MARY LOUISE PRATT (b. 1948) grew up in Listowel, Ontario, a small Canadian farm town. She got her B.A. at the University of Toronto and her Ph.D. from Stanford University, where she is now a professor in the departments of comparative literature and Spanish and Portuguese. At Stanford, she was one of the co-founders of the new freshman culture program, a controversial series of required courses that replaced the old Western civilization core courses. The course she is particularly associated with is called "Europe and the Americas"; it brings together European representations of the Americas with indigenous American texts. As you might guess from the essay that follows, the new program at Stanford expands the range of countries, languages, cultures, and texts that are seen as a necessary introduction to the world; it also, however, revises the very idea of culture that many of us take for granted—particularly the idea that culture, at its best, expresses common values in a common language.

Pratt is the author of Toward a Speech Act Theory of Literary Discourse (1977) and coauthor of Women, Culture, and Politics in Latin America (1990), the textbook Linguistics for Students of Literature (1980) and Amour Brujo: The Images and Culture of Love in the Andes (1990). Her most recent work is Imperial Eyes: Studies in Travel Writing and Transculturation (1992). The essay that follows was revised to serve as the introduction to Imperial Eyes, which
is particularly about European travel writing in the eighteenth and nineteenth centuries, when Europe was “discovering” Africa and the Americas. It argues that travel writing produced “the rest of the world” for European readers. It didn’t “report” on Africa or South America; it produced an “Africa” or an “America” for European consumption. Travel writing produced places that could be thought of as barren, empty, undeveloped, inconceivable, needful of European influence and control, ready to serve European industrial, intellectual, and commercial interests. The reports of travelers or, later, scientists and anthropologists are part of a more general process by which the emerging industrial nations took possession of new territory.

The European understanding of Peru, for example, came through European accounts, not from attempts to understand or elicit responses from Andeans, Peruvian natives. When such a response was delivered, when an Andean, Guaman Poma, wrote to King Philip III of Spain, his letter was unreadable. Pratt is interested in just those moments of contact between peoples and cultures. She is interested in how King Philip read (or failed to read) a letter from Peru, but also in how someone like Guaman Poma prepared himself to write to the king of Spain. To fix these moments, she makes use of a phrase she coined, the “contact zone,” which, she says,

I use to refer to the space of colonial encounters, the space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict. By using the term “contact,” I aim to foreground the interactive, improvisational dimensions of colonial encounters so easily ignored or suppressed by diffusional accounts of conquest and domination. A “contact” perspective emphasizes how subjects are constituted in and by their relations to each other. It treats the relations among colonizers and colonized, or travelers and “travelers,” not in terms of separation or apartheid, but in terms of copresence, interaction, interlocking understandings and practices.

Like Adrienne Rich’s “When We Dead Awaken: Writing as Re-Vision” (p. 549) (and, for that matter, Clifford Geertz’s “Deep Play,” p. 228, and Virginia Woolf’s “A Room of One’s Own,” p. 719), “Arts of the Contact Zone” was first written as a lecture. It was delivered as a keynote address at the second Modern Language Association Literacy Conference, held in Pittsburgh, Pennsylvania, in 1990.

Arts of the Contact Zone

Whenever the subject of literacy comes up, what often pops first into my mind is a conversation I overheard eight years ago between my son Sam and his best friend, Willie, aged six and seven, respectively: “Why don’t you trade me Many Trails for Carl Yats . . . Yesits . . . Ya-strum-scrum.” “That’s not how you say it, dummy, it’s Carl Yes . . . Yes . . . oh, I don’t know.” Sam and Willie had just discovered baseball cards. Many Trails was their decoding, with the help of first-grade English phonics, of the name Manny Trillo. The name they were quite rightly stumped on was Carl Yastrzemski. That was the first time I remember seeing them put their incipient literacy to their own use, and I was of course thrilled.

Sam and Willie learned a lot about phonics that year by trying to decipher surnames on baseball cards, and a lot about cities, states, heights, weights, places of birth, stages of life. In the years that followed, I watched Sam apply his arithmetic skills to working out batting averages and subtracting retirement years from rookie years; I watched him develop senses of pattern and order by arranging and rearranging his cards for hours on end, and aesthetic judgment by comparing different photos, different series, layouts, and color schemes. American geography and history took shape in his mind through baseball cards. Much of his social life revolved around trading them, and he learned about exchange, fairness, trust, the importance of processes as opposed to results, what it means to get cheated, taken advantage of, even robbed. Baseball cards were the medium of his economic life too. Nowhere better to learn the power and arbitrariness of money, the absolute divorce between use value and exchange value, notions of long- and short-term investment, the possibility of personal values that are independent of market values.

Baseball cards meant baseball card shows, where there was much to be learned about adult worlds as well. And baseball cards opened the door to baseball books, shelves and shelves of encyclopedias, magazines, histories, biographies, novels, books of jokes, anecdotes, cartoons, even poems. Sam learned the history of American racism and the struggle against it through baseball; he saw the Depression and two world wars from behind home plate. He learned the meaning of commodified labor, what it means for one’s body and talents to be owned and dispensed by another. He knows something about Japan, Taiwan, Cuba, and Central America and how men and boys do things there. Through the history and experience of baseball stadiums he thought about architecture, light, wind, topography, meteorology, the dynamics of public space. He learned the meaning of expertise, of knowing about something well enough that you can start a conversation with a stranger and feel sure of holding your own. Even with an adult—especially with an adult. Throughout his preadolescent years, baseball history was Sam’s luminous point of contact with grown-ups, his lifetime to caring. And, of course, all this time he was also playing baseball, struggling his way through the stages of the local Little League system, lucky enough to be a pretty good player, loving the game and coming to know deeply his strengths and weaknesses.

Literacy began for Sam with the newly pronounceable names on the picture cards and brought him what has been easily the broadest, most varied, most enduring, and most integrated experience of his thirteen-year life. Like
many parents, I was delighted to see schooling give Sam the tools with which

to find and open all these doors. At the same time I found it unforgivably

that schooling itself gave him nothing remotely as meaningful to do, let alone

anything that would actually take him beyond the referential, masculinist

eths of baseball and its lore.

However, I was not invited here to speak as a parent, nor as an expert on

literacy. I was asked to speak as an MLA [Modern Language Association]

member working in the elite academy. In that capacity my contribution is un-

doubtedly supposed to be abstract, irrelevant, and anchored outside the real

world. I wouldn’t dream of disappointing anyone. I propose immediately to

head back several centuries to a text that has a few points in common with

baseball cards and raises thoughts about what Tony Sarreinio, in his com-

ments to the conference, called new visions of literacy. In 1908 a Peruvian

named Richard Pietschmann was exploring in the Danish Royal Archive in

Copenhagen and came across a manuscript. It was dated in the city of Cuzco

in Peru, in the year 1613, some forty years after the final fall of the Inca

empire to the Spanish and signed with an unmistakably Andean indigenous

name: Felipe Guaman Poma de Ayala. Written in a mixture of Quechua and

ungrammatical, expressive Spanish, the manuscript was a letter addressed

by an unknown but apparently literate Andean to King Philip III of Spain.

What stunned Pietschmann was that the letter was twelve hundred pages

long. There were almost eight hundred pages of written text and four

hundred of captioned line drawings. It was titled The First New Chronicle

and Good Government. No one knew (or knows) how the manuscript got to

the library in Copenhagen or how long it had been there. No one, it appeared,

had ever bothered to read it or figured out how Quechua was not thought of as

a written language in 1908, nor Andean culture as a literate culture.

Pietschmann prepared a paper on his find, which he presented in London

in 1912, a year after the rediscovery of Machu Picchu by Hiram Bingham.

Reception, by an international congress of Americanists, was apparently

confused. It took twenty-five years for a facsimile edition of the work to appear

in Paris. It was not till the late 1970s, as positivist reading habits gave way to

interpretive studies and colonial elitisms to postcolonial pluralisms, that

Western scholars found ways of reading Guaman Poma’s New Chronicle and

Good Government as the extraordinary intercultural tour de force that it was.

The letter got there, only 350 years too late, a miracle and a terrible tragedy.

I propose to say a few more words about this eraswile unreadable text,
in order to lay out some thoughts about writing and literacy in what I like to

call the contact zones. I use this term to refer to social spaces where cultures

meet, clash, and grapple with each other, often in contexts of highly asym-

metrical relations of power, such as colonialism, slavery, or their immediates

as they are lived out in many parts of the world today. Eventually I will use

the term to reconsider the models of community that many of us rely on in

teaching and theorizing and that are under challenge today. But first a little

more about Guaman Poma’s giant letter to Philip III.

Insofar as anything is known about him at all, Guaman Poma exemplified

the sociocultural complexities produced by conquest and empire. He was an

indigenous Andean who claimed noble Inca descent and who had adopted

(at least in some sense) Christianity. He may have worked in the Spanish

colonial administration as an interpreter, scribe, or assistant to a Spanish tax

collector—as a mediator, in short. He says he learned to write from his half

brother, a mestizo whose Spanish father had given him access to religious

education.

Guaman Poma’s letter to the king is written in two languages (Spanish

and Quechua) and two parts. The first is called the Nueva corónica, “New

Chronicle.” The title is important. The chronicle of course was the main

writing apparatus through which the Spanish presented their American con-

quests to themselves. It constituted one of the main official discourses.

In writing a “new chronicle,” Guaman Poma took over the official Spanish

gene for his own ends. Those ends were, roughly, to construct a new picture

of the world, a picture of a Christian world with Andean rather than Eu-

ropean peoples at the center of it—Cuzco, not Jerusalem. In the New Chronicle

Guaman Poma begins by rewriting the Christian history of the world from

Adam and Eve (fig. 1), incorporating the Amerindians into it as offspring of

one of the sons of Noah. He identifies five ages of Christian history that he

links in parallel with the five ages of canonical Andean history—separate but

equal trajectories that diverge with Noah and intersect not with Columbus

but with Saint Bartholomew, claimed to have preceded Columbus in the

Americas. In a couple of hundred pages, Guaman Poma constructs a verifiable

encyclopedic of Inca and pre-Inca history, customs, laws, social

forms, public office, and dynastic leaders. The depictions resemble Euro-

pean manners and customs description, but also reproduce the meticulous

detail with which knowledge in Inca society was stored on quips and in the

oral memories of elders.

Guaman Poma’s New Chronicle is an instance of what I have proposed to

call an autoethnographic text, by which I mean a text in which people under-

take to describe themselves in ways that engage with representations others

have made of them. Thus if ethnographic texts are those in which European

metropolitan subjects represent to themselves their others (usually their

conquered others), autoethnographic texts are representations that the so-

defined others construct in response to or in dialogue with those texts.

Autoethnographic texts are not then, what are usually thought of as autochthon-

ous forms of expression or self-representation (as the Andean quipus were).

Rather they involve a selective collaboration with and appropriation of id-

ioms of the metropolis or the conqueror. These are merged or infiltrated to

varying degrees with indigenous idioms to create self-representations inten-

tended to intervene in metropolitan modes of understanding. Autoethno-

graphic works are often addressed to both metropolitan audiences and the

speaker’s own community. Their reception is thus highly indeterminate.

Such texts often constitute a marginalized group’s point of entry into the
he writes, "In all Castile, there was a great commotion. All day and at night in their dreams the Spaniards were saying, 'Indies, Indies, gold, silver, gold, silver from Peru'" (fig. 2). The Spanish, he writes, brought nothing of value to share with the Andeans, nothing "but armor and guns con la codicia de oro, plata oro y plata, yndias, a las Yndias, Piru" ("with the lust for gold, silver, gold and silver, Indies, the Indies, Peru") (372). I quote these words as an example of a conquered subject using the conqueror's language to construct a parodic, oppositional representation of the conqueror's own speech. Guaman Poma mirrors back to the Spanish (in their language, which is alien to him) an image of themselves that they often suppress and will therefore surely recognize. Such are the dynamics of language, writing, and representation in contact zones.

The second half of the epistle continues the critique. It is titled Buen gobierno y justicia, "Good Government and Justice," and combines a description of colonial society in the Andean region with a passionate denunciation of Spanish exploitation and abuse. (These, at the time he was writing, were decimating the population of the Andes at a genocidal rate. In fact, the potential loss of the labor force became a main cause for reform of the system.) Guaman Poma's most implacable hostility is invoked by the clergy, followed by the dreaded corregidores, or colonial overseers (fig. 3). He also praises good works, Christian habits, and just men where he finds them, and offers at length his views as to what constitutes "good government and justice." The Indies, he argues, should be administered through a collaboration of Inca and Spanish elites. The epistle ends with an imaginary question-and-answer session in which, in a reversal of hierarchy, the king is depicted asking Guaman Poma questions about how to reform the empire—a dialogue imagined across the many lines that divide the Andean scribe from the imperial monarch, and in which the subordinated subject single-handedly gives himself authority in the colonizer’s language and verbal repertoire. In a way, it worked—this extraordinary text did get written—but in a way it did not, for the letter never reached its addressee.

To grasp the import of Guaman Poma’s project, one needs to keep in mind that the Incas had no system of writing. Their huge empire is said to be the only known instance of a full-blown bureaucratic state society built and administered without writing. Guaman Poma constructs his text by appropriating and adapting pieces of the representational repertoire of the invaders. He does not simply imitate or reproduce it; he selects and adapts it along Andean lines to express (bilingually, mind you) Andean interests and aspirations. Ethnographers have used the term transculturation to describe processes whereby members of subordinated or marginal groups select and invent from materials transmitted by a dominant or metropolitan culture. The term, originally coined by Cuban sociologist Fernando Ortiz in the 1940s, aimed to replace overly reductive concepts of acculturation and assimilation used to characterize culture under conquest. While subordinate peoples do not usually control what emanates from the dominant culture, they do
determine to varying extents what gets absorbed into their own and what it gets used for. Transculturation, like autoethnography, is a phenomenon of the contact zone.

As scholars have realized only relatively recently, the transcultural character of Guaman Poma’s text is intricately apparent in its visual as well as its written component. The genre of the four hundred line drawings is European—there seems to have been no tradition of representational drawing among the Incas—but in their execution they deploy specifically Andean systems of spatial symbolism that express Andean values and aspirations.1

In figure 1, for instance, Adam is depicted on the left-hand side below the sun, while Eve is on the right-hand side below the moon, and slightly lower than Adam. The two are divided by the diagonal of Adam’s digging stick. In Andean spatial symbolism, the diagonal descending from the sun marks the basic line of power and authority dividing upper from lower, male from female, dominant from subordinate. In figure 2, the Inca appears in the same position as Adam, with the Spaniard opposite, and the two at the same height. In figure 3, depicting Spanish abuses of power, the symbolic pattern is reversed. The Spaniard is in a high position indicating dominance, but on the “wrong” (right-hand) side. The diagonals of his lance and that of the servant doing the flogging mark out a line of illegitimate, though real, power. The Andean figures continue to occupy the left-hand side of the picture, but clearly as victims. Guaman Poma wrote that the Spanish conquest had produced “un mundo al revés,” “a world in reverse.”

In sum, Guaman Poma’s text is truly a product of the contact zone. If one thinks of cultures, or literatures, as discrete, coherently structured, monolingual edifices, Guaman Poma’s text, and indeed any autoethnographic work, appears anomalous or chaotic—as it apparently did to the European scholars Pietschmann spoke to in 1912. If one does not think of cultures this way, then Guaman Poma’s text is simply heterogeneous, as the Andean region was itself and remains today. Such a text is heterogeneous on the reception end as well as the production end: it will read very differently to people in different positions in the contact zone. Because it deploys European and Andean
systems of meaning making, the letter necessarily means differently to bilingual Spanish-Quechua speakers and to monolingual speakers in either language; the drawings mean differently to monocultural readers, Spanish or Andean, and to bicultural readers responding to the Andean symbolic structures embodied in European genres.

In the Andes in the early 1600s there existed a literate public with considerable intercultural competence and degrees of bilingualism. Unfortunately, such a community did not exist in the Spanish court with which Guaman Poma was trying to make contact. It is interesting to note that in the same year Guaman Poma sent off his letter, a text by another Peruvian was adopted in official circles in Spain as the canonical Christian mediation between the Spanish conquest and Inca history. It was another huge encyclopedic work, titled the Royal Commentaries of the Incas, written, tellingly, by a mestizo, Inca Garcilaso de la Vega. Like the mestizo half brother who taught Guaman Poma to read and write, Inca Garcilaso was the son of an Inca princess and a Spanish official, and had lived in Spain since he was seventeen. Though he too spoke Quechua, his book is written in eloquent, standard Spanish, without illustrations. While Guaman Poma's life's work sat somewhere unread, the Royal Commentaries was edited and reedited in Spain and the New World, a mediation that coded the Andean past and present in ways thought unthreatening to colonial hierarchy.2 The textual hierarchy persists; the Royal Commentaries today remains a staple item on Ph.D. reading lists in Spanish, while the New Chronicle and Good Government, despite the ready availability of several fine editions, is not. However, though Guaman Poma's text did not reach its destination, the transcultural currents of expression it exemplifies continued to evolve in the Andes, as they still do, less in writing than in storytelling, ritual, song, dance-drama, painting and sculpture, dress, textile art, forms of governance, religious belief, and many other vernacular art forms. All express the effects of long-term contact and intractable, unequal conflict.

Autoethnography, transculturation, critique, collaboration, bilingualism, mediation, parody, denunciation, imaginary dialogue, vernacular expression—these are some of the literate arts of the contact zone. Miscomprehension, incomprehension, dead letters, unread masterpieces, absolute heterogeneity of meaning—these are some of the perils of writing in the contact zone. They all live among us today in the transnationalized metropolis of the United States and are becoming more widely visible, more pressing, and, like Guaman Poma's text, more decipherable to those who once would have ignored them in defense of a stable, centered sense of knowledge and reality.

Contact and Community

The idea of the contact zone is intended in part to contrast with ideas of community that underlie much of the thinking about language, communication, and culture that gets done in the academy. A couple of years ago, thinking about the linguistic theories I knew, I tried to make sense of a utopian quality that often seemed to characterize social analyses of language by the academy. Languages were seen as living in "speech communities," and these tended to be theorized as discrete, self-defined, coherent entities, held together by a homogeneous competence or grammar shared identically and equally among all the members. This abstract idea of the speech community seemed to reflect, among other things, the utopian way modern nations conceive of themselves as what Benedict Anderson calls "imagined communities."3 In a book of that title, Anderson observes that with the possible exception of what he calls "primordial villages," human communities exist as imagined entities in which people "will never know most of their fellow-members, meet them or even hear of them, yet in the mind of each lives the image of their communion." "Communities are distinguished," he goes on to say, "not by their falsity/genuineness, but by the style in which they are imagined" (15; emphasis mine). Anderson proposes three features that characterize the style in which the modern nation is imagined. First, it is imagined as limited, by "finite, if elastic, boundaries"; second, it is imagined as sovereign; and, third, it is imagined as fraternal, "a deep, horizontal comradeship" for which millions of people are prepared "not so much to kill as willingly to die" (15). As the image suggests, the nation-community is embodied metonymically in the finite, sovereign, fraternal figure of the citizen-soldier.

Anderson argues that European bourgeoisies were distinguished by their ability to "achieve solidarity on an essentially imagined basis" (74) on a scale far greater than that of elites of other times and places. Writing and literacy play a central role in this argument. Anderson maintains, as have others, that the main instrument that made bourgeois nation-building projects possible was [print capitalism]. The commercial circulation of books in the various European vernaculars, he argues, was what first created the invisible networks that would eventually constitute the literate elites and those they ruled as nations. (Estimates are that 180 million books were put into circulation in Europe between the years 1500 and 1600 alone.)

Now obviously this style of imagining of modern nations, as Anderson describes it, is strongly utopian, embodying values like equality, fraternity, liberty, which the societies often profess but systematically fail to realize. The prototype of the modern nation as imagined community was, it seemed to me, mirrored in ways people thought about language and the speech community. Many commentators have pointed out how modern views of language as code and competence assume a unified and homogeneous social world in which language exists as a shared patrimony—as a device, precisely, for imagining community. An image of a universally shared literacy is also part of the picture. The prototypical manifestation of language is generally taken to be the speech of individual adult native speakers face-to-face (as in Saussure's famous diagram) in monolingual, even monodialectal situations—in short, the most homogeneous case linguistically and socially. The same goes for written communication. Now one could certainly imagine a
theory that assumed different things—that argued, for instance, that the most revealing speech situation for understanding language was one involving a gathering of people each of whom spoke two languages and understood a third and held only one language in common with any of the others. It depends on what workings of language you want to see or want to see first, on what you choose to define as normative.

In keeping with autonomous, fraternal models of community, analyses of language use commonly assume that principles of cooperation and shared understanding are normally in effect. Descriptions of interactions between people in conversation, classrooms, medical and bureaucratic settings readily take it for granted that the situation is governed by a single set of rules or norms shared by all participants. The analysis focuses then on how those rules produce or fail to produce an orderly, coherent exchange. Models involving games and moves are often used to describe interactions. Despite whatever conflicts or systematic social differences might be in play, it is assumed that all participants are engaged in the same game and that the game is the same for all players. Often it is. But of course it often is not, as, for example, when speakers are from different classes or cultures, or one party is exercising authority and another is submitting to it or questioning it. Last year one of my children moved to a new elementary school that had more open classrooms and more flexible curricula than the conventional school he started out in. A few days into the term, we asked him what it was like at the new school. "Well," he said, "they're a lot nicer, and they have a lot less rules. But know why they're nicer?" "Why?" I asked. "So you'll obey all the rules they don't have," he replied. This is a very coherent analysis with considerable elegance and explanatory power, but probably not the one his teacher would have given.

When linguistic (or literate) interaction is described in terms of orderliness, games, moves, or scripts, usually only legitimate moves are actually named as part of the system, where legitimacy is defined from the point of view of the party in authority—regardless of what other parties might see themselves as doing. Teacher-pupil language, for example, tends to be described almost entirely from the point of view of the teacher and teaching, not from the point of view of pupils and pupilating (the word doesn't even exist, though the thing certainly does). If a classroom is analyzed as a social world unified and homogenized with respect to the teacher, whatever students do other than what the teacher specifies is invisible or anomalous to the analysis. This can be true in practice as well. On several occasions my fourth grader, the one busy obeying all the rules they didn't have, was given writing assignments that took the form of answering a series of questions to build up a paragraph. These questions often asked him to identify with the interests of those in power over him—parents, teachers, doctors, public authorities. He invariably sought ways to resist or subvert these assignments. One assignment, for instance, called for imagining "a helpful invention." The

students were asked to write single-sentence responses to the following questions:

What kind of invention would help you?
How would it help you?
Why would you need it?
What would it look like?
Would other people be able to use it also?
What would be an invention to help your teacher?
What would be an invention to help your parents?

Manuel's reply read as follows:

A grate adventchin

Some inventchin are GRATE!!!!!!! My inventchin would be a shot that would put every thing you learn at school in your brain. It would help me by letting me graduate right now! I would need it because it would let me play with my friends, go on vacacin and, do fun a lot more. It would look like a regular shot. Other people would use to. This inventchin would help my teacher parents get away from a lot of work. I think a shot like this would be GRATE!

Despite the spelling, the assignment received the usual star to indicate the task had been fulfilled in an acceptable way. No recognition was available, however, of the humor, the attempt to be critical or contestatory, to parody the structures of authority. On that score, Manuel's luck was only slightly better than Guaman Poma's. What is the place of unsolicited oppositional discourse, parody, resistance, critique in the imagined classroom community? Are teachers supposed to feel that their teaching has been most successful when they have eliminated such things and unified the social world, probably in their own image? Who wins when we do that? Who loses?

Such questions may be hypothetical, because in the United States in the 1990s, many teachers find themselves less and less able to do that even if they want to. The composition of the national collectivity is changing and so are the styles, as Anderson put it, in which it is being imagined. In the 1980s in many nation-states, imagined national syntheses that had retained hegemonic force began to dissolve. Internal social groups with histories and lifeways different from the official ones began insisting on those histories and lifeways as part of their citizenship, as the very mode of their membership in the national collectivity. In their dialogues with dominant institutions, many groups began asserting a rhetoric of belonging that made demands beyond those of representation and basic rights granted from above. In universities we started to hear, "I don't just want you to let me be here, I want to belong here; this institution should belong to me as much as it does to anyone else." Institutions have responded with, among other things, rhetorics of diversity
and multiculturalism whose import at this moment is up for grabs across the ideological spectrum.

These shifts are being lived out by everyone working in education today, and everyone is challenged by them in one way or another. Those of us committed to educational democracy are particularly challenged as that notion finds itself besieged on the public agenda. Many of those who govern us display, openly, their interest in a quiescent, ignorant, manipulable electorate. Even as an ideal, the concept of an enlightened citizenry seems to have disappeared from the national imagination. A couple of years ago the university where I work went through an intense and wrenching debate over a narrowly defined Western-culture requirement that had been instituted there in 1980. It kept boiling down to a debate over the ideas of national patrimony, cultural citizenship, and imagined community. In the end, the requirement was transformed into a much more broadly defined course called Cultures, Ideas, Values. In the context of the change, a new course was designed that centered on the Americas and the multiple cultural histories (including European ones) that have intersected here. As you can imagine, the course attracted a very diverse student body. The classroom functioned not like a homogeneous community or a horizontal alliance but like a contact zone. Every single text we read stood in specific historical relationships to the students in the class, but the range and variety of historical relationships in play were enormous. Everybody had a stake in nearly everything we read, but the range and kind of stakes varied widely.

It was the most exciting teaching we had ever done, and also the hardest. We were struck, for example, at how anomalous the formal lecture became in a contact zone (who can forget Atahualpa throwing down the Bible because it would not speak to him?). The lecturer's traditional (imagined) task—unifying the world in the class's eyes by means of a monologue that rings equally coherent, revealing, and true for all, forging an ad hoc community, homogeneous with respect to one's own words—this task became not only impossible but anomalous and unimaginable. Instead, one had to work in the knowledge that whatever one said was going to be systematically received in radically heterogeneous ways that we were neither able nor entitled to prescribe.

The very nature of the course put ideas and identities on the line. All the students in the class had the experience, for example, of hearing their culture discussed and objectified in ways that horrified them; all the students saw their roots traced back to legacies of both glory and shame; all the students experienced face-to-face the ignorance and incomprehension, and occasionally the hostility, of others. In the absence of community values and the hope of synthesis, it was easy to forget the positives; the fact, for instance, that kinds of marginalization once taken for granted were gone. Virtually every student was having the experience of seeing the world described with him or her in it. Along with rage, incomprehension, and pain, there were exhilarating moments of wonder and revelation, mutual understanding, and new

wisdom—the joys of the contact zone. The sufferings and revelations were, at different moments to be sure, experienced by every student. No one was excluded, and no one was safe.

The fact that no one was safe made all of us involved in the course appreciate the importance of what we came to call "safe houses." We used the term to refer to social and intellectual spaces where groups can constitute themselves as horizontal, homogeneous, sovereign communities with high degrees of trust, shared understandings, temporary protection from legacies of oppression. This is why, as we realized, multicultural curricula should not seek to replace ethnic or women's studies, for example. Where there are legacies of subordination, groups need places for healing and mutual recognition, safe houses in which to construct shared understandings, knowledge, claims on the world that they can then bring into the contact zone.

Meanwhile, our job in the Americas course remains to figure out how to make that crossroads the best site for learning that it can be. We are looking for the pedagogical arts of the contact zone. These will include, we are sure, exercises in storytelling and in identifying with the ideas, interests, histories, and attitudes of others; experiments in transculturation and collaborative work and in the arts of critique, parody, and comparison (including unseemly comparisons between elite and vernacular cultural forms); the redemption of the oral; ways for people to engage with suppressed aspects of history (including their own histories), ways to move into and out of rhetorics of authenticity; ground rules for communication across lines of difference and hierarchy that go beyond politeness but maintain mutual respect; a systematic approach to the all-important concept of cultural mediation. These arts were in play in every room at the extraordinary Pittsburgh conference on literacy. I learned a lot about them there, and I am thankful.

WORKS CITED


NOTES

1 For an introduction in English to these and other aspects of Guaman Poma's work, see Rolena Adorno. Adorno and Mercedes Lopez-Baralt pioneered the study of Andean symbolic systems in Guaman Poma.

2 It is far from clear that the Royal Commentaries was as benign as the Spanish seemed to