Introduction

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We have known, at least since Michel Foucault, that power does not occupy a superstructural position: power does not exist as a monolith outside the social body, and it does not extend from a top-down position. Power is deeply rooted in the social nexus, in what Foucault called "discourse," or in what W. J. T. Mitchell, in our last *Mosaic* issue (33/2), calls "pictures": "poems, paintings, engravings, sculptural objects, photographs, narratives, films, television programs—in short works of art, forms of mass media, cultural representations." Literature is changed by Foucault's contention that cultural representations both produce power and render it fragile—and are intelligible only in this double sense. In the interdisciplinary study of literature, where cultural representations are no longer treated as discrete and contained, the change is redoubled. As Simon During puts it, "the tendency of modern knowledge to splinter into singular *énoncés* is now transformed into a vision of the social and historical field as a kind of disarticulated articulation, a field of power events" (*Foucault and Literature* 1992, 119).

In "Dancing Through the Cold War: The Case of *The Nutcracker*," the first essay in this issue, Catherine Gunther Kodat contends with these changes. Gunther Kodat asks why studies of the history and causes of the Cold War have

overlooked the double role of ballet during that period, its use "not only for domestic entertainment but also for international persuasion," and its double-coding, "frequently embodying (both literally and figuratively) the contrasting claims of socialist realism and capitalist abstraction." Focusing on American ballet through the work of George Balanchine, Gunther Kodat analyses the Cold War underpinnings of Balanchine's 1954 revision of *The Nutcracker,* arguing that the work "reflects the international and domestic pressures making themselves felt as ballet came into its own both as a U.S. artistic medium and as one of the most deeply politicized cultural expressions of the Cold War." After reading the essay, we understand *The Nutcracker* differently because we appreciate its double and contradictory role: at once celebrating the values of bourgeois family life, home and consumption, and "retaining a sense of productive tension with those beliefs." Moreover, appreciation of the "double vision" of Balanchine's *Nutcracker* helps us to understand better "the complex relationship between artistic productions and the social/political matrix in which they emerge."

Gunther Kodat explains that her "examination of Balanchine's *Nutcracker* is not a resistant reading of a complacent text, nor a complacent reading of a subversive text, but rather a reading that seeks to emphasize the fluid nature of the dialogue between resistance and advocacy." This is the dialogue that doubles the edge in Paul Keen's essay, "The Doubled Edge: Identity and Alterity in the Poetry of Eavan Boland and Nuala Ní Dhomhnaill." In Keen's reading, Boland and Ní Dhomhnaill are two women writers who, in broaching gender and nationalist issues in contemporary Ireland, assume the double task of "creating a discursive space in which women's voices might be heard, and—what is perhaps more difficult—understanding *how* these voices might be represented without collapsing back into a newly essentialized femininity." For these poets, the move from essentialism to pluralism is insufficient. The achievement of Boland and Ní Dhomhnaill, Keen says, is "not simply a comforting celebration of an apolitical pluralism, but an intervention into a deeply rooted system of value judgements and sanctions on the limits of poetic utterance and personal agency."

Ní Dhomhnaill's work, Keen notes, is dialogical rather than dialectical; while recognizing the appeal of the nationalist impulse to harmonization, "its different voices fragment and interact without any orientation towards the promise of some future synthesis." The "minority discourses" that Apollo O. Amoko examines in "Resilient ImagiNations: *No-No Boy, Obasan* and the Limits of Minority Discourse," are dialogical in this sense.

Taking two minority texts as his case studies, and engaging critically with the theory of Homi K. Bhabha, especially Bhabha's "temporalist" contentions, Amoko examines competing Canadian and American nation narratives "as discursive formations, as highly productive myths, around which a range of competing narratives of national cohesion coalesce." Central to this study is an assessment of "the notion of the instrumentality of race in nation-formation," a matter that Eyal Amiran approaches quite differently in "George Herriman's Black Sentence: The Legibility of Race in *Krazy Kat.*" Here, by way of reading the serial newspaper cartoon *Krazy Kat*—a comic preoccupied with color and written by a man who considered himself both black and white—Amiran considers color as an element of textual construction, asking how a theory of narrative color, of the color of narrative, might be developed, "a theory that is both aesthetic and historical and that relates color to questions of race and of the perception of race." One of the doubles at work in this essay comes out of this theory: the demand made by the aesthetics of narrative "that race be erased in the very process of its exposure."

The effects of translation are themselves double-edged, as Paul Keen reminds us and as becomes evident in the novel-to-film translation examined by Huw Aled Lewis in "Structure and Symbol in the Film *Réquiem por un campesino español.*" In this essay, translation oscillates between two modes of rendering an original, and this "in order to better suit the narrative to the political and social climate in Spain in the mid-1980s." Such ambivalence is again at stake in Nick Nesbitt's "Antinomies of Double Consciousness in Aimé Césaire's *Cahier d'un retour au pays natal*" where, in a reading of *Cahier,* the argument is made for the "inherent ambiguity or double character" of a postcolonial poem. The doubling undercuts utopianism, such that "the affirmative stance of the *Cahier* is haunted by a specter: that of its failure to enact the liberation it describes in a world that will remain unjust after the *Cahier*'s appearance."

There is something of this failure of teleology, put forward as a postmodern aesthetic, in Thomas Fahy's "Fractured Bodies: Privileging the Incomplete in Jeanette Winterson's *The Passion.*" While cohesion, individual and national, is a modernist agenda, postmodernism, Fahy argues, "embraces the fragmented," and in Winterson's novel, allows for fragmentation "while still affirming individual strength." An interesting counterpoint to this study is provided by "A Passage to Italy: Narrating the Family in Crisis in E. M. Forster's *Where Angels Fear to Tread*" where, by using the terminology of family systems psychotherapy, Kenneth Womack takes up "the often neglected role of the family in Forster's devastating critique of

value systems that elevate social decorum and conformity over humanistic virtues of friendship and aesthetic experience."

Different interpretations, then, are practised in this issue on implications of the double in the transmitting and thwarting of power. In a study of gender differences in the construction of poetic subjectivity, "Wordsworth, Revision, and the Blessed Babe: Reading the Mother in Book 2 of *The Prelude*," Robert Hale suggests that in early versions of *The Prelude*, Wordsworth constitutes poetic power as predicated on the child's relationship with the mother, while in later revisions of the work, which depict the poet as stronger, independent and masculine, he objectifies the mother and shifts his emphasis from her to personified Nature. The issue closes with a study of "The Religious Initiation of the Reader in D. H. Lawrence's *The Rainbow*," where Charles M. Burack asks how texts form and transform a reader's consciousness, specifically, how Lawrence's novel provokes numinous experiences in his readers. Yet another double emerges from this phenomenological reading of *The Rainbow* as a religious initiation rite that achieves its end, transformation of the reader's consciousness, through a repetitive and rhythmic textual structure of destruction and reintegration. Burack suggests that this structure can be found in works by other visionary modernists who were inspired by Nietzsche's double view of the artist as both destroyer and creator.