

CONNECTIONS

writes about tourists and the difficulty of knowing them. In "Deep Play: Notes on the Mode of Existence of the Tourist," Clifford Geertz tells the story of his travels in Bali. The tourists, he argues, are not tourists. There is a scholarly quality to their behavior. Presumably, they have learned or developed a way of seeing beyond the preformed "symbolic meanings" of the place or the people they have encountered. In other words, not common sightseers. Geertz seems to get just what he wants. He gets a deep, complex understanding of that experience. From the perspective of Percy's essay, however, Geertz would say that this was the case. Geertz has gone as far as one can go after knowing how Percy would characterize the intrusion of his subject.

Place Geertz in the context of Percy's essay. Write three paragraphs whose stories seem most interesting to you. The purpose of your essay is to offer a critical analysis — to study his text, that is, in light of the ideas discussed in "The Loss of the Creature."

mental placement of the student in the text.

When I have taken me more than twenty years to think about the loss in the classroom was that I couldn't find a way of separating me from the life I enjoyed (Rodriguez, p. 547)

Write a paragraph, in "The Achievement of Desire" by Rodriguez, on how they are "placed" in the world by their characteristic knowledge. Write an essay in which you tell stories to make their points, stories about characteristic situations. Write an essay in which you argue, one meant to serve as a corrective or a challenge to Rodriguez tell. You will want both to analyze and to comment on the arguments they make. Your authority can be established and as a consequence have ways of doing so. They do not.

MARY LOUISE PRATT

"ARTS OF THE CONTACT ZONE"



MARY LOUISE PRATT (b. 1948) grew up in Listowel, Ontario, a small Canadian farm town. She got her BA at the University of Toronto and her PhD from Stanford University, where for nearly thirty years she was a professor in the departments of comparative literature and Spanish and Portuguese. At Stanford, she was one of the cofounders of the new freshman culture program, a controversial series of required courses that replaced the old Western civilization core courses. The course she is particularly associated with is called "Europe and the Americas"; it brings together European representations of the Americas with indigenous American texts. As you might guess from the essay that follows, the program at Stanford expanded the range of countries, languages, cultures, and texts that are seen as a necessary introduction to the world; it also, however, revised the very idea of culture that many of us take for granted—particularly the idea that culture, at its best, expresses common values in a common language. Among other awards and honors, Pratt is the recipient of a Guggenheim Fellowship and a Fellowship at the Center for Advanced Study in the Behavioral Sciences, Stanford University. She is Silver Professor in the Department of Spanish and Portuguese at New York University. She served as president of the Modern Language Association for 2003.

BARTHOLOMAE, DAVID and ANTHONY PERROSKY, eds. WAYS OF READING: AN ANTHOLOGY FOR WRITERS. 8th ed. Boston: BEACON / ST. MARTIN'S, 2008.

Pratt is the author of *Toward a Speech Act Theory of Literary Discourse* (1977) and coauthor of *Women, Culture, and Politics in Latin America* (1990), the textbook *Linguistics for Students of Literature* (1980), *Amor Brujo: The Images and Culture of Love in the Andes* (1990), and *Imperial Eyes: Studies in Travel Writing and Transculturation* (1992). The essay that follows was revised to serve as the introduction to *Imperial Eyes*, which examines European travel writing in the eighteenth and nineteenth centuries, when Europe was "discovering" Africa and the Americas. It argues that travel writing produced "the rest of the world" for European readers. It didn't "report" on Africa or South America; it produced an "Africa" or an "America" for European consumption. Travel writing produced places that could be thought of as barren, empty, undeveloped, inconceivable, needful of European influence and control, ready to serve European industrial, intellectual, and commercial interests. The reports of travelers or, later, scientists and anthropologists are part of a more general process by which the emerging industrial nations took possession of new territory.

The European understanding of Peru, for example, came through European accounts, not from attempts to understand or elicit responses from Andean, Peruvian natives. Such a response was delivered, when an Andean, Guaman Poma, wrote to King Philip III of Spain, but his letter was unreadable. Pratt is interested in just those moments of contact between peoples and cultures. She is interested in how King Philip read (or failed to read) a letter from Peru, but also in how someone like Guaman Poma prepared himself to write to the king of Spain. To fix these moments, she makes use of a phrase she coined, the "contact zone," which, she says,

I use to refer to the space of colonial encounters, the space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict. . . . By using the term "contact," I aim to foreground the interactive, improvisational dimensions of colonial encounters so easily ignored or suppressed by diffusionist accounts of conquest and domination. A "contact" perspective emphasizes how subjects are constituted in and by their relations to each other. It treats the relations among colonizers and colonized, or travelers and "travelees," not in terms of separateness or apartheid, but in terms of copresence, interaction, interlocking understandings and practices.

Like Adrienne Rich's "When We Dead Awaken: Writing as Re-Vision" (and, for that matter, Clifford Geertz's "Deep Play"), "Arts of the Contact Zone" was first written as a lecture. It was delivered as a keynote address at the second Modern Language Association Literacy Conference, held in Pittsburgh, Pennsylvania, in 1990.



Arts of the C

Whenever the subject of literacy in my mind is a conversation I overheard between Sam and his best friend, Willie, age 12, I don't you trade me Many Trails for a scrum." "That's not how you say it, Willie, don't know." Sam and Willie had just finished reading Many Trails. Willie's Many Trails was their decoding, with the help of the name Manny Trillo. The name on the card was Carl Yastrzemski. That was their first put their incipient literacy to their own use.

Sam and Willie learned a lot about the world from pher surnames on baseball cards, a world of weights, places of birth, stages of life. Sam applied his arithmetic skills to working out the sum of subtracting retirement years from rookie years. Willie learned of patterning and order by arranging the cards in order of end, and aesthetic judgment by series, layouts, and color schemes. The shape in his mind through baseball around trading them, and he learned the importance of processes as opposed to products, taken advantage of, even robbed. Baseball was a part of economic life too. Nowhere better to see the use of money, the absolute divorce between the value of long- and short-term investments, and investments that are independent of market value.

Baseball cards meant baseball culture. Sam learned about adult worlds as well. He read baseball books, shelves and shelves of biographies, novels, books of jokes, and learned the history of American racism. He learned about baseball; he saw the Depression on the plate. He learned the meaning of one's body and talents to be owned. He learned something about Japan, Taiwan, Cuba, and boys do things there. Through the stadiums he thought about architecture, the dynamics of public space, the dynamics of knowing about something well enough to talk with a stranger and feel sure of holding a conversation especially with an adult. Throughout the conversation was Sam's luminous point of

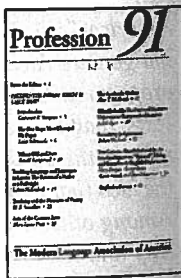
Arts of the Contact Zone

the Act Theory of Literary Discourse and Politics in Latin America (1990), Literature (1980), Amor Brujo: The (1990), and Imperial Eyes: Studies in (1992). The essay that follows was Serial Eyes, which examines European nineteenth centuries, when Europe was "discovered" that travel writing produced "the rest" "report" on Africa or South America; or European consumption. Travel writing as barren, empty, undeveloped, incon- trol, ready to serve European indus- tries. The reports of travelers or, later, a more general process by which the of new territory.

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and Awaken: Writing word Geertz's "Deep s; first written as a dress at the second Conference, held in



Whenever the subject of literacy comes up, what often pops first into my mind is a conversation I overheard eight years ago between my son Sam and his best friend, Willie, aged six and seven, respectively: "Why don't you trade me Many Trails for Carl Yats . . . Yesits . . . Ya-strum-scrum." "That's not how you say it, dummy, it's Carl Yes . . . Yes . . . oh, I don't know." Sam and Willie had just discovered baseball cards. Many Trails was their decoding, with the help of first-grade English phonics, of the name Manny Trillo. The name they were quite rightly stumped on was Carl Yastrzemski. That was the first time I remembered seeing them put their incipient literacy to their own use, and I was of course thrilled.

Sam and Willie learned a lot about phonics that year by trying to decipher surnames on baseball cards, and a lot about cities, states, heights, weights, places of birth, stages of life. In the years that followed, I watched Sam apply his arithmetic skills to working out batting averages and subtracting retirement years from rookie years; I watched him develop senses of patterning and order by arranging and rearranging his cards for hours on end, and aesthetic judgment by comparing different photos, different series, layouts, and color schemes. American geography and history took shape in his mind through baseball cards. Much of his social life revolved around trading them, and he learned about exchange, fairness, trust, the importance of processes as opposed to results, what it means to get cheated, taken advantage of, even robbed. Baseball cards were the medium of his economic life too. Nowhere better to learn the power and arbitrariness of money, the absolute divorce between use value and exchange value, notions of long- and short-term investment, the possibility of personal values that are independent of market values.

Baseball cards meant baseball card shows, where there was much to be learned about adult worlds as well. And baseball cards opened the door to baseball books, shelves and shelves of encyclopedias, magazines, histories, biographies, novels, books of jokes, anecdotes, cartoons, even poems. Sam learned the history of American racism and the struggle against it through baseball; he saw the Depression and two world wars from behind home plate. He learned the meaning of commodified labor, what it means for one's body and talents to be owned and dispensed by another. He knows something about Japan, Taiwan, Cuba, and Central America and how men and boys do things there. Through the history and experience of baseball stadiums he thought about architecture, light, wind, topography, meteorology, the dynamics of public space. He learned the meaning of expertise, of knowing about something well enough that you can start a conversation with a stranger and feel sure of holding your own. Even with an adult—especially with an adult. Throughout his preadolescent years, baseball history was Sam's luminous point of contact with grown-ups, his lifeline to

caring. And, of course, all this time he was also playing baseball, struggling his way through the stages of the local Little League system, lucky enough to be a pretty good player, loving the game and coming to know deeply his strengths and weaknesses.

Literacy began for Sam with the newly pronounceable names on the picture cards and brought him what has been easily the broadest, most varied, most enduring, and most integrated experience of his thirteen-year life. Like many parents, I was delighted to see schooling give Sam the tools with which to find and open all these doors. At the same time I found it unforgivable that schooling itself gave him nothing remotely as meaningful to do, let alone anything that would actually take him beyond the referential, masculinist ethos of baseball and its lore.

However, I was not invited here to speak as a parent, nor as an expert on literacy. I was asked to speak as an MLA [Modern Language Association] member working in the elite academy. In that capacity my contribution is undoubtedly supposed to be abstract, irrelevant, and anchored outside the real world. I wouldn't dream of disappointing anyone. I propose immediately to head back several centuries to a text that has a few points in common with baseball cards and raises thoughts about what Tony Sarmiento, in his comments to the conference, called new visions of literacy. In 1908 a Peruvianist named Richard Pietschmann was exploring in the Danish Royal Archive in Copenhagen and came across a manuscript. It was dated in the city of Cuzco in Peru, in the year 1613, some forty years after the final fall of the Inca empire to the Spanish and signed with an unmistakably Andean indigenous name: Felipe Guaman Poma de Ayala. Written in a mixture of Quechua and ungrammatical, expressive Spanish, the manuscript was a letter addressed by an unknown but apparently literate Andean to King Philip III of Spain. What stunned Pietschmann was that the letter was twelve hundred pages long. There were almost eight hundred pages of written text and four hundred of captioned line drawings. It was titled *The First New Chronicle and Good Government*. No one knew (or knows) how the manuscript got to the library in Copenhagen or how long it had been there. No one, it appeared, had ever bothered to read it or figured out how. Quechua was not thought of as a written language in 1908, nor Andean culture as a literate culture.

Pietschmann prepared a paper on his find, which he presented in London in 1912, a year after the rediscovery of Machu Picchu by Hiram Bingham. Reception, by an international congress of Americanists, was apparently confused. It took twenty-five years for a facsimile edition of the work to appear in Paris. It was not till the late 1970s, as positivist reading habits gave way to interpretive studies and colonial elitisms to post-colonial pluralisms, that Western scholars found ways of reading Guaman Poma's *New Chronicle and Good Government* as the extraordinary intercultural tour de force that it was. The letter got there, only 350 years too late, a miracle and a terrible tragedy.

I propose to say a few more words about in order to lay out some thoughts about to call the *contact zones*. I use this term to figures meet, clash, and grapple with each asymmetrical relations of power, such a termaths as they are lived out in many pa I will use the term to reconsider the mod rely on in teaching and theorizing and th first a little more about Guaman Poma's

Insofar as anything is known about H fied the sociocultural complexities prod was an indigenous Andean who claimed adopted (at least in some sense) Christi Spanish colonial administration as an in Spanish tax collector—as a mediator, in from his half brother, a mestizo whose Sj to religious education.

Guaman Poma's letter to the king is and Quechua) and two parts. The first "Chronicle." The title is important. The writing apparatus through which the conquests to themselves. It constituted In writing a "new chronicle," Guaman P genre for his own ends. Those ends were ture of the world, a picture of a Christi European peoples at the center of it— *Chronicle* Guaman Poma begins by reviewing world from Adam and Eve (Fig. 1), including as offspring of one of the sons of Noah. history that he links in parallel with the tory—separate but equal trajectories that sect not with Columbus but with Saint ceded Columbus in the Americas. In a Poma constructs a veritable encyclopedic toms, laws, social forms, public offices. tions resemble European manners and cduce the meticulous detail with which stored on *quipus* and in the oral memor

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to speak as a parent, nor as an expert in the field, nor as an MLA [Modern Language Association] member. In that capacity my contribution is abstract, irrelevant, and anchored out of context, disappointing anyone. I propose to return to a text that has a few points that I would like to raise. It raises thoughts about what Tony Bennett's conference, called *New Visions of Literatures in English*, called *New Visions of Literatures in English*, was exploring in the field of the American and came across a manuscript. It was in Peru, in the year 1613, some forty years before the Spanish and signed with an unknown name: Felipe Guaman Poma de Ayala. It is a long, ungrammatical, expressive Spanish, written by an unknown but apparently literate person. What stunned Pietschmann was that it was so long. There were almost eight hundred of captioned line drawings. It was called *Good Government*. No one knew (or even if there was a library in Copenhagen or how long it had been, had ever bothered to read it or figure out what it was as a written language in 1908, or even now).

It was on his find, which he presented in the form of a discovery of Machu Picchu by Hiram Bingham at the annual congress of Americanists, was approved after some years for a facsimile edition of the text. It was until the late 1970s, as positivist reading practices and colonial elitisms to post-colonial studies, and ways of reading Guaman Poma's text as the extraordinary intercultural tour de force, were, only 350 years too late, a miracle

I propose to say a few more words about this erstwhile unreadable text, in order to lay out some thoughts about writing and literacy in what I like to call the *contact zones*. I use this term to refer to social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today. Eventually I will use the term to reconsider the models of community that many of us rely on in teaching and theorizing and that are under challenge today. But first a little more about Guaman Poma's giant letter to Philip III.

Insofar as anything is known about him at all, Guaman Poma exemplified the sociocultural complexities produced by conquest and empire. He was an indigenous Andean who claimed noble Inca descent and who had adopted (at least in some sense) Christianity. He may have worked in the Spanish colonial administration as an interpreter, scribe, or assistant to a Spanish tax collector—as a mediator, in short. He says he learned to write from his half brother, a mestizo whose Spanish father had given him access to religious education.

Guaman Poma's letter to the king is written in two languages (Spanish and Quechua) and two parts. The first is called the *Nueva crónica*, "New Chronicle." The title is important. The chronicle of course was the main writing apparatus through which the Spanish presented their American conquests to themselves. It constituted one of the main official discourses. In writing a "new chronicle," Guaman Poma took over the official Spanish genre for his own ends. Those ends were, roughly, to construct a new picture of the world, a picture of a Christian world with Andean rather than European peoples at the center of it—Cuzco, not Jerusalem. In the *New Chronicle* Guaman Poma begins by rewriting the Christian history of the world from Adam and Eve (Fig. 1), incorporating the Amerindians into it as offspring of one of the sons of Noah. He identifies five ages of Christian history that he links in parallel with the five ages of canonical Andean history—separate but equal trajectories that diverge with Noah and reintersect not with Columbus but with Saint Bartholomew, claimed to have preceded Columbus in the Americas. In a couple of hundred pages, Guaman Poma constructs a veritable encyclopedia of Inca and pre-Inca history, customs, laws, social forms, public offices, and dynastic leaders. The depictions resemble European manners and customs description, but also reproduce the meticulous detail with which knowledge in Inca society was stored on *quipus* and in the oral memories of elders.

Guaman Poma's *New Chronicle* is an instance of what I have proposed to call an *autoethnographic* text, by which I mean a text in which people undertake to describe themselves in ways that engage with representations others have made of them. Thus if ethnographic texts are those in which European metropolitan subjects represent to themselves their others (usually their conquered others), autoethnographic texts are representations that the so-defined others construct *in response to* or in dialogue with those



Figure 1. Adam and Eve.

texts. Autoethnographic texts are not, then, what are usually thought of as autochthonous forms of expression or self-representation (as the Andean *quipus* were). Rather they involve a selective collaboration with and appropriation of idioms of the metropolis or the conqueror. These are merged or infiltrated to varying degrees with indigenous idioms to create self-representations intended to intervene in metropolitan modes of understanding. Autoethnographic works are often addressed to both metropolitan audiences and the speaker's own community. Their reception is thus highly indeterminate. Such texts often constitute a marginalized group's point of entry into the dominant circuits of print culture. It is interesting to think, for example, of American slave autobiography in its autoethnographic dimensions, which in some respects distinguish it from Euramerican autobiographical tradition. The concept might help explain why some of the earliest published writing by Chicanas took the form of folkloric manners and customs sketches written in English and published in English-language newspapers or folklore magazines (see Treviño). Autoethnographic representation often involves concrete collaborations be-

tween people, as between literate ex-slaves and literate Spaniards. Often, as in Guaman Poma, it involves more than a decade of autoethnography, critique, and resistance. Writing in a contemporary creation of the contact zone.

Guaman Poma's *New Chronicle* ends with a critique of Spanish conquest, which, he argues, should be a counter of equals with the potential for benefit rather than the greed of the Spanish. He parodies Spanish with the Incas, he writes, "In all Castille, there day and at night in their dreams the Spaniards, oro, plata, oro, plata del Piru" ("Indians from Peru") (Fig. 2). The Spanish, he writes, should share with the Andeans, nothing "but arm silver, gold and silver, Indies, the Indies, P



Figure 2. Conquista. Meeting of Spaniard and Quechua, "You eat this gold?" Spaniard replies, "We eat this gold."



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tween people, as between literate ex-slaves and abolitionist intellectuals, or
 between Guaman Poma and the Inca elders who were his informants.
 Often, as in Guaman Poma, it involves more than one language. In recent
 decades autoethnography, critique, and resistance have reconnected with
 writing in a contemporary creation of the contact zone, the *testimonio*.

Guaman Poma's *New Chronicle* ends with a revisionist account of the
 Spanish conquest, which, he argues, should have been a peaceful en-
 counter of equals with the potential for benefiting both, but for the mind-
 less greed of the Spanish. He parodies Spanish history. Following contact
 with the Incas, he writes, "In all Castille, there was a great commotion. All
 day and at night in their dreams the Spaniards were saying, 'Yndias,
 yndias, oro, plata, oro, plata del Piru'" ("Indies, Indies, gold, silver, gold, sil-
 ver from Peru") (Fig. 2). The Spanish, he writes, brought nothing of value
 to share with the Andeans, nothing "but armor and guns con la codicia de
 oro, plata, oro y plata, yndias, a las Yndias, Piru" ("with the lust for gold,
 silver, gold and silver, Indies, the Indies, Peru") (p. 372). I quote these



Figure 2. Conquista. Meeting of Spaniard and Inca. The Inca says in
 Quechua, "You eat this gold?" Spaniard replies in Spanish,
 "We eat this gold."

words as an example of a conquered subject using the conqueror's language to construct a parodic, oppositional representation of the conqueror's own speech. Guaman Poma mirrors back to the Spanish (in their language, which is alien to him) an image of themselves that they often suppress and will therefore surely recognize. Such are the dynamics of language, writing, and representation in contact zones.

The second half of the epistle continues the critique. It is titled *Buen gobierno y justicia*, "Good Government and Justice," and combines a description of colonial society in the Andean region with a passionate denunciation of Spanish exploitation and abuse. (These, at the time he was writing, were decimating the population of the Andes at a genocidal rate. In fact, the potential loss of the labor force became a main cause for reform of the system.) Guaman Poma's most implacable hostility is invoked by the clergy, followed by the dreaded *corregidores*, or colonial overseers (Fig. 3). He also praises good works, Christian habits, and just men where he finds them, and offers at length his views as to what constitutes "good government and justice." The Indies, he argues, should be administered through a

collaboration of Inca and Spanish elites. The question-and-answer session in which, it is depicted asking Guaman Poma questions— a dialogue imagined across the empire—a dialogue imagined across the manuscript from the imperial monarch, and in single-handedly gives himself authority verbal repertoire. In a way, it worked-written—but in a way it did not, for the

To grasp the import of Guaman Poma's mind that the Incas had no system of writing be the only known instance of a full-blown and administered without writing. Guaman Poma appropriating and adapting pieces of the invaders. He does not simply imitate or follow along Andean lines to express (bilingual) and aspirations. Ethnographers have used to scribe processes whereby members of subject and invent from materials transmitted culture. The term, originally coined by Chastellain in the 1940s, aimed to replace overly reductionist assimilation used to characterize cultures of native peoples do not usually control what they do determine to varying extent their own and what it gets used for. Transcultural phenomenon of the contact zone.

As scholars have realized only the character of Guaman Poma's text is its well as its written component. The genre of the text is European—there seems to have been a traditional drawing among the Incas—but it is a mix of Andean systems of spatial symbolism and aspirations.¹

In Figure 1, for instance, Adam is on the left, the sun, while Eve is on the right-hand side, lower than Adam. The two are divided by a vertical stick. In Andean spatial symbolism, this stick marks the basic line of power and authority, separating male from female, dominant from subordinate. In the same position as Adam, Eve appears in the same height. In Figure 3, the symbolic pattern is reversed. The Spanish dominance, but on the "wrong" (right) side of the picture, but clearly as visible through the figure of the servant doing the work though real, power. The Andean figure on the left side of the picture, but clearly as visible through the figure of the servant doing the work though real, power. The Andean figure on the left side of the picture, but clearly as visible through the figure of the servant doing the work though real, power. The Andean figure on the left side of the picture, but clearly as visible through the figure of the servant doing the work though real, power.

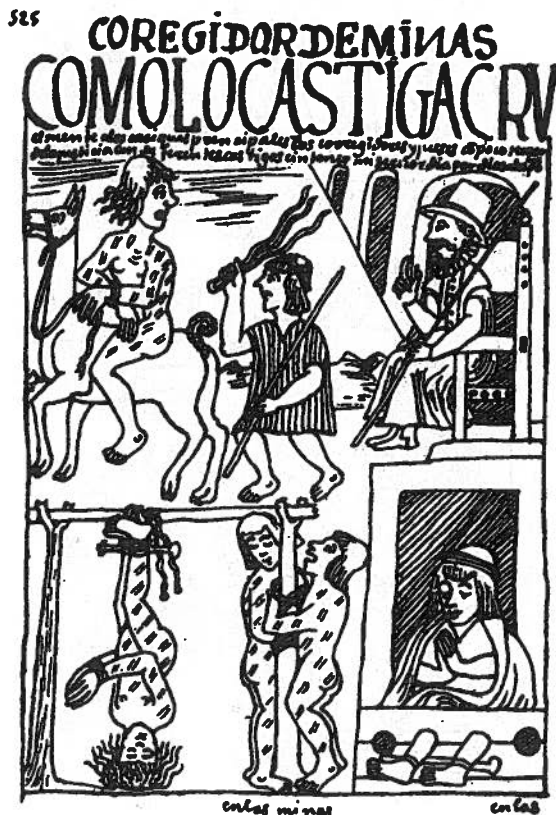


Figure 3. Corregidor de minas. Catalog of Spanish abuses of indigenous labor force.

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collaboration of Inca and Spanish elites. The epistle ends with an imaginary
 question-and-answer session in which, in a reversal of hierarchy, the king
 is depicted asking Guaman Poma questions about how to reform the empire—a
 dialogue imagined across the many lines that divide the Andean
 scribe from the imperial monarch, and in which the subordinated subject
 single-handedly gives himself authority in the colonizer's language and
 verbal repertoire. In a way, it worked—this extraordinary text did get
 written—but in a way it did not, for the letter never reached its addressee.

To grasp the import of Guaman Poma's project, one needs to keep in
 mind that the Incas had no system of writing. Their huge empire is said to
 be the only known instance of a full-blown bureaucratic state society built
 and administered without writing. Guaman Poma constructs his text by
 appropriating and adapting pieces of the representational repertoire of the
 invaders. He does not simply imitate or reproduce it; he selects and adapts
 it along Andean lines to express (bilingually, mind you) Andean interests
 and aspirations. Ethnographers have used the term *transculturation* to de-
 scribe processes whereby members of subordinated or marginal groups se-
 lect and invent from materials transmitted by a dominant or metropolitan
 culture. The term, originally coined by Cuban sociologist Fernando Ortiz in
 the 1940s, aimed to replace overly reductive concepts of acculturation and
 assimilation used to characterize culture under conquest. While subordi-
 nate peoples do not usually control what emanates from the dominant cul-
 ture, they do determine to varying extents what gets absorbed into their
 own and what it gets used for. Transculturation, like autoethnography, is a
 phenomenon of the contact zone.

As scholars have realized only relatively recently, the transcultural
 character of Guaman Poma's text is intricately apparent in its visual as
 well as its written component. The genre of the four hundred line draw-
 ings is European—there seems to have been no tradition of representa-
 tional drawing among the Incas—but in their execution they deploy specifi-
 cally Andean systems of spatial symbolism that express Andean values
 and aspirations.¹

In Figure 1, for instance, Adam is depicted on the left-hand side below
 the sun, while Eve is on the right-hand side below the moon, and slightly
 lower than Adam. The two are divided by the diagonal of Adam's digging
 stick. In Andean spatial symbolism, the diagonal descending from the sun
 marks the basic line of power and authority dividing upper from lower,
 male from female, dominant from subordinate. In Figure 2, the Inca ap-
 pears in the same position as Adam, with the Spaniard opposite, and the
 two at the same height. In Figure 3, depicting Spanish abuses of power, the
 symbolic pattern is reversed. The Spaniard is in a high position indicating
 dominance, but on the "wrong" (right-hand) side. The diagonals of his
 lance and that of the servant doing the flogging mark out a line of illegitimate,
 though real, power. The Andean figures continue to occupy the left-hand
 side of the picture, but clearly as victims. Guaman Poma wrote that the
 Spanish conquest had produced "*un mundo al revés*," "a world in reverse."

In sum, Guaman Poma's text is truly a product of the contact zone. If one thinks of cultures, or literatures, as discrete, coherently structured, monolingual edifices, Guaman Poma's text, and indeed any autoethnographic work, appears anomalous or chaotic—as it apparently did to the European scholars Pietschmann spoke to in 1912. If one does not think of cultures this way, then Guaman Poma's text is simply heterogeneous, as the Andean region was itself and remains today. Such a text is heterogeneous on the reception end as well as the production end: it will read very differently to people in different positions in the contact zone. Because it deploys European and Andean systems of meaning making, the letter necessarily means differently to bilingual Spanish-Quechua speakers and to monolingual speakers in either language; the drawings mean differently to monocultural readers, Spanish or Andean, and to bicultural readers responding to the Andean symbolic structures embodied in European genres.

In the Andes in the early 1600s there existed a literate public with considerable intercultural competence and degrees of bilingualism. Unfortunately, such a community did not exist in the Spanish court with which Guaman Poma was trying to make contact. It is interesting to note that in the same year Guaman Poma sent off his letter, a text by another Peruvian was adopted in official circles in Spain as the canonical Christian mediation between the Spanish conquest and Inca history. It was another huge encyclopedic work, titled the *Royal Commentaries of the Incas*, written, tellingly, by a mestizo, Inca Garcilaso de la Vega. Like the mestizo half brother who taught Guaman Poma to read and write, Inca Garcilaso was the son of an Inca princess and a Spanish official, and had lived in Spain since he was seventeen. Though he too spoke Quechua, his book is written in eloquent, standard Spanish, without illustrations. While Guaman Poma's life's work sat somewhere unread, the *Royal Commentaries* was edited and reedited in Spain and the New World, a mediation that coded the Andean past and present in ways thought unthreatening to colonial hierarchy.² The textual hierarchy persists; the *Royal Commentaries* today remains a staple item on PhD reading lists in Spanish, while the *New Chronicle and Good Government*, despite the ready availability of several fine editions, is not. However, though Guaman Poma's text did not reach its destination, the transcultural currents of expression it exemplifies continued to evolve in the Andes, as they still do, less in writing than in storytelling, ritual, song, dance-drama, painting and sculpture, dress, textile art, forms of governance, religious belief, and many other vernacular art forms. All express the effects of long-term contact and intractable, unequal conflict.

Autoethnography, transculturation, critique, collaboration, bilingualism, mediation, parody, denunciation, imaginary dialogue, vernacular expression—these are some of the literate arts of the contact zone. Miscomprehension, incomprehension, dead letters, unread masterpieces, absolute heterogeneity of meaning—these are some of the perils of writing in the contact zone. They all live among us today in the transnationalized metropolises of the United States and are becoming more widely visible, more press-

ing, and, like Guaman Poma's text, more de would have ignored them in defense of a st edge and reality.

Contact and Com

The idea of the contact zone is intended community that underlie much of the thinking, and culture that gets done in the a thinking about the linguistic theories I k utopian quality that often seemed to cha guage by the academy. Languages were s nities," and these tended to be theorized a entities, held together by a homogeneous identically and equally among all the m speech community seemed to reflect, and modern nations conceive of themselves "imagined communities."³ In a book of t with the possible exception of what he c communities exist as *imagined* entities ir most of their fellow-members, meet the mind of each lives the image of their cor tinguished," he goes on to say, "not by t style in which they are imagined" (15; em three features that characterize the sty imagined. First, it is imagined as *limited*; second, it is imagined as *sovereign*; and, deep, horizontal comradeship" for whi "not so much to kill as willingly to di nation-community is embodied meton: ternal figure of the citizen-soldier.

Anderson argues that European t their ability to "achieve solidarity on a a scale far greater than that of elites of literacy play a central role in this arg others, that the main instrument that r ects possible was print capitalism. Th the various European vernaculars, he visible networks that would eventu those they ruled as nations. (Estimat into circulation in Europe between th

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ing, and, like Guaman Poma's text, more decipherable to those who once would have ignored them in defense of a stable, centered sense of knowl- edge and reality.

Contact and Community

The idea of the contact zone is intended in part to contrast with ideas of community that underlie much of the thinking about language, communi- cation, and culture that gets done in the academy. A couple of years ago, thinking about the linguistic theories I knew, I tried to make sense of a utopian quality that often seemed to characterize social analyses of lan- guage by the academy. Languages were seen as living in "speech commu- nities," and these tended to be theorized as discrete, self-defined, coherent entities, held together by a homogeneous competence or grammar shared identically and equally among all the members. This abstract idea of the speech community seemed to reflect, among other things, the utopian way modern nations conceive of themselves as what Benedict Anderson calls "imagined communities."³ In a book of that title, Anderson observes that with the possible exception of what he calls "primordial villages," human communities exist as *imagined* entities in which people "will never know most of their fellow-members, meet them or even hear of them, yet in the mind of each lives the image of their communion." "Communities are dis- tinguished," he goes on to say, "not by their falsity/genuineness, but by the style in which they are imagined" (15; emphasis mine). Anderson proposes three features that characterize the style in which the modern nation is imagined. First, it is imagined as *limited*, by "finite, if elastic, boundaries"; second, it is imagined as *sovereign*; and, third, it is imagined as *fraternal*, "a deep, horizontal comradeship" for which millions of people are prepared "not so much to kill as willingly to die" (15). As the image suggests, the nation-community is embodied metonymically in the finite, sovereign, fra- ternal figure of the citizen-soldier.

Anderson argues that European bourgeoisies were distinguished by their ability to "achieve solidarity on an essentially imagined basis" (74) on a scale far greater than that of elites of other times and places. Writing and literacy play a central role in this argument. Anderson maintains, as have others, that the main instrument that made bourgeois nation-building proj- ects possible was print capitalism. The commercial circulation of books in the various European vernaculars, he argues, was what first created the in- visible networks that would eventually constitute the literate elites and those they ruled as nations. (Estimates are that 180 million books were put into circulation in Europe between the years 1500 and 1600 alone.)

Now obviously this style of imagining of modern nations, as Anderson describes it, is strongly utopian, embodying values like equality, fraternity, liberty, which the societies often profess but systematically fail to realize. The prototype of the modern nation as imagined community was, it seemed to me, mirrored in ways people thought about language and the

speech community. Many commentators have pointed out how modern views of language as code and competence assume a unified and homogeneous social world in which language exists as a shared patrimony—as a device, precisely, for imagining community. An image of a universally shared literacy is also part of the picture. The prototypical manifestation of language is generally taken to be the speech of individual adult native speakers face-to-face (as in Saussure's famous diagram) in monolingual, even monodialectal situations—in short, the most homogeneous case linguistically and socially. The same goes for written communication. Now one could certainly imagine a theory that assumed different things—that argued, for instance, that the most revealing speech situation for understanding language was one involving a gathering of people each of whom spoke two languages and understood a third and held only one language in common with any of the others. It depends on what workings of language you want to see or want to see first, on what you choose to define as normative.

In keeping with autonomous, fraternal models of community, analyses of language use commonly assume that principles of cooperation and shared understanding are normally in effect. Descriptions of interactions between people in conversation, classrooms, medical and bureaucratic settings, readily take it for granted that the situation is governed by a single set of rules or norms shared by all participants. The analysis focuses then on how those rules produce or fail to produce an orderly, coherent exchange. Models involving games and moves are often used to describe interactions. Despite whatever conflicts or systematic social differences might be in play, it is assumed that all participants are engaged in the same game and that the game is the same for all players. Often it is. But of course it often is not, as, for example, when speakers are from different classes or cultures, or one party is exercising authority and another is submitting to it or questioning it. Last year one of my children moved to a new elementary school that had more open classrooms and more flexible curricula than the conventional school he started out in. A few days into the term, we asked him what it was like at the new school. "Well," he said, "they're a lot nicer, and they have a lot less rules. But know *why* they're nicer?" "Why?" I asked. "So you'll obey all the rules they don't have," he replied. This is a very coherent analysis with considerable elegance and explanatory power, but probably not the one his teacher would have given.

When linguistic (or literate) interaction is described in terms of orderliness, games, moves, or scripts, usually only legitimate moves are actually named as part of the system, where legitimacy is defined from the point of view of the party in authority—regardless of what other parties might see themselves as doing. Teacher-pupil language, for example, tends to be described almost entirely from the point of view of the teacher and teaching, not from the point of view of pupils and pupiling (the word doesn't even exist, though the thing certainly does). If a classroom is analyzed as a social world unified and homogenized with respect to the teacher, what-

ever students do other than what the teacher allows to the analysis. This can be true in my fourth grader, the one busy boy was given writing assignments that too questions to build up a paragraph. They identify with the interests of those in power, doctors, public authorities. He invariably completes these assignments. One assignment, for example, "helpful invention." The students were asked to respond to the following questions:

- What kind of invention would you invent?
- How would it help you?
- Why would you need it?
- What would it look like?
- Would other people be able to use it?
- What would be an invention that would help you?
- What would be an invention that would help others?

Manuel's reply read as follows:

A grate adv

Some inventions are GRATE!!!!!!
A shot that would put every thing in your brain. It would help me by letting me know what I would need it because it would let me know on vacation and, do fun a lot more than a shot. Other people would use to know what my teacher parents get away from like this would be GRATE!

Despite the spelling, the assignment requirement had been fulfilled in an acceptable way, however, of the humor, the attempt to break down the structures of authority. On that score, it is better than Guaman Poma's. What is the point of this discourse, parody, resistance, critique or subversion? Are teachers supposed to feel successful when they have eliminated such structures, probably in their own image? Who wins?

Such questions may be hypothetical. In the 1990s, many teachers find themselves doing what they want to. The composition of the nation is changing, as Anderson put it, in which the nation-state, in many nation-states, imagined nationalistic force began to dissolve. Internal ways different from the official ones become lifeways as part of their citizenship, as the

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 alous to the analysis. This can be true in practice as well. On several occa-
 sions my fourth grader, the one busy obeying all the rules they didn't have,
 was given writing assignments that took the form of answering a series of
 questions to build up a paragraph. These questions often asked him to
 identify with the interests of those in power over him—parents, teachers,
 doctors, public authorities. He invariably sought ways to resist or subvert
 these assignments. One assignment, for instance, called for imagining "a
 helpful invention." The students were asked to write single-sentence re-
 sponses to the following questions:

- What kind of invention would help you?
- How would it help you?
- Why would you need it?
- What would it look like?
- Would other people be able to use it also?
- What would be an invention to help your teacher?
- What would be an invention to help your parents?

Manuel's reply read as follows:

A grate adventchin

Some inventchins are GRATE!!!!!!!!!!!!!! My inventchin would be a
 shot that would put every thing you learn at school in your
 brain. It would help me by letting me graduate right now!! I
 would need it because it would let me play with my friends, go
 on vacachin and, do fun a lot more. It would look like a regular
 shot. Ather people would use to. This inventchin would help
 my teacher parents get away from a lot of work. I think a shot
 like this would be GRATE!

Despite the spelling, the assignment received the usual star to indicate the
 task had been fulfilled in an acceptable way. No recognition was available,
 however, of the humor, the attempt to be critical or contestatory, to parody
 the structures of authority. On that score, Manuel's luck was only slightly
 better than Guaman Poma's. What is the place of unsolicited oppositional
 discourse, parody, resistance, critique in the imagined classroom commu-
 nity? Are teachers supposed to feel that their teaching has been most suc-
 cessful when they have eliminated such things and unified the social world,
 probably in their own image? Who wins when we do that? Who loses?

Such questions may be hypothetical, because in the United States in the
 1990s, many teachers find themselves less and less able to do that even if
 they want to. The composition of the national collectivity is changing and so
 are the styles, as Anderson put it, in which it is being imagined. In the 1980s
 in many nation-states, imagined national syntheses that had retained hege-
 monic force began to dissolve. Internal social groups with histories and life-
 ways different from the official ones began insisting on those histories and
 lifeways *as part of their citizenship*, as the very mode of their membership in

the national collectivity. In their dialogues with dominant institutions, many groups began asserting a rhetoric of belonging that made demands beyond those of representation and basic rights granted from above. In universities we started to hear, "I don't just want you to let me be here, I want to belong here; this institution should belong to me as much as it does to anyone else." Institutions have responded with, among other things, rhetorics of diversity and multiculturalism whose import at this moment is up for grabs across the ideological spectrum.

These shifts are being lived out by everyone working in education today, and everyone is challenged by them in one way or another. Those of us committed to educational democracy are particularly challenged as that notion finds itself besieged on the public agenda. Many of those who govern us display, openly, their interest in a quiescent, ignorant, manipulable electorate. Even as an ideal, the concept of an enlightened citizenry seems to have disappeared from the national imagination. A couple of years ago the university where I work went through an intense and wrenching debate over a narrowly defined Western-culture requirement that had been instituted there in 1980. It kept boiling down to a debate over the ideas of national patrimony, cultural citizenship, and imagined community. In the end, the requirement was transformed into a much more broadly defined course called *Cultures, Ideas, Values*.⁴ In the context of the change, a new course was designed that centered on the Americas and the multiple cultural histories (including European ones) that have intersected here. As you can imagine, the course attracted a very diverse student body. The classroom functioned not like a homogeneous community or a horizontal alliance but like a contact zone. Every single text we read stood in specific historical relationships to the students in the class, but the range and variety of historical relationships in play were enormous. Everybody had a stake in nearly everything we read, but the range and kind of stakes varied widely.

It was the most exciting teaching we had ever done, and also the hardest. We were struck, for example, at how anomalous the formal lecture became in a contact zone (who can forget Atahualpa throwing down the Bible because it would not speak to him?). The lecturer's traditional (imagined) task—unifying the world in the class's eyes by means of a monologue that rings equally coherent, revealing, and true for all, forging an ad hoc community, homogeneous with respect to one's own words—this task became not only impossible but anomalous and unimaginable. Instead, one had to work in the knowledge that whatever one said was going to be systematically received in radically heterogeneous ways that we were neither able nor entitled to prescribe.

The very nature of the course put ideas and identities on the line. All the students in the class had the experience, for example, of hearing their culture discussed and objectified in ways that horrified them; all the students saw their roots traced back to legacies of both glory and shame; all the students experienced face-to-face the ignorance and incomprehension,

and occasionally the hostility, of others. In the face of these realities and the hope of synthesis, it was evident that, for instance, that kinds of marginalization had gone. Virtually every student was haunted by a world described with him or her in it. In the face of loss and pain, there were exhilarating moments of mutual understanding, and new wisdom. In the face of sufferings and revelations were, at different times, experienced by every student. No one was excluded.

The fact that no one was safe made a point of the importance of what we came to refer to as social and intellectual spaces: spaces that were not themselves as horizontal, homogeneous, so free of trust, shared understandings, and oppression. This is why, as we realized, we seek to replace ethnic or women's studies with spaces of subordination, groups need places of safety, safe houses in which to construct claims on the world that they can then live with.

Meanwhile, our job in the Americas is to make that crossroads the best site for learning. It is for the pedagogical arts of the contact zone: the arts of listening, of exercising in storytelling and in identifying ourselves and attitudes of others; experimental work and in the arts of critique, of unseemly comparisons between elite and popular, of redemption of the oral; ways for people to live with the difference of history (including their own history); ways to live with rhetorics of authenticity; ground rules for difference and hierarchy that go beyond the traditional; a systematic approach to the art of living. These arts were in play in every moment of the conference on literacy. I learned a lot.

NOTES

¹ For an introduction in English to these systems, see Rolena Adorno. Adorno and Mercedes Irujo, *Symbolic Systems in Guaman Poma*.

² It is far from clear that the *Royal Commentaries* to assume. The book certainly played a role in the lives of indigenous elites in the Andes. In the mid-eighteenth century, the *Commentaries* was suppressed by Spanish colonial policy by Sir Walter Raleigh that the English monarchy.

³ The discussion of community here is in *Utopias*.

⁴ For information about this program at the University of California, San Diego, see the Program in Cultures, Ideas, Values (CIV), St

logues with dominant institutions, vic of belonging that made demands basic rights granted from above. In 't just want you to let me be here, I ould belong to me as much as it does sponded with, among other things, lism whose import at this moment is trum.

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and occasionally the hostility, of others. In the absence of community val- ues and the hope of synthesis, it was easy to forget the positives; the fact, for instance, that kinds of marginalization once taken for granted were gone. Virtually every student was having the experience of seeing the world described with him or her in it. Along with rage, incomprehension, and pain, there were exhilarating moments of wonder and revelation, mutual understanding, and new wisdom—the joys of the contact zone. The sufferings and revelations were, at different moments to be sure, experi- enced by every student. No one was excluded, and no one was safe.

The fact that no one was safe made all of us involved in the course appreciate the importance of what we came to call "safe houses." We used the term to refer to social and intellectual spaces where groups can constitute them- selves as horizontal, homogeneous, sovereign communities with high de- grees of trust, shared understandings, temporary protection from legacies of oppression. This is why, as we realized, multicultural curricula should not seek to replace ethnic or women's studies, for example. Where there are lega- cies of subordination, groups need places for healing and mutual recogni- tion, safe houses in which to construct shared understandings, knowledges, claims on the world that they can then bring into the contact zone.

Meanwhile, our job in the Americas course remains to figure out how to make that crossroads the best site for learning that it can be. We are looking for the pedagogical arts of the contact zone. These will include, we are sure, exercises in storytelling and in identifying with the ideas, interests, histo- ries, and attitudes of others; experiments in transculturation and collabora- tive work and in the arts of critique, parody, and comparison (including unseemly comparisons between elite and vernacular cultural forms); the redemption of the oral; ways for people to engage with suppressed aspects of history (including their own histories), ways to move *into and out of* rhetorics of authenticity; ground rules for communication across lines of difference and hierarchy that go beyond politeness but maintain mutual re- spect; a systematic approach to the all-important concept of *cultural media- tion*. These arts were in play in every room at the extraordinary Pittsburgh conference on literacy. I learned a lot about them there, and I am thankful.

NOTES

¹For an introduction in English to these and other aspects of Guaman Poma's work, see Rolena Adorno. Adorno and Mercedes Lopez-Baralt pioneered the study of Andean symbolic systems in Guaman Poma.

²It is far from clear that the *Royal Commentaries* was as benign as the Spanish seemed to assume. The book certainly played a role in maintaining the identity and aspirations of indigenous elites in the Andes. In the mid-eighteenth century, a new edition of the *Royal Commentaries* was suppressed by Spanish authorities because its preface included a prophecy by Sir Walter Raleigh that the English would invade Peru and restore the Inca monarchy.

³The discussion of community here is summarized from my essay "Linguistic Utopias."

⁴For information about this program and the contents of courses taught in it, write Program in Cultures, Ideas, Values (CIV), Stanford Univ., Stanford, CA 94305.

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QUESTIONS FOR A SECOND READING

- Perhaps the most interesting question "Arts of the Contact Zone" raises for its readers is how to put together the pieces: the examples from Pratt's children, the discussion of Guaman Poma and the *New Chronicle and Good Government*, the brief history of European literacy, and the discussion of curriculum reform at Stanford. The terms that run through the sections are, among others, these: "contact," "community," "autoethnography," "transculturation." As you reread, mark those passages you might use to trace the general argument that cuts across these examples.
- This essay was originally delivered as a lecture. Before you read Pratt's essay again, create a set of notes on what you remember as important, relevant, or worthwhile. Imagine yourself as part of her audience. Then reread the essay. Where would you want to interrupt her? What questions could you ask her that might make "Arts of the Contact Zone" more accessible to you?
- This is an essay about reading and writing and teaching and learning, about the "literate arts" and the "pedagogical arts" of the contact zone. Surely the composition class, the first-year college English class, can be imagined as a contact zone. And it seems in the spirit of Pratt's essay to identify (as a student) with Guaman Poma. As you reread, think about how and where this essay might be said to speak directly to you about your education as a reader and writer in a contact zone.
- There are some difficult terms in this essay: "autochthonous," "autoethnography," "transculturation." The last two are defined in the text; the first you will have to look up. (We did.) In some ways, the slipperiest of the key words in the essay is "culture." At one point Pratt says,

If one thinks of cultures, or literatures, as discrete, coherently structured, monolingual edifices, Guaman Poma's text, and indeed any autoethnographic work, appears anomalous or chaotic—as it apparently did to the European scholars Pietschmann spoke to in 1912. If one does not

think of cultures this way, then Guaneous, as the Andean region was: is heterogeneous on the reception e will read very differently to people zone. (p. 506)

If one thinks of cultures as "cohere the text appears one way; if one th erogeneous." What might it mean t of culture? Can you do it—that is both points of view, make the two ining? Can you, for example, think "community"? Then can you thin seems "natural" to you? What doe of view now, for her readers?

As you reread, not only do yo these two attitudes toward culture point of view from one to the other of the things you would be expecte vention, and your classroom.

ASSIGNMENT

Here, briefly, are two descript pect in the "contact zone." They s assignment.

Autoethnography, transculturati ism, mediation, parody, denuncia expression—these are some of the comprehension, incomprehensior absolute heterogeneity of meani writing in the contact zone. They nationalized metropolis of the U widely visible, more pressing, and pherable to those who once wou stable, centered sense of knowled;

We are looking for the pedagogic include, we are sure, exercises in s ideas, interests, histories, and atti culturation and collaborative wo and comparison (including unse vernacular cultural forms); the re to engage with suppressed aspect ries), ways to move into and out of for communication across lines c yond politeness but maintain mu the all-important concept of cultu

- One way of working with Prat be to conduct your own local in You might do this on your own

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ies: *Reflections on the Origins and Spread of Na-*

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eratures, as discrete, coherently struc-
aman Poma's text, and indeed any auto-
malous or chaotic—as it apparently did
mann spoke to in 1912. If one does not

think of cultures this way, then Guaman Poma's text is simply hetero-
geneous, as the Andean region was itself and remains today. Such a text
is heterogeneous on the reception end as well as the production end: it
will read very differently to people in different positions in the contact
zone. (p. 506)

If one thinks of cultures as "coherently structured, monolingual edifices,"
the text appears one way; if one thinks otherwise, the text is "simply het-
erogeneous." What might it mean to make this shift in the way one thinks
of culture? Can you do it—that is, can you read the *New Chronicle* from
both points of view, make the two points of view work in your own imag-
ining? Can you, for example, think of a group that you participate in as a
"community"? Then can you think of it as a "contact zone"? Which one
seems "natural" to you? What does Pratt assume to be the dominant point
of view now, for *her* readers?

As you reread, not only do you want to get a sense of how to explain
these two attitudes toward culture, but you need to practice shifting your
point of view from one to the other. Think, from inside the position of each,
of the things you would be expected to say about Poma's text, Manuel's in-
vention, and your classroom.

ASSIGNMENTS FOR WRITING

Here, briefly, are two descriptions of the writing one might find or ex-
pect in the "contact zone." They serve as an introduction to the three writ-
ing assignments.

Autoethnography, transculturation, critique, collaboration, bilingual-
ism, mediation, parody, denunciation, imaginary dialogue, vernacular
expression—these are some of the literate arts of the contact zone. Mis-
comprehension, incomprehension, dead letters, unread masterpieces,
absolute heterogeneity of meaning—these are some of the perils of
writing in the contact zone. They all live among us today in the trans-
nationalized metropolis of the United States and are becoming more
widely visible, more pressing, and, like Guaman Poma's text, more deci-
pherable to those who once would have ignored them in defense of a
stable, centered sense of knowledge and reality. (pp. 506–7)

We are looking for the pedagogical arts of the contact zone. These will
include, we are sure, exercises in storytelling and in identifying with the
ideas, interests, histories, and attitudes of others; experiments in trans-
culturation and collaborative work and in the arts of critique, parody,
and comparison (including unseemly comparisons between elite and
vernacular cultural forms); the redemption of the oral; ways for people
to engage with suppressed aspects of history (including their own histo-
ries), ways to move *into and out of* rhetorics of authenticity; ground rules
for communication across lines of difference and hierarchy that go be-
yond politeness but maintain mutual respect; a systematic approach to
the all-important concept of *cultural mediation*. (p. 511)

1. One way of working with Pratt's essay, of extending its project, would
be to conduct your own local inventory of writing from the contact zone.
You might do this on your own or in teams with others from your class.

You will want to gather several similar documents, your "archive," before you make your final selection. Think about how to make that choice. What makes one document stand out as representative? Here are two ways you might organize your search:

- a. You could look for historical documents. A local historical society might have documents written by Native Americans ("Indians") to the white settlers. There may be documents written by slaves to masters or to northern whites explaining their experience with slavery. There may be documents by women (like suffragettes) trying to negotiate for public positions and rights. There may be documents from any of a number of racial or ethnic groups—Hispanic, Jewish, Irish, Italian, Polish, Swedish—trying to explain their positions to the mainstream culture. There may, perhaps at union halls, be documents written by workers to owners. Your own sense of the heritage of your area should direct your search.
- b. Or you could look for contemporary documents in the print that is around you, things that you might otherwise overlook. Pratt refers to one of the characteristic genres of the Hispanic community, the "*testimonio*." You could look at the writing of any marginalized group, particularly writing intended, at least in part, to represent the experience of outsiders to the dominant culture (or to be in dialogue with that culture or to respond to that culture). These documents, if we follow Pratt's example, would encompass the work of young children or students, including college students.

Once you have completed your inventory, choose a document you would like to work with and present it carefully and in detail (perhaps in even greater detail than Pratt's presentation of the *New Chronicle*). You might imagine that you are presenting this to someone who would not have seen it and would not know how to read it, at least not as an example of the literate arts of the contact zone.

2. Another way of extending the project of Pratt's essay would be to write your own autoethnography. It should not be too hard to locate a setting or context in which you are the "other"—the one who speaks from outside rather than inside the dominant discourse. Pratt says that the position of the outsider is marked not only by differences of language and ways of thinking and speaking but also by differences in power, authority, status. In a sense, she argues, the only way those in power can understand you is in *their* terms. These are terms you will need to use to tell your story, but your goal is to describe your position in ways that "engage with representations others have made of [you]" without giving in or giving up or disappearing in their already formed sense of who you are.

This is an interesting challenge. One of the things that will make the writing difficult is that the autoethnographic or transcultural text calls upon skills not usually valued in American classrooms: bilingualism, parody, denunciation, imaginary dialogue, vernacular expression, storytelling, unseemly comparisons of high and low cultural forms—these are some of the terms Pratt offers. These do not fit easily with the traditional genres of the writing class (essay, term paper, summary, report) or its traditional values (unity, consistency, sincerity, clarity, correctness, decorum).

You will probably need to take (what Pratt called) through several drafts. It is using her description as a preliminary project, you may find that you have a list of the literate arts of the contact zone.

3. Citing Benedict Anderson and Pratt argues that our idea of community values like equality, fraternity, liberty, but systematically fail to realize. Pratt argues that we need to notice (and notice) social and intellectual spaces we need to develop ways of understanding.

Think of a community of which is important to you. And think about how to name and describe this community in terms—as a "contact zone." How do you create space? Write an essay in which you focus on a single social group. You will find that someone who is not part of your group you should take time to think about (or group) of this shift in point of view.

MAKING C

1. Here, from "Arts of the Contact Zone: An Autoethnographic" text:

Guaman Poma's *New Chronicle* is usually called an *autoethnographic* text, by which he undertakes to describe themselves and the relations others have made of them. Pratt argues that which European metropolitan settlers (usually their conquered others) have made of those representations that the so-defined other has in dialogue with those texts. . . . [T]hey have appropriated and merged or infiltrated to varying degrees into their own self-representations intended to create a new understanding. . . . Such texts of this point of entry into the dominant culture should be thought, for example, of America's autoethnographic dimensions, which in some ways are an American autobiographical tradition.

Harriet Jacobs's *Incidents in the Life of a Slave Girl* (p. 681), and the excerpts from *Incidents* (p. 42) could serve as twentieth-century selections and reread it with "Arts of the Contact Zone" as a selection that presents the selection

similar documents, your "archive," before think about how to make that choice. What as representative? Here are two ways you

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You will probably need to take this essay (or whatever it should be called) through several drafts. It might be best to begin as Pratt's student, using her description as a preliminary guide. Once you get a sense of your own project, you may find that you have terms or examples to add to her list of the literate arts of the contact zone.

3. Citing Benedict Anderson and what he calls "imagined communities," Pratt argues that our idea of community is "strongly utopian, embodying values like equality, fraternity, liberty, which the societies often profess but systematically fail to realize." Against this utopian vision of community, Pratt argues that we need to develop ways of understanding (even noticing) social and intellectual spaces that are not homogeneous, unified; we need to develop ways of understanding and valuing difference.

Think of a community of which you are a member, a community that is important to you. And think about the utopian terms you are given to name and describe this community. Think, then, about this group in Pratt's terms—as a "contact zone." How would you name and describe this social space? Write an essay in which you present these alternate points of view on a single social group. You will need to present this discussion fully, so that someone who is not part of your group can follow what you say, and you should take time to think about the consequences (for you, for your group) of this shift in point of view, in terms.

MAKING CONNECTIONS

1. Here, from "Arts of the Contact Zone," is Mary Louise Pratt on the "auto-ethnographic" text:

Guaman Poma's *New Chronicle* is an instance of what I have proposed to call an *autoethnographic* text, by which I mean a text in which people undertake to describe themselves in ways that engage with representations others have made of them. Thus if ethnographic texts are those in which European metropolitan subjects represent to themselves their others (usually their conquered others), autoethnographic texts are representations that the so-defined others construct *in response to* or in dialogue with those texts. . . . [T]hey involve a selective collaboration with and appropriation of idioms of the metropolis or the conqueror. These are merged or infiltrated to varying degrees with indigenous idioms to create self-representations intended to intervene in metropolitan modes of understanding. . . . Such texts often constitute a marginalized group's point of entry into the dominant circuits of print culture. It is interesting to think, for example, of American slave autobiography in its autoethnographic dimensions, which in some respects distinguish it from European-American autobiographical tradition. (pp. 501–2)

Harriet Jacobs's *Incidents in the Life of a Slave Girl* (p. 353) is an example of an American slave autobiography. John Edgar Wideman's "Our Time" (p. 681), and the excerpts from Gloria Anzaldúa's *Borderlands/La frontera* (p. 42) could serve as twentieth-century counterparts. Choose one of these selections and reread it with "Arts of the Contact Zone" in mind. Write an essay that presents the selection as an example of autoethnographic and/or

transcultural texts. You should imagine that you are working to put Pratt's ideas to the test (*do* they do what she says such texts must do?), but also add what you have to say concerning this text as a literate effort to be present in the context of difference.

2. In the selection titled "States" Edward Said says,

All cultures spin out a dialectic of self and other, the subject "I" who is native, authentic, at home, and the object "it" or "you," who is foreign, perhaps threatening, different, out there. From this dialectic comes the series of heroes and monsters, founding fathers and barbarians, prized masterpieces and despised opponents that express a culture from its deepest sense of national self-identity to its refined patriotism, and finally to its coarse jingoism, xenophobia, and exclusivist bias. (p. 596)

This is as true of the Palestinians as it is of the Israelis — although, he adds, "For Palestinian culture, the odd thing is that its own identity is more frequently than not perceived as 'other'."

Citing Benedict Anderson and what he refers to as "imagined communities," Mary Louise Pratt in "Arts of the Contact Zone" (p. 499) argues that our idea of community is "strongly utopian, embodying values like equality, fraternity, liberty, which the societies often profess but systematically fail to realize." Against this utopian vision of community, Pratt argues that we need to develop ways of understanding (noticing or creating) social and intellectual spaces that are not homogeneous or unified — contact zones; she argues that we need to develop ways of understanding and valuing difference.

There are similar goals and objects to these projects. Reread Pratt's essay with Said's "States" in mind. As she defines what she refers to as the "literate arts of the contact zone," can you find points of reference in Said's text? Said's thinking always attended to the importance and the conditions of writing, including his own. There are ways that "States" could be imagined as both "autoethnographic" and "transcultural." How might Said's work allow you to understand the "literate arts of the contact zone" in practice? How might his work allow you to understand the problems and possibilities of such writing beyond what Pratt has imagined, presented, and predicted?

ADRIENNE RICH



ADRIENNE RICH knows, she was a writer, Rich for at both the opportunity of that opportunity is creative." "I she said, "I think ways. There's because we've always unseen

Rich's poetry combines passion and her first book of poems, *A Change of V* College. The book won the 1951 Yale Y duction from W. H. Auden, who was o monwealth Award in Literature and Poetry Society of America for a lifetime works, which include *The Diamond C in-Law* (1963, 1967), *Necessities of Change* (1970), and *Diving into the for the political and psychological cons*