

**Jessica Datema , jdatema@bergen.edu**  
**Psychological Effects of Poverty and Globalization.**

**Allison, Dorothy. *Skin: Talking about Sex, Class & Literature*. Ithaca, N.Y.: Firebrand Books, 1994.**

The metaphor of "skin" relates not only to the literary body but the textual body that is laced with politics, wounds, and refuse. *Skin* is an ongoing look at how the author's work as a writer of fiction meshes with her fervent will to speak the truth about class, and the social pariahdom of poor white trash. Turning the language of backyard barbecues, family terrors, and bygone lovers into fodder for the literary canon, Allison demystifies stereotypes. This volume exposes even the most painful realities with reverence and awe. It collects Allison's published writings from the past decade to examine issues of class and sexuality through the intricate lenses of autobiography and the literary experience. "I try to live naked in the world," says the writer, as she blends a tender reminiscence of her mother's death with an attempt to make sense of her mother's life. "I refuse the language and categories that would reduce me to less than my whole complicated experience," she proclaims, advancing the idea that those born "poor, queer, and despised" have an imperative to do more than simply survive. All of these finely wrought essays discuss the author's passage into celebrity as marked by poverty, abuse, and the realization of her threatening sexual nature. In a recuperation of improvised poor white trash, the writer uses local dialect to create a fluid, almost musical, narrative move from one class dimension to another.

**Aronowitz, Stanley., Heather. Gautney, and Clyde W. Barrow. *Implicating Empire: Globalization and Resistance in the 21st Century World Order*. New York: Basic Books, 2003.**

*Implicating Empire* looks at four crucial dimensions of globalization: first, its role vis-à-vis the current war; second, the impact of globalization on domestic U.S. policy; third, how globalization will necessarily alter national security, both in its definition as well as how it is pursued, and, finally, the future of globalization. Including original essays by Stanley Aronowitz, Ahmed Rashid, Tariq Ali, Manning Marable, Michael Hardt, and Ellen Willis, among others, *Implicating Empire* goes over resistances, interconnections, and projections of Empire, that is how globalization will be debated--and resisted--in the future. Combining the work of prominent U.S. and international commentators on globalization, *Globalization and Resistance* defines the state, and the future, of globalization's role in world affairs.

**Brown, Wendy. *Edgework: Critical Essays on Knowledge and Politics*. Princeton, N.J.: Princeton University Press, 2005.**

*Edgework* brings together seven of Wendy Brown's most provocative recent essays on affect and trauma in political and cultural theory. They range from explorations of politics post-9/11 to critical reflections on the academic norms

governing feminist studies and political theory. *Edgework* is also concerned with the intellectual and political value of critique itself. It renders contemporary the ancient jurisprudential meaning of critique as *krisis* that is an analytic mode of treatment or localized healing in and through the auspices of trauma. Brown shows how each traumatic moment—or tear in the fabric of justice—becomes an occasion for a public sifting or thoughtfulness, the development of criteria for judgment, and the inauguration of political renewal or restoration for the exiled and impoverished. Each essay probes a contemporary problem—the charge of being unpatriotic for dissenting from U.S. foreign policy, the erosion of liberal democracy by neo-liberal political rationality, feminism's loss of a revolutionary horizon—and seeks to grasp the intellectual impasse the problem signals as well as the political incitement it may harbor.

---. ***Politics out of History*. Princeton: Princeton University Press, 2001.**

What happens to left and liberal political orientations when faith in progress is broken, when both the sovereign individual and sovereign states seem tenuous, when desire seems as likely to seek punishment as freedom, when all political conviction is revealed as contingent and subjective? *Politics Out of History* is animated by the question of how we navigate the contemporary political landscape when the traditional compass points of modernity have all but disappeared. Wendy Brown diagnoses a range of contemporary political tendencies—from moralistic high-handedness to low-lying political despair in politics, from the difficulty of formulating political alternatives to reproaches against theory in intellectual life—as the consequence of this disorientation.

*Politics Out of History* also presents a provocative argument for a new approach to thinking about history—one that forsakes the idea that history has a purpose and treats it instead as a way of illuminating openings in the present by, for example, identifying the haunting and constraining effects of past injustices unresolved. Brown also argues for a revitalized relationship between intellectual and political life, one that cultivates the autonomy of each while promoting their interlocutory potential. This book will be essential reading for all who find the trajectories of contemporary liberal democracies bewildering and are willing to engage readings of a range of thinkers—Freud, Marx, Nietzsche, Spinoza, Benjamin, Derrida—to rethink democratic possibility in our time.

---. ***States of injury: Power and Freedom in Late Modernity*. Princeton, N.J.: Princeton University Press, 1995.**

Wendy Brown engages in a critical analysis of late modern state power to reveal how identity politics translates into exploitative “victimhood” and rights’ claims. The novel pursues a central question: why and how does a sense of woundedness become the basis for a sense of identity? Brown argues that efforts to outlaw hate speech and pornography powerfully legitimizes the state: such apparently well-intentioned attempts actually harm and perpetuate “victimhood,” further portraying citizens as helpless and dependent upon the state. *States of Injury* argues against the citizen as “victim” who is convinced of their need to be under continual governmental protection. “Whether one is

dealing with the state, the Mafia, parents, pimps, police, or husbands," writes Brown, "the heavy price of institutionalized protection is always a measure of dependence and agreement to abide by the protector's rules." True democracy, she insists, requires sharing power, not regulation by it; freedom, not protection.

**Derrida, Jacques., and Anne Dufourmantelle. *Of Hospitality*. Stanford, Calif.: Stanford University Press, 2000.**

These two lectures by Jacques Derrida, "Foreigner Question" and "Step of Hospitality/No Hospitality," derive from a series of seminars on "hospitality" conducted by Derrida in Paris, January 1996. The seminars, in France and in America, are a self-conscious enactment of the textual content. The book consists of two texts on facing pages. "Invitation" by Anne Dufourmantelle appears on the left (an invitation that of course originates in a response), clarifying and inflecting Derrida's "response" on the right. The interaction between them not only enacts the "hospitality" under discussion, but preserves something of the rhythms of teaching.

The volume also characteristically combines careful readings of canonical texts and philosophical topics with attention to the most salient events in the contemporary world. It uses "hospitality" as a means of rethinking a range of political and ethical situations. "Hospitality" is viewed as a question of what arrives at the borders, in the initial surprise of contact with an other, a stranger, a foreigner. For example, Antigone is revisited in light of the question of impossible mourning; *Oedipus at Colonus* is read via concerns that also apply to teletechnology; the trial of Socrates is brought into conjunction with the televised funeral of François Mitterrand. In these conversational passages, hospitality is found through an act of welcoming of the unrepresented, i.e. Polyneices, the unburied, exiled, pariah, or foreign person.

**Felman, Shoshana. *The Juridical Unconscious: Trials and Traumas in the Twentieth century*. Cambridge, Mass.: Harvard University Press, 2002.**

Shoshana Felman ranks as one of the most influential literary critics of the past five decades. Her work has inspired and shaped such divergent fields as psychoanalytic criticism, deconstruction, speech-act theory and performance studies, feminist and gender studies, trauma studies, and critical legal studies. Shoshana Felman has not only influenced these fields: her work has opened channels of communication between them. In all of her work Felman charts a way for literary critics to address the ways in which texts have real effects in the world and how our quest for meaning is transformed in the encounter with the texts that hold such a promise. The present collection gathers the most exemplary and influential essays from Felman's oeuvre, including articles previously untranslated into English. *The Claims of Literature* also includes responses to Felman's work by leading contemporary theorists, including Stanley Cavell, Judith Butler, Julia Kristeva, Cathy Caruth, Juliet Mitchell, Winfried Menninghaus,

and Austin Sarat.

**Felman, Shoshana. *The Claims of Literature : A Shoshana Felman Reader*. New York: Fordham University Press, 2007.**

Death, wrote Walter Benjamin, lends storytellers all their authority. How do trials, in turn, borrow their authority from death? This book offers a groundbreaking account of the surprising interaction between trauma and justice.

Moving from texts by Arendt, Benjamin, Freud, Zola, and Tolstoy to the Dreyfus and Nuremberg trials, as well as the trials of O. J. Simpson and Adolf Eichmann, Shoshana Felman argues that the adjudication of collective traumas in the twentieth century transformed both culture and law. This transformation took place through legal cases that put history itself on trial, and that provided a stage for the expression of the persecuted--the historically "expressionless." Examining legal events that tried to repair the crimes and injuries of history, Felman reveals the "juridical unconscious" of trials and brilliantly shows how this juridical unconscious is bound up with the logic of the trauma that a trial attempts to articulate and contain but so often reenacts and repeats. Her book gives the drama of the law a new jurisprudential dimension and reveals the relation between law and literature in a new light.

**Foucault, Michel, and Jean. Khalfa. *History of Madness*. London; New York: Routledge, 2006.**

When it was first published in France in 1961 as *Folie et déraison: Histoire de la folie à l'âge classique*, few had heard of Michel Foucault. By the time an abridged English edition was published in 1967 as *Madness and Civilization*, Michel Foucault had shaken the intellectual world. This translation is the first English edition of the complete French texts of the first and second edition, including all prefaces and appendices, some of them unavailable in the existing French edition. Challenging entrenched views of madness and reason, *History of Madness* is about the nature of power and social exclusion. It begins by in the Middle Ages with vivid descriptions of the exclusion and confinement of lepers. Why, Foucault asks, when the leper houses were emptied at the end of the Middle Ages, were they turned into places of confinement for the mad? Why, within the space of several months in 1656, was one out of every hundred people in Paris confined? Foucault's bold and controversial answer is that throughout modern history, madness has been a foil or means to isolate, repress, and exclude anyone that is "different." Even the Enlightenment, which attempted to educate and include the "mad," ended up imprisoning them in a moral world.

Still, the bleed between sanity and insanity entails a slippery slope since definitions of "madness" are not limited to the modern construction (DSM) but a quality of being (unruliness, unpredictability) that preexists such scientific categorizations. Foucault famously declared to a reporter from *Le Monde* in 1961 that 'Madness exists only in society. It does not exist outside the forms of sensibility that isolate it, and the forms of repulsion that expel it or capture it.'

Shifting brilliantly from Descartes and early Enlightenment thought to the founding of the Hôpital Général in Paris and the work of early psychiatrists Philippe Pinel and Samuel Tuke, Foucault focuses throughout, not only on scientific and medical analyses of madness, but also on the philosophical and cultural values that equate the scapegoat with the mad. He also urges us to recognize the creative and liberating forces that madness represents, brilliantly drawing on examples from Goya, Nietzsche, Van Gogh and Artaud. *The History of Madness* is an inspiring and classic work that challenges us to understand madness, reason and power and the forces that shape them.

**Freud, Sigmund. *Civilization and its Discontents*. London: Penguin Books, 2002.**

In what remains one of his most seminal papers, Freud considers the incompatibility of civilization and individual happiness, and the tensions between the claims of society and the individual. We all know that living in civilized groups means sacrificing a degree of personal interest, but couldn't you argue that it in fact creates the conditions for our happiness? Freud explores the arguments and counter-arguments surrounding this proposition, focusing on what he perceives to be one of society's greatest dangers; 'civilized' sexual morality. After all, doesn't repression of sexuality deeply affect people and compromise their chances of happiness?

**Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic : the Woman Writer and the Nineteenth-Century Literary imagination*. New Haven: Yale University Press, 1979.**

While this book was written some time ago, it reveals the origins of the revolutionary realization in the 1970s that "the personal is the political and the sexual is the textual." *Madwoman in the Attic* remains persuasive despite its limitations since it provides an ethnographic study of the silenced voice or the authorial anxiety of the poor, dispossessed, and women who threatened a hierarchical system. Showing the cultural barriers, burdens, and obstacles that weighed upon these women writers, the book also goes over poverty and madness as the primary weapons to keep subordinates down and silent. The struggle to come to voice in times of increasing poverty, racism, inequality, xenophobia, and warfare still matters. *Madwoman in the Attic* is an inaugural study of writing as a way of countering cultural madness— or the silencing of plural and independent voices.

**Goodwin, Neva R., Frank. Ackerman, and David. Kiron. *The Consumer Society*. Washington, D.C.: Island Press, 1997.**

The developed countries, particularly the United States, consume a disproportionate share of the world's resources, yet high and rising levels of consumption do not necessarily lead to greater satisfaction, security, or well-being, even for affluent consumers.

The Consumer Society provides brief summaries of the most important and influential writings on the environmental, moral, and social implications of a consumer society and consumer lifestyles. Each section consists of ten to twelve summaries of critical writings in a specific area, with an introductory essay that outlines the state of knowledge in that area and indicates where further research is needed.

**Johnson, Denis. *Seek : Reports from the Edges of America & Beyond*. New York: HarperCollins, 2001.**

Emphasizing a nomadic subjectivity that challenges commodification and anonymity, this book works through an unusual narrative style of infused and plural voices. Sometimes the essays work through an askew or out-of-body point of view, which, while taxing the narrative credibility as a reporter, adds sincerity to its human plight. As a fiction writer and poet, Johnson is known for his surreal portraits of the dispossessed lurking at the fringes of American life: the drifters, the jobless, the junkies and midnight DJ's. In this collection of 11 essays, which brings together pieces written over a 20-year period, he prefers to look at how those same individuals band together to form a new, often threatening, identity. His America is peopled with Christian Bikers in Texas, Alaskan frontiersmen, hippies both young and old, and right-wing militia members, all striving to create a life apart from the values associated with the mainstream middle-class. In addition to the essays on America, Johnson expands his canvas to take in the revolutions wrought by the dispossessed of the third world, in such places as Liberia, Afghanistan and Somalia. He finds true believers at every crossroad, whether it's in God, government, guns or all three, and manages to assess the quality of their conviction by traveling among them. As a journalist, Johnson searches for something beyond headlines and, at least in this collection, that makes for an intriguing and insightful investigation. The offbeat style and subject matter make it attractive to adventurous readers, but the book refuses easy categorizing or convincing to those "in the know."

**Klein, Naomi. *The Shock Doctrine: The Rise of Disaster Capitalism*. Metropolitan Books, 2007**

The historic ideology of "Manifest Destiny" continues differently today in state policies that seize on moments of natural disaster, such as 9/11, Hurricane Katrina, or the Minneapolis bridge collapse. While not condoning the trauma and displacement of citizens, the state still seizes such moments as new market opportunities. This type of expansionism is called "disaster capitalism" or what Naomi Klein calls The Shock Doctrine. Every time a new crisis hits—the fear and disorientation that follow is harnessed for social re-engineering. Each new disaster is midwife to a new course of economic shock therapy" (Naomi Klein, *Harpers* 49). Disaster Capital is a political outgrowth of Manifest Destiny in that it utilizes accident for material expansion.

**Lacan, Jacques. *Seminar VII: The Ethics of Psychoanalysis 1959-1960*. Ed. Jacques-Alain Miller. Trans. Dennis Porter. New York: W. W. Norton & Co., 1992.**

Contra Hegel, Lacan believes that the “good” is not equal to or embodied in the state. Antigone represents an ethics not reducible to public law that exists at the limit of the codifiable. Lacan says that Antigone shows how true ethics does not blindly follow societal norms but relies on reflective judgment even when it causes conflict. Lacan shows how Sophocles’ play isn’t just about the conflict of family and community, public and private, man and women (symbolic or representative categories). Additionally, it is about an ethical conflict or representing the exile, impoverished, or unrepresented at the limits of representation, language, and law.

**McCarthy, Cormac. *Blood Meridian: Or the Evening Redness in The West*. Vintage, 1992.**

As a novel, *Blood Meridian* is “a revisionary western” that not only critiques Manifest Destiny, but also inverts current border narratives. *Meridian* exposes the crimes in U.S. colonization of the poor West through the character of Captain White whose racist rhetoric is later revealed as the ravings of a lunatic. The novel contrasts the crossing over territory through conquest with a more creative pioneering, like what A. Badiou calls drawing in a “description without place.” (*Lacanian ink* 28, 47). As establishing a world beyond any material frontier, *Blood Meridian* draws out something real in history but does not copy traditional Westerns. This type of creating makes for an intensely ornate, fragile, and ground-breaking work. *Blood Meridian* reverses the impoverished history of U.S. colonization to mark a real “mathematical and vanishing line where appearing and being are indiscernible” (*Lacanian ink*, 46). This novel claims pioneering requires an ethical agency in creating, or a sublimating that opposes the egotistical expansionist rhetoric in historically impoverished U.S. ideologies.

**Mosley, Walter. *Always outnumbered, always outgunned*. New York: W.W. Norton, 1998.**

In this cycle of 14 bittersweet stories, Walter Mosley breaks out of the genre--if not the setting--of his bestselling Easy Rawlins detective novels. The main protagonist Socrates, represents the sage voice of a poor philosopher from Watts. The book explores the plight of African-Americans as bearing the brunt of an often unjust U.S. penal system, structural impoverishment, and entrenched societal scapegoating. Only eight years after serving out a prison sentence for murder, the main character, Socrates Fortlow lives in a tiny, two-room Watts apartment, where he cooks on a hot plate, scavenges for bottles, drinks, and wrestles with his demons. Struggling to control a seemingly boundless rage--as well as the power of his massive "rock-breaking" hands--Socrates must find a way to live an honorable life as a black man on the margins of a white world, a task which takes every ounce of self-control he has.

While this book is a departure from Mosley's other Easy Rawlins novels, it brings up greater societal and cultural grievances, those "mysteries" that no one has yet to unravel. Socrates comes to grips with the chaos, poverty, and violence inherent in the law. He tries to get and keep a job delivering groceries; takes in a young street kid named Darryl, who has his own murder to hide; and helps drive out the neighborhood crack dealer. Still, even in his search for justice, Socrates comes to see that sad truth that law does not equal justice. In this work, Mosley captures the rhythms of Watts life in prose that is both musical and hard-edged. It rings from the rioting edge in a haunting look at those lives as bounded poverty, a lack of opportunity, bigoted urban zoning, and a lack of second chances.

**Nazpary, Joma. *Poverty, Chaos and Globalization: Neoliberal Reform and Kazakhstan*. London; Sterling, Va.: Pluto Press, 2001.**

In the 1990s, the former Soviet states of Central Asia experienced dramatic, revolutionary changes. Liberal economic reforms have affected every aspect of daily life, a new local elite of Mafia has rapidly taken power, and corruption and violence are now a fact of daily life. Focusing on Kazakhstan, *A Global Brothel* examines the impact of the new capitalism on the everyday lives of the people of Central Asia. The author draws on extensive interviews as well as social and political analyses to explain the extent to which people have been dispossessed. The author assesses the strategies people have used to overcome poverty and insecurity: the new hallmarks of life for nearly everybody; and illustrates well the complex and human responses to the post-Soviet chaos.

**Negri, Antonio. *The Porcelain workshop: for a New Grammar of Politics*. Cambridge, Mass; London: Semiotext(e), 2008.**

Hardt and Negri describe the common as "an activity, not a result; it is an assemblage or an open continuity, not a densification of control." Their view is that cultural unity not just a collection of people but a relation between variables, or community of singularly expressing persons. In 2004 and 2005, Antonio Negri held ten workshops at the *Collège International de Philosophie* in Paris to formulate a new political grammar of the postmodern. These lectures have been made into a collection of writings on biopolitics, biopowers, control, the multitude, people, war, borders, dependency and interdependency, state, nation, the common, difference, resistance, subjective rights, revolution, freedom, democracy: these are just a few of the themes Negri addressed in these experimental laboratories. Postmodernity, Negri suggests, can be described as a "porcelain workshop": a delicate and fragile construction that could be destroyed through one clumsy act. Looking across twentieth century history, Negri warns that our inability to anticipate future developments has already placed coming generations in serious jeopardy. Describing the years 1917-1968 as the "short century," Negri suggests that by the end of it, all of the familiar markers of modernity (including that of socialism) had lost their relevance.

Confronted with an intolerable reality, indignation and the revolutionary will to transform the world have both taken new forms and must be understood anew, free of modernist assumptions. In the impassioned debates recounted in this book, Antonio Negri attempts to describe the formation of an alternative political horizon and looks for a way to define the practices and modes of expression that democracy could take.

**O'Neill, Joseph. *Netherland*. New York: Pantheon Books, 2008.**

O'Neill's work is in a recognizably British mode of novel-writing but he adapts this mode – its exemplar is Ian McEwan – to the American soil of the book's themes or subject matter: multicultural brotherhood, immigrant self-fashioning in the New World, post-9/11 New York. Critiques have compared the novel to *The Great Gatsby* by the fact that both narrators, Fitzgerald's Nick Carraway and O'Neill's Hans, work in finance, the former in bonds, the latter in oil futures. It unfolds as an American tragedy marked by a combination of decorous prose, lyrical flights, and well-carpentered plots. The main character, Hans van den Broek, is a Dutch-born narrator who circumspectly observes of his friend, Chuck Ramkissoon, a self-mythologizing entrepreneur-gangster. He never quite believes that people would sooner not have their understanding of the world blown up, even by Chuck Ramkissoon. The image of one's understanding of the world being blown up is poignant—this is Hans's fate after 9/11. He and wife Rachel abandon their downtown loft, and, soon, Rachel leaves him behind at their temporary residence, the Chelsea Hotel, taking their son, Jake, back to London. Hans, an equities analyst, is at loose ends without Rachel, and in the two years he remains Rachel-less in New York City, he gets swept up by Chuck, a Trinidadian expatriate Hans meets at a cricket match. Chuck's dream is to build a cricket stadium in Brooklyn; in the meantime, he operates as a factotum for a Russian gangster. There are unlikely (and doomed from the novel's outset) friendship that rise and fall but ultimately cross heretofore-untouched race, class, and gendered boundaries. O'Neill offers an outsider's view as anonymously situated in a major U.S. city--New York –but still bursting with wisdom, authenticity and sobering realism.

**Santner, Eric L., Reinhard, & Slavoj Žižek. *The Neighbor: Three Inquiries in Political Theology*. University of Chicago Press, 2006.**

In *The Neighbor*, three of the most significant intellectuals working in psychoanalysis and critical theory collaborate to show how this problem of neighbor-love opens questions that are fundamental to ethical inquiry and that suggest a new theological configuration of political theory. Their three extended essays explore today's central historical problem: the persistence of the theological in the political. In "Towards a Political Theology of the Neighbor," Kenneth Reinhard supplements Carl Schmitt's political theology of the enemy and friend with a political theology of the neighbor based in psychoanalysis. In "Miracles Happen," Eric L. Santner extends the book's exploration of neighbor-love through a bracing reassessment of Benjamin and Rosenzweig. And in an impassioned plea for ethical violence, Slavoj Žižek's "Neighbors and Other

Monsters" reconsiders the idea of excess to rehabilitate a positive sense of the inhuman and challenge the influence of Levinas on contemporary ethical thought.

*The Neighbor* is a rich and suggestive account of the interplay between love and hate, self and other, personal and political, It is a touchstone across the humanities and a crucial text for understanding the persistence of political community in our alienated and impoverished secular modernity.

**Schalit, Joel. *The Anti-Capitalism Reader: Imagining a Geography of Opposition*. New York: Akashic Books, 2002.**

*The Anti-Capitalism Reader* is a refreshingly non-doctrinaire anthology of writings and interviews covering much of the intellectual geography of the new anti-market left that has become increasingly visible since anti-capitalist protests rocked the World Trade Organization's 1999 meeting in Seattle.

Featuring essays by Doug Henwood, Naomi Klein, Ali Abunimah, Annalee Newitz, Paul Thomas, Ultra-red, and the Bad Subjects collective—and interviews with Slavoj Žižek, Toni Negri, Thomas Frank, and Wendy Brown—The Anti-Capitalism Reader moves from politics to culture, gender, and alternative economic systems. Each contributor presents accessible and sometimes humorous critical insights that together make this volume an ideal partner in contemporary discourse about globalization, war, and economic decline.

**Tolbin, Colm. *Brooklyn: a novel*. New York: Scribner, 2009.**

What's it like to be a poor working class immigrant in a nowadays fashionable neighborhood? Colm Tolbin considers the gritty reality of Irish immigrant Eilis who had been committed to a quiet life in little Enniscorthy, Ireland, until she reluctantly finds herself swept up in an unplanned adventure to America, engineered by the family priest and her glamorous, "ready for life" sister, Rose. Eilis's determination to embrace the spirit of the journey despite her trepidation—especially on behalf of Rose, who has sacrificed her own chance of leaving—makes a bittersweet center for *Brooklyn*. Colm Tóibín's spare portrayal of this contemplative girl is achingly lovely, and every sentence rings with truth. Passages sweep across the Atlantic with Eilis to a boarding house in Brooklyn where she painstakingly adapts to a new life, reinventing herself and her surroundings in the letters she writes home. Just as she begins to settle in with the help of a new love, tragedy calls her home to Enniscorthy, and her separate lives suddenly and painfully merge into one. Tóibín's haunted heroine demonstrates the post-colonial subject as situated in an interstice. She is both anonymous and unforgettable since her story reflects the lives of so many others exiled from home.

**Zizek, Slavoj. "Censorship Today: Violence, or Ecology, as a New Opium for the Masses." Jan. 9, 2008. *Lacanian Ink*, Volume 22 Fall 2004 pp. 124-139.**

Slavoj Žižek calls the current strategy of U.S. state control through accident: "Ecological Terrorism." He critiques both the New-Conservative and liberal

environmentalists alike and says that they engage in the practice of ramming exploitative policies through in disastrous times. Like what Naomi Klein calls “disaster capital,” Zizek’s critique of “Ecological terrorism” shows how culture posits the environment as a big horrifying Other (Mother Earth—who wreaks havoc where she will) to prohibit ground swell action and keep the impoverished down. This ideology is the “new opium for the masses replacing the decline of religion [and/or Manifest Destiny] which was the previous opiate for the masses. It takes over the old religion’s fundamentalist function, which utilizes a moment of environmental disaster to impose an unquestionable position of authority and to impose limits” (Censorship Today: Violence, or Ecology, a New Opium for the Masses” 4). Instead of adherence to religious authority during catastrophic times, today the masses bow passively to political or environmentally fundamentalist governing directives.

**\_\_\_\_. *Violence : six sideways reflections*. New York: Picador, 2008.**

In this provocative and brilliantly argued work, philosopher Slavoj Zizek draws from references as diverse as Picasso's *Guernica*, Alfred Hitchcock, M. Night Shyamalan's films, Michel Houellebecq's novels, and Freud's jokes, Using Lacanian psychology to provide a Kantian analysis of Hurricane Katrina, Zizek demonstrates how societies understand, obscure and deny the sources of poverty and violence. Violence, like poverty, will always be with us yet its repression, denial, and projection makes things works. This is not an examination of offenses but an argument that violence can perhaps be best understood structurally and not simply localized in its perpetrators or victims. Zizek enumerates the varieties of violence (subjective, objective, systemic) and how it inheres in language, economics and religion, urging readers to discern the systemic poverty and violence that sustains our very efforts to fight violence and to promote tolerance. In meditations on the events of 9/11, the Abu Ghraib scandal and the 2005 Paris riots, the book turns numerous familiar arguments on their ear (he proposes that the guards at Abu Ghraib represent the true underside of American society). His unrelenting scrutiny through a host of cultural and literary references challenge anyone unwilling to recognize his or her complicity in systems of institutional and interpersonal violence.