Horizons of Enchantment
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NOTES

Introduction


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 monovalemt 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).


Chapter 1: The Imaginary


3. Ibid.


5. For a brilliant representation of the public perception of Latinos as all the same and as all Mexicans, see Sergio Araú’s film, *A Day Without a Mexican* (2004).


11. Ibid.

12. Ibid., 71.
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19. Ibid., 21–22.

20. Ibid., 49.


27. Ibid.


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].


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).


Gerald Thorson, translator’s preface to A Saloonkeeper’s Daughter, x.

Øverland, introduction to A Saloonkeeper’s Daughter; xi, xi–xii. The phrase takes its cue from the work of the Longfellow Institute on the multilingual nature of American literature (Werner Sollors and March Shells). A Saloonkeeper’s Daughter was published as the first novel in the Institute Series.


Ibid., 4.

Ibid., 151.


Janson, Saloonkeeper’s Daughter; 19, 20.

Ibid., 31.

Ibid., 32.

The author Bjørnstjerne Bjørnson (1832–1910) was a major public figure in
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.
23. Janson, Saloonkeeper’s Daughter, 97.
27. Ibid.; 103, 104.
28. Ibid., 119.
30. Ibid., 120.
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).
38. Janson, Saloonkeeper’s Daughter, 143.
39. Ibid.; 150, 147.
42. Janson, Saloonkeeper’s Daughter; 145, 149.

Chapter 3: Songs of Different Selves: Whitman and Gonzales

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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.


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.)”


12. Ibid., 153.


22. Ibid., 151.


25. Ibid., 51.


30. Ibid., 40–42.


34. Whitman, “Song of Myself,” Sections 1, 33; in *Leaves of Grass*.


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.


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.
49. Ibid., 88.
50. Massey, *For Space*; 6, 5.

Chapter 4: The “Long Empty Moment”:
Richard Ford’s The Sportswriter

17. Ibid., 49.
18. Ibid., 10.
27. Ibid.; 201, 344, 346.
28. Ibid., 371.
29. Ibid., 377.
30. Ibid., 381.
34. Ford, Sportswriter, 381.

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

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.


10. Ibid., 11.


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.
25. Ibid., 22.
27. Ibid., 327.
28. Ibid., 7.
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. Ibid., *In Cuba*, 10.
39. Ibid., 72.
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.
44. These are all names of various places and regions in other parts of Norway. *Bygd* means “township, village.”
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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.


49. Gilbertson, Sånn va dæ då, 156.


Chapter 6: Recalling America: Huntington and Rodriguez


2. Ibid., xvi.

3. Ibid., 30.


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.)
13. Ibid., xi.
29. Rodriguez, Brown, xii.