural continuity in a way no other group historically has been able to do. There is no doubt that major demographic shifts are taking place. What Huntington does not mention, however, is that a great many earlier immigrant groups have followed the same pattern, starting out as cultural and linguistic enclaves, and, as generations have passed, transitioning into so-called mainstream society. (In the nineteenth century, the Irish, Italians, and even Scandinavians exemplified this.)

8. Louis Menand, “Patriot Games: The New Nativism of Samuel P. Huntington,” *The New Yorker*, May 17, 2004 (accessed September 2, 2004).
9. Alan Wolfe, “Native Son: Samuel Huntington Defends the Homeland,” review essay, *Foreign Affairs*, May/June 2004 (accessed September 4, 2004).
10. Daniel Lazare, “Diversity and Its Discontents,” *The Nation*, May 27, 2004, 3 (accessed September 4, 2004).
11. Richard Rodriguez, *Days of Obligation: An Argument with My Mexican Father* (New York: Viking, 1992), 1.
12. Richard Rodriguez, *Brown: The Last Discovery of America* (New York: Viking, 2002), xii.
13. *Ibid.*, xi.
14. *Ibid.*, 161.
15. Mikhail Bakhtin, *Speech Genres and Other Late Essays*, ed. Michael Holquist and Caryl Emerson, trans. Vern W. McGee (Austin: University of Texas Press, 1986), 170.
16. Homi Bhabha, “The Third Space: Interview with Homi Bhabha,” in *Identity, Community, Culture, Difference*, ed. J. Rutherford (London: Lawrence and Wishart, 1990), 211.
17. Andreas Huyssen, “Present Pasts: Media, Politics, Amnesia,” in *Globalization*, ed. A. Appadurai (Durham, NC: Duke University Press, 2001), 65.
18. Rodriguez, *Brown*, 225.
19. *Ibid.*, 227–28.
20. Quoted in Reginald Horsman, *Race and Manifest Destiny: The Origins of American Racial Anglo-Saxonism* (Cambridge, MA: Harvard University Press, 1981), 241.
21. Quoted in David G. Gutiérrez, *Walls and Mirrors: Mexican Americans, Mexican Immigrants, and the Politics of Ethnicity* (Berkeley: University of California Press, 1995), 16.
22. Rodriguez, *Brown*, 11.
23. Samuel Huntington, *The Clash of Civilizations and the Remaking of World Order* (New York: Simon and Schuster, 1996), 1.
24. Edward Said, “The Clash of Ignorance,” *The Nation*, October 22, 2001.
25. Huntington, *Who Are We?* xvii.
26. Mikhail Bakhtin, *Art and Answerability: Early Philosophical Essays*, ed. Michael Holquist and Vadim Liapunov, trans. Vadim Liapunov (Austin: University of Texas Press, 1990), 274.
27. Deborah Madsen, “Keynote Lecture” (paper presented at the Salzburg Global Seminar, Transnationalism and Immigration Shock in American Society and Literature, Salzburg, Austria, October 30–November 2, 2008).
28. Richard Rodriguez, interview in Lene Johannessen, “Amerikas Historier På Langs,” [America’s stories: Perpendicular], *Replikk* 26 (Bergen: Havel, 2008), 20. The quotations in this text are from the original interview.

Notes to Pages 137–138

29. Rodriguez, *Brown*, xii.
30. Rodriguez, “Amerikas Historier På Langs,” 20.
31. Sacvan Bercovitch, “Games of Chess: A Model of Literary and Cultural Studies,” in *Centuries’ Ends, Narrative Means*, ed. Robert Newman (Stanford, CA: Stanford University Press, 1996), 54.