



BODIES THAT MATTER

ON THE
DISCURSIVE
LIMITS
OF
"SEX"

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INTRODUCTION

Why should our bodies end at the skin, or include at best
other beings encapsulated by skin?

–Donna Haraway, *A Manifesto for Cyborgs*

If one really thinks about the body as such, there is no
possible outline of the body as such. There are thinkings of
the systematicity of the body, there are value codings of
the body. The body, as such, cannot be thought, and I
certainly cannot approach it.

–Gayatri Chakravorty Spivak, "In a Word,"
interview with Ellen Rooney

There is no nature, only the effects of nature:
denaturalization or naturalization.

–Jacques Derrida, *Donner le Temps*

IS there a way to link the question of the materiality of the body to the
performativity of gender? And how does the category of "sex" figure
within such a relationship? Consider first that sexual difference is often
invoked as an issue of material differences. Sexual difference, however, is
never simply a function of material differences which are not in some way
both marked and formed by discursive practices. Further, to claim that
sexual differences are indissociable from discursive demarcations is not the
same as claiming that discourse causes sexual difference. The category of
"sex" is, from the start, normative; it is what Foucault has called a
"regulatory ideal." In this sense, then, "sex" not only functions as a norm,
but is part of a regulatory practice that produces the bodies it governs, that
is, whose regulatory force is made clear as a kind of productive power, the
power to produce-demarcate, circulate, differentiate-the bodies it controls.
Thus, "sex" is a regulatory ideal whose materialization is compelled, and
this materialization takes place (or fails to take place) through certain
highly regulated practices. In other words, "sex" is an ideal construct which
is forcibly materialized through time. It is not a

simple fact or static condition of a body, but a process whereby regulatory norms materialize "sex" and achieve this materialization through a forcible reiteration of those norms. That this reiteration is necessary is a sign that materialization is never quite complete, that bodies never quite comply with the norms by which their materialization is impelled. Indeed, it is the instabilities, the possibilities for rematerialization, opened up by this process that mark one domain in which the force of the regulatory law can be turned against itself to spawn rearticulations that call into question the hegemonic force of that very regulatory law.

But how, then, does the notion of gender performativity relate to this conception of materialization? In the first instance, performativity must be understood not as a singular or deliberate "act," but, rather, as the reiterative and citational practice by which discourse produces the effects that it names. What will, I hope, become clear in what follows is that the regulatory norms of "sex" work in a performative fashion to constitute the materiality of bodies and, more specifically, to materialize the body's sex, to materialize sexual difference in the service of the consolidation of the heterosexual imperative.

In this sense, what constitutes the fixity of the body, its contours, its movements, will be fully material, but materiality will be rethought as the effect of power, as power's most productive effect. And there will be no way to understand "gender" as a cultural construct which is imposed upon the surface of matter, understood either as "the body" or its given sex. Rather, once "sex" itself is understood in its normativity, the materiality of the body will not be thinkable apart from the materialization of that regulatory norm. "Sex" is, thus, not simply what one has, or a static description of what one is: it will be one of the norms by which the "one" becomes viable at all, that which qualifies a body for life within the domain of cultural intelligibility¹

At stake in such a reformulation of the materiality of bodies will be the following: (1) the recasting of the matter of bodies as the effect of a dynamic of power, such that the matter of bodies will be indissociable from the regulatory norms that govern their materialization and the signification of those material effects; (2) the understanding of performativity not as the act by which a subject brings into being what she/he names, but, rather, as that reiterative power of discourse to produce the phenomena that it regulates and constrains; (3) the construal of "sex" no longer as a bodily

given on which the construct of gender is artificially imposed, but as a cultural norm which governs the materialization of bodies; (4) a rethinking of the process by which a bodily norm is assumed, appropriated, taken on as not, strictly speaking, undergone *by a subject*, but rather that the subject, the speaking "I," is formed by virtue of having gone through such a process of assuming a sex; and (5) a linking of this process of "assuming" a sex with the question of *identification*, and with the discursive means by which the heterosexual imperative enables certain sexed identifications and forecloses and/or disavows other identifications. This exclusionary matrix by which subjects are formed thus requires the simultaneous production of a domain of abject beings, those who are not yet "subjects," but who form the constitutive outside to the domain of the subject. The abject² designates here precisely those "unlivable" and "uninhabitable" zones of social life which are nevertheless densely populated by those who do not enjoy the status of the subject, but whose living under the sign of the "unlivable" is required to circumscribe the domain of the subject. This zone of uninhabitability will constitute the defining limit of the subject's domain; it will constitute that site of dreaded identification against which-and by virtue of which-the domain of the subject will circumscribe its own claim to autonomy and to life. In this sense, then, the subject is constituted through the force of exclusion and abjection, one which produces a constitutive outside to the subject, an abjected outside, which is, after all, "inside" the subject as its own founding repudiation,

The forming of a subject requires an identification with the normative phantasm of "sex," and this identification takes place through a repudiation which produces a domain of abjection, a repudiation without which the subject cannot emerge. This is a repudiation which creates the valence of "abjection" and its status for the subject as a threatening spectre. Further, the materialization of a given sex will centrally concern the regulation of identificatory practices such that the identification with the abjection of sex will be persistently disavowed. And yet, this disavowed abjection will threaten to expose the self-grounding presumptions of the sexed subject, grounded as that subject is in a repudiation whose consequences it cannot fully control. The task will be to consider this threat and disruption not as a permanent contestation of social norms condemned to the pathos of perpetual failure, but rather as a critical resource in the struggle to rearticulate the very terms of symbolic legitimacy and intelligibility.

Lastly, the mobilization of the categories of sex within political discourse will be haunted in some ways by the very instabilities that the categories effectively produce and foreclose. Although the political discourses that mobilize identity categories tend to cultivate identifications in the service of a political goal, it may be that the persistence of *disidentification* is equally crucial to the rearticulation of democratic contestation. Indeed, it may be precisely through practices which underscore disidentification with those regulatory norms by which sexual difference is materialized that both feminist and queer politics are mobilized. Such collective disidentifications can facilitate a reconceptualization of which bodies matter, and which bodies are yet to emerge as critical matters of concern.

FROM CONSTRUCTION TO MATERIALIZATION

The relation between culture and nature presupposed by some models of gender "construction" implies a culture or an agency of the social which acts upon a nature, which is itself presupposed as a passive surface, outside the social and yet its necessary counterpart. One question that feminists have raised, then, is whether the discourse which figures the action of construction as a kind of imprinting or imposition is not tacitly masculinist, whereas the figure of the passive surface, awaiting that penetrating act whereby meaning is endowed, is not tacitly or-perhaps quite obviously feminine. Is sex to gender as feminine is to masculine?³

Other feminist scholars have argued that the very concept of nature needs to be rethought, for the concept of nature has a history, and the figuring of nature as the blank and lifeless page, as that which is, as it were, always already dead, is decidedly modern, linked perhaps to the emergence of technological means of domination. Indeed, some have argued that a rethinking of "nature" as a set of dynamic interrelations suits both feminist and ecological aims (and has for some produced an otherwise unlikely alliance with the work of Gilles Deleuze). This rethinking also calls into question the model of construction whereby the social unilaterally acts on the natural and invests it with its parameters and its meanings. Indeed, as much as the radical distinction between sex and gender has been crucial to the de Beauvoirian version of feminism, it has come under criticism in more recent years for degrading the natural as that which is "before" intelligibility, in need of the mark, if not the mark, of the social to signify, to be

known, to acquire value. This misses the point that nature has a history, and not merely a social one, but, also, that sex is positioned ambiguously in relation to that concept and its history. The concept of "sex" is itself troubled terrain, formed through a series of contestations over what ought to be decisive criterion for distinguishing between the two sexes; the concept of sex has a history that is covered over by the figure of the site or surface of inscription. Figured as such a site or surface, however, the natural is construed as that which is also without value; moreover, it assumes its value at the same time that it assumes its social character, that is, at the same time that nature relinquishes itself as the natural. According to this view, then, the social construction of the natural presupposes the cancellation of the natural by the social. Insofar as it relies on this construal, the sex/gender distinction founders along parallel lines; if gender is the social significance that sex assumes within a given culture-and for the sake of argument we will let "social" and "cultural" stand in an uneasy interchangeability-then what, if anything, is left of "sex" once it has assumed its social character as gender? At issue is the meaning of "assumption," where to be "assumed" is to be taken up into a more elevated sphere, as in "the Assumption of the Virgin." If gender consists of the social meanings that sex assumes, then sex does not accrue social meanings as additive properties but, rather, is *replaced* by the social meanings it takes on; sex is relinquished in the course of that assumption, and gender emerges, not as a term in a continued relationship of opposition to sex, but as the term which absorbs and displaces "sex," the mark of its full substantiation into gender or what, from a materialist point of view, might constitute a full desubstantiation.

When the sex/gender distinction is joined with a notion of radical linguistic constructivism, the problem becomes even worse, for the "sex" which is referred to as prior to gender will itself be a postulation, a construction, offered within language, as that which is prior to language, prior to construction. But this sex posited as prior to construction will, by virtue of being posited, become the effect of that very positing, the construction of construction. If gender is the social construction of sex, and if there is no access to this "sex" except by means of its construction, then it appears not only that sex is absorbed by gender, but that "sex" becomes something like a fiction, perhaps a fantasy, retroactively installed at a prelinguistic site to which there is no direct access.

But is it right to claim that "sex" vanishes altogether, that it is a fiction over and against what is true, that it is a fantasy over and against what is reality? Or do these very oppositions need to be rethought such that if "sex" is a fiction, it is one within whose necessities we live, without which life itself would be unthinkable? And if "sex" is a fantasy, is it perhaps a phantasmatic field that constitutes the very terrain of cultural intelligibility? Would such a rethinking of such conventional oppositions entail a rethinking of "constructivism" in its usual sense?

The radical constructivist position has tended to produce the premise that both refutes and confirms its own enterprise. If such a theory cannot take account of sex as the site or surface on which it acts, then it ends up presuming sex as the unconstructed, and so concedes the limits of linguistic constructivism, inadvertently circumscribing that which remains unaccountable within the terms of construction. If, on the other hand, sex is a contrived premise, a fiction, then gender does not presume a sex which it acts upon, but rather, gender produces the misnomer of a prediscursive "sex," and the meaning of construction becomes that of linguistic monism, whereby everything is only and always language. Then, what ensues is an exasperated debate which many of us have tired of hearing: Either (1) constructivism is reduced to a position of linguistic monism, whereby linguistic construction is Understood to be generative and deterministic. Critics making that presumption can be heard to say, "If everything is discourse, what about the body?" or (2) when construction is figuratively reduced to a verbal action which appears to presuppose a subject, critics working within such a presumption can be heard to say, "If gender is constructed, then who is doing the constructing?"; though, of course, (3) the most pertinent formulation of this question is the following: "If the subject is constructed, then who is constructing the subject?" In the first case, construction has taken the place of a godlike agency which not only causes but composes everything which is its object; it is the divine performative, bringing into being and exhaustively constituting that which it names, or, rather, it is that kind of transitive referring which names and inaugurates at once. For something to be constructed, according to this view of construction, is for it to be created and determined through that process.

In the second and third cases, the seductions of grammar appear to hold sway; the critic asks, Must there not be a human agent, a subject, if

you will, who guides the course of construction? If the first version of constructivism presumes that construction operates deterministically, making a mockery of human agency, the second understands constructivism as presupposing a voluntarist subject who makes its gender through an instrumental action. A construction is understood in this latter case to be a kind of manipulable artifice, a conception that not only presupposes a subject, but rehabilitates precisely the voluntarist subject of humanism that constructivism has, on occasion, sought to put into question.

If gender is a construction, must there be an "I" or a "we" who enacts or performs that construction? How can there be an activity, a constructing, without presupposing an agent who precedes and performs that activity? How would we account for the motivation and direction of construction without such a subject? As a rejoinder, I would suggest that it takes a certain suspicion toward grammar to reconceive the matter in a different light. For if gender is constructed, it is not necessarily constructed by an "I" or a "we" who stands before that construction in any spatial or temporal sense of "before." Indeed, - it is unclear that there can be an "I" or a "we" who has not been submitted, subjected to gender, where gendering is, among other things, the differentiating relations by which speaking subjects come into being. Subjected to gender, but subjectivated by gender, the "I" neither precedes nor follows the process of this gendering, but emerges only within and as the matrix of gender relations themselves.

This then returns us to the second objection, the one which claims that constructivism forecloses agency, preempts the agency of the subject, and finds itself presupposing the subject that it calls into question. To claim that the subject is itself produced in and as a gendered matrix of relations is not to do away with the subject, but only to ask after the conditions of its emergence and operation. The "activity" of this gendering cannot, strictly speaking, be a human act or expression, a willful appropriation, and it is certainly not a question of taking on a mask; it is the matrix through which all willing first becomes possible, its enabling cultural condition. In this sense, the matrix of gender relations is prior to the emergence of the "human". Consider the medical interpellation which (the recent emergence of the sonogram notwithstanding) shifts an infant from an "it" to a "she" or a "he," and in that naming, the girl is "girled," brought into the domain of language and kinship through the interpellation of gender. But that "girling" of the girl does not end there; on the contrary,

that founding interpellation is reiterated by various authorities and throughout various intervals of time to reenforce or contest this naturalized effect. The naming is at once the setting of a boundary, and also the repeated inculcation of a norm.

Such attributions or interpellations contribute to that field of discourse and power that orchestrates, delimits, and sustains that which qualifies as "the human." We see this most clearly in the examples of those abjected beings who do not appear properly gendered; it is their very humanness that comes into question. Indeed, the construction of gender operates through exclusionary means, such that the human is not only produced over and against the inhuman, but through a set of foreclosures, radical erasures, that are, strictly speaking, refused the possibility of cultural articulation. Hence, it is not enough to claim that human subjects are constructed, for the construction of the human is a differential operation that produces the more and the less "human," the inhuman, the humanly unthinkable. These excluded sites come to bound the "human" as its constitutive outside, and to haunt those boundaries as the persistent possibility of their disruption and rearticulation.⁴

Paradoxically, the inquiry into the kinds of erasures and exclusions by which the construction of the subject operates is no longer constructivism, but neither is it essentialism. For there is an "outside" to what is constructed by discourse, but this is not an absolute "outside," an ontological thereness that exceeds or counters the boundaries of discourse;⁵ as a constitutive "outside," it is that which can only be thought-when it can-in relation to that discourse, at and as its most tenuous borders. The debate between constructivism and essentialism thus misses the point of deconstruction altogether, for the point has never been that "everything is discursively constructed"; that point, when and where it is made, belongs to a kind of discursive monism or linguisticism that refuses the constitutive force of exclusion, erasure, violent foreclosure, abjection and its disruptive return within the very terms of discursive legitimacy.

And to say that there is a matrix of gender relations that institutes and sustains the subject is not to claim that there is a singular matrix that acts in a singular and deterministic way to produce a subject as its effect. That is to install the "matrix" in the subject-position within a grammatical formulation which itself needs to be rethought. Indeed, the propositional form "Discourse constructs the subject" retains the subject-position of the

grammatical formulation even as it reverses the place of subject and discourse. Construction must mean more than such a simple reversal of terms.

There are defenders and critics of construction, who construe that position along structuralist lines. They often claim that there are structures that construct the subject, impersonal forces, such as Culture or Discourse or Power, where these terms occupy the grammatical site of the subject after the "human" has been dislodged from its place. In such a view, the grammatical and metaphysical place of the subject is retained even as the candidate that occupies that place appears to rotate. As a result, construction is still understood as a unilateral process initiated by a prior subject, fortifying that presumption of the metaphysics of the subject that where there is activity, there lurks behind it an initiating and willful subject. On such a view, discourse or language or the social becomes personified, and in the personification the metaphysics of the subject is reconsolidated.

In this second view, construction is not an activity, but an act, one which happens once and whose effects are firmly fixed. Thus, constructivism is reduced to determinism and implies the evacuation or displacement of human agency.

This view informs the misreading by which Foucault is criticized for "personifying" power: if power is misconstrued as a grammatical and metaphysical subject, and if that metaphysical site within humanist discourse has been the privileged site of the human, then power appears to have displaced the human as the origin of activity. But if Foucault's view of power is understood as the disruption and subversion of this grammar and metaphysics of the subject, if power orchestrates the formation and sustenance of subjects, then it cannot be accounted for in terms of the "subject" which is its effect. And here it would be no more right to claim that the term "construction" belongs at the grammatical site of subject, for construction is neither a subject nor its act, but a process of reiteration by which both "subjects" and "acts" come to appear at all. There is no power that acts, but only a reiterated acting that is power in its persistence and instability.

What I would propose in place of these conceptions of construction is a return to the notion of matter, not as site or surface, but as *a process of materialization that stabilizes over time to produce the effect of boundary, fixity, and surface we call matter*. That matter is always materialized has, I think, to be thought in relation to the productive and, indeed, materializing effects of

regulatory power in the Foucaultian sense.⁶ Thus, the question is no longer, How is gender constituted as and through a certain interpretation of sex? (a question that leaves the "matter" of sex untheorized), but rather, Through what regulatory norms is sex itself materialized? And how is it that treating the materiality of sex as a given presupposes and consolidates the normative conditions of its own emergence?

Crucially, then, construction is neither a single act nor a causal process initiated by a subject and culminating in a set of fixed effects. Construction not only takes place *in* time, but is itself a temporal process which operates through the reiteration of norms; sex is both produced and destabilized in the course of this reiteration.⁷ As a sedimented effect of a reiterative or ritual practice, sex acquires its naturalized effect, and, yet, it is also by virtue of this reiteration that gaps and fissures are opened up as the constitutive instabilities in such constructions, as that which escapes or exceeds the norm, as that which cannot be wholly defined or fixed by the repetitive labor of that norm. This instability is the deconstituting possibility in the very process of repetition, the power that undoes the very effects by which "sex" is stabilized, the possibility to put the consolidation of the norms of "sex" into a potentially productive crisis.⁸

Certain formulations of the radical constructivist position appear almost compulsively to produce a moment of recurrent exasperation, for it seems that when the constructivist is construed as a linguistic idealist, the constructivist refutes the reality of bodies, the relevance of science, the alleged facts of birth, aging, illness, and death. The critic might also suspect the constructivist of a certain somatophobia and seek assurances that this abstracted theorist will admit that there are, minimally, sexually differentiated parts, activities, capacities, hormonal and chromosomal differences that can be conceded without reference to "construction." Although at this moment I want to offer an absolute reassurance to my interlocutor, some anxiety prevails. To "concede" the undeniability of "sex" or its "materiality" is always to concede some version of "sex," some formation of "materiality." Is the discourse in and through which that concession occurs-and, yes, that concession invariably does occur-not itself formative of the very phenomenon that it concedes? To claim that discourse is formative is not to claim that it originates, causes, or exhaustively composes that which it concedes; rather, it is to claim that there is no reference to a pure body which is not at the same time a further formation of that body. In this sense,

the linguistic capacity to refer to sexed bodies is not denied, but the very meaning of "referentiality" is altered. In philosophical terms, the constative claim is always to some degree performative.

In relation to sex, then, if one concedes the materiality of sex or of the body, does that very conceding operate-performatively-to materialize that sex? And further, how is it that the reiterated concession of that sex—one which need not take place in speech or writing but might be "signaled" in a much more inchoate way-constitutes the sedimentation and production of that material effect?

The moderate critic might concede that *some part* of "sex" is constructed, but some other is certainly not, and then, of course, find him or herself not only under some obligation to draw the line between what is and is not constructed, but to explain how it is that "sex" comes in parts whose differentiation is not a matter of construction. But as that line of demarcation between such ostensible parts gets drawn, the "unconstructed" becomes bounded once again through a signifying practice, and the very boundary which is meant to protect some part of sex from the taint of constructivism is now defined by the anti-constructivist's own construction. Is construction something which happens to a ready-made object, a pregiven thing, and does it happen *in degrees*? Or are we perhaps referring on both sides of the debate to an inevitable practice of signification, of demarcating and delimiting that to which we then "refer," such that our "references" always presuppose-and often conceal-this prior delimitation? Indeed, to "refer" naively or directly to such an extra-discursive object will always require the prior delimitation of the extra-discursive. And insofar as the extra-discursive is delimited, it is formed by the very discourse from which it seeks to free itself. This delimitation, which often is enacted as an untheorized presupposition in any act of description, marks a boundary that includes and excludes, that decides, as it were, what will and will not be the stuff of the object to which we then refer. This marking off will have some normative force and, indeed, some violence, for it can construct only through erasing-, it can bound a thing only through enforcing a certain criterion, a principle of selectivity.

What will and will not be included within the boundaries of "sex" will be set by a more or less tacit operation of exclusion. If we call into question the fixity of the structuralist law that divides and bounds the "sexes" by virtue of their dyadic differentiation within the heterosexual matrix, it

will be from the exterior regions of that boundary (not from a "position," but from the discursive possibilities opened up by the constitutive outside of hegemonic positions), and it will constitute the disruptive return of the excluded from within the very logic of the heterosexual symbolic.

The trajectory of this text, then, will pursue the possibility of such disruption, but proceed indirectly by responding to two interrelated questions that have been posed to constructivist accounts of gender, not to defend constructivism per se, but to interrogate the erasures and exclusions that constitute its limits. These criticisms presuppose a set of metaphysical oppositions between materialism and idealism embedded in received grammar which, I will argue, are critically redefined by a poststructuralist rewriting of discursive performativity as it operates in the materialization of sex.

PERFORMATIVITY AS CITATIONALITY

When, in Lacanian parlance, one is said to assume a "sex," the grammar of the phrase creates the expectation that there is a "one" who, upon waking, looks up and deliberates on which "sex" it will assume today, a grammar in which "assumption" is quickly assimilated to the notion of a highly reflective choice. But if this "assumption" is *compelled* by a regulatory apparatus of heterosexuality, one which reiterates itself through the forcible production of "sex," then the "assumption" of sex is constrained from the start. And if there is agency, it is to be found, paradoxically, in the possibilities opened up in and by that constrained appropriation of the regulatory law, by the materialization of that law, the compulsory appropriation and identification with those normative demands. The forming, crafting, bearing, circulation, signification of that sexed body will not be a set of actions performed in compliance with the law; on the contrary, they will be a set of actions mobilized by the law, the citational accumulation and dissimulation of the law that produces material effects, the lived necessity of those effects as well as the lived contestation of that necessity.

Performativity is thus not a singular "act," for it is always a reiteration of a norm or set of norms, and to the extent that it acquires an act-like status in the present, it conceals or dissimulates the conventions of which it is a repetition. Moreover, this act is not primarily theatrical; indeed, its apparent theatricality is produced to the extent that its historicity remains dissimulated (and, conversely, its theatricality gains a certain inevitability

given the impossibility of a full disclosure of its historicity). Within speech act theory, a performative is that discursive practice that enacts or produces that which it names.⁹ According to the biblical rendition of the performative, i.e., "Let there be light!," it appears that it is by virtue of *the* power of a subject or its will that a phenomenon is named into being. In a critical reformulation of the performative, Derrida makes clear that this power is not the function of an originating will, but is always derivative:

Could a performative utterance succeed if its formulation did not repeat a "coded" or iterable utterance, or in other words, if the formula I pronounce in order to open a meeting, launch a ship or a marriage were not identifiable as conforming with an iterable model, if it were not then identifiable in some way as a "citation"? ... in such a typology, the category of intention will not disappear; it will have its place, but from that place it will no longer be able to govern the entire scene and system of utterance [*l'énonciation*].¹⁰

To what extent does discourse gain the authority to bring about what it names through citing the conventions of authority? And does a subject appear as the author of its discursive effects to the extent that the citational practice by which he/she is conditioned and mobilized remains unmarked? Indeed, could it be that the production of the subject as originator of his/her effects is precisely a consequence of this dissimulated citationality? Further, if a subject comes to be through a subjection to the norms of sex, a subjection which requires an assumption of the norms of sex, can we read that "assumption" as precisely a modality of this kind of citationality? In other words, the norm of sex takes hold to the extent that it is "cited" as such a norm, but it also derives its power through the citations that it compels. And how it is that we might read the "citing" of the norms of sex as the process of approximating or "identifying with" such norms?

Further, to what extent within psychoanalysis is the sexed body secured through identificatory practices governed by regulatory schemas? Identification is used here not as an imitative activity by which a conscious being models itself after another; on the contrary, identification is the assimilating passion by which an ego first emerges.¹¹ Freud argues that "the ego is first and foremost a bodily ego," that this ego is, further, "a projection of a surface,"¹² what we might redescribe as an imaginary morphology. Moreover, I would argue, this imaginary morphology is not a presocial or

presymbolic operation, but is itself orchestrated through regulatory schemas that produce intelligible morphological possibilities. These regulatory schemas are not timeless structures, but historically revisable criteria of intelligibility which produce and vanquish bodies that matter.

If the formulation of a bodily ego, a sense of stable contour, and the fixing of spatial boundary is achieved through identificatory practices, and if psychoanalysis documents the hegemonic workings of those identifications, can we then read psychoanalysis for the inculcation of the heterosexual matrix at the level of bodily morphogenesis? What Lacan calls the "assumption" or "accession" to the symbolic law can be read as a kind of *citing* of the law, and so offers an opportunity to link the question of the materialization of "sex" with the reworking of performativity as citationality. Although Lacan claims that the symbolic law has a semi-autonomous status prior to the assumption of sexed positions by a subject, these normative positions, i.e., the "sexes," are only known through the approximations that they occasion. The force and necessity of these norms ("sex" as a symbolic function is to be understood as a kind of commandment or injunction) is thus functionally *dependent on* the approximation and citation of the law; the law without its approximation is no law or, rather, it remains a governing law only for those who would affirm it on the basis of religious faith. If "sex" is assumed in the same way that a law is cited—an analogy which will be supported later in this text—then "the law of sex" is repeatedly fortified and idealized as the law only to the extent that it is reiterated as the law, produced as the law, the anterior and inapproximable ideal, by the very citations it is said to command. Reading the meaning of "assumption" in Lacan as citation, the law is no longer given in a fixed form *prior* to its citation, but is produced through citation as that which precedes and exceeds the mortal approximations enacted by the subject.

In this way, the symbolic law in Lacan can be subject to the same kind of critique that Nietzsche formulated of the notion of God: the power attributed to this prior and ideal power is derived and deflected from the attribution itself.¹³ It is this insight into the illegitimacy of the symbolic law of sex that is dramatized to a certain degree in the contemporary film *Paris Is Burning*: the ideal that is mirrored depends on that very mirroring to be sustained as an ideal. And though the symbolic appears to be a force that cannot be contravened without psychosis, the symbolic ought to be rethought as a series of normativizing injunctions that secure the borders

of sex through the threat of psychosis, abjection, psychic unlivability. And further, that this "law" can only remain a law to the extent that it compels the differentiated citations and approximations called "feminine" and "masculine." The presumption that the symbolic law of sex enjoys a separable ontology prior and autonomous to its assumption is contravened by the notion that the citation of the law is the very mechanism of its production and articulation. What is "forced" by the symbolic, then, is a citation of its law that reiterates and consolidates the ruse of its own force. What would it mean to "cite" the law to produce it differently, to "cite" the law in order to reiterate and coopt its power, to expose the heterosexual matrix and to displace the effect of its necessity?

The process of that sedimentation or what we might call *materialization* will be a kind of citationality, the acquisition of being through the citing of power, a citing that establishes an originary complicity with power in the formation of the "I."

In this sense, the agency denoted by the performativity of "sex" will be directly counter to any notion of a voluntarist subject who exists quite apart from the regulatory norms which she/he opposes. The paradox of subjectivation (*assujettissement*) is precisely that the subject who would resist such norms is itself enabled, if not produced, by such norms. Although this constitutive constraint does not foreclose the possibility of agency, it does locate agency as a reiterative or rearticulatory practice, immanent to power, and not a relation of external opposition to power.

As a result of this reformulation of performativity, (a) gender performativity cannot be theorized apart from the forcible and reiterative practice of regulatory sexual regimes; (b) the account of agency conditioned by those very regimes of discourse/power cannot be conflated with voluntarism or individualism, much less with consumerism, and in no way presupposes a choosing subject, (c) the regime of heterosexuality operates to circumscribe and contour the "materiality" of sex, and that "materiality" is formed and sustained through and as a materialization of regulatory norms that are in part those of heterosexual hegemony; (d) the materialization of norms requires those identificatory processes by which norms are assumed or appropriated, and these identifications precede and enable the formation of a subject, but are not, strictly speaking, performed by a subject; and (e) the limits of constructivism are exposed at those boundaries of bodily life where abjected or delegitimated bodies fail to count as "bodies." If the

materiality of sex is demarcated in discourse, then this demarcation will produce a domain of excluded and delegitimated "sex." Hence, it will be as important to think about how and to what end bodies are constructed as it will be to think about how and to what end bodies are not constructed and, further, to ask after how bodies which fail to materialize provide the necessary "outside," if not the necessary support, for the bodies which, in materializing the norm, qualify as bodies that matter.

How, then, can one think through the matter of bodies as a kind of materialization governed by regulatory norms in order to ascertain the workings of heterosexual hegemony in the formation of what qualifies as a viable body? How does that materialization of the norm in bodily formation produce a domain of abjected bodies, a field of deformation, which, in failing to qualify as the fully human, fortifies those regulatory norms? What challenge does that excluded and abjected realm produce to a symbolic hegemony that might force a radical rearticulation of what qualifies as bodies that matter, ways of living that count as "life," lives worth protecting, lives worth saving, lives worth grieving?

TRAJECTORY OF THE TEXT

The texts that form the focus of this inquiry come from diverse traditions of writing: Plato's *Timaeus*, Freud's "On Narcissism," writings by Jacques Lacan, stories by Willa Cather, Nella Larsen's novella *Passing*, Jennie Livingston's film *Paris Is Burning*, and essays in recent sexual theory and politics, as well as texts in radical democratic theory. The historical range of materials is not meant to suggest that a single heterosexualizing imperative persists in each of these contexts, but only that the instability produced by the effort to fix the site of the sexed body challenges the boundaries of discursive intelligibility in each of these contexts. The point here is not only to remark upon the difficulty of delivering through discourse the uncontested site of sex. Rather, the point is to show that the uncontested status of "sex" within the heterosexual dyad secures the workings of certain symbolic orders, and that its contestation calls into question where and how the limits of symbolic intelligibility are set.

Part One of the text centrally concerns the production of sexed morphologies through regulatory schemas. Throughout these chapters I seek to show how power relations work in the very formation of "sex" and its

"materiality." The first two essays are different genealogical efforts to trace the power relations that contour bodies: "Bodies That Matter" suggests how certain classical tensions are taken up in contemporary theoretical positions. The essay briefly considers Aristotle and Foucault, but then offers a revision of Irigaray's reading of Plato through a consideration of the *Chora* in Plato's *Timaeus*. The *chora* is that site where materiality and femininity appear to merge to form a materiality prior to and formative of any notion of the empirical. In "The Lesbian Phallus and the Morphological Imaginary" I attempt to show how normative heterosexuality shapes a bodily contour that vacillates between materiality and the imaginary, indeed, that is that very vacillation. Neither of these essays is meant to dispute the materiality of the body; on the contrary, together they constitute partial and overlapping genealogical efforts to establish the normative conditions under which the materiality of the body is framed and formed, and, in particular, how it is formed through differential categories of sex.

In the course of the second essay, another set of questions emerges concerning the problematic of morphogenesis: how do identifications function to produce and contest what Freud has called "the bodily ego"? As a projected phenomenon, the body is not merely the source from which projection issues, but is also always a phenomenon in the world, an estrangement from the very "I" who claims it. Indeed, the assumption of "sex," the assumption of a certain contoured materiality, is itself a giving form to that body, a morphogenesis that takes place through a set of identificatory projections. That the body which one "is" is to some degree a body which gains its sexed contours in part under specular and exteriorizing conditions suggests that identificatory processes are crucial to the forming of sexed materiality.¹⁴

This revision of Freud and Lacan continues in the third chapter, "Phantasmatic Identification and the Assumption of Sex." Here, two concerns of social and political significance emerge: (1) if identificatory projections are regulated by social norms, and if those norms are construed as heterosexual imperatives, then it appears that normative heterosexuality is partially responsible for the kind of form that contours the bodily matter of sex; and (2) given that normative heterosexuality is clearly not the only regulatory regime operative in the production of bodily contours or setting the limits to bodily intelligibility, it makes sense to ask what other regimes of regulatory production contour the materiality of bodies.

Here it seems that the social regulation of race emerges not simply as another, fully separable, domain of power from sexual difference or sexuality, but that its "addition" subverts the monolithic workings of the heterosexual imperative as I have described it so far. The symbolic-that register of regulatory ideality-is also and always a racial industry, indeed, the reiterated practice of *racializing* interpellations. Rather than accept a model which understands racism as discrimination on the basis of a pre-given race, I follow those recent theories which have made the argument that the "race" is partially produced as an effect of the history of racism, that its boundaries and meanings are constructed over time not only in the service of racism, but also in the service of the contestation of racism.¹⁵ Rejecting those models of power which would reduce racial differences to the derivative effects of sexual difference (as if sexual difference were not only autonomous in relation to racial articulation but somehow more prior, in a temporal or ontological sense), it seems crucial to rethink the scenes of reproduction and, hence, of sexing practices not only as ones through which a heterosexual imperative is inculcated, but as ones through which boundaries of racial distinction are secured as well as contested. Especially at those junctures in which a compulsory heterosexuality works in the service of maintaining hegemonic forms of racial purity, the "threat" of homosexuality takes on a distinctive complexity.

It seems crucial to resist the model of power that would set up racism and homophobia and misogyny as parallel or analogical relations. The assertion of their abstract or structural equivalence not only misses the specific histories of their construction and elaboration, but also delays the important work of thinking through the ways in which these vectors of power require and deploy each other for the purpose of their own articulation. Indeed, it may not be possible to think any of these notions or their interrelations without a substantially revised conception of power in both its geopolitical dimensions and in the contemporary tributaries of its intersecting circulation.¹⁶ On the one hand, any analysis which foregrounds one vector of power over another will doubtless become vulnerable to criticisms that it not only ignores or devalues the others, but that its own constructions depend on the exclusion of the others in order to proceed. On the other hand, any analysis which pretends to be able to encompass every vector of power runs the risk of a certain epistemological imperialism which consists in the presupposition that any given writer might fully stand

for and explain the complexities of contemporary power. No author or text can offer such a reflection of the world, and those who claim to offer such pictures become suspect by virtue of that very claim. The failure of the mimetic function, however, has its own political uses, for the production of texts can be one way of reconfiguring what will count as the world. Because texts do not reflect the entirety of their authors or their worlds, they enter a field of reading as partial provocations, not only requiring a set of prior texts in order to gain legibility, but-at best-initiating a set of appropriations and criticisms that call into question their fundamental premises.

This demand to think contemporary power in its complexity and interarticulations remains incontrovertibly important even in its impossibility. And yet it would be a mistake to impose the same criteria on every cultural product, for it may be precisely the partiality of a text which conditions the radical character of its insights. Taking the heterosexual matrix or heterosexual hegemony as a point of departure will run the risk of narrowness, but it will run it in order, finally, to cede its apparent priority and autonomy as a form of power. This will happen within the text, but perhaps most successfully in its various appropriations. Indeed, it seems to me that one writes into a field of writing that is invariably and promisingly larger and less masterable than the one over which one maintains a provisional authority, and that the unanticipated reappropriations of a given work in areas for which it was never consciously intended are some of the most useful. The political problematic of operating within the complexities of power is raised toward the end of "Phantasmatic Identification and the Assumption of Sex," and further pursued in the reading of the film *Paris Is Burning* in the fourth chapter, "Gender Is Burning: Questions of Appropriation and Subversion," and again in chapter six, "Passing, Queering: Nella Larsen's Psychoanalytic Challenge."

In Part Two of the text, I turn first to selections from Willa Cather's fiction, where I consider how the paternal symbolic permits subversive reterritorializations of both gender and sexuality. Over and against the view that sexuality might be fully disjoined from gender, I suggest that Cather's fiction enacts a certain gender trespass in order to facilitate an otherwise unspeakable desire. The brief readings of Cather's fiction, in particular "Tommy the Unsentimental, Paul's Case," and portions of *My Antonia*, take up the question of the resignifiability of the paternal law as it

destabilizes the operation of names and body parts as sites of crossed identification and desire. In Cather, the name effects a destabilization of conventional notions of gender and bodily integrity that simultaneously deflect and expose homosexuality. This kind of textual cunning can be read as a further instance of what Eve Kosofsky Sedgwick has deftly analyzed as "the epistemology of the closet."¹⁷ In Cather, however, the discursive articulation of gender is linked to the narration and narrativizability of lesbian desire such that her fiction implicitly calls into question the specific ways in which Sedgwick, in relation to Cather, has suggested a disjoining of sexuality from gender.¹⁸

The reading of Nella Larsen's *Passing* considers how a redescription of the symbolic as a vector of gendered and racial imperatives calls into question the assertion that sexual difference is in some sense prior to racial differences. The term "queering" in Larsen's text rallies both racial and sexual anxieties, and compels a reading which asks how sexual regulation operates through the regulation of racial boundaries, and how racial distinctions operate to defend against certain socially endangering sexual transgressions. Larsen's novella offers a way to retheorize the symbolic as a racially articulated set of sexual norms, and to consider both the historicity of such norms, their sites of conflict and convergence, and the limits on their rearticulation.

If performativity is construed as that power of discourse to produce effects through reiteration, how are we to understand the limits of such production, the constraints under which such production occurs? Are these social and political limits on the resignifiability of gender and race, or are these limits that are, strictly speaking, outside the social? Are we to understand this "outside" as that which permanently resists discursive elaboration, or is it a variable boundary set and reset by specific political investments?

The innovative theory of political discourse offered by Slavoj Žižek in *The Sublime Object of Ideology* takes up the question of sexual difference in Lacan in relation to the performative character of political signifiers. The reading of his work, and the subsequent essay on the resignification of "queer" are inquiries into the uses and limits of a psychoanalytic perspective for a theory of political performatives and democratic contestation. Žižek develops a theory of political signifiers as performatives which, through becoming sites of phantasmatic investment, effect the power to

mobilize constituencies politically. Central to Žižek's formulation of the political performative is a critique of discourse analysis for its failure to mark that which resists symbolization, what he variously calls a "trauma" and "the real." An instructive and innovative theory, it nevertheless tends to rely on an unproblematized sexual antagonism that unwittingly installs a heterosexual matrix as a permanent and incontestable structure of culture in which women operate as a "stain" in discourse. Those who try to call this structure into question are thus arguing with the real, with what is outside all argumentation, the trauma and the necessity of oedipalization that conditions and limits all discourse.

Žižek's efforts to link the performative character of discourse to the power of political mobilization are nevertheless quite valuable. His explicit linking of the theory of performativity to that of hegemony as it is articulated in the radical democratic theory of Ernesto Laclau and Chantal Mouffe offers insights into political mobilization through recourse to a psychoanalytically informed theory of ideological fantasy. Through a critical engagement with his theory, then, I consider how performativity might be rethought as citationality and resignification, and where psychoanalysis might retain its explanatory force in a theory of hegemony which reifies neither the heterosexual norm nor its misogynist consequence.

In the final chapter, then, I suggest that the contentious practices of "queerness" might be understood not only as an example of citational politics, but as a specific reworking of abjection into political agency that might explain why "citationality" has contemporary political promise. The public assertion of "queerness" enacts performativity as citationality for the purposes of resignifying the abjection of homosexuality into defiance and legitimacy. I argue that this does not have to be a "reverse-discourse" in which the defiant affirmation of queer dialectically reinstalls the version it seeks to overcome. Rather, this is the politicization of abjection in an effort to rewrite the history of the term, and to force it into a demanding resignification. Such a strategy, I suggest, is crucial to creating the kind of community in which surviving with AIDS becomes more possible, in which queer lives become legible, valuable, worthy of support, in which passion, injury, grief, aspiration become recognized without fixing the terms of that recognition in yet another conceptual order of lifelessness and rigid exclusion. If there is a "normative" dimension to this work, it consists precisely

in assisting a radical resignification of the symbolic domain, deviating the citational chain toward a more possible future to expand the very meaning of what counts as a valued and valuable body in the world.

To recast the symbolic as capable of this kind of resignification, it will be necessary to think of the symbolic as the temporalized regulation of signification, and not as a quasi-permanent structure. This rethinking of the symbolic in terms of the temporal dynamics of regulatory discourse will take seriously the Lacanian challenge to Anglo-American accounts of gender, to consider the status of "sex" as a linguistic norm, but will recast that normativity in Foucaultian terms as a "regulatory ideal." Drawing from the Anglo-American accounts of gender as well, this project seeks to challenge the structural stasis of the heterosexualizing norm within the psychoanalytic account without dispensing with what is clearly valuable in psychoanalytic perspectives. Indeed, "sex" is a regulatory ideal, a forcible and differential materialization of bodies, that will produce its remainder, its outside, what one might call its "unconscious." This insistence that every formative movement requires and institutes its exclusions takes seriously the psychoanalytic vocabulary of both repression and foreclosure.

In this sense, I take issue with Foucault's account of the repressive hypothesis as merely an instance of juridical power, and argue that such an account does not address the ways in which "repression" operates as a modality of productive power. There may be a way to subject psychoanalysis to a Foucaultian redescription even as Foucault himself refused that possibility.¹⁹ This text accepts as a point of departure Foucault's notion that regulatory power produces the subjects it controls, that power is not only imposed externally, but works as the regulatory and normative means by which subjects are formed. The return to psychoanalysis, then, is guided by the question of how certain regulatory norms form a "sexed" subject in terms that establish the indistinguishability of psychic and bodily formation. And where some psychoanalytic perspectives locate the constitution of "sex" at a developmental moment or as an effect of a quasi-permanent symbolic structure, I understand this constituting effect of regulatory power as reiterated and reiterable. To this understanding of power as a constrained and reiterative production it is crucial to add that power also works through the foreclosure of effects, the production of an "outside," a domain of unlivability and unintelligibility that bounds the domain of intelligible effects.

To what extent is "sex" a constrained production, a forcible effect, one which sets the limits to what will qualify as a body by regulating the terms by which bodies are and are not sustained? My purpose here is to understand how what has been foreclosed or banished from the proper domain of "sex"-where that domain is secured through a heterosexualizing imperative-might at once be produced as a troubling return, not only as an imaginary contestation that effects a failure in the workings of the inevitable law, but as an enabling disruption, the occasion for a radical rearticulation of the symbolic horizon in which bodies come to matter at all.

Notes Introduction

¹ Clearly, sex is not the only such norm by which bodies become materialized, and it is unclear whether "sex" can operate as a norm apart from other normative requirements on bodies. This will become clear in later sections of this text.

² Abjection (in latin, *ab-jicere*) literally means to cast off, away, or out and, hence, presupposes and produces a domain of agency from which it is differentiated. Here the casting away resonates with the psychoanalytic notion of *Verwerfung*, implying a foreclosure which founds the subject and which, accordingly, establishes that foundation as tenuous. Whereas the psychoanalytic notion of *kerwerfung*, translated as "foreclosure," produces sociality through a repudiation of a primary signifier which produces an unconscious or, in Lacan's theory, the register of the real, the notion of *abjection* designates a degraded or cast out status within the terms of sociality. Indeed, what is foreclosed or repudiated *within* psychoanalytic terms is precisely what may not reenter the field of the social without threatening psychosis, that is, the dissolution of the subject itself. I want to propose that certain abject zones within sociality also deliver this threat, constituting zones of uninhabitability which a subject fantasizes as threatening its own integrity with the prospect of a psychotic dissolution ("I would rather die than do or be that!"). See the entry under "Forclusion" in Jean Laplanche and J.-B. Pontalis, *Vocabulaire de la psychanalyse* (Paris: Presses Universitaires de France, 1967) pp. 163-167.

³ See Sherry Ortner, "Is Female to Male as Nature is to Culture?", in *Woman, Culture, and Society*, Michele Rosaldo and Louise Lamphere (Stanford: Stanford University Press, 1974) pp. 67-88.

⁴ For different but related approaches to this problematic of exclusion, abjection, and the creation of "the human," see Julia Kristeva, *Powers of Horror An Essay on Abjection*, tr. Leon Roudiez (New York: Columbia University Press, 1982); John Fletcher and Andrew Benjamin, eds., *Abjection, Melancholia and Love- The Work of Julia Kristeva* (New York and London: Routledge, 1990); Jean-François Lyotard, *The Inhuman: Reflections on Time*, tr. Geoffrey Bennington and Rachel Bowlby (Stanford: Stanford University Press, 1991).

⁵ For a very provocative reading which shows how the problem of linguistic referentiality is linked with the specific problem of referring to bodies, and what might be meant by "reference" in such a case, see Cathy Caruth, "The Claims of Reference," *The Yale Journal of Criticism*, vol. 4, no. 1 (Fall 1990): pp. 193-206.

⁶ Although Foucault distinguishes between juridical and productive models of power in *The History of Sexuality, Volume One*, tr. Robert Hurley (New York: Vintage, 1978), I have argued that the two models presuppose each other. The production of a subject-its subjection (*assujettissement*)-is one means of its regulation. See my "Sexual Inversions," in Donna Stanton, ed., *Discourses of Sexuality* (Ann Arbor: University of Michigan Press, 1992), pp. 344-361.

⁷ It is not simply a matter of construing performativity as a repetition of acts, as if "acts" remain intact and self-identical as they are repeated in time, and where "time" is understood as external to the "acts" themselves. On the contrary, an act is itself a repetition, a sedimentation, and congealment of the past which is precisely foreclosed in its act-like status. In this sense an "act" is always a provisional failure of memory. In what follows, I make use of the Lacanian notion that every act is to be construed as a repetition, the repetition of what cannot be recollected, of the irrecoverable, and is thus the haunting spectre of the subject's deconstitution. The Derridean notion of iterability,

formulated in response to the theorization of speech acts by John Searle and J.L. Austin, also implies that every act is itself a recitation, the citing of a prior chain of acts which are implied in a present act and which perpetually drain any "present" act of its presentness. See note 9 below for the difference between a repetition in the service of the fantasy of mastery (i.e., a repetition of acts which build the subject, and which are said to be the constructive or constituting acts of a subject) and a notion of repetition-compulsion, taken from Freud, which breaks apart that fantasy of mastery and sets its limits.

⁸ The notion of temporality ought not to be construed as a simple succession of distinct "moments," all of which are equally distant from one another. Such a spatialized mapping of time substitutes a certain mathematical model for the kind of duration which resists such spatializing metaphors. Efforts to describe or name this temporal span tend to engage spatial mapping, as philosophers from Bergson through Heidegger have argued. Hence, it is important to underscore the effect of *sedimentation* that the temporality of construction implies. Here what are called "moments" are not distinct and equivalent units of time, for the "past" will be the accumulation and congealing of such "moments" to the point of their indistinguishability. But it will also consist of that which is refused from construction, the domains of the repressed, forgotten, and the irrecoverably foreclosed. That which is not included exteriorized by boundary-as a phenomenal constituent of the sedimented effect called "construction" will be as crucial to its definition as that which is included; this exteriority is not distinguishable as a "moment." Indeed, the notion of the "moment" may well be nothing other than a retrospective fantasy of mathematical mastery imposed upon the interrupted durations of the past.

To argue that construction is fundamentally a matter of iteration is to make the temporal modality of "construction" into a priority. To the extent that such a theory requires a spatialization of time through the postulation of discrete and bounded moments, this temporal account of construction presupposes a spatialization of temporality itself, what one might, following Heidegger, understand as the reduction of temporality to time.

The Foucaultian emphasis on *convergent* relations of power (which might in a tentative way be contrasted with the Derridean emphasis on iterability) implies a mapping of power relations that in the course of a genealogical process form a constructed effect. The notion of convergence presupposes both motion and space; as a result, it appears to elude the paradox noted above in which the very account of temporality requires the spatialization of the "moment." On the other hand, Foucault's account of convergence does not fully theorize what is at work in the "movement" by which power and discourse are said to converge. In a sense, the "mapping" of power does not fully theorize temporality.

Significantly, the Derridean analysis of iterability is to be distinguished from simple repetition in which the distances between temporal "moments" are treated as uniform in their spatial extension. The "betweenness" that differentiates "moments" of time is not one that can, within Derridean terms, be spatialized or bounded as an identifiable object. It is the nonthematizable *différance* which erodes and contests any and all claims to discrete identity, including the discrete identity of the "moment." What differentiates moments is not a spatially extended duration, for if it were, it would also count as a "moment," and so fail to account for what falls between moments. This "entre," that which is at once "between" and "outside," is something like non-thematizable space and non-thematizable time as they converge.

Foucault's language of construction includes terms like "augmentation," "proliferation," and "convergence," all of which presume a temporal domain not explicitly theorized. Part

of the problem here is that whereas Foucault appears to want his account of genealogical effects to be historically specific, he would favor an account of genealogy over a philosophical account of temporality. In "The Subject and Power" (Hubert Dreyfus and Paul Rabinow, eds., *Michel Foucault: Beyond Structuralism and Hermeneutics* [Chicago: Northwestern University Press, 1983]), Foucault refers to "the diversity of .. logical sequence" that characterizes power relations. He would doubtless reject the apparent linearity implied by models of iterability which link them with the linearity of older models of historical sequence. And yet, we do not receive a specification of "sequence": Is it the very notion of "sequence" that varies historically, or are there configurations of sequence that vary, with sequence itself remaining invariant? The specific social formation and figuration of temporality is in some ways unattended by both positions. Here one might consult the work of Pierre Bourdieu to understand the temporality of social construction.

⁹ See J.L. Austin, *How to Do Things With Words*, J.O. Urmson and Marina Sbisa, eds. (Cambridge, Mass.: Harvard University Press, 1955), and *Philosophical Papers* (Oxford: Oxford University Press, 1961), especially pp. 233-252; Shoshana Felman, *The Literary Speech-Act.- Don Juan with J.L. Austin, or Seduction in Two Languages*, tr. Catherine Porter (Ithaca: Cornell University Press, 1983); Barbara Johnson, "Poetry and Performative Language: Mallarmé and Austin," in *The Critical Difference: Essays in the Contemporary Rhetoric of Reading* (Baltimore: Johns Hopkins University Press, 1980), pp. 5266; Mary Louise Pratt, *A Speech Act Theory of Literary Discourse* (Bloomington: Indiana University Press, 1977); and Ludwig Wittgenstein, *Philosophical Investigations*, tr. G.E.M. Anscombe (New York: Macmillan, 1958), part 1.

¹⁰ Jacques Derrida, "Signature, Event, Context," in *Limited Inc.*, Gerald Graff, ed.; tr. Samuel Weber and Jeffrey Mehlman (Evanston: Northwestern University Press, 1988), p. 18.

¹¹ See Michel Borch-Jacobsen, *The Freudian Subject*, tr. Catherine Porter (Stanford: Stanford University Press, 1988). Whereas Borch-Jacobsen offers an interesting theory of how identification precedes and forms the ego, he tends to assert the priority of identification to any libidinal experience, where I would insist that identification is itself a passionate or libidinal assimilation. See also the useful distinction between an imitative model and a mimetic model of identification in Ruth Leys, "The Real Miss Beauchamp: Gender and the Subject of Imitation" in Judith Butler and Joan Scott, eds., *Feminists Theorize the Political* (New York: Routledge, 1992), pp. 167-214; Kaja Silverman, *Male Subjectivity at the Margins* (New York: Routledge, 1992), pp. 262-270; Mary Ann Doane, "Misrecognition and Identity," in Ron Burnett, ed., *Explorations in Film Theory: Selected Essays from Ciné-Tracts* (Bloomington: Indiana University Press, 1991), pp. 15-25; and Diana Fuss, "Freud's Fallen Women: Identification, Desire, and 'A Case of Homosexuality in a Woman,'" in *The Yale Journal of Criticism*, vol. 6, no. 1, (1993): pp. 1-23.

¹² Sigmund Freud, *The Ego and the Id*, James Strachey, ed.; tr. Joan Riviere (New York: Norton, 1960), p. 16.

¹³ Nietzsche argues that the ideal of God was produced "[i]n the same measure" as a human sense of failure and wretchedness, and that the production of God was, indeed, the idealization which instituted and reenforced that wretchedness; see Friedrich Nietzsche, *On the Genealogy of Morals*, tr. Walter Kaufmann (New York: Vintage, 1969), section 20. That the symbolic law in Lacan produces "failure" to approximate the sexed ideals embodied and enforced by the law, is usually understood as a promising sign that the law is not fully efficacious, that it does not exhaustively constitute the psyche of any given subject. And yet, to what extent does this conception of the law produce the very failure

that it seeks to order, and maintain an ontological distance between the laws and its failed approximations such that the deviant approximations have no power to alter the workings of the law itself?

¹⁴ I take seriously the critique of Lacan which underscores the limited and phallogocentric implications of the specular model in "The Mirror Stage" in chapter 2.

¹⁵ See Michael Omi and Howard Winant, *Racial Formation in the United States. From 1960s to the 1980s* (New York: Routledge, 1986). See also Anthony Appiah, "The Uncompleted Argument: Du Bois and the Illusion of Race," in Henry Louis Gates, Jr., ed., *"Race", Writing and Difference* (Chicago: University of Chicago Press, 1986), pp. 21-37; Colette Guillaumin, "Race and Nature: The System of Marks," *Feminist Studies*, vol. 8, no.2, (Fall, 1988): pp.25-44; David Lloyd, "Race Under Representation," *Oxford Literary Review* 13 (Spring 1991): pp. 62-94; Sylvia Wynter, "On Disenchanting Discourse: 'Minority' Literary Criticism and Beyond," in Abdul R. JanMohammed and David Lloyd, eds., *The Nature and Context of Minority Discourse* (New York: Oxford University Press, 1990), pp. 432-469.

Again, to claim that race is produced, constructed or even that it has a fictive status is not to suggest that it is Artificial or dispensable. Patricia Williams concludes *The Alchemy of Race and Rights* with a phrase which underscores that the rhetorical constructions of race are lived: "A complexity of messages implied in our being" (Cambridge: Harvard University Press, 1991), p. 236. In a postscript entitled "A Word on Categories" she remarks, "While being black has been the most powerful social attribution in my life, it is only one of a number of governing narratives or presiding fictions by which I am constantly reconfiguring myself in the world"(p.256). Here the attribution of being black constitutes not only one of many "presiding fictions," but it is a *mobilizing* fiction, one "by which" her reflexive reconfiguration proceeds. Here the attribution, however fictive, is not only "presiding", that is, a continuous and powerful framework, but it is also, paradoxically and with promise, a *resource*, the means *by which* her transformation becomes possible. I cite these lines here to underscore that calling race a construction or an attribution in no way deprives the term of its force in life; on the contrary, it becomes precisely a presiding and indispensable force within politically saturated discourses in which the term must continually be resignified *against* its racist usages.

¹⁶ See Gayatri Chakravorty Spivak, "Scattered Speculations on the Question of Value" and "Subaltern Studies: Deconstructing Historiography," in *In Other Worlds- Essays in Cultural Politics* (New York: Routledge, 1987); and "Can the Subaltern Speak?" in Cary Nelson and Lawrence Goldberg, eds., *Marxism and the Interpretation of Culture* (Urbana: University of Illinois Press, 1988); Tejaswini Niranjana, *History, Post-Structuralism, and the Colonial Context* (Berkeley: University of California Press, 1992); Chandra Talpade Mohanty, "Cartographies of Struggle: Third World Women and the Politics of Feminism" and "Under Western Eyes: Feminist Scholarship and Colonial Discourses" in Chandra Mohanty, Ann Russo, and Lourdes Torres, eds., *Third World Women and the Politics of Feminism* (Bloomington: Indiana University Press, 1991), pp. 1-80; Lisa Lowe, *Critical Terrains.- French and British Orientalisms* (Ithaca: Cornell University Press, 1991).

¹⁷ Eve Kosofsky Sedgwick, *Epistemology of the Closet*, (Berkeley: University of California Press, 1990).

¹⁸ . Eve Kosofsky Sedgwick, "Across Gender, Across Sexuality: Willa Cather and Others," *South Atlantic Quarterly*, vol. 88: no. I (Winter 1989): pp. 53-72.

¹⁹ Foucault argues that psychoanalysis maintains a repressive law which is juridical in form, that is, negative, regulatory, and restrictive. And Foucault asks where the desire

said to be "repressed" by the law is not itself the effect, the product, the incited result of that law. Foucault's thinly veiled characterization of "the law of desire" in Lacan fails to take account of the generative effects of that law within psychoanalytic theory. In the following characterization of psychoanalysis, Foucault argues that the same model of power is to be found in psychoanalytic positions that impute a prediscursive status to repressed sexuality and those that understand desire itself as the *effect* of prohibition:

What distinguishes the analysis made in terms of the repression of instincts from that made in terms of the law of desire is clearly the way in which they each conceive of power. They both rely on a common representation of power which, depending on the use made of it and the position it is accorded with respect to desire, leads to two contrary results: either to the promise of a "liberation," if power is seen as having only an external hold on desire, or, if it is constitutive of desire itself, to the affirmation: you are always-already trapped.

[*The History of Sexuality, Volume One*, pp. 82-83]. Foucault then characterizes the Lacanian law in terms of a juridical performative: "It speaks, and that is the rule" (p. 83), this law is "monotonous ... seemingly doomed to repeat itself." Here Foucault presumes that this repetition is a repetition of what is self-identical. Hence, Foucault understands the performative and repetitive workings of the Lacanian law to produce uniform and homogenous subjects; the normalized "subjects" of repression.

But repetition is not subjectivating in Lacan in the way that Foucault implies. In fact, repetition is not only the mark that subjectivation has in some sense *failed* to occur, but that it is itself a further instance of that failing. That which repeats in the subject is that which is radically excluded from the formation of the subject, that which threatens the boundary and the coherence of the subject itself.

In this way, Lacan follows Freud's analysis of repetition compulsion in *Beyond the Pleasure Principle*. In that text, Freud argues that certain forms of repetition compulsion could not be understood in the service of a fantasy of *mastering* traumatic material, but rather were in the service of a death drive which sought to undo or de-cathect the ego itself. In Lacan, repetition is precisely that which undermines the fantasy of mastery associated with the ego, a "resistance of the subject." He describes this effort to regain the fantasized place prior to ego-formation as the aim of repetition, where repetition is the deconstituting of the ego: "Repetition first appears in a form that is not clear, that is not self-evident, like a reproduction, or a making present, *in act*." That every act is in some sense a repetition of what is *irrecoverable* is made plain in the following: "An act, a true act, always has an element of structure, by the fact of concerning a real that is not self-evidently caught up in it" (cited in Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis*, ed. Jacques-Alain Miller; tr. Alan Sheridan [New York: Norton, 1978], p. 49).