of repetition as the very condition of an affirmative response to violation. The compulsion to repeat an injury is not necessarily the compulsion to repeat the injury in the same way or to stay fully within the traumatic orbit of that injury. The force of repetition in language may be the paradoxical condition by which a certain agency—not linked to a fiction of the ego as master of circumstance—is derived from the impossibility of choice. It is in this sense that Irigaray’s critical mime of Plato, the fiction of the lesbian phallus, and the recirculation of kinship in Praise Is Burning might be understood as repetitions of hegemonic forms of power which fail to repeat loyally and, in that failure, open possibilities for resignifying the terms of violation against their violating aims. Caster’s occupation of the paternal name, Larsen’s inquiry into the painful and fatal mime that is passing for white, and the reworking of “queer” from abjection to politicized affiliation will interrogate similar sites of ambivalence produced at the limits of discursive legitimacy.

The temporal structure of such a subject is chiasmic in this sense: in the place of a substantial or self-determining “subject,” this juncture of discursive demands is something like a “crossroad,” to use Gloria Anzaldúa’s phrase, a crossroad of cultural and political discursive forces, which she herself claims cannot be understood through the notion of the “subject.” There is no subject prior to its constructions, and neither is the subject determined by those constructions; it is always the nexus, the non-space of cultural collision, in which the demand to resignify or repeat the very terms which constitute the “we” cannot be summarily refused, but neither can they be followed in strict obedience. It is the space of this ambivalence which opens up the possibility of a reworking of the very terms by which subjectification proceeds—and fails to proceed.

AMBIVALENT DRAG

From this formulation, then, I would like to move to a consideration of the film Praise Is Burning, to what it suggests about the simultaneous production and subjugation of subjects in a culture which appears to arrange always and in every way for the annihilation of queers, but which nevertheless produces occasional spaces in which those annihilating norms, those killing ideals of gender and race, are mimed, reworked, reigned as. As much as there is defiance and affirmation, the creation of kinship and of glory in that film, there is also the kind of reiteration of norms which cannot be called subversive, but which lead to the death of Venus Xtravaganza, a Latinx/precooperative transsexual, cross-dresser, prostitute, and member of the “House of Xtravaganza.” To what set of Interpellating calls does Venus respond, and how is the reiteration of the law to be read in the manner of her response?
functional in providing a ritualistic release for a heterosexual economy that must constantly police its own boundaries against the invasion of queerness, and that this displaced production and resolution of homosexual panic actually fortifies the heterosexual regime in its self-perpetuating task.

In her provocative review of *Paris Is Burning*, bell hooks criticized some productions of gay male drag as misogynist, and here she allied herself in part with feminist theorists such as Marilyn Frye and Janice Raymond. This tradition within feminist thought has argued that drag is offensive to women and that it is an imitation based in ridicule and degradation. Raymond, in particular, places drag on a continuum with cross-dressing and transsexuality, ignoring the important differences between them, maintaining that in each practice women are the object of hatred and appropriation, and that there is nothing in the identification that is respectful or elevating. As a rejoinder, one might consider that identification is always an ambivalent process. Identifying with a gender under contemporary regimes of power involves identifying with a set of norms that are and are not realizable, and whose power and status precede the identifications by which they are insistently approximated. This “being a man” and this “being a woman” are internally unstable affairs. They are always beset by ambivalence precisely because there is a cost in every identification, the loss of some other set of identifications, the forcible approximation of a norm one never chooses, a norm that chooses us, but which we occupy, reverse, resignify to the extent that the norm fails to determine us completely.

The problem with the analysis of drag as only misogynist is, of course, that it figures male-to-female transsexuality, cross-dressing, and drag as male homosexual activities—which they are not always—and it further diagnoses male homosexuality as rooted in misogyny. The feminist analysis thus makes male homosexuality about women, and one might argue that at its extreme, this kind of analysis is in fact a colonization in reverse, a way for feminist women to make themselves into the center of male homosexuality (and thus to reinscribe the heterosexual matrix, paradoxically, at the heart of the radical feminist position). Such an accusation follows the same kind of logic as those homophobic remarks that often follow upon the discovery that one is a lesbian: a lesbian is one who must have had a bad experience with men, or who has not yet found the right one. These diagnoses presume that lesbianism is acquired by virtue of some failure in the heterosexual machinery, thereby continuing to install heterosexuality as the “cause” of lesbian desire, lesbian desire is figured as the fatal effect of a derailed heterosexual causality. In this framework, heterosexual desire is always true, and lesbian desire is always and only a mask and forever false. In the radical feminist argument against drag, the displacement of women is figured as the aim and effect of male-to-female drag; in the homophobic dismissal of lesbian desire, the disappointment with and displacement of men is understood as the cause and final truth of lesbian desire. According to these views, drag is nothing but the displacement and appropriation of “women,” and hence fundamentally based in misogyny, a hatred of women; and lesbianism is nothing but the displacement and appropriation of men, and so fundamentally a matter of hating men—misandry.

These explanations of displacement can only proceed by accomplishing yet another set of displacements: of desire, of phantasmatic pleasures, and of forms of love that are not reducible to a heterosexual matrix and the logic of repudiation. Indeed, the only place love is to be found is for the ostensibly repudiated object, where love is understood to be strictly produced through a logic of repudiation; hence, drag is nothing but the effect of a love embittered by repudiation or rejection, the incorporation of the Other whom one originally desired, but now hates. And lesbianism is nothing other than the effect of a love embittered by repudiation or rejection, and of a recall from that love, a defense against it or, in the case of butchness, the appropriation of the masculine position that one originally loved.

This logic of repudiation installs heterosexual love as the origin and truth of both drag and lesbianism, and it interprets both practices as symptoms of thwarted love. But what is displaced in this explanation of displacement is the notion that there might be pleasure, desire, and love that is not solely determined by what it repudiates. Now it may seem at first that the way to oppose these reductions and degradations of queer practices is to assert their radical specificity, to claim that there is a lesbian desire radically different from a heterosexual one, with a relation to it, that is neither the repudiation nor the appropriation of heterosexuality, and that has radically other origins than those which sustain heterosexuality. Or one might be tempted to argue that drag is not related to the ridicule or degradation or appropriation of women: when it is men in drag as women, what we have is the destabilization of gender itself, a destabilization that is denaturalizing and that calls into question the claims of normativity and originality by which gender, and sexual oppression sometimes operates. But what if the situation is neither exclusively one nor the other; certainly, some lesbians have wanted to retain the notion that their sexual practice is rooted in part in a repudiation of heterosexuality, but also to claim that this repudiation does not account for lesbian desire, and cannot therefore be identified as the hidden original “truth” of lesbian desire. And the case of drag is difficult in yet another way, for it seems clear to me that there is both a sense of defeat and a sense of insurrection to be had from the drag pageantry in *Paris Is Burning*, that the drag we see, the drag which is after all framed for us, filmed for us, is one which both appropriates and subverts racist, misogynist, and homophobic norms of oppression. How are we to account for this ambivalence? This is not first an appropriation and then
a subversion. Sometimes it is both at once; sometimes it remains caught in an irresolvable tension, and sometimes a fatally unsubversive appropriation takes place.

Paris Is Burning (1991) is a film produced and directed by Jennie Livingston about drag balls in New York City, in Harlem, attended by, performed by "men" who are either African-American or Latino. The balls are contests in which the contestants compete under a variety of categories. The categories include a variety of social norms, many of which are established in white culture as signs of class, like that of the "executive" and the Ivy League student; some of which are marked as feminine, ranging from high drag to butch queen; and some of them, like that of the "bagel," are taken from straight black masculine street culture. Not all of the categories, then, are taken from white culture; some of them are replications of a straightness which is not white, and some of them are focused on class, especially those which almost require that expensive women's clothing be "mopped" or stolen for the occasion. The competition in military garb shifts to yet another register of legitimacy, which enacts the performative and gestural conformity to a masculinity which parallels the performative or reiterative production of femininity in other categories. "Realness" is not exactly a category in which one competes, it is a standard that is used to judge any given performance within the established categories. And yet what determines the effect of realness is the ability to compel belief, to produce the naturalized effect. This effect is itself the result of an embodiment of norms, a reiteration of norms, an impersonation of a racial and class norm, a norm which is at once a figure, a figure of a body, which is no particular body, but a morphological ideal that remains the standard which regulates the performance, but which no performance fully approximates.

Significantly, this is a performance that works, that effects realness, to the extent that it cannot be read. For "reading" means taking someone down, exposing what fails to work at the level of appearance, insulting or deriding someone. For a performance to work, then, means that a reading is no longer possible, or that a reading, an interpretation, appears to be a kind of transparent seeing, where what appears and what it means coincide. On the contrary, when what appears and how it is "read" diverges, the artifice of the performance can be read as artifice; the ideal splits off from its appropriation. But the impossibility of reading means that the artifice works, the approximation of realness appears to be achieved, the body performing and the ideal performed appear indistinguishable.

But what is the status of this ideal? Of what is it composed? What reading does the film encourage, and what does the film conceal? Does the denaturalization of the norm succeed in subverting the norm, or is this a denaturalization in the service of a perpetual reidealization, one that can only oppress, even as, or precisely when, it is embodied most effectively? Consider the different fates of Venus Xtravaganza. She "passes" as a light-skinned woman, but is—by virtue of a certain failure to pass completely—clearly vulnerable to homophobic violence; ultimately, her life is taken presumably by a client who, upon the discovery of what she calls her "little secret," mutilates her for having seduced him. On the other hand, Willi Ninja can pass as straight; his voguing becomes foregrounded in her video productions with Madonna et al., and he achieves post-legendary status on an international scale. There is passing and then there is passing, and it is—as we used to say—"no accident" that Willi Ninja ascends and Venus Xtravaganza dies.

Now Venus, Venus Xtravaganza, she seeks a certain transubstantiation of gender in order to find an imaginary man who will designate a class and race privilege that promises a permanent shelter from racism, homophobia, and poverty. And it would not be enough to claim that for Venus gender is marked by race and class, for gender is not the substance or primary substrate and race and class the qualifying attributes. In this instance, gender is the vehicle for the phantasmatic transformation of that nexus of race and class, the site of its articulation. Indeed, in Paris Is Burning, becoming real, becoming a real woman, although not everyone's desire (some children want merely to "do" realness, and that, only within the confines of the ball), constitutes the site of the phantasmatic promise of a rescue from poverty, homophobia, and racist delegitimation.

The contest (which we might read as a "contesting of realness") involves the phantasmatic attempt to approximate realness, but it also exposes the norms that regulate realness as themselves phantasmatically instituted and sustained. The rules that regulate and legitimate realness (shall we call them symbolic?) constitute the mechanism by which certain sanctioned fantasies, sanctioned imaginaries, are insidiously elevated as the parameters of realness. We could, within conventional Lacanian parlance, call this the ruling of the symbolic, except that the symbolic assures the primacy of sexual difference in the constitution of the subject. What Paris Is Burning suggests, however, is that the order of sexual difference is not prior to that of race or class in the constitution of the subject; indeed, that the symbolic is also and at once a racializing set of norms, and that norms of realness by which the subject is produced are racially informed conceptions of "sex" (this underscores the importance of subjecting the entire psychoanalytic paradigm to this insight).

This double movement of approximating and exposing the phantasmatic status of the realness norm, the symbolic norm, is reinforced by the diacritic movement of the film in which clips of so-called "real" people moving in and out of expensive stores are juxtaposed against the ballroom drag scenes. In the drag ball productions of realness, we witness and produce the phantasmatic constitution of a subject, a subject who repeats and mimes the
legitimizing norms by which it itself has been degraded, a subject founded in the project of mastery that compels and disrupts its own repetitions. This is not a subject who stands back from its identifications and decides instrumentally how or whether to work each of them today; on the contrary, the subject is the incoherent and mobilized imbrication of identifications; it is constituted in and through the iterability of its performance, a repetition which warrants at once to legitimate and delegitimize the realness norms by which it is produced.

In the pursuit of realness this subject is produced, a phantasmatic pursuit that mobilizes identifications, underscoring the phantasmatic promise that constitutes any identificatory move—a promise which, taken too seriously, can culminate only in disappointment and disidentification. A fantasy that for Venus, because she dies—killed apparently by one of her clients, perhaps after the discovery of those remaining organs—cannot be translated into the symbolic. This is a killing that is performed by a symbolic that would eradicate those phenomena that require an opening up of the possibilities for the resignification of sex. If Venus wants to become a woman, and cannot overcome being a Latina, then Venus is treated by the symbolic in precisely the ways in which women of color are treated. Her death thus testifies to a tragic misreading of the social map of power, a misreading orchestrated by that very map according to which the sites for a phantasmatic self-overcoming are constantly resolved into disappointment. If the signifiers of whiteness and femaleness—as well as some forms of hegemonic maleness constructed through class privilege—are sites of phantasmatic promise, then it is clear that women of color and lesbians are not only everywhere excluded from this scene, but constitute a site of identification that is consistently refused and abjected in the collective phantasmatic pursuit of a transsubstitution into various forms of drag, transsexualism, and uncritical miming of the hegemonic. That this fantasy involves becoming in part like women and, for some of the children, becoming like black women, falsely constitutes black women as a site of privilege; they can catch a man and be protected by him, an impossible idealization which of course works to deny the situation of the great numbers of poor black women who are single mothers. In this sense, the "identification" is composed of a denial, an envy, which is the envy of a phantasm of black women, an idealization that produces a denial. On the other hand, insofar as black men who are queer can become feminized by hegemonic straight culture, there is in the performative dimension of the ball a significant reworking of that feminization, an occupation of the identification that is, as it were, already made between faggots and women, the feminization of the fagot, the feminization of the black fagot, which is the black feminization of the fagot.

The performance is thus a kind of talking back, one that remains largely constrained by the terms of the original assaultment: if a white homophobic hegemony considers the black drag ball queen to be a woman, that woman, constituted already by that hegemony, will become the occasion for the rearticulation of its terms; embodying the excess of that production, the queen will out-woman women, and in the process confuse and seduce and audience whose gaze must to some degree be structured through those hegemonies, an audience who, through the hyperbolic staging of the scene, will be drawn into the abjection it wants both to resist and to overcome. The phantasmatic excess of this production constitutes the site of women not only as marketable goods within an erotic economy of exchange, but as goods which, as it were, are also privileged consumers with access to wealth and social privilege and protection. This is a full-scale phantasmatic transfiguration not only of the plight of poor black and Latino gay men, but of poor black women and Latinas, who are the figures for the abjection that the drag ball scene elevates as a site of idealized identification. It would, I think, be too simple to reduce this identificatory move to black male misogyny, as if that were a discrete typology, for the feminization of the poor black man and, most trenchantly, of the poor, black, gay man, is a strategy of abjection that is already underway, originating in the complex of racist, homophobic, misogynist, and classist constructions that belong to larger hegemonies of oppression.

These hegemonies operate, as Gramsci insisted, through naturalization, but here is where the accumulated force of a historically entrenched and entrenched rearticulation overwhims the more fragile effort to build an alternative cultural configuration from or against that more powerful regime. Importantly, however, that prior hegemony also works through and as its "resistance" so that the relation between the marginalized community and the dominant is not, strictly speaking, oppositional. The citing of the dominant norm does not, in this instance, displace that norm; rather, it becomes the means by which that dominant norm is most painfully reiterated as the very desire and the performance of those it subjects.

Clearly, the denaturalization of sex, in its multiple senses, does not imply a liberation from hegemonic constraint: when Venus speaks her desire to become a whole woman, to find a man and have a house in the suburbs with a washing machine, we may well question whether the denaturalization of gender and sexuality that she performs, and performs well, culminates in a reworking of the normative framework of heterosexuality. The painfulness of her death at the end of the film suggests as well that there are cruel and fatal social constraints on denaturalization. As much as she crosses gender, sexuality, and race performatively, the hegemony that reinscribes the privileges of normative femininity and whiteness wields the final power to renaturalize Venus’s body and cross out that prior crossing, an erasure that is her death. Of course, the film brings Venus back, as it were, into visibility, although not to life, and thus constitutes a kind of cinematic performativity. Paradoxically, the
film brings fame and recognition not only to Venus but also to the other drag ball children who are depicted in the film as able only to attain local legendary status while longing for wider recognition.

The camera, of course, plays precisely to this desire, and so is implicitly installed in the film as the promise of legendary status. And yet, is there a filmic effort to take stock of the place of the camera in the trajectory of desire that it not only records, but also incites? In her critical review of the film, film critic raises the question not only of the place of the camera, but also that of the filmmaker, Jennie Livingston, a white lesbian (in other contexts called a white Jewish lesbian from Yale, an interpellation which also implicates this author in its sweep), in relation to the drag ball community that she entered and filmed. hooks remarks that,

Jennie Livingston approaches her subject matter as an outsider looking in. Since her presence as white woman/lesbian filmmaker is “absent” from Paris Is Burning, it is easy for viewers to imagine that they are watching an ethnographic film documenting the life of black gay “natives” and not recognize that they are watching a work shaped and formed from a perspective and standpoint specific to Livingston. By cinematically masking this reality (we hear her ask questions but never see her) Livingston does not oppose the way hegemonic whiteness “represents” blackness, but rather assumes an imperial overseeing position that is in no way progressive or counterhegemonic.

Later in the same essay, hooks raises the question of not merely whether or not the cultural location of the filmmaker is absent from the film, but whether this absence operates to form tacitly the focus and effect of the film, exploiting the colonizing trope of an “innocent” ethnographic gaze: “Too many critics and interviewers,” hooks argues, “...act as though she somehow did this marginalized black gay subculture a favor by bringing their experience to a wider public. Such a stance obscures the substantial rewards she has received for this work. Since so many of the black gay men in the film express the desire to be big stars, it is easy to place Livingston in the role of benefactor, offering these ‘poor black souls’ a way to realize their dreams” (63).

Although hooks restricts her remarks to black men in the film, most of the members of the House of Xtravaganza, are Latino, some of whom are light-skinned, some of whom engage in crossing and passing, some of who only do the ball, some who are engaged in life projects to effect a full transsubstantiation into femininity and/or into whiteness. The “houses” are organized in part along ethnic lines. This seems crucial to underscore precisely because neither Livingston nor hooks considers the place and force of ethnicity in the articulation of kinship relations.

To the extent that a transsubstantiation into legendary status, into an idealized domain of gender and race, structures the phantasmatic trajectory of the drag ball culture, Livingston’s camera enters this world as the promise of phantasmatic fulfillment: a wider audience, national and international fame. If Livingston is the white girl with the camera, she is both the object and vehicle of desire; and yet, as a lesbian, she apparently maintains some kind of identifiability bond with the gay men in the film and also, it seems, with the kinship system, replete with “houses,” “mothers,” and “children,” that sustains the drag ball scene and is itself organized by it. The one instance where Livingston’s body might be said to appear allegorically on camera is when Octavia St. Laurent is posing for the camera, as a moving model would for a photographer. We hear a voice tell her that she’s terrific, and it is unclear whether it is a man shooting the film as a proxy for Livingston, or Livingston herself. What is suggested by this sudden intrusion of the camera into the film is something of the camera’s desire, the desire that motivates the camera, in which a white lesbian phallically organized by the use of the camera (elevated to the status of disembodied gaze, holding out the promise of erotic recognition) eroticizes a black male-to-female transsexual—presumably preoperative—who “works” perceptually as a woman.

What would it mean to say that Octavia is Jennie Livingston’s kind of girl? Is the category or, indeed, “the position” of white lesbian disrupted by such a claim? If this is the production of the black transsexual for an eroticizing white gaze, is it not also the transsexualization of lesbian desire? Livingston invites Octavia to become a woman for Livingston’s own camera, and Livingston thereby assumes the power of “having the phallus,” i.e., the ability to confer that femininity, to anoint Octavia as model woman. But to the extent that Octavia receives and is produced by that recognition, the camera itself is empowered as phallic instrument. Moreover, the camera acts as surgical instrument and operation, the vehicle through which the transsubstantiation occurs. Livingston thus becomes the one with the power to turn men into women who, then, depend on the power of her gaze to become and remain women. Having asked about the transsexualization of lesbian desire, then, it follows that we might ask more particularly: what is the status of the desire to feminize black and Latino men that the film enacts? Does this not serve the purpose, among others, of a visual pacification of subjects by whom white women are imagined to be socially endangered?

Does the camera promise a transsubstantiation of sorts? Is it the token of that promise to deliver economic privilege and the transcendence of social alienation? What does it mean to eroticize the holding out of that promise, as hooks asks, when the film will do well, but the lives that they tell will remain substantially unaltered? And if the camera is the vehicle for that transsubstantiation, what is the power assumed by the one who wields the camera,
drawing on that desire and exploiting it? Is this not its own fantasy, one in
which the filmmaker wields the power to transform what she records? And is
this fantasy of the camera's power not directly counter to the ethnographic
concept that structures the film?

hooks is right to argue that within this culture the ethnographic concept of
a neutral gaze will always be a white gaze, an unmarked white gaze, one
which passes its own perspective off as the omniscient, one which presumes
upon and enacts its own perspective as if it were no perspective at all. But
what does it mean to think about this camera as an instrument and effect of
lesbian desire? I would have liked to have seen the question of Livingston's
cinematic desire reflexively thematized in the film itself, her intrusions into
the frame as "intrusions," the camera implied in the trajectory of desire that
it seems compelled to incite. To the extent that the camera figures tacitly as the
instrument of disembodiment, it assumes the place of the phallic, as that
which controls the field of signification. The camera thus trades on the
masculine privilege of the disembodied gaze, the gaze that has the power to
produce bodies, but which is itself no body.

But is this cinematic gaze only white and phallic, or is there in this film a
decentered place for the camera as well? hooks points to two competing
narrative trajectories in the film, one that focuses on the pageantry of the
balls and another that focuses on the lives of the participants. She argues that
the spectacle of the pageantry arrives to quell the portraits of suffering that
these men relate about their lives outside the ball. And in her rendition, the
pageantry represents a life of pleasurable fantasy, and the lives outside the
drag ball are the painful "reality" that the pageantry seeks phantasmatically to
overcome. hooks claims that "at no point in Livingston's film are the men
asked to speak about their connections to a world of family and community
beyond the drag ball. The cinematic narrative makes the ball the center of
their lives. And yet who determines this? Is this the way the black men view
their reality or is this the reality that Livingston constructs?"

Clearly, this is the way that Livingston constructs their "reality," and the
insights into their lives that we do get are still tied in to the ball. We hear
about the ways in which the various houses prepare for the ball, we see
"nipping," and we see the differences among those who walk in the ball as
men, those who do drag inside the parameters of the ball, those who cross-
dress all the time in the ball and on the street and, among the cross-dressers,
those who resist transsexuality, and those who are transsexual in varying
degrees. What becomes clear in the enumeration of the kinship system that
surrounds the ball is not only that the "houses" and the "mothers" and the
"children" sustain the ball, but that the ball is itself an occasion for the
building of set of kinship relations that manage and sustain those who
belong to the houses in the face of dislocation, poverty, homelessness. These
men "mother" one another, "house" one another, "rear" one another, and the
resignification of the family through these terms is not a vain or useless
imitation, but the social and discursive building of community, a community
that binds, cares, and teaches, that shelters and enables. This is doubtless a
cultural re-elaboration of kinship that anyone outside of the privilege of
heterosexual family (and those within those "privileges" who suffer there)
needs to see, to know, and to learn from, a task that makes none of us
who are outside of heterosexual "family" into absolute outsiders to this film.
Significantly, it is in the elaboration of kinship forged through a resignification
of the very terms which effect our exclusion and abjection that such a
resignification creates the discursive and social space for community, that we
see an appropriation of the terms of domination that turns them toward a
more enabling future.

In these senses, then, Pans Is Burning documents neither an efficacious insur-
rection nor a painful resubordination, but an unstable coexistence of both.
The film attests to the painful pleasures of eroticizing and miming the very
norms that wield their power by foreclosing the very reverse-occupations
that the children nevertheless perform.

This is not an appropriation of dominant culture in order to remain
subordinated by its terms, but an appropriation that seeks to make over the
terms of domination, a making over which is itself a kind of agency, a power
in and as discourse, in and as performance, which repeats in order to
remake—and sometimes succeeds. But this is a film that cannot achieve this
effect without implicating its spectators in the act; to watch this film means
to enter into a logic of fetishization which installs the ambivalence of that
"performance" as related to our own. If the ethnographic conceit allows the
performance to become an exotic fetish, one from which the audience
absents itself, the commodification of heterosexual gender ideals will be,
in that instance, complete. But if the film establishes the ambivalence of
embodying—and failing to embody—that which one sees, then a distance
will be opened up between that hegemonic call to normativizing gender and its
critical appropriation.

SYMBOLIC REITERATIONS

The resignification of the symbolic terms of kinship in Pans Is Burning and in
the cultures of sexual minorities represented and occluded by the film raises
the question of how precisely the apparently static workings of the symbolic
order become vulnerable to subversive repetition and resignification. To
understand how this resignification works in the fiction of Willa Cather, a
reappraisal of the psychoanalytic account of the formation of secret bodies
is needed. The turn to Cather's fiction involves bringing the question of the