Voices for (ex)Change: performing dialogues of belonging to decentre racist narratives

by

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Abstract

This dissertation develops my methodology for dialogical performance and supports my creative practice as both topical research and critical analysis. My thesis presents dialogue as performative, transformative (ex)change with the potential to decentre racist narratives, specifically in the social context of Plymouth, UK, where my practical project, 'Voices for Change', has taken place.

I discuss issues relevant to Plymouth's changing cultural landscape, including migration, ethnonationalism, multiculturalism, marginalization, identity-formation, Whiteness and anti-racism, in relation to the discursive construction of 'belonging'. I examine the dynamics of dialogue and the potential for participatory performance to subvert oppressive *self -other* relations formed in language. I present case studies of documentary and verbatim theatre practices, interrogating the ethics of (inter)action and (re)presentation. I propose performing dialogue across social barriers as a creative intervention into the hegemony of Whiteness via (ex)changing perspectives.

By articulating my methodology for dialogical performance in the context of Plymouth, with potential future application in other contexts, I aim to locate my work within existing theoretical and practical frameworks. As an essential aspect of my methodology, I place my voice in dialogue with others', reflecting on my own migrant narrative. In keeping with the collaborative nature of my practical project, I include excerpts of dialogue with participants and co-facilitators, interspersing my academic voice with multiple other voices.

Contents

Notes on Appendices

- Appendices include text, audio, and video records from my practical work, attached as additional pages and an accompanying DVD.

- Excerpts from appendices appear within frames throughout the body of the dissertation text as references to the practical context of my research and are therefore external to the word count.

- The excerpts are transcribed dialogues between myself, participants and co-facilitators involved in Voices for Change, the participatory performance project at the Barbican Theatre in Plymouth that has been my MA practice.

- In the transcribed dialogues, I distinguish between
  - 'real' voices from interviews and workshop discussion and
  - 'character' voices from moments of performance

  by citing them as follows:

Co-facilitator – "Where are you from?"
Participant (acting) – "I don't really know."

- Citation Key:

  E.A. – Email by Author

  T.R. – Text Record

  A.R. – Audio Record

  V.R. – Video Record

List of Appendices

- Appendix E. A. (attached pages)
  - Includes fragments of emails I have written about formative experiences in recent years that have shaped my personal perspective on questions of migration, racism, language and dialogical exchange, central to my thesis.
  - Emails are cited by year e.g. 'E.A. 2010'

- Appendix T.R. (attached pages)
  - Includes comments made by participants at three different Plymouth schools during *From One Extreme to the Other,* the intervention to challenge racism that I co-facilitate with Voices for Change.
  - During the two-hour intervention experience, up to thirty secondary school students enter a space of creative dialogue and interactive performance, where their conversations with facilitators and each other are transcribed live and their individual responses written down.
  - Cited here as RECORDED COMMENTS and WRITTEN COMMENTS These comments become part of the resources for others to respond to.

- Appendices A.R. (audio .aif files on accompanying DVD)
  - Appendix A.R.1 - Conversation between myself and two colleagues in response to the question "Where are you from?"
  - Appendix A.R.2 – Conversations I facilitated with participants in *From One Extreme to the Other* in response to the 'Where are you from?' video (V.R.2).

- Appendix A.R.3 – Compilation of interviews with residents of Storehouse, Plymouth used as a resource in *From One Extreme to the Other.*
- Appendix A.R.4 – Interview of myself by Voices for Change participants in February 2009, before the intervention project began.

- Apendices V.R. (video .mov files on accompanying DVD)
  - V.R.1 – Excerpts from participation in *From One Extreme to the Other.*
  - V.R.2 – 'Where Are You From?' video I created from interviews with Voices for Change as a resource for *From One Extreme to the Other.*
  - V.R.3 – Video I created from interviews with Voices for Change youth group as part of their devised performance.
  - V.R.4 – Excerpts from performance in *From One Extreme to the Other* and feedback from participants.
  - V.R.5 – Excerpts from rehearsal and development of *From One Extreme to the Other* with Voices for Change.

Acknowledgements

My Devised Theatre MA practice has been a collaboration with 'Voices for Change' at the Barbican Theatre in Plymouth. My role was co-facilitating a participatory performance project with people from diverse backgrounds who wanted to make positive change happen their community. The intention of our work was to create a forum for dialogue across social barriers as a means of challenging racism. We delivered an intervention, *From One Extreme to the Other,* into schools throughout Plymouth, working with participants to voice and (ex)change perspectives on issues relevant to their lives. The deeply personal narratives we engaged with are integral to my theoretical argument and the development of my thesis is indebted to the many collaborators involved in this work, whose multiple voices are present in my writing. I am grateful to the Barbican Theatre for the challenging opportunity to find my own voice through this collaboration.

INTRODUCTION

This is an exploration of (ex)changing voices, a proposal for performing dialogues of belonging across barriers of difference to decentre racist narratives. This is an analysis of how an artist can facilitate creative collaboration with others, to transform the power dynamics of social (inter)action. This is a (re)formulation of the questions driving my devised theatre practice, which of course may be inherently unanswerable.

This dissertation functions as topical research developing my practical methodology, specifically engaged with the social context of Plymouth, UK. I begin by setting up relevant discourses around belonging in Plymouth, in order to then discuss how those discourses might be (de)constructed through performative dialogue. While my research references my practical project, 'Voices for Change', my thesis does not solely analyze that project, but rather articulates a potential *way* of working towards performing transformative social dialogue. This work follows the rhetorics of Augosto Boal, Paulo Frieri, Michael Bahktin, and beyond, in search of a new vocabulary. I take onboard Miwon Kwon's 'locational identity' as social context (2002) and Grant Kester's 'dialogical aesthetics' as art of communication (2004) and I conceive of language as a site for aesthetic intervention.

I speak with multiple subjective voices, as an artist developing a creative practice from personal narratives of migration, a White-Canadian-Venezuelan-American theatre-maker, a border-crosser, an ex-ex-ex-patriot moving away from hegemonic discourse towards dialogical mobility. In my writing I do not focus on the singular 'I', but often use the inclusive 'us' and 'we', implicating myself and my reader in my argument for (inter)action. I refer to 'us' as postmodern subjects who identify 'ourselves' as White artists/academics, potentially moving through cities like Plymouth, and distinct from the discursively constructed 'them', the excluded 'others', whoever they are.

My academic voice is interrupted by 'other' voices. Excerpts of dialogue from my practical work are framed within my theoretical rhetoric, indicating links to the contextual application of my methodology. These excerpts are transcribed from the appendices and can be taken either as detours - to read, listen or view at length on the accompanying DVD and following pages - or as brief citations central to developing my thesis. *Meanwhile*, *my personal reflections sometimes jump out of the margins.* To indicate the inherent subjectivity and mutability of my perspective, I also intersperse pieces of correspondence documenting my wanderings and wonderings, cross-referencing an appendix of my migrations, accounts of

In the margin, I place my own voice.

anecdotes, observations, conversations and encounters. I am concerned with the complexities of quotation, with *how* to place my voice in dialogue with others' without representing, but by (*re*)presenting multiple voices, perhaps never equitably, but always with the intention of subverting discursive hegemony. Throughout this dissertation, I focus on transformative language, how the act of speech forms and reform social relations.

Here, I reflect on the text in the centre.

The body of my dissertation text, excluding the interrupting appendices, is still admittedly overly long. I have fully inhabited this space with the words needed to bring my thesis home. This research has been a project of two years, deeply indebted to many collaborators, whose voices are necessarily intoned with mine, and whose responses to my many questions posit many, many more questions. Through my dialogical practice, I advocate considering multiple perspectives for the sake of decentering oppressive singularity.

CHAPTER ONE

On Discursive Belonging

CONTEXT

('migrants' in a city like Plymouth)

> To go home is to go where one belongs, or is it?'
> (Malkki, 1995, p509)

In the context of postmodern social relations, the city of Plymouth in Southwest England is a microcosm for national and global questions of belonging. Those of us moving to, through, from and within Plymouth can think of ourselves as subjects-in-motion, whose 'sense of identity can never be resolved' (Chambers, 1994, p24). As we move, we interact and affect one another (Pile & Thrift, 1995, p26). We inhabit several 'widely divergent social worlds' simultaneously and we are and 'not at home in any' (Sarup, 1994, p102). We define the postmodern migrant era, shifting away from belonging 'at home' towards (ex)changing the 'homelands' we carry with us, composing our roots and routes to belonging in dialogue with each other.

My journey from place to place in search of belonging has led me to Plymouth, this place, where others are constantly asking me "Where are you from?"

Plymouth has seen a significant change in 'ethnic' demographics over the last five years as a 'dispersal city' for people seeking asylum in the UK, and because Plymouth's sense of identity has not caught up with this change, it is still common to hear racist slurs shouted in the streets. Fear of 'foreigners' in this post-9/11 and 7/7 culture has created a social division that positions the majority 'White-British' population of Plymouth in an unwelcoming stance towards the city's growing 'multiculturalism'. There is a sense that 'the newcomer is seen as an intruder' in Plymouth, where 'black migrants' perform the function of marking the outer 'boundary' of normalcy and there is a sense that 'the dominant norm is the correct one' (Sarup,

Whose city is this?

1994, p103). In Plymouth, the 'norm' is still singular, 'but what would happen if the norm changed and if the norm stressed difference?' (Sarup, 1994, p103).

Green into gray…

> There are a lot of interesting arts organizations here [in Plymouth] focusing on integration and local interest initiatives. The families I've been working with at the theatre are generally happy to be here in the UK, though they miss their support networks back home. They are full of unimaginable stories.
>
> E.A. 2009

Big ships.

Old stories.

New color.

Malcolm Miles describes Plymouth as a city with a 'considerable historical pedigree, notable to the American visitor seduced by the fact that the Mayflower left here for the New World in 1620' (2004, p15). It is perhaps more notable that Plymouth's 'rich' history comes from the exploits of slave trade, with a statue of the notorious Sir Francis Drake, slaver, pirate and politician, overlooking the pedigreed port. What would Sir Drake say today from the view atop his pedestal? This navy city with a historical narrative of homogeneity, a launch pad for exporting 'Britishness' throughout the world, is quickly becoming a port of entry rather than exit, absorbing a new population of mutable identity, reflecting the reciprocal effect of imperialism that defines the postmodern era of migration. Plymouth is a city-in-motion.

An unexpected, unsuspecting landing place – once upon a leaving place - a meeting place.

Perhaps as the new subjects-in-motion, we need multiple boundaries of belonging and a different definition of 'normal' in the migrant era, where it seems that we are all 'displaced'. And it is important to note that 'migration' and 'displacement' are buzz-words that can never encompass all the

I think I may be displaced. Misplaced. Emplaced. Replaced.

complex narratives of agency and privilege affecting mobility. Chambers warns us:

> This seemingly common grid, offering simultaneous connection and distinction, cannot obliterate real differences between forced movement and exiles of individuals and peoples induced by war, economic deprivation, political repression, poverty, racist slavery, and the diffuse sense of mobility that characterizes metropolitan life, charted in the privileged channels of movement represented by the media, information technology, advertising, tourism and generalized consumerism. In the gap between such connections and differences we can begin to unwind the self-reflexive national idiom and its xenophobic refusal of external referents in its formation, in its making.
>
> (Chambers, 1994, p28)

Perhaps 'displacement' is the latest trend, but as Chambers explains, the real experience of forced migration away from 'home' is not glamorous. What is prized by the postmodern subject-in-motion is the new perspective on the world that displacement presumably brings, the outsider's view in, the critical distance, the ability to compare and combine different cultures, customs, languages, and ways of being. Such perspective is essential to navigating the postmodern world and can be acquired differently through different channels of migration, but cannot be mistaken for the up-side of displacement, lest the real differences between subjectivities become homogenized, interactions cease to transform, and narratives stagnate.

Me – "Why do people ask, 'Where are you from?'…why is this important? … and why do I have to pretend that I could answer it easily?"
Participant – "…They are seeing you as different from themselves. They are already thinking oh, you are not like me, where are you from? … The feeling of someone not accepting you as completely a part of the place where you are and where you feel you're from, I find that sometimes quite painful. Not in the sense that I would feel a hundred percent from anywhere, but it's more the fact that the persons that are saying you are from somewhere else are excluding you from the place they are… they are seeing you as … an outsider."

Whenever people here ask me, "Where are you from?" I never know what to say.

Why do they want me to place myself?

Sum myself up by naming my 'home'?

What if I've got many?

Me – "They write you off as from somewhere else but they don't think about that if you were in that other place, you wouldn't be from there either…they are denying you from having any place…"

A.R.1

MULTIPLE DIALOGUES OF BELONGING

As postmodern subjects-in-motion, how can any of us know where we belong, or if we belong where we are? What defines belonging? How do we affirm belonging in relation to one another? Does belonging require fitting in? Is belonging a choice? Is belonging a birthright, a legal status like citizenship? In the migrant world order, 'can belonging be reduced to identities and identifications, which are about individual and collective narratives of self and other, presentation and labeling, myths of origin and myths of destiny'? (Yuval-Davis et al., 2005, p526). Is one's sense of belonging dependant on the perceptions, assumptions, and utterances of others? Perhaps belonging is constructed in one's use of language, in dialogue.

In their writing on the politics of belonging within secured borders and beyond social cohesion, Yuval-Davis et al. figure that belonging is where 'identification and participation collude in terms of aspiration and desire' (2005, p528). Can Plymouth be 'home' for both the newly arrived 'foreigner' and the 'local' who has never left? Is the newcomer's desire to belong denied by the Plymothian's utterance, 'Go home immigrant!'? What is the affect of one's definition of 'home' on the other? Perhaps one's presumptions about where others belong, or not, stem from uncertainty about placing *oneself* in the migrant era.

Can I belong here? If they think I'm like them, will I belong? Can't I decide if I belong here? When they ask where I am from, are they trying to assess where we stand in relation to one another?

Me - "Where are you from?"
Participant – "I'm from Plymouth … cause I've lived here my whole life."
Me – "… So do you think that where you're from is where you live?"
Participant – "I'm from Scotland but it doesn't mean I live in Scotland."
Me – "Okay, so is that where you were born, is that what you mean? …"
Participant – "I don't know cause I was born in Scotland but I've lived in Plymouth longer, so even thought I was born in Scotland I would say I'm probably more English than I am Scottish cause I've picked up the like English accent."
Me – "… when like these guys first met you, and they asked you where you were from, what did you say?"
Participant – "Scotland. When I first came here they said, "Where are you from?" And I said Scotland."
Me – "And now?"
Participant – "Now I would just say Plymouth …"

A.R.2.

Maybe every one of us is continually engaged in multiple dialogues of belonging. Maybe our interconnecting narratives are forever re-writing us in motion. Yuval-Davis et al. suggest, 'increased international mobility and transnational movements are part of globalization but bring in their wake increased personal contacts, complexity of familial and residential arrangements and forms of belonging to diverse sociocultural and political communities' (Yuval-Davis et al., 2005, p317). Maybe as Plymouth's subjects-in-motion, our many places of belonging are always changing, always changing us, always changed by others. Maybe we can deliberately shift ourselves away from singularity in the way we talk about 'home':

I am not standing, but moving in relation to others.

> Indeed the very meaning of "home" changes with experience of decolonization, of radicalization. At times, home is nowhere. At times, one knows only extreme estrangement and alienation. The home is no longer just one place. It is locations. Home is that place which enables and promotes varied and everchanging perspectives, a place where one discovers new ways of seeing reality, frontiers of difference. One confronts and accepts dispersal and fragmentation as part of the construction of a new world order that reveals more fully where we are, who we can become, an order that does not demand forgetting.'
>
> (hooks, 1990, p148)

Why don't they ask me where I am going?

hooks speaks through the painful effort of answering questions about locating herself in the migrant world order, questions that demand difficult exploration of 'silences' within her own personal, political, and artistic evolution (hooks, 1990, p145). She says that before she can consider her answers, she has to face the ways these issues are intimately connected to intense emotional upheaval regarding place, identity, and desire (hooks, 1990, p145). She says she has had to change the way she speaks to 'incorporate in the manner of telling a sense of place, of not just who I am in the present but where I am coming from, the multiple voices within me' (hooks, 1990, p145). *In Nova Scotia I know the forest playground, in Florida I know the tan teenagers, in New York I know how to lose myself in crowds and find relief when no one asks me where I'm from, in Venezuela I know to seek a heritage I've never lived, in Moscow I know not to stay, and in Devon I know* – Through her act of speaking, she confronts inarticulateness and her words emerge from personal struggle to 'name that location from which I come to voice' (hooks, 1990, p145). Maybe belonging is about finding the right words.

I feel like an outsider, even though I can almost pass here. I do not belong here. And 'belonging' seems super-important here. I miss being somewhere I feel I can fit in...I don't know what I am doing here, in the heart of the mother of Alglo-centricism. My ancestors left this world and I couldn't be farther from wanting to identify with Englishness as the centre of the universe. But I can't seem to get away from it – it's the language I speak – my genetic background – the history I learned in school. I never meant to end up here but somehow it seems unavoidable, being here, in England, where I will never (want) to belong. I assume I understand how the systems here work because things look familiar, but they always catch me out. Wrong word, wrong pronunciation, wrong way. Even after arriving, the borders are impenetrable.

A.E. 2010

And maybe, as we speak, we (ex)change the very language that (re)defines us.

If I honestly tried to sum up my complex sense of origin, my series of migrations, my search for belonging, every time someone asked me where I'm from, I'd constantly be dragging people into deeply confused analyses far exceeding polite small talk, when all they want is a simple one-word answer: "I'm from _____."

BOUNDARIES AND BORDER-CROSSINGS

> Identity is a construction, a consequence of a process of interaction between people, institutions, and practices…groups maintain boundaries to limit the type of behavior within defined cultural territory … boundaries are an important point of reference for those participating in any system.
>
> (Sarup, 1994, p102)

Borders are discursive constructions that naturalize hegemonic formations of belonging, homogenizing those *within* to exclude 'difference'. The constant surveillance of national borders and the increasing paranoias around asylum and terrorism in post-7/7 Britain serve to enhance the 'racialization' of 'others' (Lewis & Neil, 2005, p437); in cities like Plymouth, that have long been conceived of as homogenous in terms of 'ethnic' identity, the social exclusion of BME (Black and Minority Ethnic) individuals is becoming increasingly severe (Butler, 2005, p148). It is in cities like Plymouth where 'the interrelationships between politics of belonging and struggles for national self-determination are anchored, where both collusion and resistance between them are performed and narrated' (Yuval-Davis et al., 2005, p321). Perhaps citizens of cities-in-motion, like Plymouth, *need* borders for to belong *within*. When our subjective boundaries of identification are fragmented and constantly changing, how can we create 'homing structures for ourselves'? (Hoffman, 1997, p63).

Co-facilitator – "We got to know who we are, where we come from, where we're going. Otherwise the world is absolutely chaotic…"
Co-facilitator – "After being here for seven years, I feel that I belong. I feel my heart is here, but the people make me feel uncomfortable. Other people tell me that I don't belong here.…White people got all the power."
Participant – "…If you believe you belong here, then I think you do. And not everybody is white, so I think everybody should have power to say what they think."

V.R.1

For a while,
I kept my
home
in my
suitcase,
in the
belongings
I carried
with me
from
place
to place.

Now,
I place
myself
in relation
to others'
crisscrossing
narratives
of
movement
without
borders.

Perhaps parameters of subjectivity are determined by several different axis of power, the contradictions of globalization, capitalism and 'race' relations (Lowe, 2003, p138). In a city-in-motion like Plymouth, when a study by a refugee support agency states that 'families' countries of origin are diverse' (Butler, 2005, p148), what is the assumed connection made between origin, identity and belonging? Does classifying a family as representing a 'different' country of 'origin' preclude their belonging, determine their identity, add to the grand total of quantified 'difference'? *Is* 'difference' quantifiable on a numeric scale from past to progress, from 'racism' to 'toleration'? Fortier writes 'being British is NOT being racist, we [are] insistently told, *because* 'we' are tolerant: 'we' have black friends and have welcomed and absorbed migrants and their cultures for centuries' (2005, p567). This 'progressive' perception of history focuses on the importance of 'mixing' to British identity and 'when couched in the language of kinship and bloodlines, the discourse of mixing serves to trace the genealogy of the nation's inherent hybridity and to recast diversity as a timeless characteristic of Britishness' (Fortier, 2005, p560). 'We are all immigrants', aren't we?

What does it mean to be an 'immigrant' in the postmodern migrant era? Are one's boundaries of identification a matter of personal choice? In her essay 'Imagining Homelands', Bharati Mukherjee writes of the different choices she and her sister have made, which shape their respective experiences of living in the United States as a Bengali emigrant or expatriate. While her sister 'holds the much-valued U.S. green card but feels her home is still India', guards her accent, wears saris, and cooks familiar food, Mukherjee is

a U.S. citizen who could not imagine returning to India, and her accent, wardrobe and daily menu are an amalgam of the places she's lived (Mukherjee, 1997, p76). Mukherjee says she is a 'mongrelizer', integrating her different experiences of the world into her identity. She says however:

> Mongrels lose a lot of prestige and pedigree in their travel, they're not as classily proportioned or predictably behaved as purebreds, and, more to the point, their presence creates a third, unpredictable mutt. Because I am here, I am changed totally by you and my commitment to this country and its problems, but so are you.
>
> (Mukherjee, 1997, p78)

Mukherjee identifies with the postmodern 'reality of transplantation and psychological metamorphosis', not the old world she left behind (Mukherjee, 1997, p70). The question is whether the postmodern nation can integrate the mongrel into *its* identity.

Participant – "It's quite shocking … When you ask to a black girl, 'where are you from?' 'Oh, I'm British man.' … you expect something like NOT British. You can be British, that's fine, but you just feel like, where are you from? Where is your dad from? Or you know, like where's the mixture come from? …"
Me – "Why do you need to know?"
Participant – "… Because sometimes you're a minority and … it's just like a connection thing … you might be wrong, but it's just like a starting point of conversation… If someone were from Africa, whatever which part in Africa, there is already similarity that you can chat [about]… that's why I always ask to people. … But if you ask someone and they say 'I'm British', you're like, 'Oh, I'm sorry."

A.R.1

Can I have an American passport, live in the UK, be at home in Venezuela, and say I am from Canada?

The postmodern British imaginary sees the 'Mongrel Nation' as a source of pride (Fortier, 2005, p560). However, some would argue that Britain's new 'multiculturalist nationalism' is 'not so much a legitimization of diversity' as a 'metaphor of singularity' (Fortier, 2005, p560, Amkpa, 1999, p97). By ascribing 'differential identities' to some citizens, 'multiculturalism'

protects 'the sanctity of the universal, invisible, silent white British subject', thus allowing 'the naturalization of the western hegemonic culture to continue while minority cultures become reified and differentiated from normative human behavior' (Yuval-Davis et al., 2005, p523, Fortier, 2005, p562). 'Multiculturalism' promotes a sense of national identity around a set of core values that are deemed to be emblematic of their society and people; 'such core values are felt to not only defend those inhabitants who are deemed '"indigenous" or "host" constituencies from the social or cultural effects of failed assimilation but they also provide the criteria by which to assess the degree to which those deemed as national outsiders have assumed the cultural values, habits and dispositions of their receiving society' (Lewis & Neil, 2005, p433). Thus, multiculturalism is revealed to promote sameness at the price of exclusion.

In the postmodern migrant era, the 'multicultural' question is 'the extent to which boundaries as borders can encompass, rather than challenge, or be challenged, by boundaries of competing collective identities' (Yuval-Davis et al., 2005, p523)**.** Maybe the postmodern migrants' subjective mobility interrupts the 'nation and its sense of identity, sense of centre and cultural homogeneity' (Chambers, 1994, p23). If national borders are constructed to homogenize those within, maybe 'all frontiers, including the frontiers of nations, at the same time as they are barriers, are also places of communication and exchange' (Sarup, 1994, p98). Maybe border-crossings is a part of daily life, when one can eat Indian food and wear blue jeans, arrive in Plymouth without a passport and wait a decade for legal status.

Today, the discursive cultural, political, and ethnic borders that define subjectivity within the mongrel nation are constantly made and re-made in-motion:

> You need the crossing of bodies for the border to become real, otherwise you just have a discursive construction. There is nothing natural about the border. It is a highly constructed place that gets reproduced through the crossing of people, because without the crossing there is not a border. It's just an imaginary line.
>
> (Biemann, 2008, p20)

Boundaries are realized only through the performance of border-crossing, the interaction across differential identities connecting the 'homeland' to all that is 'foreign'.

NATIONAL ETHNOS (as fear of foreignness)

> Should nationality be obtained automatically or, on the contrary, should it be chosen by means of a responsible, deliberate act?
>
> (Kristeva, 1941, p192)

Me- "Where are you from?"
Participant – "Where am I from, hm, it's kind of a mixture of places…I can't say I'm from one particular place because, one, my parents are Nigerian, I was born in Nigeria, however I came here when I was really, really young …When someone says, 'Where are you from', I automatically go, 'London', but then it depends on who is asking, and I would like to assess their reaction when I say, 'London', because I've found that a lot of the time down here in Plymouth … they are never ever, ever satisfied with that answer…because I'm Black they expect or assume that my parents should have originated or emigrated from somewhere and I really, really don't like that aspect of why people are asking …but then if like a different person was asking, if I met like a black person … and they were like, 'Where are you from', I'd just be like, 'Oh, I'm Nigerian.' But then I'm not really Nigerian. Well, I am Nigerian. I eat Nigerian food. I speak my Parent's traditional Language … Am I Nigerian, or am I British? I would classify myself as Black-Br-, Af-Bla-, you know on those ethnicity forms…? I would say 'Black-British-African. But then that's ethnicity and ethnicity and identity is quite different from each other…If I just had to give you my passport, yeah it's fine, it's British…It's funny cause even if I want to go to Nigeria, I've got to get a visa! What am I? I don't know!"

V.R.2

Who is British? Who is White-British, Black-African-British, unhyphenated-British? Does the 'nationality' box one ticks depend *where* one happens to be at the time – geographically, socially, politically speaking - and can it change? When the son of an Indian man living in America asks his father, "Am I Indian or American?" the father's response might be, "you are *both*" (Radhakrishnan, 2003, p120). Meanwhile, Awan Ampka (1999, p100) describes the limitations of enunciating hybrid national identities in England, posturing that it is difficult to identify oneself as both 'Indian' and 'English', or even Indian-English. She explains that for someone from a nation whose identity is defined in terms of England's dominant political economy, culture and language, there is limited space, in competition with White-Britishness, to identify as anything other than 'black' (the over-enunciated 'racial' signifier) (Ampka, 1999, p100). How then in the postmodern migrant era, is the language of national identity (re)formed?

Benedict Anderson writes that the nation is an 'imagined community':

> It is *imagined* because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion.
>
> (Anderson, 1991, p6)

Anderson claims that imagined national identity depends on the concept of horizontal comradeship (1991, p7). What then is the imagined identity of the comrade? How do the people within a nation imagine one another, and what sets them apart from other people in other nations? How are borders drawn – in terms of culture, geography, language, ethnicity? A national border is a

I don't like telling people I'm American.

I don't feel American.

I'd rather at least be 'something-else' -American.

And people always mention their distant relatives out in Somewhere, America, as if I must know them!

permeable line difficult to draw around an island sustained by the comings and goings of imperial history. How is British identity imagined? Arjun Appadurai suggests that within any nation there is a tendency to homogenize the national ethnos:

Are you one of us or one of them?

> The first step is to recognize that there is a fundamental, and dangerous, idea behind the very idea of the nation-state, the idea of a "national ethnos." No modern nation however benign in its political system and however eloquent in its public voices may be about the virtues of tolerance, multiculturalism, and inclusion, is free of the idea that its national sovereignty is built on some sort of ethnic genius.
>
> (Appurandi, 2006, p3)

Thus, the nation-state is an idea based on an imaginary national ethnos: British people are white; Indians are brown (or black?). In 2000, the Parekh Report analyzing Britain's 'multi-ethnic' future described a popular national identity that imagines White-British as the superior race, projecting 'fears about difference' and 'racialized stereotypes of otherness' (Fortier, 2005, p562-3). Today, in the postmodern migrant era, the existing power structures in the UK continue to benefit from defining a homogenized national identity in terms of a 'singular national ethnos' that 'is far from being a natural outgrowth of this or that soil' but produced through rhetorics of domination and linguistic uniformity (Appadurai, 2006, p4).

The concept of national ethnos is clearly complicated by histories of immigration, emigration, enslavement, and colonization as well as the current global networks of migration, travel trade and exploitation linking and re-forming the world's imaginary nations. Appadurai says that uncertainty about national identity in terms of ethnicity drives ethnic

conflicts within nations (Appadurai, 2006, p6-7). In cities like Plymouth, which still imagine themselves to be 'White-British' (perhaps becoming 'multicultural'), the changing 'ethnic' demographics are escalating 'intolerable anxiety about the relationship of many individuals to state-provided goods-ranging from housing and health to safety and sanitation - since these entitlements are frequently directly tied to who "you" are and who "they" are' (Appadurai, 2006, p6).

Participant – "You know we've got Chinese, we've got Indian, we've got blah blah blah and now they've brought in the Kurdish food and there are Polish shops…"
Participant – "I don't understand how the government can continue to let these people into the country when there's little room and less jobs available for the people already here…"
Participant – "…This is our country after all."

A.R.3

Appadurai clarifies that the concept of a national peoplehood provides 'certainty' about identity, values, survival, and dignity (2006, p8). What he calls 'the fear of small numbers' has to do with the 'inner reciprocity of the categories of "majority" and "minority"', where 'numerical majorities can become predatory' towards 'small numbers' at the point when 'minorities (and their small numbers) remind those majorities of the gap which lies between their condition as majorities and the horizon of an unsullied national whole, a pure and uncontaminated national ethnos' (Appadurai, 2006, p8). Thus minorities are an unwelcome complication to the coveted certainty of belonging to an ethnically defined national identity:

> [Minorities] blur the boundaries between "us" and "them", here and there, in and out, healthy and unhealthy, loyal and disloyal, needed and unwelcome … they create uncertainties about the national self and national citizenship because of their mixed status…Their movements threaten the policing of borders…Above all, since almost all ideas of nation and peoplehood rely on some idea of

> ethnic purity or singularity and the suppression of memories of plurality, ethnic minorities blur the boundaries of national peoplehood.'
>
> (Appadurai, 2006, p45)

In cities-in-motion like Plymouth today, the movements of people across all kinds of borders, creating new mixtures that old ethnonational vocabularies cannot define, produce 'profound doubts about who exactly are among the "we" and who are among the "they"' (Appadurai, 2006, p5).

Me – "What do you mean when you say she looks foreign, what are we going by?"
Participants – "The color of her skin … well me just looking at her, if I saw her on the street, I would think yeah, she looks foreign, but if I got know her and properly found out where she was from she probably isn't … so people can look foreign but they're probably not foreign. Like people could say she looks foreign but she could actually be English and her mom or dad's from a different country."

A.R.2

Am I foreign?

The 'foreigner' (who may be a British citizen or even second- or third-generation locally born), is constructed as the cause of social and political alienation. In Plymouth, "they" are imaged to be 'foreign', not White, not English. The imaginary nation-state produces this anti-foreign rhetoric at the same time that it recognizes legal systems for immigration and asylum. The fear of the 'foreigner' in the context of Plymouth today has been influenced by the notion of the current 'refugee crisis', which really began with World War I (Sassen, 1999, p78). Previously, the definition of 'foreign' might have been much more subjective and less nationalized. Saskia Sassen explains in *Guests and Aliens* that the re-invention of the nation-state after WWI re-defined the status of the refugee as 'foreign' therefore denying citizenship to 'foreigners':

Who decides who's foreign?

Are you foreign?

> The coupling of state sovereignty and nationalism with border control made the "foreigner" an outsider. The state was correspondingly able to define refugees as not belonging to the national society, as not being entitled to the rights of citizens.
>
> (Sassen, 1999, p78)

Where then is the borderline, linguistically, drawn between 'foreign' and 'local'? In the United Kingdom's legal jargon, people from other countries, whether permanent residents or citizens by birth, are generally defined as 'aliens' (Sassen, 1991, p143). With this formally articulated division between "us" who are White-British and "them" who are not, what are 'their' defining characteristics? In this tendency to seek certainty through stereotyping and categorization, what exactly constitutes a 'BME' person for example? BME is an acronym for 'minority' in UK (specifically non-White -British) and as Appadurai concludes 'minorities, in a word, are metaphors and reminders of the betrayal of the classical national project' (2006, p43).

Me – "What does foreign mean?"
Participants – "…Someone who is foreign is someone who is from like a different place to where you're from …"
Me – "So that means if we're from different places we're foreign to each other?..."
Participants – "Everybody is foreign to everybody …"
Me – "What about in England, could you say that everyone is technically foreign in England? …"
Participants – "We count other people as foreign but we don't realize that we are actually foreign."

V.R.1

CHAPTER TWO

On Use of Language

LANGUAGES OF RACISM

In Plymouth, what is 'foreign' and what is 'normal'? Perhaps this is not the telling question, but rather, can such terms be set? Is there a certain vocabulary with which to talk about- is the word 'difference'? The same study by a refugee support organization in Plymouth claimed that 'currently at least twenty-five different first languages are spoken' in the city (Butler, 2005, p148). Here the term 'different' used in relation to first language signifies not only an alternative linguistic, cultural and possibly ideological vocabulary to the mainstream English, but a 'different' ethnic identity, at once highlighting and quantifying difference in contrast to the historically homogenous 'norm'. Because the word 'English' refers to both a language and a nation that have been built on the colonization of others, the incentive to 'speak English' intertwines imperialistic and linguistic racism. Perhaps then, the conceptualization of nationality is not based on the visible traits of the citizen so much as how those traits are defined in words.

Can I belong here if I speak differently, if I speak your language with a different accent?

Me – "Do you think people should have to speak English?"
Participants – "To fit in everyone should learn the native language."
Me – "Do you think that we should learn their language?"
Participants – "No they are in Britain they should speak English..."
T.R.1

Anderson confirms that 'from the start the nation was conceived in language and 'one could be "invited to" the imagined community' through a naturalization process (1991, 154). An invitation is a performative speech act**,** *enacting* the activity the speech signifies' (Austin cited in Phelan, 1993, p149). In Austin's terms, speech has both a constitutive element of describing things in the world and a performative element, where to say

something is also to *do* it: "I invite you" (cited in Phelan, 1993, p149). Is it the performative act of swearing allegiance to Englishness, *speaking* 'Englishness', that (re)constitutes one's identity in becoming 'English'? In the UK, the legal policies for the 'nationalization' of aliens include the required use of the English language at home, a 'practice of exclusion from belonging' for 'groups whose background and language and socialization and memories are tied to specific languages' (Yuval-David et al., 2005, p527). 'Other' languages are 'disallowed in the name of belonging' (Yuval-David et al., 2005, p527). Is speaking Englishness officially preclusive to belonging in the UK? Is 'indictment to integrate through belonging' thus exclusionary, determining the boundary of belonging through the border guard of language and the passport of sameness (Yuval-Davis et al., 2005, p527)? This colonization of language has been central to the formation of Englishness (and English language), where the voice of oppression has historically addressed the 'other' as an object to be marginalized through linguistic violence.

I belong.

By speaking to you I estrange myself.

> Participant – "…I never knew I was black when I was young. I never knew I was even a color, until I came to Plymouth. That's when I suddenly knew I was black. I never knew what the N-word meant. When I came to Plymouth that's when I started finding out the racist names."
>
> V.R.3

I am a White, female, non-European, colonial descendent, and a self-made migrant.

The language of citation, describing the world, naming the 'other', also plays a formative role in nationality identity. Chambers says that language is 'above all, a means of cultural construction in which our very selves and sense are constituted' (1994, p22). There is a language of racism alive in Britain today perpetuating anti-immigration sentiments, blaming 'foreign'

immigrants for the depression in the job market and the loss of British cultural identity, triggering uncertainty about the imaginary national ethnos and fear of the increasingly present 'other'. For decades, British politicians have employed discourse about 'floods and swamps' of immigrants, where the word 'immigrant' itself is used as synonymous with 'black' (Jackson, 1989, pp142-4). By labeling 'them' as 'foreign', 'we' reaffirm our sense of belonging, but what is the affect of our words on the subject-formation of the 'other'? Denise Riley postures that what one says can actually affect another, can leave a mark in that the 'words fill up your psyche and work their way into your own language' and 'this sonorous and indwelling aspect of vindictive words might help us characterize how, say, racist speech works on its targets' (Riley, 2005, p9-20). Riley talks about the 'echoic' aspect of interpellation, which contributes to the formation of one's identity (2005, p13), meaning the target of racist speech might eventually accept the label of 'other' as a constitutive sense of self marginalized from the national ethnos, not belonging in the 'homeland'.

Participant – "I was waiting for bus, um on the Union St. um and there were some English lads. And they were swearing at me, and one of them, they said that I was Paki and asking me to go back to my country. I walked away."

A.R.3

What is the affect of stereotype on the formation of the individual in relation to national identity? Riley explains that when we say 'he is *a* Muslim', for example, we employ a syntax of hostile identification and categorical stereotype, creating 'reinforcement and anticipatory reminder' that the other is 'apart from "us" and already imbued with suspicion' (2000, p170-1). She

When I say I'm American, do people judge me? Do they think I'm one of 'those' pushy imperialists responsible for bombing Iraq and bombarding the world with a Co-Ca Cola and McDonald's culture. A fake, empty culture. A typified Anglo-superpower culture.

explains, ‘there seems to be syntax of potential racism in the structure of a sentence which consigns some other sectoral or national party to any capitalized category of being: “she is a (So-and-so)”’ (2000, p170). Stereotype enables the speaker to name the world in terms of the difference between ‘us’ and ‘them’. Nigel Rapport poses that stereotype is also essential to the formation of individual identity, in that it provides the speaker with a sense of self and an indication of how to navigate an unpredictably shifting world (1995, pp278-80). While Rapport admits that ‘perhaps the stereotype does derive from typifying the world “outside” in exaggerated opposition, with others’ cultural traits being seen as alien and as butting against one’s own,’ he argues that situating oneself ‘inside’ the stereotype provides the ‘cognitive furniture of secure belonging’ (1995, p280). Rapport concludes that the individual ‘juggles and enters into relationship’ with stereotype and develops his own meaning for the words he speaks, finding ‘his own route between discourses and usages’, so the stereotype does not contextualize the individual user, but serves as ‘a vehicle by which the migrating individual can continue consistently to contextualize himself and others’ (Rapport, 1995, p280-1). *What about ‘her’? What about the ‘others’?* Who benefits from remaining ‘inside’ the stereotype? Probably not *them,* but probably *us,* who already benefit from our secure position of belonging within the imagined national ethnos. It is also important to consider the site from where the stereotype is voiced (Riley, 2000. p170-1). If the utterance ‘he is *a* Muslim’ comes from someone who actually is Muslim himself (or a person of color as the

stereotypical association implies), the words resonate perhaps less violently than coming from someone who is White and not Muslim.

> Me – "Is it alright to call someone a Paki?"
> Participants – "Its not really racist, its short for Pakistan."
> Participants – "Its a racist term."
> Participants – "There are two meanings for it, one is short the other is racist. It all depends what sentence you put it in - if you use it to say where they're from, or if you use it to describe their skin."
> Participants – "Its not racist if you're not saying it *at* them."
> Participants – "Its *how* you say it - they can call me 'nigger' if they are my friend."
> Me – "So its what's behind the words… the intention?"
> Participants – "If you mean it in a horrible way then its racist."
>
> T.R.1

There problem of attempting to speak about the affect of language on marginalized 'others' from 'our' position in the centre of (white) discursive power is that our colonizing voice presumes others cannot speak for themselves. *Can* they? When considering this question, Gayatri Chakravorty Spivak concludes that the 'colonized subaltern subject' in fact *cannot* speak (1988, pp284-5). Because there is no single 'voice-consciousness' from which the 'irrevitably heterogeneous' subaltern group can represent itself, there is in reality no representable subaltern subject that can know and speak for itself (1988, pp284-5). In other words, the 'subaltern' is not a singularly subjective identity from which to speak; the 'other' voice is multiple voices, homogenized by the dominant language of the colonizer. Riley adds that to be labeled (in the English language) as the 'subject of a noun ending in the suffix of "ee" can often be bad news to its bearer, who is thereby treated as if washed through solely and exhaustively with the condition: "a refugee"' (Riley, 2000, p171). How could any one subject speak on behalf of 'refugees', to singularly represent all the diverse subjects seeking refuge in

the UK for different reasons? The popularly used label 'refugees' imposes the assumption of a shared 'refugee experience' which does not actually exist (Malkki, 1995, p510). Being 'a refugee' is not a human condition but a legal status, and the categorical terminology used to talk about 'refugees' inscribes essentializing traits onto what is not in fact a singular culture, social world, or community, but a diverse array of individuals sharing a marginalized legal status in the UK (Malkki, 1995, p511). Furthermore, being labeled as a member of a 'foreign', thus racialized (and thus marginalized) group, such as 'refugees', often has determinant effects on one's subject's position in the world and how one sees oneself in terms of belonging to the nation (Yuval-Davis et al., 2005, p531).

The ethnonational identity labels that we use to categorize people (Black-British, White-British, Indian-British) put ethnicity first, citizenship second, and affectively minoritize the 'other', who 'must think of herself as an ethnic self that defers to her nationalized' status (Radhakrishnan, 2003, p121). The 'ethnic' qualifier also marks the 'irrelevance of individual difference for contemporary British citizenship, as long as individuals express pride in British values and support for institutions,' assuming 'they can transact their ethnicity, where their ethnicity can be shed or exchanged for legitimate citizenship' (Fortier, 2005, p569-71). If one can *become* British, or rather *Indian*-British, through a process of (linguistically performative) naturalization, perhaps 'identities and ethnicities are not a matter of fixed and stable selves' and if so, 'how is it possible to have a theory of ethnic identity posited on the principle of a natural and native

self?' (Radhakrishnan 2003, p121). The words speak for themselves: In Britain today 'ethnic' means 'otherness, foreignness, from 'mainstream' British culture', and thus *less*-British (Fortier, 2005, p571). The (English) language of racism has a self-perpetuating and self-prophesizing affect on both speaker and subject. bell hooks is among many who worry that euphemisms like 'ethnic' perpetuate the dominant racist ideology; we utter these words unaware of their (invisible and violent) affect, 'neatly divorced from a recognition of racism, of the continuing domination of blacks by whites' (hooks, 1990, pp151,51). When we are afraid to say the words *black* and *white,* how can we speak about racism openly; how can we begin to reveal and change the racist ideology constructed in our language?

I am not British or 'from here', but I can 'fit in' in Plymouth more easily than someone who is not white. By appearance alone, I can silently 'pass'.

LANGUAGES OF WHITENESS (what is *not* said)

A city like Plymouth, a port of colonial exploits exporting Britishness around the world, perhaps never conceived of itself as 'White-British', but just British. Perhaps this is because 'being White is viewed as a "normal" state of being that is rarely reflected upon, and the privileges associated with being White are simply taken for granted' (Tatum, 1999, p57). Perhaps Britain's imaginary national ethnos entails the assumption that sameness is 'normal' in terms of ethnicity, language, and ideology. The English language names our world form the White-centered perspective. In 'Seeing Things as they Are', Carolyn O'Grady recounts:

> I was typical of Whites in assuming that my experience of the world was the norm for everyone. I had never thought before about whose skin color "flesh colored" Band-Aids were for. It had never crossed my mind that the "westward expansion" I'd learned about in history was not called "eastern encroachment" for a reason.
>
> (1999, p129)

Most White people do not even consider our own ethnicity. Because *we* do not talk about 'Whiteness' the way we talk about 'multiculturalism' or 'ethnicity' (foreign otherness), White people remain blissfully ignorant of our role in perpetuating racist hegemony through every-day interactions and conversations. Whiteness simply blots out the 'other' perspective.

It is not to say that White people in Plymouth, or anywhere, *intend* to be racist. Racism is not a matter of personal prejudice; racism is power *plus* prejudice. All people have 'race' prejudice, but 'not all people have access to power at the institutional level in society to enforce these prejudices' (Clark, 1999, p104). Because White people 'have and historically have had disproportionate access to institutional power', the racial prejudice that all White people are 'socialized, consciously and unconsciously to essentially embrace is necessarily entrenched in and enforced via our political, economic, social,' and *linguistic* structures, as racism (Clark, 1999, p104). As White people, we are socialized to believe that Whiteness 'represents goodness and all that is benign and nonthreatening' (hooks, 1999, p168). With the best (or worst) of intentions, most White people do not realize how Whiteness 'makes its presence felt in black life, most often as terrorizing imposition, a power that wounds, hurts, tortures'; 'Whiteness' means 'terror' in the black imagination (hooks, 1999, p168-9). When Raka Shome says that Whiteness subjects her as other because she 'gets marked as a sight of 'foreign' difference', it is difficult to imagine, as a White person, being in her position, to envision the labels of 'foreign' and 'normal' operating in reverse (1999, p120).

I am never accused of being here unrightly – just assumed not to be 'local' when I speak.

I am a privileged 'foreigner' in this power structure, which is changing.

It's been kind of hard for me to get used to the race\class relations here. Dad walks around like the king of the world because he is a white male. He told me he has chosen to live here because in Venezuela he´s somebody and in the States he´s one in a million. He says the poor people want to serve you (if you are white and educated and upper class), that it makes them feel useful. It´s clearly a convention left from colonialism ... the serving class are the darker people... here class seems to be the same thing as skin color. I´m going to have to get over feeling awkward about it and learn to make friends with the poor people anyway, somehow. At least there is a social barrier there that keeps them from being too aggressive towards us. They are very respectful, and other than maybe stealing or trying to rip us off, they are not going to cross that line and do anything hurtful to us. People here are generally very kind.

E.A. 2006

As White people (I myself am a 'White-Canadian-Venezuelan-American' colonial descendant), our language, our ideology, our national identity, and our*selves* are inherently racist. Christine Clark explains that *acknowledging* our Whiteness is 'the secret' to becoming *anti-racist* racists:

> The first thing I learned about 'the secret' was coming to realize on a conscious level, *seeing,* that I am White, that I am raced, and that I have a culture … from which I derive and practice cultural norms.
>
> (1999, p96)

The secret is difficult for White people to *see* and accept, partly because of White guilt - the guilt we feel about being privileged by the oppression of others. We would prefer to think that being racist is a matter of personal choice. bell hooks explains that while black people see Whiteness as a privileged signifier, white people 'have a deep emotional investment in the myth of sameness' and we think that 'the assertion of universal subjectivity (we are all just people) will make racism disappear' (hooks, 1999, p167). The hard truth is that we are *not* all equal, and until we all realize that, until we can *talk* about it, we cannot begin to change it.

Co-facilitator – "Why do you think White people got all the power?"
Participant – "…I don't like to think it but it is kind of true, because if you think about it, with the government, they've even got BNP …whereas …I

haven't actually seen anyone of a different race come forward as a prime minister…"
Participant – "If you look at someone like Barak Obama, he worked hard to get where he is now."
Co-facilitator – "So who did he have to work against to get where he is now?"
Participants – "White people. Racist people."

V.R.1

In a city like Plymouth, when White people employ a vocabulary of stereotyping 'others' it is because 'contact with people of color has usually been quite limited, and therefore "knowledge" of communities of color is limited' (Tatum, 1999, p57). As things are begging to change, we are more often encountering 'other' ethnicities, which moves us to (re)consider our own (Tatum, 1999, p57). Yet as we become increasingly aware of ourselves as White, we realize we have no 'ethnic' identity of our own (Giroux, 1999, p232). To us, being White is not exotic or special, just 'normal':

My confusing mixture of origins is not visible.

> Many [White people] are shocked that black people think critically about whiteness because racist thinking perpetuates the fantasy that the Other who is subjugated, who is subhuman, lacks the ability to comprehend, to understand, to see the working of the powerful.
> (1999, pp167-8)

We see people of color as 'foreign' and 'different', we but assume that *they* cannot return our gaze. In this way, Whiteness governs our day-to-day interactions, enforcing inequality, not through overtly racist remarks, but through unspoken vocabularies of domination. Raka Shome reveals that Whiteness has 'learned well to camouflage its language in p.c. [politically correct] vocabulary, but its nonverbals still betray the insidious racism lurking in its interactions with the "other"' (Shome, 1999, p121). She recounts a typical experience as the only woman of color in a group of White people:

> They welcome you but then the way they look at you makes you feel as though your whole body is up for examination and scrutiny … it makes me feel vulnerable, it's difficult to return the gaze with that same power … it's such a systematic thing they don't even realize half the time they do it.
>
> (Shome, 1999, p121)

It is this silent and silencing power of Whiteness, which Shome calls 'that thing in their look' that marks the racialized 'other' for difference (1999, p122). This is the best-kept secret. This is the unspoken language of racism, the power of what is not said.

> Co-facilitator – "…If I told you I was a racist, what would that make you think about me?"
> Participant – "That you're always against black people and you don't think they should be in our country and they're on like lower a level than you…"
> Me – "That you have it a lot easier and you don't even realize it."
> Participant – "that…you're saying it's fine [to be racist]."
>
> V.R.1

Talking about Whiteness, saying what is not said, is not meant to give *more* importance to the self-centered White perspective; we have to name Whiteness in order to talk about racism:

> The antiracist racist movement has its own set of contradictions. We argue that race as well as ethnicity, class, gender, and so forth, are reifications, but we go on to argue further why, at least at this historical moment, we must continue to reference them to frame our discussion of power imbalances.
>
> (Clark, 1999, p99)

As anti-racist racists, we realize now that 'race' does not exist; it is a construct of Whiteness, the language of racist hegemony. We have to say these words and not avoid them, in order to de-conceptualize and deconstruct the ethnonationalism that permeates the English language and imagination. We need to find new ways to talk about 'race', not in terms of national identity, but in dialogue with 'other' subjects-in-motion.

SUBVERSIVE SPEECH (as creative action)

As postmodern migrants, we are constantly in-motion, searching for the words to name the structures that shape our world and ourselves in relation to each other. Our speech is both conditioned by and (re)creates the structures that govern our interactions with others and our identity-formation. As Judith Butler explains, our performance of ourselves is citational, or constituted by the citation of laws that define us, which she describes as 'the acquisition of being through the citing of power, a citing that establishes an originary complicity with power'(1993, p15). Perhaps we would choose to resist these norms if enabled, but in fact our very identities are produced by our perpetuation of those norms (Butler, 1993, p15). The appropriation of White linguistic norms thus forms our citational identities which are not actively *performed* by us (Butler, 1993, p15). Although this 'constitutive constraint' does not foreclose the possibility of our agency, it does 'locate agency as a reiterative or rearticulatory practice, immanent to power, not a relation of external opposition to power' (Butler, 1993, p15). How then can we oppose the power structures that hem us in? Butler asks, 'what would it mean to "cite" the law to produce it differently, to "cite" the law in order to reiterate and co-opt its power?' (1993, p15). How could we expose the linguistic law of racist hegemony to 'displace the effect of its necessity?' (Butler, 1993, p15).

Participants – "The world around us characterizes what we say as being nasty sometimes, but we're not actually saying it like that…For example, say there was someone who was foreign in your class, and like you were just being friendly and you were like, oh, 'where are you from then?' If they got like offended… in actual fact the White person was only interested in trying to make conversation in the only way they felt they could."

V.R.1

We need *tactics* for talking about (and thus displacing) linguistic *strategies* of Whiteness. De Certeau (1984, pp35-7) tells us a *strategy* consists of 'the calculation (or manipulation) of power relationships' employed by a willful subject from 'a place that can be delimited as his own' as the basis for managing relations with 'exterior targets or threats'. Thus, Whiteness employs *strategies* of oppression. Meanwhile, a *tactic* is a 'calculated action determined by the absence of a proper locus', no delimitated exteriority and thus no autonomy (de Certeau, 1984, pp35-7). A *tactic* is the subversive act of the 'other', who must 'play on and within a terrain imposed' by the law of the powerful. When language is colonized by Whiteness, enunciation is no longer an autonomous act, but an 'acting out' of the oppressor's script (de Certeau, 1984, p155). But subversive speech acts, the other's *tactical* mobility, make creative use of the 'gaps in surveillance of the power apparatus' (de Certeau, 1984, pp35-7). bell hooks tells us language is also a place of struggle:

> Dare I speak to oppressed and oppressor in the same voice? Dare I speak to you in a language that will move beyond the boundaries of domination – a language that will not bind you, fence you in, or hold you? Language is also a place of struggle. The oppressed struggle in language to recover ourselves, to reconcile, reunite, renew. Our words are not without meaning, they are an action, a resistance. Language is also a place of struggle.
>
> (1990, 146)

silence

The oppressor's language provides a central place to speak from, but requires subscription to the racist hegemony. Perhaps remaining *unmarked* in the margins affords subversive agency (Phelan, 1993, p6). If the margin is viewed only with despair, 'a deep nihilism penetrates in a destructive way' and 'one's creativity is at risk', 'one's mind is fully colonized', one's

tactical agency is lost (hooks, 1990, pp150-1). hooks calls for the voice of the margin to know its own power in subverting oppression, warning 'we are more often silenced when speaking of the margin as a site of resistance' because the central systems of surveillance fear that 'other' voice (1990, pp150-1).

> Co-facilitator (acting) – "I became really good friends with this black girl and we started making jokes about how to make me blacker…and I really started to enjoy myself and I felt like I belonged somewhere. But occasionally I would say things like 'get on'. And she would say, 'that's such a white thing to say'. Or I'd say, 'where's that to?' And she'd say, 'you're being too White'. And I got really angry. *I am half White!* But I'm also half black. Black. 'The Black'. Yeah. That's what my friends call me. 'The Black', or 'Nigger', or 'Sister', and it's like because they're my friends, somehow it gives them permission to call me it and I really don't like it, but I don't say anything. And after a while, I start to join in, because somehow it's like because I join in, they can relax around me more…"
>
> V.R.4

De Certeau postures that there exists in the margins a *tactical* 'way of speaking received language that transforms it into a "song of resistance"' (de Certeau, 1984, pp18-21). In England, for example, the enforced habitation (and hybridity) of spatial margins by postcolonial peoples, resulted in the re-formation of linguistic structures; 'people inscribe struggles for *being* and *becoming* by deliberately "pidginizing" and "creolizing" the dominant European languages' (Ampka, 1999, pp97-99). Thus, the epistemological violence of colonial discourse and consequent conflicts in processes of self-description inspire the performance of multiple identities as an enunciation of belonging, a 'practice of questioning the singularity of identity that the English state implies and denies' (Ampka, 1999, p97). By subversively re-inventing language, perhaps the subaltern

voices *can* speak, moving us away from singular self-definition in terms of Whiteness towards tactical hybridity.

> A shameless hybrid: I or It? Speaker or language? Is it language which produces me, or I who produce language? In other words, when is the source 'here' and when is it 'there'?
>
> (Minh-ha, 1994, p10)

Me – "Do you speak any other languages besides English?"
Participant – "It's difficult to remember. It's just like, I haven't been in Zimbabwe for ages, so it's difficult to remember the stuff I used to say…When you move, you forget something, but then sometimes you have to keep that part of you, which you know that that's your culture, with you."
V.R.2

Can the subaltern voices from the margins be heard in the heart of Whiteness? Are we listening? De Certeau defines a 'speech act' as a speaker actualizing language in a situation of exchange with an other (de Certeau, 1984, p19). How can we in the centre (ex)change language with others? To decentre linguistic oppression, we, White people, need to identify the spaces where we can begin to re-form 'the way we speak about these issues, the language we choose' (hooks, 1990, p145). It is not just marginalized identities that are formed and performed through language, but Whiteness is also 'made and remade through our reiterative pattern of communicative choices' (Warren & Fasset, p413). Whiteness is not 'a stable identity (i.e. this or that person is or is not white)', but a cultural, political location, 'a discursive way of levying power' (Warren & Fasset, p414). Our everyday talk *and* our everyday actions (our speech acts) are 'accountable for the ways we each produce whiteness' as a performative self-construct (Warren & Fasset, p412). To decentre the language of Whiteness and begin to reinvent our performance of ourselves, 'requires careful analysis and

My accent is not quite placeable.

Or maybe people are just being polite when they say that.

constant critique of our taken-for-granted norms' (Warren & Fasset, p412). It requires meeting others and engaging in dialogical exchange.

CHAPTER THREE

On Dialogical Performance

DIALOGUE (as (ex)change)

> To move into dialogue, into a sense of language that does not merely reflect culture, history, and difference, but also produces them, involves a break with the romantic idea of the world as a separate entity attendant upon our attention, as though it were the diametrical 'other' of our being and thought: the exotic elsewhere, the untouched difference, the world of the 'natural' and the 'native'.
>
> (Chambers, 1994, p12)

By talking to you I change myself.

Dialogue is a daily and potentially transformative exchange between *oneself* and *another,* where *self* is not a self-sufficient construct', but is continually (re)formed in relation to otherness, (re)defined in terms of difference between *self* and *other*, 'between centre and all that is not centre' (Bakhtin cited in Holquist, 1990, pp19- 38). *Oneself* is thus constructed through dialogical exchange with other *selves-in-motion*, constantly changing and changed by others. Dialogical exchange is a form of identification, 'a form of both resisting and claiming the other, declaring the boundary where the self diverges from and merges with the other' (Phelan, 1993, p13). Dialogical exchange is a relation of equality*,* a relation of 'acceptation of affirmation and of confirmation' between participants that see one another not as passive objects, but as reciprocally (inter)active subjects. (Theunissen, 1984, p275-9). Engaging in dialogue requires openness to all possibilities and uncertainty about what is to come, allowing oneself to be taken by surprise, speaking and then expecting a response from another - handing over the initiative and placing one's future destiny in the other's hands (Theunissen, 1984, pp308-11). When willing participants meet each other, see each other as equal and remain open to the unknown outcome of their (inter)action, they have the opportunity to dialogically (ex)change perspectives.

> He said Russian music is very powerful because when you are feeling low, it makes you feel better. I told him the word in English is "uplifting"....He told me there is a Russian custom of acting like life is beautiful when everything goes wrong, and acting like everything has gone wrong when everything is beautiful. ...It's really interesting to get little glimpses of how Russians see things. Their history is so different from ours, and so is their worldview.
>
> E.A. 2007

Engaging in dialogue requires accepting that the *other* is unknowable from the perspective of the *self*, acknowledging one's failure to ever understand the other fully (Phelan, 1993, p149). In dialogical identification, 'there is always loss, the loss of not being the other and yet remaining dependant on that other for self-seeing, self-beeing' (Phelan, 1993, p13). Imagining oneself in the position of the other, imagining oneself as different, allows for empathetic identification which can never be complete; this imagining can radically alter one's sense of *self* and become the basis for dialogue across difference (Kester, 2004, p114). One's experience of dialogue is one-sided, perceived from one's *own* subjective perspective, influenced by society, history and politics (Bakhtin cited in Holquist, 1990, pp21-32, Theunissen, 1984, p279). The fundamental self/other split articulates itself in dialogue *without* 'the legitimating framework of a universal discursive system, because the necessary framework is established through the interaction itself' (Kester, 2004, p112). Dialogue across barriers of difference has the potential to create new perspective; through (inter)action, participants have the potential to (ex)change their formative social, political, ethical, and linguistic structures.

There are instances of course in which the exchange of words reaffirms oppressive structures and exploitative power relations, where one subject attempts to use the other as a means for personal gain. These are instances of *monologue* not dialogue. Monologue 'objectivizes all reality and cannot conceive of the other as another consciousness' (Minh-ha, 1991, p189). Dialogue is co-operative and conceded, not willed, not brought by one's action *upon* the other (Theunissen, 1984, p279). When the other is seen, not as an (inter)actor, but as an object of one's speech act, communication becomes monological domination (Theunissen, 1984, p274). When the other is thus objectified, one speaks *for* or *about* but not *to* the other (Todorov, p129)**.** Similarly, attempting to *listen to,* in order to understand and speak *for* or *about* the other can lead to a self-other relation of colonizer-colonized, where one *takes* knowledge from the other, whose subjectivity is thus destroyed (Todorov, p132), because the other is not allowed to speak and becomes dependant on representation. This is the White-centric construction of self/other identification, where the subjectivity of the 'other' is colonized by epistemological violence. (Spivak, 1988, pp283-4*).* Trinh T. Minh-ha expounds:

> 'Speaking about' only partakes in the conservation of systems of binary opposition (subject/object: I/It, We/They) on which territorialized knowledge depends … oneself (the maker) and the receiver; oneself and the other. It secures the speaker in the position of mastery … while the 'other' remains in a sphere of acquisition … 'Speaking to' … breaks the dualistic relation between subject and object … and thereby merging of the two through the speech act." (1991, p12).

Spivak says that the subaltern *cannot* speak due to the colonial history of representation (1988, p286). The question is 'what must the elite do to

watch out for the continuing construction of the subaltern?' (Spivak, 1988, p294). To engage in dialogue with the other, colonizers (White people) must learn to *speak to* rather than *listening to* or *speaking for* or *about* the other (Spivak, 1988, p295). Dialogue, and empathetic identification, must take 'account of the extent to which the other is constructed as an emotional and psychic resource of the self' (Kester, 2004, p78-79). To engage in dialogue, we must acknowledge the power structures framing our (inter)action and, without expecting to grasp the essence of another human consciousness in its entirety, strive to acknowledge the subjective identity of the other as our partner in dialogue, not an object on whose behalf we can speak, but as a 'co-participant in the transformation of both self and society' (Kester, 2004, pp182, 78-79).

Participant (acting) - "I don't blame them for hanging outside their shops all day, cause that's what they do in their own country. But it's always men. You never see any women or any children… If there were any women there you'd know cause they wear that babushka thing…It's all right for them to perv on us though when we're walking past."
Participant (acting) – "…Have you ever spoken to one, have you approached some of them?...to have a discussion?"
Participant (acting) – "What, on my own? Well, I don't think that's a very good idea. What just go on my own and start talking to one of these Kurdish guys?"
Participant (acting) – "They're all human beings."
Participant (acting) – "Yeah but he's not gonna be on his own, he'll be in that group."
Participant (acting) – " …You have to speak one by one, isn't it?"
Participant (acting) – "So I should walk over to this group of Kurdish blokes and just ask one of them to come away with me? No."

V.R.5

DIALOGICAL PERFORMANCE (multiple voices (inter)acting)

What would be a tactically creative dialogical exchange to transform society? Grant Kester defines a 'dialogical aesthetic' as art based on the ethics of communicative exchange' (2004, p106). He proposes that

dialogical arts practices can challenge fixed identities and perceptions of difference by conceiving of the relationship between the audience and the work of art as a decentering movement 'outside of self (and self-interest) through dialogue extended over time' (Kester, 2004, P84-85). What would be a dialogical aesthetic to facilitate multiple voices speaking to one another from different perspectives and responding, to (re)articulate the structures informing their (inter)action? Patricia Reed describes a 'participatory practice', where the participants' 'performance' is co-determine by unwritten rules of dialogue (Reed, 2008). Participation in dialogue means (inter)action and creative production of meaning. Thus, in a participatory practice, an artist '"proposes" or instigates' the creative process, which has 'a condition of response inherent to it—you "play" within, around, against that initiation' (Reed, 2008). As artists, we are not the 'authors' of this work, because 'Authorship is ultimately obscured—it occupies this important space of the "co-," where a work is partially made *with* and not *by'* (Reed, 2008). The creative dialogue consists in the unique dynamics between participants. This playful, 'dialogical aesthetic' or 'participatory practice' is known by many names, also including 'relational', and 'socially engaged' art. Its essence lies in a 'participationist' view of community, where co-participants share a sense of political agency and efficacy in determining the 'economic, political, and civic' arrangements' defining their (inter)action (Benhabib, 1994, p77-8). Selya Benhabib explains that the 'participationist' view is not about difference as a problem within a community, but about the inclusion of difference within social engagement, where the sense that each individual's contribution makes a difference 'can

be achieved without value homogeneity among individuals' (1994, p80). A dialogical practice is about multiplicity and agency, (inter)action and (ex)changing perspectives, and the collaborative (re)formation of social structures.

Participant (acting) – "We're getting overrun…there's too many of you…you're everywhere and you're standing in big groups…we're scared of you."
Participant (acting) – "…Why are you scared of us?..."
Participant (acting) – "Cause you're speaking all this gobeldy-gook and we don't know what you're [saying] - you're talking about us…why don't you go somewhere else?"
Participant (acting) – "…Okay, it would be really good to remind you…I am your neighbor and I'm going to stay here."

V.R.5

What would be a participatory, dialogical practice for (inter)action across barriers of difference? Dwight Conquergood offers:

> One path to genuine understanding of others is dialogical performance. This performance stance struggles to bring together different voices, world views, value systems, and beliefs so that they can have a conversation with one another. The aim of dialogical performance is to bring self and other together so that they can question, debate, and challenge one another.
>
> (Conquergood, 2007, p 65)

Conquergood tells us that 'dialogical performance' is a creative exchange with otherness. He explains, 'the sensuous intimacy and empathetic leap demanded by performance is an occasion for orchestrating two voices, for bringing together two sensibilities' (Conquergood, 2007, p67). Dialogical performance situates the self in relation to the other through the act of (re)presenting each other's narratives. Participants engage in the act of collaborative performance, meeting each other on equal terms. The ethics of dialogue apply, where one cannot *objectify* the other by speaking *about* or *for*. Because subjectivity is formed *through* dialogue and intersubjective

exchange itself, dialogical performance 'is not simply a tool to be used to communicate *a priori* "content" with other already formed subjects but is itself intended to model subjectivity' (Kester, 2004, P112). Thus a dialogical performance artist cannot assume the authority to take up an enunciative position on behalf of another's social experience (Kester, 2004, p148); as artists, we are not *representers,* but *initiators* of (inter)action. In this sense, dialogical performance can be described as a 'critical intervention' or a 'meaningful contestation and constructive confrontation' of hierarchical structures, an intervention 'that recognizes the importance of making space where critical dialogues can take place between individuals who have not traditionally been compelled by politicized intellectual practice to speak with one another', an intervention that recognizes 'there is no ready-made "common language"' for dialogue (hooks, 1990, p133) and we can (re)invent language *through* dialogue.

Me (acting) – "All my friends were like whispering and like giving each other looks about Mariam, who was sitting in our class. It was the start of year nine and she was new. And anyway they weren't being like really awful, like going up to her face or anything, but they were just sort of like saying stuff between each other, like under their breath. And I could tell that she knew what was going on, and I don't know what made me, but I just went up to her and said, 'hello, are you all right?'… and at first she looked scared, like shocked, like surprised I was even talking to her, and then she looked like she thought I might make fun of her, but I wasn't. And then her face sort of changed and she said, 'yeah, she was all right' … I think I just felt that if I was new, I wouldn't like it if somebody was saying stuff about me. I knew it would make me feel bad."

V.R.4

Artists have to consider ethics in relation to aesthetics of dialogue:

> Artists are increasingly judged by their working process—the degree to which they supply good or bad models of collaboration—and criticized for any hint of potential exploitation that fails to "fully" represent their subjects, as if such a thing were possible. This

> emphasis on process over product (i.e., means over ends) is justified as oppositional to capitalism's predilection for the contrary'
> (Bishop, 2006, p4)

Bishop worries about a 'social turn' in the arts where 'dialogue' becomes more important than 'quality' product (2006, p4). In the UK, this 'social turn' has led cultural institutions and arts funding policies to promote a practice of 'inclusion', where commercial arts institutions are expected to enrich their local community through arts access projects. The idea is to 'include' less privileged audiences in the arts; the (predominantly White) arts institutions report back to their funders, making quantitative claims of 'reaching' a certain number of 'BME' participants, thus validating their own artistic morals. This 'inclusive' practice merely (re)enforces the existing, exploitative social structures of White institutional racism, without reforming the language that keeps those structures in place. The extant hierarchy in the language of arts institutions separates 'performers' from 'participants', while a truly participatory, dialogical performance practice, understands 'performance' not as a trained skill, but as the *act* of engaging in and *(re)presenting* communicative (inter)action. There can of course be different kinds of participation in terms of 'performance', but the essential premise is that all the different participants are equally subjective, dialogical performers.

(RE)PRESENTATION (speaking *with* not *for*)

Video essayist Ursula Biemann has developed a collaborative practice of creative knowledge production that could be considered dialogical performance, in that it aims to offer 'sustainable representation' reliant on the different knowledge and voices of many partners in relation to each

Artists in America are all talking about this controversy over having an Islamic community centre at Ground Zero and the pastor in Florida who said he would burn Korans. But I am Not sure with what authority I can speak about it, as a White expatriate.

other (2006, pp43-67). Biemann says it would not be conducive to her work to inscribe itself in 'art as the kind of institution that polices its own boundaries', because the intention is to subvert dominant languages of surveillance, facilitating an open discursive field where 'the artistic is not separate from the social, but faces the challenge of delivering their complex correlation' in an aesthetic process through which the social world becomes intelligible (2006, p47). Biemann is not so concerned with ethics and aesthetics, but with the politics of representation:

> Since the early '90s, the art market has channeled an astounding quantity of participatory projects with "communities in crisis" towards privileged global art consumers. We might indeed ask why the global art world should be considered the appropriate stage for the concerns of a disenfranchised community when it remains unclear whether increased representational visibility is necessarily linked with political agency.
>
> (2006, p102)

There is a common assumption among privileged arts institutions invested in 'inclusive' practice that enhancing visibility of marginalized 'others' is a means of empowering 'them'. Phelan says 'visibility is a trap' because 'it summons surveillance and the law; it provokes voyeurism, fetishism, and colonial/imperialist appetite for possession' (Phelan, 1993, p6**).** Phelan consigns the colonizing perspective of these arts institutions to mistaking 'the relationship between real and representational, between the looker and the given to be seen,' between voice and listener in terms of agency (1993, p2). She explains that the relationship between the real and representational is the relationship between *self* and *other*, which is a *marked* relationship, meaning it is 'unequal' and 'violent', but also 'alluring', because the 'always already unequal encounter nonetheless summons the hope of

The New York Times quoted an Islamic family asking 'will we ever belong?' In the images they looked forlorn.

Who was this empowering?

reciprocity' (Phelan, 1993, pp3-4). The problem is that White institutions aiming to empower 'unrepresented communities' do not recognize the serious limitations to representation as a political goal (Phelan, 1993, p5-7). hooks says representation is speaking *for* the 'other', 'a mask, an oppressive talk hiding gaps, absences, that space where [the other's] words would be if [they] were speaking' (1990, p151). The representing, colonizing voice says:

> No need to hear your voice when I can talk about you better than you can speak about yourself. No need to hear your voice. Only tell me about your pain. I want to know your story. And then I will tell it back to you in a new way. Tell it back to you in such a way that it has become mine, my own. Re-writing you, I write myself anew. I am still author, authority. I am still colonizer, the speaking subject, and you are now at the centre of my talk.
>
> (hooks, 1990, pp151-2)

hooks interrupts this voice with a creative intervention from the margin, asking the representer to meet her there, in that site of resistance, to move in solidarity and erase the category colonized/colonizer (hooks, 1990, p152).

Re-telling another's story means also telling my story.

What is my story?

Phelan suggests however that there is 'excess' meaning conveyed in representation which 'makes multiple and resistant readings possible,' because where representation fails to produce the real exactly, it leaves 'gaps', and it is in those 'gaps' where creativity can produce tactical resistance and possible 'political change' (Phelan, 1993, p2). Biemann says, 'in terms of representational politics, the struggle for autonomy is the focus of my approach' (2008, p101). Those subjects defined by global capitalist logic as immobilized (the poor and the deprived), those rebellious, and obstinate local actors, who resist and circumvent any attempts to discipline them, are the subjects of her video essays; in her 'sustainable

representations', multiple voices argue and speculate and the possibilities of others are not exhausted, fixing them in a place where their potential for life is limited, but rather subjects are shown 'as the mobile, inventive and highly organized actors they are' (2008, p85). Perhaps the 'other' is not representable within the language of Whiteness; perhaps new and multiple languages of (re)presentation can be co-created in dialogue.

Intervention: Once, when a man in a pub asked me where I was from, I said 'Sweden'. He said my English was really good.

INTERVENTION (into narratives of power)

> My video essays investigate the condition or organization of survival in the world, but they are not meant to contribute to the abstract relief program of sorts; they don't mean to rescue anyone. The area that constitutes the "moral" in society is a complex humanitarian apparatus run by the state, the market, and civil society at large, which consists of a fairly structured assemblage of power and knowledge, including spatial arrangements, means of communication, means of data collecting and processing, organizational procedures and discursive practices. It is into all these practices my video essays intervene.
>
> (Biemann, 2008, p102)

Biemann's work is as intervention into the representational language of border-crossing. When clandestine movement is monitored by satellite and sensationalized in the media, Biemann's work cracks the authority of technological images and complements them with 'radically opposed representations of the quiet and unspectacular affair' of daily tactics for subverting oppressive border control (2006, pp65-7). Biemann intervenes in the normalized vocabulary of video imagery and deconstructs representation practices to challenge white-centric narratives. She says her task is to 'intervene effectively in current flows of representation, their narratives and framing devices (Biemann, 2008, p80). Because 'the accepted story needs to be undone', there needs to be an aesthetic intervention into 'current

discourses that form and inform complex geopolitical developments' reflecting 'how art participates in making them intelligible' (Biemann, 2008, p 101). Biemann (re)presents 'other's' mobility within oppressive world power structures, initiating creative dialogue with both *them* and *us (her* privileged audience). Her video essays articulate trajectories of control and subversion that interconnect people around the world, placing her own White privileged perspective in dialogue with other, never fully comprehendible resourceful, and knowledgeable agents, finding ways to 'undo' the power structures *our* White-centric hegemony imposes on *them.* Biemann's interventions are thus self-reflexive, as hooks advocates, fostering an attitude of vigilance rather than denial through critical interrogation of the work itself on aesthetic and political grounds, opposing structures of domination and presenting possibilities for a transformed future (hooks**,** 1990, p55).

Sometimes
I say
I am from
New York,
but then,
I've only
known
post-9/11
New York,
so there has
always
been
a hole
there.

COLLABORATION (as a *self*/other relation)

Often, as artists, when we initiate a collaboration intending to 'undo' structures of domination, from a position of White privilege, there is a temptation to *listen* to the other, to *observe* and hold back one's own contribution, an attempt to remain *neutral.* hooks explains that 'to simply be an "observer", does not imply the displacement or subversion of white "authorial presence"' (hooks, 1990, p127). Furthermore, the artist cannot be *neutral,* but comes to dialogical exchange from a unique perspective 'formed by his or her own training, past projects, and lived experience' (Kester, 2004, p95). By performing a collaborative intervention into the

social and economic forces governing our (inter)action, 'both the artist and his or her collaborators will have his or her existing perceptions changed' and what emerges is 'a new set of insights, generated at the intersection of both perspectives' (Kester, 2004, p95). As artists, we cannot initiate a dialogue from a place of neutrality, because 'with no identity of our own, we cannot allow someone else to be different or separate' (Salverson, 1994, p168); we presume solidarity. The 'aesthetics of listening', which Kester describes as the 'attempt to understand as thoroughly as possible the specific conditions and nuances' of a dialogical exchange, must also include aesthetics of response, of reflexivity and of contribution (2004, p106). Presumptuous solidarity, or an overinclusive humanist drive lacking acknowledgment of one's own perspective and privileged difference, can be offensive and come across as trying 'to anchor the eroded self among others' (Riley, pp179-80). Real solidarity comes with collectively acknowledging and thus subverting the power dynamics of the dialogical exchange. Julie Salverson recounts being asked by participants in a collaborative performance project she facilitated, 'Why are you here? Who are you?' (Salverson, 1994, p168). She explains that her answers to these questions revealed her own 'issues and background' and she says now, 'I feel more authentic in my relationship with others' (Salverson, 1994, p168). Salverson concludes, 'solidarity requires acknowledgement of the places where I and the other cannot meet' (Salverson 1994, p168).

Participant – "Where are you from?"
Me – "I always have to answer that question but if I really had a choice I would just not answer it … I was born in America, but I grew up in Canada until I was eleven and then I moved back to America and lived in different places in America, not one place, so I lived in Florida … and also in New

> York … and I've been living in Europe for a few years… half of my family lives in South America …I always feel like I'm in the wrong country. I'm never in the right country. I always feel like I don't belong."
>
> A.R.4

While filming for her video essay *Black Sea Files* Ursula Biemann found herself recording violent clashes between Kurdish refugees and Turkish police over a squatted settlement (2008, p70). As a reflective practitioner, she felt ethically concerned about 'turning the sense of desperation into a media spectacle' (2008, p70). Her solution was to (re)present her own response to the experience, in dialogue with the footage by recording herself during the editing process grappling with the political implications of her position. In the voiceover she says:

> What kind of artistic practice does such video footage document? That of an imbedded artist immersed in the surge of human confrontation and confusion? How to resist making the ultimate image that will capture the whole drama in the frame? How to resist freezing the moment into a symbol?
>
> (Biemann, 2008, p75)

By making bold theoretical speculations as the primary mode of her artistic analysis, Biemann keeps social dialogue with others in motion (2008, p28). Her own perspective is transformed through dialogical exchange and (inter)action with others. She acknowledges that as a White cultural producer, she can only glimpse the other's perspective from her own subjective viewpoint (Biemann, 2008, p85).

As White facilitators of dialogical performance interventions intending to subvert racism, we need to 'resist the power of colonial trope' and enter into creative dialogue with others 'prepared to listen and participate' ourselves; in this way we can co-create solidarity and 'dialogical moments of

reciprocated gazes and listened-to voices' (Pollock, 1994, p86). As reflective practitioners, we can think of ourselves as 'autoethnigraphers', plumbing our lived experience for particular details and contradictions about how we create and are created by our social structures, to begin to understand our own ethnic identities (Warren & Fasset, p413). Like Biemann, our aesthetic practice comprises the position we takes up in response to the problematic language of domination, and our own role in (re)articulating it (2006, p49). Mutable as our identities are in the migrant world, acknowledging our position in relation to others affords us all greater mobility across social barriers and the potential for dialogical (ex)change.

I never noticed racism when I was there, but now that I am here I want to cry out for the humanization of America from afar.

Participant – "When you came to this country, to England, what did you think?"
Me – "… The people at immigration were really rude cause …. I didn't have a visa and … she was like, 'why do you think [we] would let you in?' And I had never experienced that before because having an American passport you can go anywhere."
Participant – "Who's got the right to say, 'this is my country'?"
Me – "…I think people have the right to be wherever they decide to be…"
Participant – "Do you feel at home in Plymouth?"
Me – "No"
Participant – "What is home to you?"
Me – "It's having a place, somewhere you can be that you're allowed to be… having a safe space for yourself….not everybody has that… It doesn't have to be where you come from. You can make a safe space…I think it takes time…if you go to a new place it takes time to find that."

A.R.4

CHAPTER FOUR

On Methodology

DIALOGICAL PERFORMANCE
INTERVENTION INTO RACISM

What would be a dialogical performance practice for intervening in the racist hegemony of a city like Plymouth? Peggy Phelan (1993, p3, 178) defines performance as 'representation without reproduction', where the 'other' is not reproduced as 'same', but the 'real' is 'implicated' through the presence of 'living bodies'; performance can be subjectively interpreted, resists **'**regulation', and is thus potentially subversive. What would be a participatory performance methodology 'for actively and publicly deconstructing and undermining whiteness as the cultural centre'? (Warren & Fasset, p414). How could reflective practitioners initiate a collaborative exploration that 'holds accountable ourselves and the members of the community we want to inform'? (Warren & Fasset, p414). We might take Warren and Fasset's work as an example. We might take an (inter)active approach to dialogical education, performance as a rehearsal for life, 'based on the critical work of Paulo Freire and Augusto Boal, that seeks to intervene in the reiterative process of whiteness' (Warren & Fasset, p413). This dialogical performance intervention might also be a 'search for new ways of engaging in a politics of hope (Warren & Fasset, p413).

Me – "Why are people racist?"
Participants – "…People think that dark people are not allowed to be in our country and they don't deserve the things they get here…[they] are hated because they are different and mess up the system."
Me – "What's racism?"
Participants – "Taking the mick out of black people and foreign people… for what they look like…It's not just white people who are racist… There is racism towards white people – 'white trash', 'milk bottle'…Why is saying 'black' racist and saying 'white' not?...Everyone gets bullied…" T.R.1

Warren & Fasset suggest a performance pedagogy that 'experientially demands that participants put their bodies on the line' to 'make the invisible and naturalized process of whiteness more visible, more visceral, more present' (Warren & Fasset, p414). They say, such 'critical performances of whiteness' can 'function to mirror', particularly to white participants, the mechanism of their oppressive speech and actions, however unreflective they are (Warren & Fasset, p413). Thus, a performance pedagogy can facilitate the (inter)action, with *self* and *other,* necessary for social (ex)change , moving participants 'past apologia and guilt for their ethnic identity', toward the development of active self-articulations 'that have the potential to challenge cultural oppression' (Warren & Fasset, p414). By performing dialogue in this way, we, as White participants, can (re)position *ourselves* to occupy the subject position of the *other,* to experience and speak from the *other* perspective, not to represent, but to reveal to ourselves how Whiteness, as a social construct, conceals and perpetuates racism; we can allow ourselves to be moved away from our guilty position, decentered by the act of speech, displaced to the margins of resistance. Bell hooks advocates repositioning the White self-centre:

> The process of repositioning has the power to deconstruct practices of racism … As a critical intervention, it allows for the recognition that progressive white people who are antiracist might be able to understand the way in which their cultural practice reinscribes white supremacy without promoting paralyzing guilt or denial.
>
> (hooks, 1999, p178)

Participants (responding to performance) – "What he ways saying about feeling bad about bringing kids into the world because of the racism … It made me feel guilty to be white …. cause … most racism's aimed at black people…You can sort of relate to it. You see a lot of stuff like that around, just in Plymouth. It makes you wonder, could you have helped to stop that?"
V.R.4

In cities-in-motion like Plymouth, and everywhere, racism is perpetuated through language that constructs social power relations. Especially in Plymouth, racist language is expressed overtly in the streets with hateful utterances, and also concealed with political correctness that only perpetuates oppressive discourse (hooks, 1990, p176). By actively *naming* racism we can begin to break its hold (hooks, 1990, p176). As White people, we may never be able to understand the experience of being called 'Paki' in the street or being marked as 'other' by 'that thing in their look', but we might be able to gain a critical distance from our subjective White perspective by engaging in dialogue with others. Through the experience of (re)presenting an other, being hatefully labeled as a 'Paki' by another participant, and attempting to respond, we might find there are no words to (re)construct oneself as an equal human being in White terms, no idiomatic leverage in the English language to invert racist hegemony. And from that position outside of self-centeredness, a we might experience a new relationship with language; by 'trying out' a range of different and equally subjective perspectives, we might discover that we ourselves are in-motion, constantly (re)defining our identities in response to others'. And if we can perform others' different perspectives, then we must have the potential to perform *ourselves* differently. Chambers describes the experience of decentering the White voice:

> It forces a confrontation with the effects of instability. It calls upon me to live in fluctuations between a displaced sense of centre, of the 'I', under the gaze of those other eyes/'I's, and to subscribe to a subsequent weakening and uncertainty within the limits of *my* thoughts and actions […] [It] does not necessarily involve turning away from engagement, but rather sees in the bounded, historical and differentiated zone the space of questions, potential extensions, further dialogue and subsequent remaking.

(1994, p19)

This would be the goal of a dialogical performance intervention to challenge racism in Plymouth or anywhere: decentering the White voice by (ex)changing language across social barriers.

(EX)CHANGING LANGUAGE (as dialogical performance)

> Co-facilitator (acting) – "What does it feel like when you can't understand anything that anybody says or does to you, when everything is alien to you? … This is what it was like for me when I came to this country. I felt that I wasn't able to tell people who I was or what I wanted to be. They couldn't understand me and I couldn't understand them… English people would want to understand. They would try once and get louder and louder… then give up…they'd get frustrated… dismissing me as one of 'them'…because of my language I couldn't tell people my opinions . And if somebody translated me, I didn't know what they were saying was correct. So I began to lose the joy in speaking my own language. I became silent."
>
> V.R.4.

A speech act is a performance. It cannot be reproduced or repeated (Phelan, 1993, p149). Re-saying something has a particular kind of performative dialogical affect. Each repetition of an utterance is a new speech act (Phelan, 1993, p149). If the same words are repeated by different people, everyone will perform them differently each time; the act of quotation is inherently performative and dialogical, because by *saying* the quoted words, the speaker is enacting *quotation* and both listening and responding to the quoted words. The speaker is *affected* by the experience of quotation, by 'being inscribed by language', by 'the aural resonances' of the other's words that 'very often determine what you'll say next' (Riley, 2000, p104). A dialogical performance intervention to challenge racism in a city like Plymouth might consist of participants repeating words that someone else said, which might or might not resemble their own. In the act of speaking others' words, the participants would perform dialogue, constructing the *self*

/*other* relation in terms of perspective and use of language. Participants might be asked to listen to another's narrative and then respond, first from their own perspective and later from an 'other's', thus experiencing the *difference* between them and the affect of one's words on the other. Their responses might be recorded and repeated by someone else, extending the dialogue to include multiple voices, none *marked* as more valuable than another. The very experience of listening, responding, repeating, and being repeated invalidates adherence to an immovable perspective and requires active engagement in linguistic displacement.

In the act of repeating another's words, there is a dynamic *self/other* relationship, a 'dialogic intersecting of two speech acts, two voices intoning within the single utterance' (Voloshinov/Bakhtin,1973, pp61-2). When neither voice is allowed authority, there is a 'fundamental change in social relations'; the words belonging to someone else are not appropriated, but stand in opposition to the equally subjective speaker, whose voice permeates the words with response - humor, irony, love or hate, enthusiasm, or scorn etc. (Voloshinov/Bakhtin), 1973, p63). Bertold Brecht calls it 'demonstration', performance with a 'socially practical significance' where the performer is not transformed into the 'person demonstrated' but keeps a subjective distance (1957, p121). Anna Deavere Smith explains performing other people's words as a demonstration of the self/other relation:

> To acknowledge the other you have to acknowledge yourself… I don't want to own the character and endow the character with my own experience. It's the opposite of that. What has to exist in order to try to allow the other to be is separation between the actor's self and the other… [The speaker] has to sift through language to come through. Somewhere I'm probably leaving myself room as a performer to struggle and come through.

(cited in Martin, 1996a, p193)

As a performer, Smith repeats others' words verbatim and so doing 'exposes and represents the structures of racism' by 'using performance as a means to play with the mutability of identity' (Martin, 1996, p82). Smith performs herself, as a woman of color, in dialogue with others' words; her performance 'argues with her texts' which 'if simply read on the page, often reveal hatred and intolerance,' but 'Smith makes a performative argument not only for the compelling reality of such different persons, but for the graphic ways in which differences cannot fade' (Martin, 1996, p83). By using her own body and voice to (re)present others' perspectives, in their words, moving across a range of positions in racist hegemony, Smith exemplifies that the different stories people tell, their conflicting opinions, clearly cannot all be 'right' or 'wrong', but are part of a multiplicity of views that she herself, a single subject, can convincingly 'try out', allowing herself to be transformed without 'losing' herself in the dialogue. In an anti-racist intervention for a city like Plymouth, when participants 'try out' others' words, their 'performance' might not be as 'convincing' as Smith's, but their *selves* are equally as subjective, and their engagement in dialogue equally transformative.

Participants (reading another's words) – "'They say things about your accent and they ask why you learn their language when they don't learn yours, and then they ask 'in your country, do you have food? In your country do you have water?' Of course we do! People think we are living on the moon.'"

V.R.1

(Ex)changing language could displace white subjectivity, 'in order to promote a more equitable and socially just society' (Warren & Fasset,

p413). (Ex)changing language could (re)form our practices of naming the world, 'subvert whiteness's naturalness and re-envision how race matters' (Warren & Fasset, p415). 'Our precious sense of knowledge, language and identity, our peculiar inheritance, cannot be simply rubbed out of the story, cancelled,' but we could 'try out' other perspectives, so that 'what we have inherited – as culture, as history, as language, as tradition, as a sense of identity – is not destroyed but taken apart, opened up to questioning, re-writing and re-routing' (Chambers, 1994, p25). We could acknowledge the frameworks that contain us and see all the constructs for what they are (Hoffman, 1997, p62). We could 'speak the languages – linguistically, literary, culturally […] of the dominator […] but always with a difference,' a subversive performance tactic where 'language is appropriated, taken apart, and then put back together with a new inflection, an unexpected accent, a further twist in the tale' (Chambers, 1994, p23). Dialogical performance could be a chance for us to 'try out' the 'other' texts we could not otherwise articulate, without naming the other as 'foreign' to the 'Dominant English Self' (Ampka, 1999, p102), but (re)moving ourselves from within the prescriptive vocabulary of Whiteness via multiple migrant voices.

(Ex)changing language could be a new route for dialogically performative identity formation, where we (dis)cover the 'hyphenated, split self' and 'the margin of the centre' (Minh-ha, 1994, pp16). We could narrate ourselves another story:

> The tale of hyphenated reality continues its hybridizing process. It mutates the repercussive course of its reproduction as it multiplies and displaces itself from one context to another.
>
> (Minh-ha, 1994, p17)

'Performing dialogue', maybe does not mean performing 'displacement', which in reality is not a 'matter not of willful psychic positioning but of an upheaval in the deep material of the self' (Hoffman, 1997, p50). Maybe performing dialogue is something akin to travel, getting away from our own socially constructed norms to 'other' homelands with different languages. With travel, 'the self loses its fixed boundaries' through 'the very encounter of self with the other – other than myself and, my other self' (Minh-ha, 1994, p23). As travelers, we can expand our own language by means of 'foreign' language, so the very essence of language is profoundly destabilized. If we could understand performing dialogue as a kind of travel, an 'unsettling inversion of one's own identity', where 'I become me via an other', then as (inter)actors 'in the zest of telling' we would transform while being transformed, 'by quoting all others' (Minh-ha, 1994, pp23-5). Speaking not *for* but *with*, (re)telling our own and each others stories, we could perform dialogue to (re)form inequitable self-other relations. (Ex)changing language, we could decentre our (White) perspective on the migrant world, moving beyond 'us' and 'them' ideology, to estrange ourselves-in-motion.

> The awareness of the complex and constructed nature of our identities offers a key that opens us up to other possibilities: to recognize in our story other stories, to discover in the apparent completeness of the modern individual the incoherence, the estrangement, the gap opened up by the stranger, that subverts it and forces us to acknowledge the question: the stranger in ourselves.
>
> **(**Chambers, 1994, p25)

Am I a perpetual stranger?

Can I ever belong to any of the localities I inhabit?

What is my culture?

My mixture?

Since coming to Plymouth, these questions have been raised for me everyday in conversation.

CONCLUSION

By developing new (inter)active approaches for performing dialogue, we might say, 'a paradoxical community is emerging, made up of foreigners who are reconciled with themselves as foreigners' (Kristeva, 1941, p195). (Ex)changing perspectives, we might (re)define 'foreign' to mean 'us', the postmodern migrants, continuously in the process of becoming strangers to ourselves. As uncertain subjects-in-motion, perhaps we cannot pin ourselves down as one of 'us' or one of 'them', 'foreign' or 'local', 'normal' or 'other', because the more we repeat 'the familiar "I am a [fill in the blanks]" recitation', the more we try to place ourselves as one or the other, the more we may realize we are *both* (Bammer, 1994, pp*xi-xii*). The problem with the postmodern notion that we are *all* displaced 'others' is that 'experiences of difference on the basis of socially constructed categories of discrimination' such as race are 'appropriated for the purpose of the new postmodernistically hip version of the universal subject' (Bammer, 1994, pp*xii-xiii)*. Why do we continue to attempt to place *ourselves* at the centre of our migrant world?

As artists, we need to initiate a dialogical performance practice for decentering ourselves. We need to intervene in the epistemological violence of colonized language. As White people, we need to ask ourselves the tough questions, the questions that will otherwise go unasked if racist hegemony remains emplaced, in cities like Plymouth and everywhere. To subvert politically correct oppression, we need to talk about racism, to listen, to respond, to become participants in the tactical (re)formation of our own

As a self-made migrant I am plagued or perhaps privileged with the outsider's perspective, asking these self-reflexive questions as I navigate my articulation of my identity in relation to others.

performative language. Our multiple voices function as both our identity-grounding home and our means of intervention into identity-fixing cultural agendas (Bammer, 1994, *pxvi).* What this suggests about the hopeful future of dialogical performance is that we can cultivate our voices for (ex)change, performatively speaking ourselves and our society into-motion.

Appendix E.A.

Emails by Author

A.E. 2010
I feel like an outsider, even though I can almost pass here. I do not belong here. And 'belonging' seems super-important here. I miss being somewhere I feel I can fit in. I am lonely here, far away from people who have known me a long time. I don't know what I am doing here, in the heart of the mother of Alglo-centricism. My ancestors left this world and I couldn't be farther from wanting to identify with Englishness as the centre of the universe. But I can't seem to get away from it – it's the language I speak – my genetic background – the history I learned in school. I never meant to end up here but somehow it seems unavoidable, being here, in England, where I will never (want) to belong. Even after arriving, the borders are impenetrable. And mysterious. I assume I understand how the systems work because things look familiar, but they always catch me out. Wrong word, wrong pronunciation, wrong way, read the sign, different hierarchy, different sizes, different food, join the queue. Why can't anyone make the effort to explain? Because if you 'belong' within these borders you must have always been here and know how things work, speak the same language in the same way and do everything the one and only 'right' way. I feel resentful of the boundaries and the rules. There are things about this place that look like other places I've lived, but they are the things I don't like, the overbearing influence of this place on others. I feel trapped in this place because I am not as mobile as I would like to be. I feel no one makes an effort to understand my perspective but they all expect me to understand theirs.

E.A. 2009
Plymouth is interesting because the Boarder Agency decided to dump a bunch of Middle Eastern and African refugees there, creating a target for racial tension in a white working class Navy city. It's also incredibly ugly because it was totally bombed out during the war and has grown back as a concrete, commercial, mismatched, mess. But there are a lot of interesting arts organizations there focusing on integration and local interest initiatives. The families I've been working with at the theatre are generally happy to be here in the UK, though they miss their support networks back home. They are full of unimaginable stories.

E.A. 2008
Today I taught my first English class to two young professional women in the Russian White House, where foreigners are not allowed to enter, so strict instructions to pretend to be Russian with the guards. I think I like teaching English. There's something very gratifying about fluency in your native language becoming a precious skill that other people want, and having the chance to get carried away explaining the meanings of sayings and words you never really though through before, but are able to deconstruct spontaneously as if it you hold some great knowledge (like saying something is "a far cry" from something else – why is a cry far?). Basically I've got a bunch of rich individuals paying to talk to them for an hour a few times a week. They just want a native English speaker to correct their mistakes. So I sit there and correct them when they say "is" in stead of "are" and wonder if my Russian will even be as good as their English.

E.A. 2008
Of course no one in Egypt expects you to speak Arabic, so either they'll try out their English, or you just communicate through sign language and laugh about it. If you don't speak Russian in Russia they assume you're simply an idiot that can't speak at all. So it was nice to be so welcomed as a foreigner - the opposite of life in Russia! The Egyptians' favorite English word is "welcome," and they don't just use it when you step through a doorway or meet someone, but people on the street will shout it at you as you pass by - and they've invented some new connotations for the word – but it's a nice word nonetheless. Egyptians are generally incredibly friendly, but they are also poor - like most people in beautiful 3rd world countries - and rich western tourists are their only source of income. They'll outrightly ask you for a tip for anything, even giving directions. Also there's the fact that it's a Muslim country and most Egyptian women wear a headscarf, if not a full burka. They're used to foreign women walking around with our skin showing, but they seem to think we're asking for attention. So the barrage of compliments, come-ons, marriage proposals, and hustling was enough keep us confined to our hotel and the well-guarded tourist attractions.

E.A. 2007
He said Russian music is very powerful because when you are feeling low, it makes you feel better. I told him the word in English is "uplifting". He also said it makes you feel even better if you have a drink in your hand too. He told me there is a Russian custom of acting like life is beautiful when everything goes wrong, and acting like everything has gone wring when everything is beautiful. It see how it makes sense here. And why most people are so gruff, and the rest are silly and/or drunk. This conversation was after 4 hours looking at 11th century religious Russian art from in the Tretyakovsky Museum, and trying to memorize all the names of the saints and apostles in the icons (or rather, my friend trying to explain everything to me so I could try to memorize it) for our Art History class. It's really interesting to get little glimpses of how Russians see things. Their history is so different from ours, and so is their worldview.

E.A. 2006
I am in Caracas visiting Chris. I spent the last few days in Los Altos with dad. Los Altos is in a little mountain town, with pretty flowering trees and brightly colored houses, slummy huts, and piles of trash. It´s basically exactly what you picture when you think of a poor South American village. There are very sweet, very poor neighbors who live in a one room shack across the street who dad pays to take care of his place. They are also taking very good care of me. It´s been kind of hard for me though to get used to the race\class relations here. Dad walks around like the king of the world because he is a white male. He told me he has chosen to live here because in Venezuela he´s somebody and in the states he´s one in a million. He says the poor people want to serve you (if you are white and educated and upper class), that is makes them feel useful. It´s clearly a convention left from colonialism, and it´s not just about wanting money. They really seem to want to serve me. I have to give the caretakers things to do around the house, and there is a very delicate balance between friendship and superiority. I´m afraid to be too casual with them, because I really need their help, and if I don´t act like their boss, they may take advantage of us in some way. But at the same time, coming from America, and New York where everyone is truly (supposed to be) equal, it´s very hard for me to play that role of the white Mistress to these poor dark-skinned peasants. But here in

Caracas it´s the same thing. Chris is white and all his friends are white and the serving class are the darker people. He will by no means take us to see the slummy parts of Caracas, only the nicest bars and restaurants. Because of our class. And here class seems to be the same thing as skin color. I´m going to have to get over feeling awkward about it and learn to make friends with the poor people anyway, somehow. At least there is a social barrier there that keeps them from being too aggressive towards us. They are very respectful, and other than maybe stealing or trying to rip us off, they are not going to cross that line and do anything hurtful to us. People here are generally very kind.

E.A. 2006
So if Korea is anything like China, do people stare at you all the time? I was in Dalian, which is near Korea, and everyone wanted to take a photo with me. And they all stared right into my face and said, "Oooh! Your eyes are too blue!" It really changed my concept of the world to realize that half of it is asian, and there are no white people there, and they even have their own culture completely unaffected by America, which still thinks it controls the world.

E.A. 2006
Always remember what home is for you and keep is close. You can never really lose it. Some of us may always be searching, but if we've learned anything from these stories of exile, I think it's that you build your home however you can, wherever you are.

I am off to Venezuela, and then Nova Scotia, and then Moscow for a while.

Appendix T.R.

Typed records of intervention participants' comments during
From One Extreme to the Other
Eggbuckland Community College

RECORDED COMMENTS:
I am English!
Why am i labelled foreign?
I am foreign, I am going to bomb you I am a Paki!!
I am going to cry.
Im not foreign i was born in England.
I am well confused?!!
Dont know who you are or what your doing.
Like you been punched in the face.
(mobile) Yeh Bye!
What she saying?
I don't know.
Oh this is confusing me!
I felt that the translation was wrong.
Bit in shock, its horrible.
Made me feel guilty
There are no words to describe how sick people are.
I know what racism is, but I cant explain it.
Taking the mick out of black people and foreign people.
You can be racist to any race.
Racism towards white people, white trash, milkbottle, white chocolate
If you mean it in a horrible way then its racist.
People that are out of order
It means unequal, taking the mick out of someones religion
Name calling, bullying
You cant really be racist to your same race.
(slave shackles) Oh my god my hand fits through it, do I have really small hands?
I've never had anything racist said to me.
Gay people should be exterminated.
Asked where are you from?
Some people might hesitate because they are getting bullied because they are from some where else.
I don't get the jokes.
I saw a programme where the British people took the jobs that immigrants get, they wouldn't turn up on time and they didn't really work.
If you got into a cab that said English speaking driver, would you say anything, would you say thats wrong.
No because i just want a cab, i don't want to feel out of place.
There is racism in the school but not extremely bad.

WRITTEN COMMENTS:
The violent words being used were the wrong choice to use, upsetting.
Would get involved if they saw something happening, help.
Nothing that would involve me, felt bad for the foreigners.

Makes you feel sad (Westside)
I felt bad for the foreigners.
Its racist!
It made me laugh (smiley face)
Racist, felt sad!
Tommy was acting bad.
Shocked, annoyed, surprised, help the foreigners.
Guilty, people shouldn't be racist.
We are all the same!
We are all human! Have respect.
After today I will speak out!
We are all human, we all have the same rights!
The white person was translating the black person the wrong words.
Shocking, the way they were talking to each other. Upsetting the words being used. People are so sick to say those words.
Shocked, I was shocked about how others are treated because of your skin colour or country, many come for safety for their family. Some people are brought up to think people/ other countries are coming just to take jobs etc when they are just trying to survive they have the rights is they are allowed to move around Europe.
We never thought this happens in Plymouth.
Never happens in this school.
Challenge racist behaviour.
We've heard it said but we don't do anything about it!
We are all the same, it don't matter what we wear or how we look!
Most foreign people get first pick of jobs over british citizens.
How they were treated was wrong! People assume things that are wrong.
Emotions: sad, upset, angry, frustrated.
Confronted the truth.
I saw a black person get beaten up, it makes me feel sorry for them.

Typed records of intervention participants' comments during
From One Extreme to the Other
Stoke Damerel Community College

RECORDED COMMENTS:
How can you read this?
How am I meant to answer the question if I cant read it?
Are you one of us or one of them?
What does that mean?
I am one of us, I am British.
I think that this is really racist by Mark James
That's very racist
I don't get this I am British and they labelled me as foreign
I find the swastika flag really racist, why is it up there?
You cant say anything political without sounding racist or fascist
I think some of these questions are nasty.
I didn't like that one (*white card: Black people smell of curry)*
It's not all Muslisms but its just the extremist, the ones that take the mick out of the soldiers.
I think that this is out of order (*British Cab Driver card)*
So what that jews are in Germany, no one cares.
Its the foreigners who come over and take the mick, they try and take everything and they think that the rules don't apply to them.
We are all the same, so we should all have the power
White people are trying to stop racism because they have all the power
Each person makes a difference
Its not just white people who are racist
This aint fair we are all human beings
Can you say it in English please
You don't know what their past life has been like
(*laughter: Beaten up)*
Where do you get your thoughts from? The internet.
Pick up racist words from gangster rap
(*swapping over foreign stickers for British ones)*
Hot seating: that was the best part of the day. haha

WRITTEN COMMENTS:
The video's are horrible...(upsetting, terrible and out of order.)
The video's are stupid (terrible, not nice, racist, out of order.)
The slide show pictures are cruel!
I think some of the questions are NASTY...
I reckon that is true.*(arrow pointing up)*
I'm confused?
I don't like this, too much racism even if you are trying to make us understand how other treats other.
This is wierd and i'm confused because i am not foreign

Typed records of intervention participants' comments during
From One Extreme to the Other
Lipson Community College

RECORDED COMMENTS:
Are you from Plymouth?
I don't know what it says?
Time is up hand in your forms
Are you one of us or one of them?
But I am not foreign!!
Why are you laughing?
I think she is saying sit down.
Not black enough not white enough
What does race mean to you?
How can we trust that information?
I hate marmite
I hate waking up at 7 o clock
Have a discussion
Is it alright to call someone a paki?
I got up at 7o clock, had breakfast at half 7, walked to school. How did you feel? I felt nothing. I knew that you were half listening.
Its not really racist, its short for Pakistan
Its just a racist term
There are two meanings for it, one is short the other is racist
Taking the mick out of someone for what they look like.
You can move if you change your mind.
Its not racist if you're not saying it at them
All depends what sentence you put it in
If you use it to say where your from, but if you use it to describe their skin.
You cant say anything back to them because its offensive but they can say stuff to us.
Milk-bottle
Its how you say it, they can call me nigger if they are my friend.
Its behind my words
What's are intention?
What does ethnic groups mean?
On facebook there are loads of racist groups
(*slideshow)* Look how skinny they are.
Your accent tells alot about where you're from.
I know why she wears her headscarf but I don't want they come over here.
I know some people will think that I am being racist.
How do you know that your not racist? Because I have never have been.
What does racist mean? Taking the mick out of someone.
Why did Hitler do that? Because the people trusted him.
(boys in shackles) Could that be for jews when Hitler was around?
How are they meant to work with them on?
You can buy people?
What is the connection between people's attitudes?
English is my second language and I find it hard to speak English, its not very nice when people laugh or take the mick out of your accent.
The English language is the hardest language to learn, we find it easy because we speak it everyday.
Do you trust me? Why do you trust it? Because its facts.
That's racist that card, I hate that one!
I think I am from where my parents are from.

English people aren't allowed to wear/fly the English flag...this is untrue, it is a rumour.
Do you think that children are born bad? Yes in Afghanistan they are.
In EVERY country there are good and bad people.
What would you like to change in your school?
The group sections are true, when the polish start speaking to you in polish
Do you want to change racism? Is there racism in your school?
I know when i have been angry i have been racist.
I don't think that you can make that person change, if they want to change then they will do it themselves. (*Reference to tommy-people like)*
You stick together, you're a family.
They know how to speak English but they don't. (*polish students*)
Do you think that we should learn their language? No they are in Britain they should speak English.
I don't want to say it because some people might take it as racist.
This programme should come into school couple times a month with different people each time.
Violence against Violence
How do you engage with people without offending them?
Should be in assemblies, because not many people know about racism.
More communication between students and teachers, they don't feel that they are being heard.

<u>WRITTEN COMMENTS</u>
I don't know what to think about the video.
I think some polish people can be quite rude when they shout things at us and we don't know if there being offensive, but its not all of the polish people just some. And they should have the right to speak their own language but just not in a rude way.
Ergh disgusting.
I think that black people and white people are equal because if we went here we would be completely different people if we were at there country. The only difference is there religion is different and language which is nothing bad.
A lot of black people still remember the stories of the slave trade and it still makes them angry, upset and more... They don't know how to react to it, do they?
No Racism in the world.
Most people be racist because they are angry or stressed.. think they are hard, cool or do it for attention. By Macauley cole
I think it was disturbing and how could people do something like that is disgusting by Savannah Jackson
I think that we should do the play for every guild so they know about racism to because not everyone knows about this and i think they should have learned about this to so they get the idea and maybe there will be more control in the school. By Savannah.
I think it was wrong to put children in shackles because they are black and it is wrong that they used to separate black and white people for water fountains and buses.
Most of the people judged by their skin colour and their religion and where they come from.
Racist people on sites like facebook.

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