The neo-Nazis are dangerous, but their capacity for violence is nothing beside the punitive power of the state.

But does not admit to itself that this crusade of evil in its midst is nothing but a sign of its own empty projects and weakness. While some of its adherents go to extremes in their methods and tactics, it is to such an incomprehensible "otherness" of ritual game and gesture, that we may not wish to give up ourselves to the loosening and adding of symbols and imprints. Baudrillard's "evanescence" seems to be a sociological phenomenon whereby the idea of a value, politics, morality itself, as it becomes detached from its imaginaries and referentiality. Instead of disenchancing the alienating government structure in an ideal of Greek civic politics, political qualities like citizenship, moral responsibility, leadership and power itself dissolve in simulation, in the people's corresponding indifference to understanding and in the measure of power to more genetic, uncompromising spheres. But isn't rationalized also a mysterious metaphorical principle, whereby things or ideas just flip their meanings by themselves, without intervention from the "real" world? Baudrillard suggests as much by opposing the rational spheres, where logic is based on inversions (of time, meaning, progress), to the symbolic, where things are reversible by "nature", and according to rules which are played up but remain unknown. Does the essential kernel of things just flip because the essence is symbolic and "objectively" nicer, or is it too and towards strange things in the real as a parody of the symbolic? By means of a vulgar pragmatism we may ask, in the end, whether the value of Baudrillard's analysis is not simply contained in what it can do. With respect to the neo-Nazi we are offered a strategy of analysis that would not reason with the realists of foreigners and Jews, the use of violence, the reinstatement of Fascism, etc., but would undermine the concept of difference. Nationalism, racism are fetishizations of difference, a falsification of differences, a violent reverse side of the same social system of commodity exchange. In Baudrillard's agonistically conceived universe, on the other hand, where Objects (and races) are radically Other, racism may be turned from its path only through the establishment of political and civic realities that are not at all through the legitimation of differences by legal means, but through an ultimately violent interaction grounded in sacrificial vociferousness. Yet, the Neozid would not be debated or examined but the polarity between them and their objects of hatred would be diffused, "branlized" by ironic dodging and valorizations of the Other as existence. Other, a distant mirror in which we see ourselves and to "exchange gifts". If the Nazis are the logic of the symbolic world, their radical decrees to the status it deserves; namely, a leaden abstractions attempt to recreate life in the social scene. Perhaps Baudrillard would suggest that the overabundance of symbolism that emanates from the anarchistic-transcendent sphere of neo-Nazi constitutions that the "evil" of neomodernism is something to be respected, at least as an enemy. Is this acceptable? Baudrillard's ironic critique is elusive, but it is also a worthy challenge to think through. Bill Little is a writer living in Vienna, Austria.


BY Nicole Shukin-Simpson

Laura E. Donaldson's Decolonizing Feministic Race, Gender, and Empire-Building, engages postcolonial and feminist critique—what many feel is the crucial juncture in a radical politics—with a politically equal to the task. In this book, her examination of the complex, nuanced and at times contradictory forces that shape gender and race in postcolonial societies, Donaldson teaches us to read the discourses of gender and race in a more nuanced and critical way. Her book is a call to action for us to question and challenge the ways in which gender and race are constructed and used to maintain power. Donaldson's work is a powerful reminder that the struggle for equality and justice is not just about the struggle for political power, but also about the struggle for cultural and social recognition.
class "amoral" and "withdrawn" women (22).
Leaving both literary and filmic study, Donaldson sidesteps the overt and the slapdash within race and gender, making visible the latent ideologies that mark color-/race-alienation.
While Donaldson trains a critical eye upon the colonialist complicity beneath white feminism, he locates his own self-reflexive examination of their own nationalist tendencies, she exposes the equally masculinistic positions of some Third World feminists. Gianni Frangi, for instance, is caught in the act of simplifying Jane Eyre as the privileged "individualist female subject." (15), overlooking the complex interaction of gendered race and socialized gender. Donaldson initiates her book with a "take" on the problematic dynamics between Miranda and Caliban in Shakespeare's The Tempest, stating, "the Prospero and Miranda complexes should become passibles about the dangers of multiethnic reading." (17). Singular readings yielded by any critic, Donaldson suggests, function to colonize the subject.
Donaldson supplements the examination of identities with an interaction of discourses, complicating unified readings with a "cultural studies" approach. Only at the intersection of film and literature does she discover the ways in which dominant representations stitch themselves together into almost seamless discourses. Donaldson tactfully uses the filmic device of "suture" in a popular term in the "Screen" school as well one used by Enestos Laches and Chantal Mouffe Hegemony and Socialist Strategy, where it is described as the ideological practice of covering over complex relations. Donaldson's task is to create the "imaginary unity, the natural coherence..." set up by the classic film (230). Foregrounded as a colorist technique of reifying the ideological differences of race and gender in cinematic imagery, Donaldson locates the stitches, so to speak, in "natural" representations of people of color and women on the page. In Peter Gill's film and book, she traces how the racial stereotypes of the "pickaninnies," or the "Intensified Native Other, is an image natural almost instantly to the image of woman, bleeding race and gender in a colonialist project that depends on the mystery of difference.
Donaldson begins by arguing that Brinat is the master of the art in Jane Eyre, and Jane herself, are more complex embodiments of race and gender than are allowed by others Sandra Gilbert and Susan Gubar, in their groundbreaking study Madwomen in the Met: The Woman Writer and the Nineteenth-Century Imagination, or Sajew, in her essay, "Those Women's Tests and a Critique of Imperialism." By reading the text from the angle of filmic "shocks," Donaldson unners - Jane's own subtextual competition in Brinat's othering without marginality. It was both a surprise and a disappoiment, however, that Donaldson never mentions Jane Rhys' Wide Sargasso Sea, a novel that counts Jane Eyre by the name, colorized Brinat a voice.
In her second chapter, the theories and novels around Mrs. Anna Leonowens' experiences in an Indian court are junction posed with several Bowdrow and film versions of the story, evolving into, how, Mrs. Anna's subtextual in abstraction and exploitation by dominant culture. In the next chapter, Donaldson, again, bristles her discussion of text and context, or postmodern feminisms and materialist feminism that is examined in detail and the 1962 Australian film W. of the inner Venice, highlighting the specific genre of racial and genderedcolonization in the Australian outback as they are as constructed in "naturalized" representations. It is in this third chapter that Donaldson introduces her own project, proposing a reading strategy that lifts the woman's spirtitualism, that "grippling" onto the other and arrives at a powerful hybrid. Borrowing and relocating Dorcia's deconstructionist term, Donaldson writes, "grippling as the combination of difference/..." could become an extraordinarily powerful trope for feminist criticism because it insists not only upon the text as a playful system of signs but also upon the material register of multiple discourses of significance." (57). The rest of the book offers various configurations of famine symbolizes freedom without demanding a unified political identity. This conclusion is tentatively elaborated in Donaldson's last chapter, when the book begins to articulate something beyond the thorough, but not entirely new—readings of film and literature that proceed it.
By Gaye Irvin
F i n a l d i m e n s i o n s (o r ) M a n t o w a r: T o w a r d s M a t e r i a l i s t - S e m i s t i c s , Donaldson examines the abstract commodification of "woman" within postmodernist discourses. Only by grippling postmodern feminism onto the body of woman's experience does Donaldson see a way in which some societies might stop exchanging woman by changing man. Here, there is a sensitive and timely attempt to heal, but not essentially to save, what she describes as, "the external balooning of Christianity and the flaky trac of leftist feminism." (129)
Donaldson both complicates and honours organisational feminisms. Her horticultural tropes of grippling (and, later, gardening) poses a feminist vision that remains alive in the societ of woman's experience without falling fully into the dangers of pan-nationalist identity. For grippling is a tool that equates coloniality. The hybrid text is book to today's theoretical discourse through its careful attention to feminism and difference, situating race and gender within the historical and ideological contexts of film and literature, and ultimately working out a theoretic stance that affords a productive non- reduction to the shifting intersections within and among woman.

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