## 1

### Counter-performance- Rupi Kaur

#### My issue with what they consider beautiful is their concept of beauty centers around excluding people

#### I find hair beautiful, when a woman wears it

#### like a garden on her skin

#### that is the definition of beauty,

#### big hooked noses

#### pointing upward to the sky

#### like they’re rising to the occasion

#### skin the color of earth.

#### Beautiful brown girl, your thick hair is a mint coat not all can afford.

#### Beautiful brown girl

#### your skin can’t help carrying as much sun as possible

#### I know you hate the hyperpigmentation

#### but you are a magnet for the light

#### unibrow- the bridging of two worlds,

#### vagina-so much darker than the rest of you

#### cause it is trying to hide a gold mine

#### you will have dark circles too early-

#### appreciate the halos

#### beautiful brown girl you pull god out of their bellies.

#### The 1AC is an attempt to project the ethnic garb in which it appears as the ONLY image of the Model Minority – South Asian American identity is neglected and disarticulated within the praxis of the 1AC, which promotes a politics that fetishizes redeemable aspects of browness like Buddhism but refuses the brown body as an area of study. Reject their tokenized exclusion of South Asians in favor of inserting brown presence into the debate space as a way of rupturing Western narratives of identity and Asianness.

Dayal, Samir. 1998. “Min(d)ing the Gap: South Asian Americans and Diaspora.” In A Part Yet Apart: South Asians in Asian America, edited by Lavina Dhingra Shankar and Rajini Srikanth. Philadelphia: Temple University Press./NV

“I am not suggesting that the subsumption of South Asian America within the category of Asian-America is evidence of some dark calculus initiated by the many Asian groups that largely constitute Asian-America. The effect, in any case, is that South Asian Americans can be accommodated and domesticated as already constructed, politically neutralized subjects or objects (even as other categories are naturalized in their hegemonic cultural locations). In this sense they are denied full agency, by which I mean unmediated access to the processes of civil society and to the fruits of the material opportunities and intellectual and cultural resources that attract so many migrants to American shores. I am suggesting that such exclusions are already evident in the culture at large, and that sometimes these exclusions are abetted by other Asian-Americans in an implicit denial to the more recent, diasporic groups of full status even as Asian-Americans. They are observable in academic as well as non-academic hiring. 8 Similar marginalizations of South Asian Americans are at least implicit in the awarding of contracts to minority businesses but also in the awarding of grants, particularly when the "target" is minority groups, in affirmative action admissions“to colleges. As Benjamin Lee observes, "Issues that divided the nation in the 1960s such as race, gender,”“and class, have become internalized in the academy as faultlines for debates over research, teaching, and faculty hiring" (568). And Ferraro goes so far as to say that academics are especially guilty of using "the classificatory chain [in which immigrant literature is contained] as a means of registering the presence of certain voices while at the same time" diluting them (and, incidentally, ignoring others) (1). Again, while South Asian America is often assimilated into AsianAmerica, it is important to insist that South Asian Americans be differently encoded, or often simply disarticulated within the accesses of high culture even on the global level, and even in "cultural studies." Thus, while "Ancient Indian Erotic Art" or ''Buddhism" is deemed worthy of study, Pakistanis, Indians, or Bangladeshis as citizens let alone as eroticized beings with alternative notions of desire's forms, or effective interlocutors with Christianity are less frequently so considered (with a few exceptions, of course). Gilroy has argued that "the project of cultural studies is a more or less attractive candidate for institutionalization according to the ethnic garb in which it appears. The question of whose cultures are being studied is therefore an important one, as is the issue of where the instruments “which will make that study possible are going to come from" (The Black Atlantic 5). Films such as Hanif Kureishi's My Beautiful Laundrette and Sammy and Rosie Get Laid, or Mira Nair's Mississippi Masala, and many other cultural ” “products of the South Asian diaspora in the United States and elsewhere, represent the desire and sensibility of the other as found nowhere else, and that is why it is important to study them alongside what usually appears in discussions, not to mention in syllabi addressing themselves to "Asian-American" cultural products. What is not desirable is tokenized inclusion within the category of "Asian-America," because tokenism serves only to preserve the hierarchy that I am suggesting is the problem in the first place. Solidarity with other minorities of course is a good, and separatism an evil, as far as the health of the nation-state goes. We must, however, remain open to the internally constitutive differences among the various Asian-American groups, particularly because the interests of minorities within minorities are often subsumed, presumably for the good of the greater group, or that of the nation state. An insistence on difference is not about "undermining the priority of Western liberal values [or] the Western humanistic tradition," contrary to what the Roger Kimballs of the multiculturalism debates would predictably intone (see Kimball 5, quoted in Lee 571). The real struggle is to find a way to respect differences that[…]”“that doesn't merely provoke further tension between ethnic constituencies, and that doesn't ossify the individual either as an isolated monad or as a member of an alienated and” “alien ghetto. Unfortunately, the latter is the shape of difference we most often see. The ghettoization of South Asian Americans within "Asian-America" and within America cuts two ways. It not only gives the majority (whether Euro-American or "Asian-American" within the context of interethnic politics) a way of containing what is construed by majoritarian perspectives as a potentially disruptive presence. It also correspondingly induces a sense of "belonging,'' if only within that "ghetto." Yet this sense of belonging also deflects attention away from the hegemonic subordination of that group and its members within the greater narrative of the nation state. So the near euphoria of belonging begins to seem a kind of false consciousness. Everybody needs to feel a sense of belonging, which is intimately tied to a more general sense of well-being, self-respect, and having one's needs met. But if this manna is purchased at the cost of a delusion about one's actual place in society, it turns to dust. A cultural studies approach to the condition of South Asian Americans that (conceptually) keeps open the "gap" between them and "Asian-Americans" and between them and "America" need not therefore be a radical separatist “or absolute relativist approach. If such an approach recognizes their interstitiality as at least a metaphoric diaspora, and recognizes also that it would be wrong to romanticize the condition of diaspora, it can contribute to “what the Chicago Cultural Studies Group has termed a "critical" multiculturalism, in a way that is also cognizant of the increasing globalization and internationalization of the nation-space. The concept of the nation, of course, has recently received much attention. 9 But an exploration of the insertion of South Asian American presences within the construct of the national time-space usefully reopens, from a neglected point of view, the question of the nation's construction. The condition of diaspora, particularly, read as a performative of in-betweenness within the nation-space of the Western host, offers a resistance to being annexed, supplemented, to the grand and not so grand national narratives of the West against the Rest.” “The exploration of diaspora in literature, perhaps more than anywhere else, supplies an intertextuality with identitarian conceptual structures so central to the struggles for agency and self-determination of marginal individuals and groups. It is also a counterweight to the facile notion of "hybridity" that infuses what Guillermo Gómez-Peña describes as an American "sport." This is the sport in which the central play is the question "Where are you from?" In a "culture of emergency" such as exists in the United States, Gómez-Peña argues, the real hybridity of the United States is effectively misrecognized by this question. This misrecognition intimates a psychic motivation. For we know that diversity talk is frequently a mask for a domestication of difference, a decorative flourish in the rhetoric of "e pluribus unum." And my argument throughout has been that the better alternative is not to erase or homogenize but to respect difference, encouraging in the service of a truly plural civil society a real openness to negotiation and a real welcoming of conversation among opposing constituencies. The interstitiality of South Asian Americans is a case that can also serve more modestly as an occasion to rethink the articulation of Asian-America itself.”

#### Your scholarship doesn’t take into account how South Asians fit into the racial schema of the United States – we can’t be placed into white categories of race thus rendering us invisible in both your theory and method

Kibria, Nazli. 1998. “The Racial Gap: South Asian American Identity and the Asian American Movement.” In *A Part Yet Apart: South Asians in Asian America*, edited by Lavina Dhingra Shankar and Rajini Srikanth. Philadelphia: Temple University Press./NV

My own awareness of this ambiguity was reinforced when I was teaching a small undergraduate class on the sociology of race and ethnic relations. The highly diverse group was unusually gregarious and frank. We were discussing the meaning of race, and at one point I casually asked, "Well, what race do you think I am?" I waited, fighting the urge to break the awkward silence. After several minutes, I was rewarded for my patience with a barrage of comments: "Aren't Indians Caucasians? I remember reading somewhere that Indians from India are from the same racial stock as Europeans. Their features are white; except for their skin color they're basically white." 3 "But the skin color is what matters. Asian Indians have dark skin. No one in America would ever look at Professor Kibria and say that she is white." "The only thing I know about this is from watching Mississippi Masala. And from that it seemed to me that Indians don't see themselves as black.""As far as race, it's clear that you're not white or black or Asian. So what does that leave us with? How do you feel about Latino?" (followed by laughter). It's a ridiculous question. I don't see why we have to put “these labels on people. We don't have to accept the system.” “Such situations serve to remind me constantly of the questions that surround the racial classification of South Asians in the United States. Especially apparent is the breach within the racial category of "Asian." It is interesting that not one of my students described me as Asian.” “In the United States, race is a commonsense aspect of reality, one that serves as a basic frame of reference by which to order and interpret social relations and encounters (see Outlaw). Race is, furthermore, viewed as "pure," and thus adequately defined by a limited and discrete set of categories (see Lee). Those persons who lack a clear-cut "race" because they are not easily placed into available racial categories (such as "Black," "White,'' or "Asian") are likely to be a source of some unease to others, who wonder about the exact social identity of the person they have encountered. Such situations create a sense of uncertainty about "racial etiquette" or the rules of "correct" race behavior. For such "raceless" persons, more important perhaps than the danger of causing social discomfort and awkwardness is the risk of being ignored, of being invisible because of their inability to fit into established racial schemes. As Omi and Winant observe, "Without a racial identity, one is in danger of having no identity" (62).”

#### The 1AC is an example of strategic essentialism – they utilize the political nomenclature of “Asian American” as a signifier of specific ethnographic characteristics. This essentializes the Asian American experience and forces South Asians to compete with other Asians for representation, which reifies the “divide and conquer strategy” of Western imperialism – functions as an indict to their method and a DA to the permutation

Shankar, Lavina Dhingra. 1998. “The Limits of (South Asian) Names and Labels: Postcolonial or Asian American?” In *A Part Yet Apart: South Asians in Asian America*, edited by Lavina Dhingra Shankar and Rajini Srikanth. Philadelphia: Temple University Press./NV

“To return to the problematic issue of South Asians' performative names with respect to the objectives of this collection of essays, it is worth asking whether this volume is itself an example of a Spivakian "strategic essentialism," that is, the "strategic use of positivist essentialism in a scrupulously visible political interest" (Worlds 205, Spivak's emphasis) the political interest being South Asian Americans' staking a claim for self-representation within Asian America. Or, by vying with East and South East Asians for representation, are South Asians in America making themselves vulnerable to the majority's ''divide and conquer" strategy, which leaves minorities to fight among themselves? In her frequently cited essay "Heterogeneity, Hybridity, Multiplicity: Marking Asian American Differences," Lisa Lowe warns against essentialized Asian American identities that efface differences of national origin, generation, gender, political party, and class. Lowe powerfully argues that "the grouping 'Asian American' is not a natural or static category; it is a socially constructed unity, a situationally specific position that we assume for political reasons. It is 'strategic' in Gayatri Spivak's sense" (39). Lowe's paradigm for constructing Asian group identity can be applied to the case of South Asian Americans, in order to reveal the strategic essentialism at stake in projects such as this book:” “The concept of "strategic essentialism" suggests that it is possible to utilize specific signifiers of ethnic identity, such as Asian American [read South Asian American], for the purpose of contesting and disrupting discourses that exclude Asian Americans [read South Asian Americans], while simultaneously revealing the internal contradictions and slippages of Asian American [read South Asian American] so as to insure that such essentialisms will” “not be reproduced and proliferated by the very apparatuses we seek to disempower (39).” “Acts of self-identification and self-nomination are thus not without the risks and dangers of also essentializing and fixing identities by naming and performing them into existence. This collection's basic tenet, in trying to bridge the gaps between South Asian Americans and all other Asian Americans', reifies the binary schema. Must the label "South Asian Americans in/and/versus Asian American" establish an either/or proposition? Does being one preclude being the other? The binary schema seems to set up a nationalist politics of idehtity. But South Asia is not one nation; in fact, India, the largest and most populous country in South Asia is not a unified, homogeneous nation, either. How, then, can South Asians in America reconcile their conflict-ridden histories in Asia and at the same time attempt to be united in America? Can we forget that our histories of coalitions forged and betrayed in Asia are older than the birth of the United States of America itself? 14”

#### The term “Asian American” is rooted in phenotypical traits that exclude South Asian’s physical and cultural dissimilarities. Their continued usage of this term as a mechanism of self-identification perpetuates the drawing of new boundaries of who is or isn’t Asian American around these phenotypes which delineate the Asian American as disparate from the brown body.

Kibria, Nazli. 1998. “The Racial Gap: South Asian American Identity and the Asian American Movement.” In *A Part Yet Apart: South Asians in Asian America*, edited by Lavina Dhingra Shankar and Rajini Srikanth. Philadelphia: Temple University Press./NV

“Asian American" emerged in the 1960s from a political movement provoked by a variety of issues, notably the autonomous control of institutions in ethnic enclaves (Chinatowns, Japantowns, Manilatowns) as well as in universities (Ethnic Studies). Activists fought for autonomy from the bureaucrats at city hall in order to fashion the space and texture of their own neighborhoods (which became the concrete manifestation of control over one's community). The political project around the term "Asian American" still endures among seasoned veterans of the movement and those who acknowledge its heritage. For historical reasons, the term Asian American largely refers to those who claim East Asian ancestry. West Asians (Iraqis, Israelis, Iranians, Syrians, etc.) operate under the rubric "Arab American" or "Jewish American," while there has not been a historically significant Central Asian migration (except Armenians, but their consciousness of "Asian" is rather limited). North Asians (Russians) are more likely to be seen as, and nominate themselves as, Slavic Americans or as European Americans. The only significant addition under the umbrella term ''Asian American" has been from South Asians and that development begins in the late 1980s under pressure from South Asians in the academy. In the main, the term "Asian American" refers to East Asian Americans and this, I argue, has more to do with a racist ethnology than with the “historical fact of the movement's origins.” “The new racism of the 1960s, which fostered the ethnoracialization of terms such as "Asian American," has a simple logic: the Enlightenment's anthropology (written by ” “Buffon, Cuvier, Gobineau, Maupertuis, et al.) is borrowed wholesale (particularly the typology of "races": Caucasoid, Mongoloid, Negroid) and transformed from a zoological classification to a statement about "culture." In one of the more confused gestures of modern logic, this transformation takes a theory saturated in blood and genetics and aims to make it tell us something of culture. The use of black (for Negroid) as an adjective is supposed to tell us something about the cultural system of blacks, for example. While "Asian American" becomes a "cultural" designation (from its origins as a political organizing category), it remains rooted in phenotypes (yellow skin and "slant" eyes). The liberal version of this racial hierarchy exists today in the guise of cultural or national differences, which rest on presumptions of racial division (European, Chinese, Indian, African, etc.). The new racism drew new boundaries for "Asian America" in terms of phenotypes. Culture and ethnicity, despite being understood as socially constructed, are grounded upon a zoological Chain of Being. That is, as a result of a historical homology between culture and race, cultural categories are based upon and governed by racial categories. The discourse of race, in other words, forms the bedrock upon “which our categories of cultural groups rest.”

#### The browning of bodies is a performative process that reifies characteristics of deviancy and danger, which replicates itself in our discussions of South Asian-ness within the context of Model Minority scholarship. Browner Asians are distanced from “Asian-Americanness” due to their perceived performance of deviancy. The impact is that the brown body is perpetually articulated as a security threat to both the nation and to staticized Asian American identity that functions as the basis for the politics of the 1AC. Therefore the ROB is to signal an ethical orientation to the 1AC.

Patel, G. Tina “Surveillance, Suspicion and Stigma: Brown Bodies in a Terror-Panic Climate” 2012 [https://ojs.library.queensu.ca/index.php/surveillance-and-society/article/view/stigma/4570]/NV

In more recent times, a concern about ‘new terrorism’, by which within the white imagination, we read ‘Islamic terrorism’ (Jackson 2006: 11), has resulted in a revision in the construction of the BME deviant other. This is framed by xenophobia and Islamaphobia, and delivered through a ‘new popular racism’ discourse (Kundnani 2001). This has led to a rapid increase in fear levels about terrorism5 (Mythen and Walklate 2006), and increased hostility towards all those imagined to be responsible. 6 This was illustrated in the numerous attacks on brown bodies (many of whom involved cases of mistaken identity) in the weeks following 9/11 in the USA, and July 7th 2005 (often referred to as 7/7) in the UK7—see Freyd 2002 who provides an interesting explanation of human emotions and responses towards brown bodies following 9/11. Linked into debates about citizenship and multiculturalism, a particular type of hostility has emerged, which selectively presents one BME category—‘brown bodies’—as especially dangerous (Razack 2008). As Burman (2010) and Semati (2010) note, the browning of bodies is a strategy of identification, which ‘seeks to sort the ally from the enemy, the model minority / informant / “good Muslim” from suspect / extremist / “bad Muslim”, but also to cast the net of suspicion widely in order to justify new policy frameworks’ (Burman 2010: 203). Lugo-Lugo and Bloodsworth-Lugo (2010: 239) note how some mistakenly perceive the browning of bodies from a more celebratory stance, assuming that it will be embraced within and passively accepted by the mainstream. They go on to argue that rather, what is actually occurring in a post-9/11 environment, is that a growing allocation of ‘brown’ labels has created fear and insecurity—what they call the ‘browning of terror’ (Lugo-Lugo and Bloodsworth-Lugo 2010: 240). 8 Browning in this sense is a process, unlike other racialised identities, like ‘black’ or ‘white’. This is because ‘brown’ is not tied to a specific racial or ethnic group, with a shared culture or history (Burman 2010; Harewood 2010). Rather ‘brown’ represents ‘the perceived performative aspects of deviance and danger’ (Silva 2010: 169). It is about articulating the perceived security threats of the national imaginary, which originates from racialised constructions of the dangerous ‘other’—merging issues of immigration and terrorism. It acts to ‘relegitimise state racism’ (Bhattacharyya 2008: 75). Browning does this by highlighting notions of brown difference that are cultural, non-essential, and unlike past violence against other BME groups (such as Africans). Yet, at the same time, it continues to link the brown body with a particular set of social meanings (Bhattacharyya 2008: 58). For example, consider the use of terms such as Canadian-born (Muslim) as opposed to Canadian, to mark out that although one may be born in that country, they are never really part of that country (Fisk 2006 in Burman 2010: 201; Razack 2008). Similarly, the use of terms such as ‘homegrown terrorist’ and ‘enemy within’ which were heavily used following the 7/7 attacks, moves beyond the link between terrorism and immigration, so to present all brown bodies as outsiders. This allows for a wider casting of the surveillance net.

#### Thus, vote negative to affirm the poetics of diasporic performance. Instead of having our analysis of Asian-ness always start from the homogenized lens of the Model Minority, we endorse a performative re-articulation of Asian identity which rejects the trap of pandiasporization and articulates the specific embodied experiences of each diasporic subject in order to create spaces antithetical to dominant discursive norms. Our diaspora constitutes a new stage on which South Asian communities actively contest hegemonic diaspora narratives of Asianess while simultaneously performatively interrogating our own positionalities as an attempt to shift status quo communal consciousness over Asian diaspora.

Farah, Laila. "Dancing on the Hyphen: Performing Diasporic Subjectivity." *Modern Drama*, vol. 48 no. 2, 2005, pp. 316-345. *Project MUSE*, doi:10.1353/mdr.2005.0025/NV

In terms of the diasporic subject in performance, then, the deliberate decision to incorporate these intersectionalities becomes an overtly political tool as well as a teachable one. Audiences with little or no exposure to the said margins are suddenly offered an intimate view of diasporic life on the ground, made "real" in the flesh. Dolan calls us to "[t]hink of theatre as pedagogy, in which performers and spectators learn from one another something about their commonalities and differences and how to honor them in their communities" (63). What is unique here is the way in which I link diasporic subjectivity to [End Page 319] performative reflexivity, or the method by which I critique my own positionality. Simultaneously, this method moves audiences to critical analysis of diasporic subjects and, in so doing, creates an activism grounded in political dissent and social justice. In these four pieces, I connect the global to the local through the performance of testimony; this is part of a transborder poetics whose aim it is to transform, disrupt, and reconnect. The ultimate goal is not to have the audience "get it" and stay static or complacent in their new knowledge, but rather to have them keep moving and expanding their own transformative understandings. Since, as Dolan asserts, "Changing consciousness remains key to political movement, and good teaching inevitably changes consciousness," the pedagogic possibilities of the performance of diaspora is key to reaching an expanded number of "students" and shifting their collective consciousness toward a deepened understanding of the historical, social, and cultural conditions of diasporic peoples in the United States (18). It is for this reason that we need a definition of diaspora that "describes the embodied experiences of individuals and communities as they move (literally and often painfully) across landscapes and homelands" (Grehan 229). This consideration involves the schisms that occur within the diasporic person as she traverses this complicated terrain – for example, the fracturing of the concept of "homeland" and the (sometimes forced) acculturation or assimilation that fragments identity as it was previously known. Emergent notions of selfhood are usually altered in ways that are irreversible and highly complicated. The first axis, reflexivity, raises the following question: what exactly constitutes a diasporic being in performance? For one thing, [t]he diasporic subjectivities invoked by creative artists (or religious leaders) are shaped in tension withprior or more widespread hegemonic diaspora discourses and modes of institutional organization; they are never simply a response to exile and alienation per se or to the sense of marginality and cosmopolitanism these engender.(Werbner 3) They must, of necessity, complicate their own positionality. By birthright and timing, I hold the privilege of dual citizenship; the diasporic subjectivity I portray in performance is one based on geography and the negotiation of the dangerous terrain of borders. In this way, there is a spatial dimension to my reflexive space that is palpable, a space that is often exemplified in more "traditional communities" within the diaspora. In this way, I make a critical move to highlight the hyphen as a means of existing and entering the geographic spaces of diasporic experience, both as inscribed in the mind and as written on **[End Page 320]** the body. This serves as Lash's cognitive type of reflexivity, a typology that is situated in deliberate a performative content that highlights certain experiences for the audience. In this conceptualization, "diaspora looks like gain, rather than loss, liberation from rather than constraint by narrow national categories; it appears to constitute a new stage on which diasporic communities act as 'exemplary' rather than the marginal representatives of the 'transnational moment'" (Kruger 260). There is no vision of a subjugated and abject diasporic subjectivity out of these moments of movement. Sheherazade Don't Need No Visa […] maybe I'll be reborn somewhere in the mid-west a tractor-riding, corn-growing blond farmer kid who never halts at the checkpoint of aliens.—Mroue, *Beirut Seizures* 43 "Sheherazade Don't Need No Visa" explores a series of "checkpoints" that I negotiated my way through during my last years in Lebanon, as well as the borders I traversed being evacuated out of Lebanon with the U.S. Marines and moving to the United States in 1984. Included in this segment are the additional "roadblocks" I experienced while encountering Americans across the country. Some of the themes that I play out here specifically include the exoticization and eroticization of Arab women and the creation of the ultimate *other*, the Arab Moslem woman. Questions of nationalism versus patriotism are also addressed, as my identity has constantly been considered suspect. Further, notions of "passing" are explored along sexual, racial, and ethnic lines. *(Crossing through the audience to the back of the room with Arabic music undulating, I begin to dance seductively to the music and weave through the audience. As I turn around to weave back through, I am stopped, and I bluster through in halting, heavily accented English about having all my papers in order and how, according to the embassy in Beirut, everything was in order. This entire section is extemporaneous in delivery, as are the subsequent "checkpoint" segments. The script in these sections as printed here serves as an outline of the script as performed. I try desperately to get the "officer" to accept all my papers but he wants to send me to the detention area and will not hear of it. My frustration level rises and my voice begins to rise … the music rises and then suddenly stops as I yell and rip off my veil) …* **[End Page 321]** *KHALAS!!*! Here is your damn paperwork … I am a dual national you bloody idiot … Yet when a woman unveils … tongues start wagging … Which part of your tongue do I need to chop off? How do you know who I really am?(I manipulate the veil here from one image to the next while embodying each of the following:) the erotic/exotic harem girl the downtrodden peasant, veiled, illiterate, miserable, squatting in the field the Intifada woman throwing rocks in the street or Hannan Ashrawi paying homage at a religious site.(I perform a ululation … long and loud …) According to Webster's dictionary, it is a wail or howl … or is it a war cry? … *(repeat ululation)* … That isn't at all what women in Arab cultures would call it … nor how they use it … They use it to celebrate things like births and weddings and other joyous occasions … *(repeat it again)* … What is the visa required to move in and out of the bodies of the self? A signifier? A stamp like the ones used to get in bars? A ticket? A tattoo? A rainbow flag? And how is alien-ness determined? Whether you are a resident or documented one? *(During the following section, my "papers" are scrutinized and a series of questions and responses emerge. There is a series of hand movements that correspond to each of the opening location indentifiers, a slapping open of "papers" that is staccato and violent. Some of the movement resembles hands covering my face in recoil as if avoiding a blow, others involve putting on a "mask-face" for security through the checkpoints or a ducking movement. During the narrative segments, there are infusions of actual Arabic dialogue as it was [loosely] spoken at the time.)* Checkpoint – Mohammed – Syrian soldier – Beirut *(change mask)* switch papers/codes/languages *(slapping open papers)* It is night, I'm on a motorcycle with my best friend Louay, and after he stops us, he touches my hair and wraps his filthy fingers in it and tells his buddies to come over and look and touch and feel the spun gold softness of it. I bat his hand away and the guns are cocked and pointed, safety off … *(draw arms back aiming an imaginary machine gun at the audience)* Checkpoint – Joseph – Christian Phalangist officer – Ashrafiyeh on the Green Line – daylight … *(change mask)* switch papers/codes/languages *(slap open papers)* Have you been with Moslems? *(lean down miming soldier in the car window)* Why do you live with those animals? Maybe you are a collaborator. Maybe you are fucking them. Pull them over, Jameel and interrogate them … **[End Page 322]** Checkpoint – Bob and Sam – U.S. immigration officers – Logan airport in Boston after evacuation *(change mask)* switch papers/codes/languages … *(slap open papers)* Where do you think you are going? Get into that room with your bags … "But" I said move … "OK OK" and my partner and I were locked in this room for one-and-a-half hours being interrogated as to where we were from, what we did, where we got our papers, why we were here, if we were really married, whether we slept together or not, what movies we watched, what our politics were … *KHALAS* *(During this segment there is an intense build up, much as in the opening segment both in intensity and volume and tension.)* BI KAFFI: ENOUGH. You will explain why you are holding us or you will bring me your supervisor or you will have the biggest discrimination suit you have ever seen filed, you asshole. I know my rights as a U.S. citizen and just because my husband is a bloody Arab, and so am I incidentally, doesn't give you the right to treat us this way, you racist son of a pig … *(As we emerged to meet our friend Maggie four minutes later, I put my papers away, hands shaking)* … All these crossings … under barbed wire, under barbed tongues, under fire, under the cover of darkness, under the moon, under the beating sun, passing … *(The same repeated gesture opens the beginning of each section, hands slapping back and forth as if handing papers from hand to hand, violently forcing them open.)* … as white? *(change mask)* switch papers/codes/languages – *(slap papers open)* We are at the Mexican/U.S. border in San Diego with two white friends in the front and Margarita and I sitting in the back and then, "Are you sure you are all U.S. citizens?" *(mime bending over into window as officer)* You two have accents, where are you from? And we show our U.S. passports and seconds later he waves us through his shame … As American? *(change mask)* switch papers/codes/languages *(slap open papers)* And it's answering barrages of questions asking where I am from – I don't seem American – I have an accent they can't quite place, yet I speak English so well – my nose just a little too long and Mediterranean-looking – my attitudes just a little "radical" and subversive – and that name of mine, what country is that from? As patriotic? *(change masks)* switch papers/codes/languages *(slap open papers)* On the helicopter during the American Marine evacuation of Beirut in 1984 – and the soldier looks at me wearing full Marine combat regalia *(mime this Rambo-like stance)* as the tears stream down my face, lips muted, and **[End Page 323]** says, "Don't worry little lady, we'll get you outta here and home in no time." But there is no relief on my face, only the bile rising, a searing pain silent behind shadowed eyes. I thought I was home. As straight? *(change masks)* switch papers/codes/languages *(slap open papers)* And it is in class at the university – and it's Mrs. Farah and even before that, Mrs. Mrs. Mrs. – and how many children do you have? – and you don't want children??? and all of this at the beginning of the discussion of compulsory heterosexuality and its assumptions … As queer? *(change masks)* switch papers/codes/languages *(slap open papers)* In a post-show discussion at Brandeis University – and Dr. B. asks discretely if I have heard of the organization of Arab women who gathered this summer in San Francisco, who have a secret, closed Web site … and when I ask if she means the queer Arab women's organization, she exhales and smiles and says, "I was scared to mention it to you. …" So this is an unveiling of colonizing frameworks … this is an unveiling of different ways of being and of representing that being … this constant switching of papers, codes, and languages creates whole new forms of epistemic knowledges and how to body forth these knowledges … And so Sheherazade may or may not have a veil which she may or may not wear, but she only uses it when she wants to, and she stops at no borders but those of her own creation … And, by the way, she don't need no visa …*(I take off the veil and fold it during the end of this section.)* These are my war songs. Snipers aim on rooftops imaginary corpsesdance on sidewalks, laughing. The black smoke penetrates deeper. (Mroue, *Beirut Seizures* 31) The second axis, agency, helps us to understand how the diasporic subject engenders action through performance. As the performative act is inherently active, it makes perfect sense that this action is lent to transborder civil/human rights. This is the moment of global citizenship, of "mobilizations," not conflated into a mishmash of rabble-rousers, but rather (as Wilson conceives of them in relation to sexual rights) "understanding them in relation to broader social and historical contexts," how these mobilizations "have been generated, channeled, and resisted in relation to globalization" (Wilson 252). In this **[End Page 324**]embracing of agency, we see the personal dimension of the diasporic subject as one often "forced" or "thrown in" to a diasporic condition by historical and chronological events. As Dharwadker offers, "The subject of original performance is the immigrant experience of institutionalized racism, discrimination, and exploitation in the dominant culture, and patriarchal oppression, alienation, and violence within immigrant communities" (309). The only way for a diasporic subject to bring forth the salient issues confronting immigrants and other members of various diasporas is to have what she goes on to call "interface with the dominant cultures" (310). But one cannot merely engage in the aesthetic aspects of reflexivity here. It is simply too distancing for both the performer and the audience member. Perhaps, there can be an oscillation "between a willing acceptance of, and a determined resistance to, the presence of the transnation […]" (309), whereby both performer and audience can travel the dangerous territory together. "The sharing of a regional culture can create cross-cutting ties and the potential for transcendent coalitions and alliances that mitigate such conflicts (Werbner 13). The growth is in the uncomfortable space of shifting one's perspective, particularly when embodying what Kruger calls "empirical specificity" (261). For, even as the performer offers up marginal narratives and experiences, so she must engage in the transformative moment of the audience. I require a "talk-back" session following each performance in order to make a space for such expansion of topics touched on in the performance to occur. Often, these dialogic moments are filled with the most satisfactory pedagogical instances. For as Dolan says, "Theoretical tropes that abstract 'performance' into the now popular 'performativity' might profitably reconsider the materiality of theatre as a palpable, embodied site of potential social change" (18).Stars and Stripes Forever: Sheherazade's Sequel My friend who is black calls me a woman of color. My mother who is white says I am Caucasian.  My friend who is Hispanic/Mexican-American understands my dilemma. My country that is a democratic melting pot does not. —Halaby 205 "Stars and Stripes Forever" chronicles a history of institutional violence against racialized "others"; more specifically, racial profiling as a sanctioned government policy, implemented by the Federal Aviation Administra-tion(FAA) against Arabs and Arab-Americans entering the United States on **[End Page 325]**American airline carriers is recounted as I narrate my experience of the said policy, in the summer of 1999, in Zurich airport. Currently, the Immigration and Terrorism Act of 1996 is still legal, despite much lobbying in Washington to repeal it. The demonization of racialized "others" reaffirms the fact that little has changed since my initial entry in 1984. The de-humanizing treatment afforded to persons such as myself is mirrored by my understanding that these racist policies create no hierarchy of pain among any groups of people across the nation or attempting to enter it. Included in this piece are other well-docu-mented cases of such treatment of other Arabs and Arab-Americans, based on political and religious stereotyping. Does America prefer order over justice? I think that question is worth repeating. *(repeat)* … People seem equally repulsed and fascinated by the notion of lists … we use them to prepare for shopping at the market, we use them to structure our day, we use them to set agendas, for holiday gift giving, we use them as brainstorming tools in classes and in the workplace. In short, we use them in the most mundane ways, every day, day in and day out, day in and day out. Let them in, keep them out, let them in, keep them out … reminds you of she loves me, she loves me not, doesn't it? … Let them in, keep them out … no it isn't my cats I refer to here. It is humans … not just any humans, but rather the lines that separate the types, the categories, the stereotypes, the real, the unreal, the surreal, the hyper-real, the real flesh and blood human-types that attempt to enter this fine multicultural nation, this nation under one Christian GOD, this nation comprised of resident citizens, resident aliens, illegal aliens, undocumented aliens, and, some say in the corn fields of Nebraska, unidentified aliens … Let 'em in, keep 'em out, let 'em in, keep 'em out … Breathe in, breathe out, breathe in, breathe out … sort of like Lamaze, only different … short staccato breaths, long silent suffering ones, loud sighing complaining ones, sharp intakes, slow lung-filling ones, the kind you take in when you are about to implode, or want to keep from exploding … in the face of some heinous offense, some immortal offense, some violation of your person … When this slow intake is complete … you are left with two choices – do you implode, or explode – you see, because the air has to go somewhere … even if you can't, even if you are at a check point being harassed, even if you are trapped in a dangerous situation, even if you are at passport control in Zurich instead of at Logan airport in Boston … And a Swiss Miss Fraulein demands **[End Page 326]** your papers rather brusquely, which you hand over pleasantly enough, unsuspectingly enough, readily enough … *(I end up behind the table looking over a "ledge.")* As you look over the little portable table ledge you see a visual image of this great country … something Betsy Ross could've been proud of, you see a bunch of brightly colored stars and stripes … and you *are*going "back home" and you *are* traveling on an American carrier after all, and having been away for a couple of months, the nostalgic feelings of patriotism might overwhelm you and make your breast swell … breathe in, breathe out, and then sharp intake … swwwwiiiiiiihhhhhh …You see that the stars are actually asterisks on the side of a long list of names which comprises the flight manifest, and that these stars only grace the names of the chosen few, the special ones, and you realize that the stripes are made from a yellow highlighter to signify your exalted status, your particularity … only names such as your own could ever be chosen above the rest … yours and others that sound like Farah, Abdulrahman, and Shebadezeh … one citizen alien, one resident alien, one visa-ed alien … oh sure, there are others with cheerful yellow stripes, but only you three have special accordance … it's (humming "Oh Say Can You See") your very own private anthem … the nowalien anthem of stars and stripes forever … you see, it is based on the ancient adage of allness, of sameness, of birds of a feather and all for one and one for all, and you feel the air sucked out of your lungs just as you pulled it in … ssswwwiiiiiiihhhhhhh … *(Assume the persona of an immigration official with a heavy Swiss accent)* Where are you coming from? What were you doing there? How long did you stay? Where did you go next? What was your business there? How long did you stay? Why are you coming through Switzerland? What are your connections here? Where are you going? Why? How long will you stay? Where is your baggage? You have no baggage??? Please wait here while I summon the supervisor in charge of security … Breathe in, gasp, swallow, gulp, find the breath that was seconds before so plentiful and easy in its rhythm. You are led to a holding zone … only for you, special ones, the star-crossed ones …*(I sit down agitatedly.*

## Case

#### The aff's sentimental politics promises that empathetic identification with the suffering Asian body via the ballot creates uplift and emancipation thru a “recognition” of exclusion. This creates passivity and relies on an economy of redemption where the presentation of suffering simplifies the subject into a hateful image, sanctioning further violence and coercive mimeticism.

**Berlant, 8** **(Lauren Berlant, George M. Pullman Professor of English and Chair of the Lesbian and Gay Studies Project at the University of Chicago, 2008, accessed on 1-11-2021, *The Female Complaint: The Unfinished Business of Sentimentality in American Culture*, "Poor Eliza", http://library.lol/main/2DD3D18490A01AC7C631407842AB003F) //lex dy**

What distinguishes these critical texts are the startling ways they struggle to encounter the Uncle Tom form without reproducing it, declining to pay the inheritance tax. The countersentimental does not involve the aesthetic destruction of the contract sentimentality makes between its texts and readers, that proper reading will lead to more virtuous, compassionate feeling and therefore to a better self. What changes is the place of repetition in this contract, a crisis frequently thematized in formal aesthetic and generational terms. In its traditional and political modalities, the sentimental promises that in a just world an expressive consensus would already exist about what constitutes material uplift, amelioration, emancipation, and those other horizons toward which empathy directs itself. Identification with suffering, the ethical response to the sentimental plot, leads to some version of a mimetic repetition in the audience and thus to a generally held view about what transformations would bring the good life into being. The presumption that the terms of consent are transhistorical, translocal, and transdifferential because true feeling is shared explains in part why emotions, especially painful ones, are so central to the world-building aspects of sentimental alliance. Countersentimental texts withdraw from the contract that presumes consent with the conventionally desired outcomes of identification and compassion. What about the democratic pleasures of anonymity and alterity, let alone sovereign individuality? Is sentimentality ultimately antisovereign, a discipline of the body toward assuming universal response? Such desires as those for a felt unconflictedness might well motivate the sacrifice of surprising thought on behalf of the emotional normativity of the sentimental world, as though there is not a political economy to the meaning of emotions that bridge inequalities, such as compassion and love. What, if anything, can be built from diverse knowledges and experiences of the pain of nondominant peoples? How can one desire to refuse the enmeshment of one’s story about the humiliations of history with the conventions of narrative suffering while being true to the facts and affects of ordinary subordination? Disinheriting without disavowing requires foregrounding ambivalence, as we will see. More than a critique of human empathic attachment as such, the countersentimental modality challenges the place literature and storytelling have come to stand for in the normalization of gestures of emotional humanism in the United States across a span of almost two centuries. Three moments in this genealogy, which differ as much from each other as from the credulous citation of Uncle Tom’s Cabin we saw in The King and I and Dimples, will mark here some potential within the archive that counters the repetitive compulsions of sentimentality. I cite these resistances and refusals not to side with claims about the immoral “aridity” of sentimental politics but to provide evidence of the kinds of ambivalence that the “liberal paternalism” of sentimentality engenders in those whom its aesthetic has spoken about, to, and for in ways that completely confuse definitions of the human and the inhuman.23 This essay begins with a famous passage from James Baldwin’s “Everybody’s Protest Novel,” a much cited essay about Uncle Tom’s Cabin that is rarely read in the strong sense because the powerful language of rageful truth telling it uses would want to shame in advance any desire to make claims for the tactical efficacy of suffering and mourning in the struggle to transform the United States into a counterracist nation. Baldwin’s claim is that associating the human with the suffering actually limits the human to a mode of absolute passivity that, ethically, cannot embody the human in its fullness. Baldwin’s engagement with Stowe in this essay comes amid a general wave of protest novels, social problem films, and film noir in the United States after World War II: Gentleman’s Agreement, The Postman Always Rings Twice, The Best Years of Our Lives. Works like these, he says, “emerge for what they are: a mirror of our confusion, dishonesty, panic, trapped and immobilized in the sunlit prison of the American dream.”24 They cut the complexity of human motives and self-understanding “down to size” by preferring “a lie more palatable than the truth” about the social and material effects the liberal pedagogy of optimism has, or doesn’t have, on “man’s” capacity to produce a world of authentic truth, justice, and freedom.25 “Truth” is the central keyword for Baldwin. He defines it as “a devotion to the human being, his freedom and fulfillment: freedom which cannot be legislated, fulfillment which cannot be charted.”26 Stowe’s totalitarian religiosity, in contrast, her insistence that subjects “bargain” for heavenly redemption with their own physical and spiritual mortification, sanctions the fundamental abjection of all persons, especially the black ones who wear the dark night of the soul out where all can see it. Additionally, Baldwin argues that Uncle Tom’s Cabin instantiates a tradition of locating the destiny of the nation in a false model of the individual soul, one imagined as free of ambivalence, aggression, or contradiction. In contrast, by advocating for the “human being” he means to repudiate stock identities as such, arguing that the stark simplicity of the icon, type, or cliché confirms the very fantasies and institutions against which the sentimental is ostensibly being mobilized. This national/liberal refusal of complexity is what he elsewhere calls “the price of the ticket” for membership in the American dream: as the Uncle Tom films suggest, whites need blacks to “dance” for them so that they might continue disavowing the costs or ghosts of whiteness, which involve religious traditions of self-loathing and cultural traditions confusing happiness with analgesia.27 The conventional reading of “Everybody’s Protest Novel” sees it as a violent rejection of the sentimental.28 Sentimentality is associated with the feminine (Little Women), with hollow and dishonest uses of feeling (Uncle Tom’s Cabin), and with an aversion to the real pain that real experience brings. “Causes, as we know, are notoriously bloodthirsty,” he writes: the politico-sentimental novel uses suffering vampirically to simplify the subject, thereby making the injunction to compassion safe for the consumer of the suffering spectacle.29 But it turns out that there is more to the story. In “Everybody’s Protest Novel” Baldwin bewails the sentimentality of Richard Wright’s Native Son too, because Bigger Thomas is not the homeopathic other to Uncle Tom after all, but one of his “children,”30 the heir to his negative legacy. Both Tom and Thomas live in a simple relation to violence and die only knowing slightly more than they did before they were sacrificed to a white ideal of the soul’s simple purity, its emptiness. This addiction to the formula of redemption through violent simplification persists with a “terrible power” and not just for the privileged classes: it constitutes minoritized U.S. populations as inhuman through attachment to the most hateful objectified, cartoon-like versions of their identities; it provokes the shamed subcultures of America to imitate the stereotypical image.

#### The affirmative essentializes the model minority experience---that results in homogenization and recreation of a Eurocentric standpoint---turns case.

1AC Osajima 98 – a professor and Director of the Race and Ethnic Studies Program at the University of Redlands (Keith, “Pedagogical Considerations in Asian American Studies”, Oct, 1998, Journal of Asian American Studies Volume 1, Number 3, Project Muse)

Teaching Asian American Studies--Theoretical Reconsiderations Teaching courses on Asian Americans requires that we respond to the challenges brought forth by changing those demographic, political, and institutional contexts shaping the field. Recent theoretical discussions on the direction of Asian American studies provide some guidance in [End Page 273] fashioning a response. They broadly suggest that we rethink the "essentialist tendencies" that have strongly informed the development of the field and teaching of our classes. Essentialism refers to efforts that reduce the complex and diverse experiences of Asian Americans into a few governing themes, patterns, narratives, or unifying concepts. In Asian American literature, for example, Lisa Lowe argued that there has been a tendency to reduce the complexity of Asian experiences into essentialist patterns of generational conflict and filial relations. 14 Shirley Hune observes that the presentation of Asian American history is often dominated by a victimization paradigm, where the main narrative portrays Asians as victimized by the racial oppression of whites. 15 In the social sciences, the Asian American experience has often been reduced to simplistic push-pull migration models, or universal patterns of assimilation, or developmental models of identity. Those critics argue that essentialism oversimplifies and homogenizes the Asian American experience and fails to analyze adequately the complexity and diversity that has accompanied demographic change. Organizing our classes around such essentializing schemas limit our ability to deal with the nuance and complexity of the Asian American experience. The search for unifying themes problematically excludes issues and unwittingly reinforces traditional, Eurocentric, disciplinary approaches to inquiry. Elaine Kim describes the dilemma well in her candid assessment of her own approach to literary analysis: I looked for unifying thematic threads and tidy resolutions that might ease the pain of displacement and heal the exile, heedless of what might be missing from this homogenizing approach and oblivious to the parallels between what I was doing and the dominant culture attempts to reduce Asian American experiences to developmental narratives about a movement from "primitive," "Eastern," and foreign immigrant to "civilized," Western, and "Americanized" loyal citizen. 16 To counter the hold of reductionist, homogenizing paradigms, Asian Americanists identify a number of ways to expand and add complexity to how we think about Asian America. Peter Kwong, for example, revisits the call for more attention to class dynamics. 17 He argues that a focus [End Page 274] on class will help us to see and understand the conflicts between the "uptown" middle- and upper-class Asians and the "downtown" working-class Asians. 18 Patricia Limerick adds that attention to class would deepen our understanding of relations between racial groups. We would have to "reckon with the events of 1933, when Mexican agricultural workers went on strike against Japanese berry growers . . . who were themselves working hard against the unjust disadvantages of the California Alien Land Law." 19 Along similar lines, we see expansion of Asian American studies in the area of gender issues. The work on Asian American women is substantial and growing. Recently, this work has been augmented by a focus on issues of sexuality and queer studies. This is an important breakthrough, bringing into view topics that have been "regularly shrouded in particular forms of silence in the Asian American community." 20 Central to work in this area are feminist and postmodern theoretical insights that examine how our subjectivities and identities are socially constructed within contexts of powerful discourses that define and shape social reality. Rather than treat identity as a fixed, singular entity, Asian Americanists working here urge us to see how our identities are multiple and fluid, situated and heterogeneous. An expanded Asian American studies is also moving away from dichotomous categorizations which create problematic boundaries and limitations in our analyses. For example, Shirley Hune challenges us to adopt more complex views of racism to counter the dichotomous black/white model. She wrote: "A binary paradigm is inadequate in a multiracial context. What is needed is a framework that incorporates multiple racial groups and explores the complexity of current and future inter-group dynamics." 21 Michael Omi and Howard Winant's work on "racial formations" has been particularly influential in this area. 22 Their attention to the historical, political, and discursive processes by which meanings of race and racism are contested and constructed has helped to break from static conceptualizations. Sau-ling Wong's notion of "denationalization," breaks from a domestic/foreign dichotomy that sometimes separates and draws rigid lines between the experiences of Asians in the United States and their experiences and ties to Asia. 23 She [End Page 275] argues that we must locate the Asian American experience as part of a "global scattering of peoples of Asian origin"--what she refers to as a "diasporic perspective." 24 Underscoring many of the calls for an expanded and complex Asian American studies is a renewed emphasis on cross-disciplinary approaches to inquiry.

#### Sweeping access claims are paternalistic, lead to pernicious authenticity testing—independently turns case

Noguera and Cannella 6 — Pedro Noguera, Professor in the Steinhardt School of Education and Director of the Metro Center for Research on Urban Schools and Globalization at New York University, holds a Ph.D. in Sociology from the University of California-Berkeley, and Chiara M. Cannella, Doctoral Student in the Department of Language, Reading, and Culture at the University of Arizona, 2006 (“Conclusion: Youth Agency, Resistance, and Civic Activism: The Public Commitment to Social Justice,” *Beyond Resistance! Youth Activism and Community Change: New Democratic Possibilities for Practice and Policy for America’s Youth*, Edited by Shawn Ginwright, Pedro Noguera, and Julio Cammarota, Published by Routledge, ISBN 0415952506, p. 333-334)

Each of the chapters in this book shows in different ways that despite a relative lack of power and despite the ways in which young people are often marginalized and maligned, youth—even those who are poor and disadvantaged—have the potential to take action upon the forces that oppress, constrain, and limit their lives. The authors remind us that this is possible even for young people deemed to be “at risk,” who have low skills, who have been written off as unemployable and uneducable. Despite the odds against them, under the right circumstances they have the ability to critique the situations that restrict their lives, to articulate that critique in verbal, written, and artistic form, and to move beyond critique by taking action to assert and affirm their interests as individuals and as members of families and communities. This volume documents the ways that youth are redefining what constitutes civic engagement, as they create and assume powerful roles as individuals and as members of families and communities. Given that young people in urban areas are too often unfairly characterized as undisciplined and unmotivated—or even worse, as delinquent, menacing and insolent—this may come as a revelation to many readers. [end page 333] To the extent that we are able to see beyond the stereotypes and distortions that are perpetrated through the one-dimensional portraits of urban youth frequently found in the media, then perhaps such a revelation may also elicit a different set of perspectives on how to relate and respond to youth when they act. Rather than responding to young people’s attempts to be heard and taken seriously with fear, contempt, or condescension, more adults, particularly those with power and authority, may find it possible to see in youth agency the kernels of our future democracy. And this is not the type of democracy that is limited to voting on designated dates, but the kind of democratic practice that encourages social awareness, debate and active participation in civic life