## 1

#### Behold the image of the disgusting disabled child, which causes one to wince in the face of egoistic empathy. This is self-reflection, a process constitutive of the psyche that results in the disability drive, the culmination of primary pity where the non-disabled subject embodies itself in the position of the disabled object, and secondary pity, which portrays the ego’s overcompensation to regain its position and pushes a desire from lack for the eradication of disability.

**Mollow 15** Anna (2015): The Disability Drive, A dissertation submitted in partial satisfaction of the requirements for the degree of Doctor of Philosophy in English in the Graduate Division of the University of California, Berkeley Committee in charge: Professor Kent Puckett, Chair Professor Celeste G. Langan Professor Melinda Y. Chen Spring 2015 <https://digitalassets.lib.berkeley.edu/etd/ucb/text/Mollow_berkeley_0028E_15181.pdf> SJCP//JG

A Tale of Two Pities “Piss on pity,” declares a well-known disability activist bumper sticker. A more polite companion to this tag, the slogan “No pity” is a rallying cry of the disability rights movement.119 For disability studies, a field that since its inception has vigorously resisted the imposition of pity upon disabled people, Tiny Tim is anathema. Understandably so: every year, the image of Tiny Tim is used to drum up pity for disabled people; the widespread circulation of this affect, disability scholars have compellingly argued, does not alleviate the social barriers that we face but instead reinforces our oppression. Indispensable as this disability studies analysis is, it leaves some important questions about pity unanswered. For example: if, as is commonly said, “No one wants to be pitied,” then why is this so? And also, if nobody wants to be pitied, who, if anyone, wants to feel pity? At first glance, the answer to the latter question might seem to be “everyone.” Certainly, multitudes of moviegoers appear to enjoy our culture’s annual recitations of Tiny Tim’s pity inducing tale. If it can be fun to perform pity, perhaps this is because pity gives a boost to the ego of the pitying person. “You are broken, and I am whole,” the pitier says to the one who is pitied. “I look down on you because you suffer.” Naturally, disabled people resist performing this service for the nondisabled. “Spare us your pity,” we say, because pity is felt to be demeaning. 73 Yet an incoherence structures this familiar account of pity: if pity fortifies the ego of the subject who feels it, then why do people so often resist feeling pity? Some folks get pissed when they are prodded to pity. “Your appeals to pity won’t work,” they say. “I have no pity for you.” This is the attitude that Scrooge takes toward Tiny Tim. It’s also the stance that Edelman invites queers to take in relation to the Child—and not only to the Child per se, but also to anyone who calls for a performance of pity. Edelman argues that compassion (which, of course, is a close relative of pity) is fundamentally narcissistic (73). When we call ourselves compassionate, we think we’re feeling for the other; but, Edelman contends, we’re really only feeling for ourselves (83). That is, compassion involves projecting one’s own ego onto the object of one’s compassion. In this schema, the pitied person is used as a vehicle for the pitier to feel sorry for his or her own self. But in calling compassion a cover for narcissism, Edelman may inadvertently point to a connection between compassion and the drive. Freud’s theorization of narcissism, which is a precursor to his idea of the death drive, suggests that although some forms of narcissism can bolster the ego, other forms can do just the opposite. “On Narcissism” posits a distinction between what Freud calls “primary” and “secondary” narcissism; this distinction provides the basis for a contrast that I wish to draw between what could be called primary and secondary pity. To elucidate these two pities, let us look at the tale that Freud tells about two narcissisms. The story begins, as many Freudian narratives do, with the image of a child at its mother’s breast. Freud gives the name “primary narcissism” to the perfect autoerotic pleasure in which the child luxuriates. This pleasure takes place in the absence of a stable self, as the child does not yet conceive of itself as a distinct entity, undifferentiated from its external environment (87-88). It’s the best of times, but it can’t last: the child’s primary narcissism, Freud recounts, is exposed to numerous “disturbances,” ranging from the castration complex (in which boys fear losing the penis and girls, Freud assumes, wish that they had one) to parental discipline and criticism.120 But still, we keep seeking that lost, best time: because humans are “incapable of giving up a satisfaction” that we have “once enjoyed,” we continually try to return to the primary narcissism of childhood. We do this by engaging in secondary narcissism. All the familiar attitudes and behaviors that one tends to think of when one disparages someone as “narcissistic” fall into the category of what Freud defined as secondary narcissism: the puffed up ego, the feeling of superiority over others. But even secondary narcissism, with its many patent problems, does not only aim to aggrandize the ego. The impetus of secondary narcissism, after all, is to return to a state in which the ego as such does not exist. The child’s autoerotic enjoyment at its mother’s breast is pleasurable in part because the child is not yet a subject. As with the death drive’s impulsion to return to “an earlier state of things,” secondary narcissism draws the subject back toward a prior time when the ego did not exist (Beyond 45). Yet if primary narcissism is looked back upon as the best of times, it must, from the vantage point of a fully constituted ego, appear as the worst of times, too. To be drawn back to primary narcissism would be to imagine the abolition of one’s self. For this reason, even though secondary narcissism may threaten to break down the ego, it also entails a defense against the threat/pleasure of that breaking down. Much as the differentiation between the inseparable processes of primary and secondary narcissism rests on a distinction between building up and breaking down the ego, a similar heuristic distinction gives structure to my concepts of primary and secondary pity. To be clear, pity and narcissism are not the same thing: if narcissism can be understood as love of the self, pity involves a complex affective reaction to the suffering of someone else. Primary pity entails a response to the image of another person succumbing to what I have termed the “tragedy of disability.”121 Primary pity arises when one witnesses a fall of the self, a collapse of the ego; such falling is at once painful and pleasurable to observe. In other words, primary pity could be described as a vicarious experience of the tragedy of disability. A great deal of the pain and pleasure of primary pity center on questions about what, or who, this fallen self is. When most people think about pity, we refer to an affect in which, to adopt Edelman’s phrase, we purport to “feel for the other.” But as with primary narcissism, in which the self has not yet been constituted, and therefore cannot be said to enter into intersubjective relations with an “other,” primary pity entails a mixing up of self and other such that the ego, in becoming permeable to pain that may properly belong to “someone else,” is profoundly threatened in its integrity. Primary pity is that intense pain-pleasure complex that is provoked by the image of a suffering other who, it seems momentarily, both is and is not one’s self. This affective response can feel unbearable, as seen in Siebers’s formulation: one “cannot bear to look…but also cannot bear not to look.” Primary pity is difficult to bear because it involves a drive toward disability (one cannot bear not to look), which menaces the ego’s investments in health, pleasure, and control—because to contemplate another person’s suffering is to confront the question, “Could this happen to me?” Such a prospect, although frightening, may also be compelling; in this way, primary pity replicates the self-rupturing aspects of sexuality. Indeed, the unbearability of primary pity reflects its coextensiveness with sexuality. Sex, or the Unbearable, a book coauthored by Edelman and by Lauren Berlant, argues that sex “unleashes unbearable contradictions that we nonetheless struggle to bear” (back cover). This claim accords with Freud’s account of sexuality as a “pleasurable” “unpleasure” that the ego can never fully master or control (Three 49,75). As Leo Bersani puts it in his reading of Freud, “the pleasurable unpleasurable tension of sexual enjoyment occurs when the body’s „normal‟ range of sensation is exceeded, and when the organization of the self is momentarily disturbed”; thus, “sexuality would be that which is intolerable to the structured self” (Freudian 38). Primary pity is also intolerable to the structured self, because it entails a fascination with the fantasy of a self in a state of disintegration or disablement. Secondary pity is something else, although it cannot wholly be differentiated from primary pity. Secondary pity attempts to heal primary pity’s self-rupturing effects by converting primary pity into a feeling that is bearable. As with secondary narcissism, secondary pity involves both an attempt to get back to that ego-shattering state of painfully pleasurable primary pity, and at the same time to defend against that threat to the ego by aggrandizing oneself at someone else’s expense. Secondary pity refers to all those ego-bolstering behaviors that most people think of when they talk about pity. Disabled people are all too familiar with these behaviors: the saccharin sympathy, the telethon rituals of “conspicuous contribution,” the insistence that “they” (i.e., nondisabled people) could never endure such suffering. More commonly known in our culture simply as “pity,” secondary pity encompasses our culture’s most clichéd reactions to disability: charity, tears, and calls for a cure. Correlatives of these commonplace manifestations of secondary pity are the obligatory claims that disabled people’s suffering is “inspiring.” Indeed, the speed with which conventional cultural representations of disability segue from overt expressions of pity to celebrations of “the triumph of the human spirit” highlights the ways in which secondary pity, as a defense against primary pity’s incursions, reinforces the ego’s fantasy of sovereignty. Secondary pity, in other words, can be seen as a variation of secondary narcissism: these affects enlarge the ego of the pitier or the narcissist at the expense of someone else. But primary pity is not the same as either primary narcissism, secondary narcissism, or secondary pity. Unlike primary narcissism, a feeling that emerges out of a relation to the world in which notions of “self” and “other” do not obtain, primary pity does depend upon the constructs of self and other, although these constructions are unstable and are continually threatening to come undone. Primary pity can thus be envisioned as a threshold category occupying a liminal position between the total denial of the other that is inherent to primary narcissism and the rigid structure of (superior) self and (inferior) other that constitutes secondary narcissism and secondary pity. My concept of primary versus secondary pity also differs from Freud’s primarysecondary narcissism distinction at the level of genealogy. Like Freud’s account of primary and secondary narcissisms, my model of primary and secondary pities involves a temporal transition; but whereas Freud imagines the movement from primary to secondary narcissism as a passage from an earlier to a later stage of an individual’s development, the temporal shift from primary to secondary pity happens much more quickly than this. It happens in an instant: that moment in which we feel primary pity and then, almost before we can blink, deny that we feel or have felt it. The denial is understandable: who wants to admit that one gets pleasure from the sight of another person’s suffering—or, to make matters worse, that this pleasure derives in part from the specter of disability’s transferability, the possibility that this suffering could be—and, fantasmatically, perhaps already is—an image of one‟s own self undone? Indeed, the model of primary pity that I have been constructing may sound a bit too close to sadism for some people’s liking. Pity does come close to sadism, and at the same time, to masochism, which Freud theorizes as sadism’s obverse. In “Mourning and Melancholia,” an essay that can be read as a sequel to “On Narcissism,” Freud approaches a distinction between primary and secondary masochism, which accords with my primary-secondary pity heuristic.122 If the story that I traced in “On Narcissism” could be summarized as “child gets breast; child loses breast; child gets breast back, albeit in a secondary, adulterated form,” the tale that Freud tells about masochism takes much the same form. In this story, subject loves object; subject loses object; and subject tries to get object back by becoming object, that is, by identifying with the object in such a way that object starts to seem—and perhaps in some ways is—part of subject’s self. This last phase is a dysfunctional and disabling form of identification, Freud makes clear. Subject is still angry at object for having left it, and it takes out that anger on the object that is now part of itself. This is the reason that people suffering from melancholia are so hard on themselves, Freud says; the “diminution in…self-regard” that typically accompanies melancholia results from the subject’s attacks on the loved-and-lost object that the subject has incorporated into its ego (“Mourning” 246). Freud had not wanted there to be such a thing as primary masochism; for a long time, he had insisted that sadism, or “aggression,” was the primary instinct, and that masochism was only a turning-inward of this originary aggression. But in “Mourning and Melancholia,” although Freud does not yet use the term “primary masochism,” he nonetheless gets at this concept. The problem of suicide, Freud notes in this essay, raises the possibility that the ego “can treat itself as an object” that it wants to destroy (252). When it comes to such an extreme act as suicide, the possibility of carrying “such a purpose through to execution” must, Freud surmises, involve more than a sadistic wish to punish others. Perhaps, then, there is an innate desire to destroy one’s own self, Freud hypothesizes. If so, this self would not be a single thing: it would be “me” and at the same time, the lost object whose image “I” have internalized. Freud’s notion of a primary masochism is tied very closely to his conceptualization of the drive. Beyond the Pleasure Principle, the text in which Freud first used the term “death drive,” was published three years after “Mourning and Melancholia.” In the later text, Freud’s speculations about the death drive lead him to acknowledge that “there might be such a thing as primary masochism” (66). After all, Freud points out, the idea that either sadism or masochism definitively takes precedence over the other does not ultimately make much sense, as “there is no difference in principle between an instinct turning from the object to the ego and its turning from the ego to an object” (66). If sadism and masochism are ultimately indistinguishable obverses of each other, then pity, in both its primary and its secondary forms, would have to be both sadistic and masochistic. This is a deeply troubling possibility, but I suggest that trying to overcome pity will only make matters worse. There are many ways of trying to overcome primary pity, and each one ultimately aggravates the violence of primary pity. One way is the “pitiless” refusal of compassion that Edelman advocates (70). Another is the disability activist “No pity” injunction. A third example is secondary pity, as in the query, commonly addressed to disabled people, “Have you ever thought of killing yourself?”123 In this question, disabled people correctly hear the wish, “I’d like to kill you.” Indeed, primary pity is so unsettling that our culture has been driven to “mercifully” kill people in the name of secondary pity. We have also been driven to lock people in institutions, to let them languish on the streets, to stare, to punish, and to sentimentalize—all, I would suggest, in the interest of not owning, not naming, not acknowledging that self-shattering, ego-dissolving, instantaneous and intolerable moment of primary pity. Because primary pity is tied up with the disability drive, it must, like the drive itself, be regarded as unrepresentable. However, I will quote at length from a passage of writing that comes close not only to representing primary pity but also perhaps to producing it. In his memoir, One More Theory About Happiness, Paul Guest describes an experience that he had in the hospital after sustaining a spinal cord injury when he was twelve years old: My stomach still roiled and it was hard to keep anything down. Late one night, a doctor came to my bedside, leaning over me, his hands knotted together. He seemed vexed, not quite ready to say anything. Used to the look, I waited. And then he began. “The acids in your stomach, Paul, because of everything you’re going through, it’s like your body, everything about it, is upset. That’s why you feel so nauseous all the time. We’re going to treat that by putting a tube into your nose and down into your stomach, so we can give you medicine, OK?” When he walked away, I felt something begin to give way inside me. Up until then, I’d faced more misery and indignity than I would have thought possible. I lay there, numb and sick in a diaper, helpless. It was too much to bear, too frightening, a last invasion I could experience and not break, utterly. When he returned with nurses, I was already sobbing. Anyone so limited could hardly fight, but I tried. I tried. The neck collar prevented much movement, and any was dangerous, but I turned my head side to side, just slightly, a pitiful, unacceptable range. Fat tears rolled down my face like marbles. I begged them all, no, no, no, please no. “Hold him, hold him still,” the doctor said. Nurses gripped my head on either side. From a sterile pack, the doctor fished out a long transparent tube and dabbed its head in a clear lubricant. He paused almost as if to warn me but then said nothing. 77 Then the tube entered one nostril, its gauge slight enough to pass through, down my throat and into my stomach. I couldn’t thrash or resist. I could only relent. To the pain, the discomfort, but most distressingly the feeling of powerlessness, of violation. It was in that moment, I think, that the weight of everything which had happened fell upon me, undeniably, and the knowledge of it crushed me. (23-24) “Too much to bear,” Guest writes. The word “unbearable” would indeed be an accurate descriptor of this passage: both the experience of violence that it narrates and also the retelling of that experience produce sensations that, as in Berlant and Edelman’s account of sexuality, one cannot bear but must nonetheless “struggle to bear” (back cover). Guest’s account of a nonconsensual administration of an unwanted medical treatment is especially difficult to bear because it gives the reader no recourse to secondary pity: the passage offers no “lesson” to be learned, no invitation to feel “inspired,” nothing to make one feel in any way okay about what has happened. The medical violence that Guest recounts seems particularly devastating because it is readable as sexual: it takes the form of forced penetration, and it results in a “feeling of powerlessness, of violation” that resonates with experiences recounted by survivors of sexual assault.

#### The affirmative’s politics are tied to a rehabilitative futurism where the signifier of the fantasmatic child is placed forward to eradicate and cure disability – this deems the disabled child a threat and excludes disability from the political. They don’t get to weigh case – if we win their starting point is violent, they don’t get to weigh their end point since we indict the process of how they got there.

**Mollow 2** Anna (2015): The Disability Drive, A dissertation submitted in partial satisfaction of the requirements for the degree of Doctor of Philosophy in English in the Graduate Division of the University of California, Berkeley Committee in charge: Professor Kent Puckett, Chair Professor Celeste G. Langan Professor Melinda Y. Chen Spring 2015 <https://digitalassets.lib.berkeley.edu/etd/ucb/text/Mollow_berkeley_0028E_15181.pdf> SJCP//JG

Elsewhere, I have argued that No Future’s impassioned polemic is one that disability studies might take to heart.109 Indeed, the figure that Edelman calls “the disciplinary image of the “innocent” Child” is inextricable not only from queerness but also from disability (19). For example, the Child is the centerpiece of the telethon, a ritual display of pity that demeans disabled people. When Jerry Lewis counters disability activists’ objections to his assertion that a disabled person is “half a person,” he insists that he is only fighting for the Children: “Please, I’m begging for survival. I want my kids alive,” he implores (in Johnson, Too Late 53, 58). If the Child makes an excellent alibi for ableism, perhaps this is because, as Edelman points out, the idea of not fighting for this figure is unthinkable. Thus, when Harriet McBryde Johnson hands out leaflets protesting the Muscular Dystrophy Association, a confused passerby cannot make sense of what her protest is about. “You’re against Jerry Lewis!” he exclaims (61). The passerby’s surprise is likely informed by a logic similar to that which, in Edelman’s analysis, undergirds the use of the word “choice” by advocates of legal abortion: “Who would, after all, come out for abortion or stand against reproduction, against futurity, and so against life?” (16). Similarly, why would anyone come out for disability, and so against the Child who, without a cure, might never walk, might never lead a normal life, might not even have a future at all? The logic of the telethon, in other words, relies on an ideology that might be defined as “rehabilitative futurism,” a term that I coin to overlap and intersect with Edelman’s notion of “reproductive futurism.” If, as Edelman maintains, the future is envisaged in terms of a fantasmatic “Child,” then the survival of this future-figured-as-Child is threatened by both queerness and disability. Futurity is habitually imagined in terms that fantasize the eradication of disability: a recovery of a “crippled” or “hobbled” economy, a cure for society’s ills, an end to suffering and disease. Eugenic ideologies are also grounded in both reproductive and rehabilitative futurism: procreation by the fit and elimination of the disabled, eugenicists promised, would bring forth a better future.110

#### The starting point of the 1AC is epistemically flawed and an independent link – fiat is illusory and anything that doesn’t begin from the question of disability allows for ableism to infiltrate modes of thought which means we’re an epistemic prerequisite. Thus, the role of the ballot is to vote for the debater who best methodologically challenges ableism.

**Campbell 13** Fiona Kumari (2013): Problematizing Vulnerability: Engaging Studies in Ableism and Disability Jurisprudence, Fiona Kumari Campbell undertakes research in Studies in Ableism, coloniality, disability studies as well as explorations about Buddhist formations of disability. Trained in sociology, theology and legal studies; she is interested in ways that law, new technologies and the governance of marginal populations produces understandings of the productive citizen, normative bodies, ideas of periphery and ways that ablement privileges and entitles certain groups in society. Campbell is the author of Contours of Ableism: The Production of Disability and Abledness (Palgrave, 2009) and numerous other journal articles and book chapters. SJCP//JG

Studies in Ableism What is meant by the concept of ableism? The literature suggests that the term is often used fluidly with limited definitional or conceptual specificity. The work of Carlson (2001)5 and Campbell (2001) represented a turning point in bringing attention to this new site of subordination not just in terms of disablement but also ableism’s application to other devalued groups. Ableism is deeply seeded at the level of knowledge systems of life, personhood and liveability. Ableism is not just a matter of ignorance or negative attitudes towards disabled people; it is a schema of perfection, a deep way of thinking about bodies, wholeness and permeability.6 As such integrating ableism into social research and advocacy strategies represents a significant challenge to practice as ableism moves beyond the more familiar territory of social inclusion and usual indices of exclusion to the very divisions of life. Bringing together the study of existence and knowledge systems, ableism is difficult to pin down. Ableism is a set of processes and practices that arise and decline through sequences of causal convergences influenced by the elements of time, space, bodily inflections and circumstance. Ability and the corresponding notion of ableism are intertwined. Compulsory ablebodiedness is implicated in the very foundations of social theory, therapeutic jurisprudence, advocacy, medicine and law; or in the mappings of human anatomy. Summarised by Campbell (2001, 44) Ableism refers to; …A network of beliefs processes and practices that produces a particular kind of self and body (the bodily standard) that is projected as the perfect, speciestypical and therefore essential and fully human. Disability then is cast as a diminished state of being human. Writing today (2013) I add an addition to this definition: ‘The ableist bodily configuration is immutable, permanent and laden with qualities of perfectionism or the enhancement imperative orientated towards a self-contained improvability’. Sentiency applies to not just the human but the ‘animal’ world. As a category to differentiate the normal from the pathological, the concept of abledness is predicated on some preexisting notion about the nature of typical species functioning that is beyond culture and historical context. Ableism does not just stop at propagating what is typical for each species. An ableist imaginary tells us what a healthy body means – a normal mind, the pace, the tenor of thinking and the kinds of emotions and affect that are suitable to express. Of course these ‘fictional’ characteristics then are promoted as a natural ideal. This abled imaginary relies upon the existence of an unacknowledged imagined shared community of able-bodied/minded people held together by a common ableist world view that asserts the preferability and compulsoriness of the norms of ableism. Such ableist schemas erase differences in the ways humans express our emotions, use our thinking and bodies in different cultures and in different situations. This in turn enacts bodily Otherness rendered sometimes as the ‘disabled’, ‘perverted’ or ‘abnormal body’, clearly demarcating the boundaries of normal and pathological. A critical feature of an ableist orientation is a belief that impairment or disability is inherently negative and at its essence is a form of harm in need of improvement, cure or indeed eradication.

#### Vote negative to endorse an unwavering pessimism and radical failure – we reject the political and notions of futurism in exchange for an affirmation of disability’s abjection as something beautiful.

**Selck 16** Michael (2016): Crip Pessimism: The Language of Dis/ability and the Culture that Isn't, Southern Illinois University Carbondale, SJCP//JG

The disabled are dying and with them dis/abled culture is being eradicated. In the time between formulating this project and its completion already too many disabled souls have been taken from this world, including pivotal disability studies influences for this research. I barely had enough time to mourn the loss of disability advocate and inspiration porn critic Stella Young before grieving the loss of disability studies exemplar Tobin Siebers. Attached to the grief I feel as a result of the fading disability studies community is the perpetual grief I harbor since my disabled Father’s suicide and in turn the grief concomitant to the claiming of a disabled identity. I choose to start out this project with grief because it communicates the tenor of this research; this is not the disability studies project of inspiration or utopia. My entry point to the disability studies dialogue is riddled with grief, anger, and pain and it is as such that this project plots a course of disability research that attempts to make a space free from the ideological constraints of optimism. The language surrounding dis/ability is highly political. Entire words, phrases, and identities are stretched between, in, and out of the nexus of dis/ability. The choice, for instance, to include a backslash in the word dis/ability represents for Goodley (2014) a desire to delineate and expand each of the categories in the face of global neoliberalism. My initial research inquired about the impact of dis/abled terms and phrases. I went to interrogate rhetoric like “special education”, “handicapable”, and one of the most glaringly overused insults in the American education system “retard”. The scholarship I was coming up with was plentiful but was for the most part located entirely outside of intercultural communication programs like the one I was attending. For the most part the few and far between intercultural communication projects about dis/ability I was able to locate were without modal complexity and didn’t bear semblance to so many of my own experiences. I was beginning to notice a layer of optimism that has been communicatively imprinted upon the negotiation of dis/abled identity. The angst started to manifest as I questioned if I was in the correct field or if dis/ability even was ‘cultural’. I felt a very real cultural erasure of dis/ability in academia and ultimately that glaring lack of consideration is what pushed me to performance studies. I first worked to close the apparent research gap by crafting a collaborative performance titled Under the Mantle (UTM), which put dis/ability, communication scholarship, and pessimist philosophy on stage. The larger purpose of this research report is to antagonize the erasure of dis/ability from communication studies by autoethnographically analyzing the crip-pessimist performance art project Under The Mantle. This research report will first detail the components of the theoretical work that was drawn on to create UTM. Next I offer a literature review to demonstrate the combination of optimism and neglect dis/ability has undergone in intercultural communication models. Following that section I mark my shift to performance methods as I explain how narrative autoethnography can illuminate cultural misconceptions regarding the dis/abled. In the last sections of this report I offer a textual analysis of the performance UTM and analyze three significant arguments of the instillation before concluding. Contextualizing Critical Dis/Ability Theory Often used interchangeably, critical disability theory (CDT) and critical disability studies (CDS) contest dis/ablism (Goodley, 2011, 2014; Devlin & Pothier, 2006; Hosking, 2008). There are several unique additions made to CDS with every new instantiation. Scholars in European countries and Canada attend to the theory, with United States academics often underrepresented. There are three concurrent themes of CDT that I will synthesize in this section with some dis/ability studies authors claiming there are as many as seven themes of CDT (Hosking, 2008). In the introduction to their edited collection of dis/ability essays, Richard Devlin and Dianne Pothier (2006) present three themes of CDT as, first, to highlight the unequal status to which persons with disabilities are confined; second, to destabilize necessitarian assumptions that reinforce the marginalization of persons with disabilities; and third, to help generate the individual and collective practical agency of persons with disabilities in the struggles for recognition and redistribution. (p. 18, emphasis mine) Already the connections between the CDT and the critical communication paradigm are visible as each respectively forefronts notions of power, privilege, identity, and agency. Outlined in more detail, the first theme of CDT argues that there is systemic micro and macro level discrimination against bodies with disabilities. To some critical communication scholars, this theme might be obvious, but it seldom is when “the resulting exclusion of those who do not fit able-bodied norms may not be noticeable or even intelligible” (Delvin & Pothier, 2006, p. 7). As the bumper sticker on my laptop proudly disclaims, “Not all disabilities are visible,” which necessarily adds a level of nuance and complexity to the way that dis/ability studies attend to the prospect of discrimination and violence. Often times, “social organization according to able-bodied norms is just taken as natural, normal, inevitable, necessary, even progress” (Delvin & Pothier, 2006, p. 7). It might be true that the lack of collaborative work between critical communication studies and dis/ability studies is because neoliberalism is supremely effective at rebranding marginalized oppression as a marker of its progress. The implications of this assertion are dire but essential to the basis of crip-pessimism. Theoretical approaches based in pessimism and skepticism are often necessary to distinguish the instruments of self destruction that have been mistaken for those of self betterment. Thus, a key question remains, what is regarded as progress and to whom does it count? The politics of progress call for the second tenet of CDT, which is a destabilization of neoliberal practices that strip power and agency from bodies with disabilities. Devlin and Pothier (2006) use the language of “anti-necessitarian” (p. 2), which refers to the efficacy of social organizations and an unflinching skepticism of liberalism. For Shildrick and Price (1999), “disabled bodies call into question the ‘giveness’ of the ‘natural body’ and, instead, posit a corporeality that is fluid in its investments and meanings” (p. 1). Anti-necessitarian logics ask questions that remain innocuous to the critical communication paradigm. Can the architectural proliferation of stairs and multiple levels on buildings be attributed to neoliberalism and active disablism? If stairs seem to focus too exclusively on physical impairments, then what about the sensitivity of the building’s lighting, acoustics, and spatiality? Finally, if neoliberalism fights to protect its grand narrative of progress then is the social exclusion of bodies with disabilities necessary for the day-to-day operation of our globalized world? As Donaldson (2002) posits: “theories of gendered, raced, sexed, classed, and disabled bodies offer us critical languages for ‘denaturalising’ impairment’” (p. 112) at the level of the subjective and inter-subjective. The third theme of CDT is to attend to the agency of bodies with disabilities in the struggle for recognition. One key element of extending agency to the disabled is the use of social experience. Experience is subjective “but experience remains intimately connected to political and social existence, and therefore individuals and societies are capable of learning from their experiences” (Siebers, 2008, p. 82). Though absolutely necessary, it is not enough to write treatises on the oppression of the disabled over time. Academics, theorists, intercultural trainers, and storytellers alike should be aware of the constant risks of representation. Representation and context are at the core of critical disability studies. The notion of agency is as unstable as the notions of dis/ability. There is no one-size-fits-all human rights based approach that will be suitable to address all disabled experiences, as the theoretical call for crip-pessimism will remind us. Instead of a universal abstract Rawlsian concept of social justice, CDS “attend(s) to the relational components of dis/ablism” (Goodley, 2011, p. 159). By a Rawlsian concept of social justice I mean a model that relies on distributive justice with utopist equality at its core. Where utopist equality projects highlight human sameness to the point of purity. CDT unavoidably invites a discussion about difference into the folds as postmodern and post-structural thinkers position the self as defined constantly in relation to others. Therein lies the difference between an equality model and a justice model of social identity. Often in the attempt to open up spaces for reconsidering self and other, CDS celebrates disability as a positive identity marker. This essay offers a strong argument of caution that the inclusion of CDS in critical communication studies might rely too heavily on celebrations of disabled identity. Nothing better demonstrates that reliance on celebrating identity than the myriad language choices used to describe a disabled identity including: differently-abled, special needs, person with disability, disabled person, temporarily able-bodied, and others. Often, able- bodied audiences have a tendency to sensationalize the presence of disability in a space that has not traditionally welcomed it. Examples of this are highlighted by the increasingly popular discussion of ‘inspiration porn’ (Young, 2014) and Hollywood’s representation of disability. The tendency is to inspirationalize the disabled for achieving tasks that would not be celebrated if they were accomplished by an unimpaired body. Crossing the street, showing up on time, entering a building by oneself are all tasks profoundly routine to the non-disabled and yet simultaneously cherished as markers of progress for the disabled. Philosophical pessimism is articulated next as a way to temper the risk of sensationalizing dis/ability. The theories ultimately fuse together like orchids and wasps to generate the larger theme of crip-pessimism. Philosophical Pessimism Throughout the 19th century pessimism was one of the most popular intellectual and philosophical strains, crossing countries and continents. Authors such as Rousseau, Leopardi, Schopenhauer, and Nietzsche overwhelmingly created and lead the spirit of pessimism. Contemporarily however, the word ‘pessimism’ is pejorative and describes a body’s emotional discontent rather than intellectual engagement with the world. Dienstag (2009) writes, “Since pessimism is perceived more as a disposition than as a theory, pessimists are seen primarily as dissenters from whatever the prevailing consensus of their time happens to be, rather than as constituting a continuous alternative” (p. 3). Power is responsible for ontological shifts, and during shifts some populations benefit while others are harmed. The turn in thinking about pessimism from an intellectual position to an emotional state has been particularly gratuitous for bodies with disabilities. I come to pessimism because of my experience with disability. My anxiety disorder comes with an exteriority of anti-social behavior that has branded me pessimistic. The concern for my anxiety in public situations is often commented on as overly critical, negative, narcissistic, and most often pessimistic. I experience an anxious state of becoming different, and after years of failing to rehabilitate my sameness to able-bodied standards, I have come to a comfort with pessimism. I choose to include pessimism as a theoretical crutch to avoid communication studies’ sensationalism of disability. I imagine that when critical communication studies does bridge the dis/ability research gap that it might, at least initially, extend some neoliberal logics at the expense of CDS. This might manifest by scholars simply asserting disabled personhood where it does not institutionally, culturally, or individually exist. I find that CDT and philosophical pessimism combine in unique and valuable ways, particularly around tensions of personhood, abstract ideal humanism, and neoliberalism. Neoliberalism should be understood as “the superiority of individualized, market-based competition over other modes of organization. This basic principle is the hallmark of neo-liberal thought— one with old roots that lay partly in Anglo economics and partly in German schools of liberalism” (Mudge, 2008, p. 706-707). There are four components of pessimism outlined by Joshua Foa Dienstag (2006) in his book Pessimism: Philosophy, Ethic, Spirit that I wish to explore difference through. They are as following that: (1) time is a burden, (2) history is ironic, (3) human existence is absurd, and finally (4) resignation or affirmation. To write about pessimism necessarily involves questions of time, temporality, and history. The development of philosophical pessimism, specifically, the theories regarding the burden of time-consciousness, begins with difference. For the pessimist, the concept of time begets a differentiation between human and animal. Being a dog-owner myself, I have heard the colloquial aphorism that dogs, as all animals, have no concept of time. Pessimists understand time consciousness as a unique, but ultimately loathsome, trait of the human condition. Even in projects that appear to be geared toward sameness there are always unperceived and neglected populations. For example, even the U.S. constitution alleges persons of color were (and still are often) racially subjugated as property instead of considered to be fully human. The notion of difference is at the center of the pessimist’s position on time-consciousness because the philosophy accepts that the conditions of our existence are subject to relentless unpredictable change. “To the pessimists, however, the human condition is existentially unique— its uniqueness consisting precisely in the capacity for time-consciousness” (Dienstag, 2009, p. 20). For the pessimist nothing is ever the same, everything is always different, and to inhabit linear time means that everything in existence is always rushing off into the past. The advent of human time consciousness is also what leads the pessimist to find the course of history to be ironic. History is ironic for the pessimist because progress is always related to a greater set of unperceived consequences. As suggested above, philosophical pessimism acknowledges that change occurs; technologies develop and improve over time. Pessimists ask if those improvements are related to a greater set of costs that are not immediately recognizable. (Dienstag, 2006, p. 25) Similar to critical disability theory, pessimism interrogates power and privilege. Pessimists rely on the logic of difference to chart consequences. Consequences go unperceived because they occur across populations with disproportionate access to power, populations that are often culturally unintelligible. For instance, the massive boom in mobile technologies like cell phones and laptops has created vast pits of ‘e-waste’ in Africa, surges in child labor, and conflict over rare earth minerals (Vidal, 2013). Pessimists use difference to tease out the distinction between the instruments of suffering and those of betterment. The third philosophical pessimistic position is that human existence is absurd. The absurdity of existence “is illustrated by the persistent mismatch between human purposes and the means available to achieve them: or again, between our desire for happiness and our capacity to encounter or sustain it” (Dienstag, 2006, p. 32). Difference is built upon exanimations of power, which is both fluid and transferable but ultimately permanent. Classical western philosophy has an optimistic pragmatism built into it that posits there must be an answer to our questions. Alternatively, the pessimist embraces uncertainty, ambiguity, and intersubjectivity. Pessimism encourages a sense of comfort around the idea of multiple, coexistent, and perhaps competing histories. Neoliberal optimism is the logic of conflict as materially reconcilable, rather than antagonistically irreconcilable. The fourth and final tenet of pessimism that we are to examine asks what we are to do about our dire human condition. There are multiplicities of rationales that ultimately inform the pessimistic dualism to either resign from life or affirm it entirely. I defer to an existential or Nietzschean pessimism that recognizes suffering is inevitable for two reasons. First, human time-consciousness necessitates an awareness of our impending death. Second, mutually assured value systems will always intersubjectively exist. The choice to affirm life in its entirety is a pessimistic choice. Embracing life as both miserable and beautiful, fleeting and enduring, validates the perpetually fragmented subject seeking a world that exists beyond good and evil and instead just is.

#### Psychoanalysis is both falsifiable and accurate – studies prove.

Grant & Harari 5 (Don and Edwin, psychiatrists, “Psychoanalysis, science and the seductive theory of Karl Popper,” Australian and New Zealand Journal of Psychiatry)

Attacks on psychoanalysis and the long-term therapies derived from it, have enjoyed a long history and much publicity [1-4]. Yet, the justification for such attacks has been challenged on many grounds, including their methodology [5] and the empirically demonstrable validity of core psychoanalytic concepts [6,7]. Also, burgeoning neuroscience research, some of which is summarized below, indicates likely neurological correlates for many key clinically derived psychoanalytic concepts such as self-coherence [8], repression [9] and projective identification [10]. Furthermore, the effectiveness of psychoanalysis and its derivative therapies has been supported by empirical research [11,12], particularly for patients with DSM axis II pathology. Despite this evidence, the attacks on psychoanalysis continue unabated, not only from some psychiatrists [13,14] but also from the highest levels of politics and health bureaucrats [15], although what exactly is being attacked is often unclear.

#### No perms: (a) view it as artificially distinct since it’s key to fully flesh out the individual intricacies of both methods and create more concrete proposals (b) justifies infinite aff conditionality – allowings permutations allows infinite new 1AR advocacies which skews 1 mins of the 1NC and destroys neg ground (c) irreciprocal – we can’t permute their methods which means they can always intrinsic perm or sever which destroys neg ground (d) illogical – the alt isn’t fiated in the sense of the aff so endorsing a fiated world mixed with a pre-fiat orientation is incoherent (e) hold the 1AC method by itself since anything else endorses bad scholarship since it justifies severence – justifying both in the aff solves.

## 2

Text – “  
通过大型卫星星座独家和永久使用近地轨道的私人实体是不公正的。

#### ”

#### The 1AC’s semiotic coherence within the world is sutured through a western model of scriptocentrism that is exclusionary and violent towards non-white bodies

Conquergood 1, Dwight. Cultural struggles: Performance, ethnography, praxis. University of Michigan Press, 2013. (a professor of anthropology and performance studies at Northwestern University)//Elmer

In even stronger terms, Raymond Williams challenged the class-based arrogance of scriptocentrism, pointing to the “error” and “delusion” of “highly educated” people who are “so driven in on their reading” that “they fail to notice that there are other forms of skilled, intelligent, creative activity” such as “theatre” and “active politics.” Tis error “resembles that of the narrow reformer who supposes that farm labourers and village crafsmen were once uneducated, merely because they could not read.” He argued that “the contempt” for performance and practical activity, “which is always latent in the highly literate, is a mark of the observer’s limits, not those of the activities themselves” (Williams 1983, 309). Williams critiqued scholars for limiting their sources to written materials; I agree with Burke that scholarship is so skewed toward texts that even when researchers do attend to extralinguistic human action and embodied events they construe them as texts to be read. According to de Certeau, this scriptocentrism is a **hallmark of Western imperialism**. Posted above the gates of modernity, this sign: “‘Here only what is written is understood.’ Such is the internal law of that which has constituted itself as ‘Western’ [and ‘white’]” Only middle-class academics could blithely assume that all the world is a text because reading and writing are central to their everyday lives and occupational security. For many people throughout the world, however, particularly subaltern groups, texts are often inaccessible, or threatening, charged with the regulator)' powers of the state. More often than not, subordinate people experience texts and the bureaucracy of literacy as instruments of control and displacement, e.g., **green cards, passports, arrest warrants, deportation orders**—what de Certeau calls "intextuation": "Ever)' power, including **the power of law, is written first of all on the backs of its subjects"** (1984:140). Among the most oppressed people in the United States today are the "undocumented" immigrants, the so-called "il- legal aliens," known in the vernacular as the people "sin papeles," the people without papers, indocitmentado/as. They are illegal because they are not legible, they trouble "the writing machine of the law" (de Certeau 1984:141). **The hegemony of textualism needs to be exposed and undermined.** Transcrip- tion is not a **transparent or politically innocent model for** conceptualizing or **engaging the world**. The root metaphor of the text underpins the **supremacy of Western knowledge systems** by **erasing** the vast realm of human **knowledge and meaningful action that is unlettered,** "a history of the tacit and the habitual" (Jackson 2000:29). In their multivolume historical ethnography of colonialism/ evangelism in South Africa, John and Jean ComarofFpay careful attention to the way Tswana people argued with their white interlocutors "both verbally and nonverbally" (1997:47; see also 1991). They excavate spaces of agency and strug- gle from everyday performance practices—clothing, gardening, healing, trading, worshipping, architecture, and homemaking—to reveal an impressive repertoire of conscious, creative, critical, contrapuntal responses to the imperialist project that exceeded the verbal. The Comarofis intervene in an academically fashionable textual fundamentalism and fetish of the (verbal) archive where "text—a sad proxy for life—becomes all" (1992:26). "In this day and age," they ask, "do we still have to remind ourselves that many of the players on any historical stage **cannot speak at all? Or**, under greater or lesser duress, **opt not to** do so" (1997:48; see also Scott 1990)?

#### Linguistic scriptocentrism manifests itself into debates competitive nature of language fluency

**DeShields 18**, Inte'a, A. DeShields. Spitfire: Framing White Rage in Response to Black Rhetoric. Diss. University of Maryland, Baltimore County, 2018. //Elmer

**A performance that is highly stylized and reflective of all the components a debater strives to present in competition— a well-organized, compelling set of arguments and evidence that work within the set of rules that govern what is most desirable in a competitive debater. Paroske (2011) suggests that for debaters, language acquisition of the debate style and language is essential to be taken seriously by the debate community, of fellow debaters, coaches, and judges. He posits that language acquisition ensures that only those willing to adopt the new language system become experienced debaters (p. 191). He goes on to explain, that part of the nature of competitive debate is the restriction of what can or cannot be said within the linguistic rules of framing an argument. This process then, in the framework of EoP, may limits the extent to which observation of a participants’ identity as it relates to whom they are outside of the confines of the technical, jargon laden, physically restrictive, debate performance.** The possible limitation of at least observing the poetics of performance, in observation and analysis of debate may be that “agency in a debater’s use of unmarked patterns is used to establish identification and mark identity as a skilled debater “while strategy for political and moral devices may call for the use of marked patterns.” **A debater may be reluctant to utilize marked [linguistic] patterns for fear of judgment that may result in a loss and the subsequent mark of being identified as deviant to the linguistic norms of debate. Paroske, cites Bourdieu (1984 and 1986) and Dimock (2009) to explain the phenomenological function of language and social capital as it relates to the language of debate. To be successful in debate by most standards entails “forcing all thoughts into the official language” (Paroske, 2011, p. 192) [thereby] restricting what can be said. To progress further in the ranks, language fluency is an almost nonnegotiable skill.** The acquisition of and adroit use of debate language and stylistics means a debater uses the language of debate which, in its form as representative of pedagogical ideology, social capital, and politically loaded arguments, a debater strategically chooses which part of her or his pedagogically political linguistic identity will achieve a win. **However, the choice of language will most always be presented in the form of standardized, unmarked English. This strategic act of using unmarked language, limiting a representation of a linguistic identity additional to that of a debater, is likely to be limited in this framework which may also limit the variability of the observable poetics of the performance given that debaters, aside from individual characteristics of voice, strategically utilize a set a rules of jargon that are most likely to garner a win**. There was a time 81 when debate was seen as a game in which the best performance of high academic discourse wins. The idea of high academic discourse reiterates a political inclination toward a standard of whiteness that goes unmarked in the language of debate and thereby making any varied use of language not strategic to an argument or evidence potentially marked as deviant and low academic discourse. For Bauman, performance is meant to highlight an “artful use of language in the conduct of social life-in kinship, politics, economics, and religion-...” rendering performance “socially constitutive and efficacious, not secondary and derivative.” **The stylistic expectations of ICFD [debate] may prove to be a limiting factor in the number of African American participants that use marked varieties of English in competition given that research by Rogers (1996) “reveals a majority of male debaters express the view that minorities are “deficient in the skills necessary for success within the open ranks due to some cultural ‘flaw’ linked to emotion, cognitive process and/or verbal ability**” (Hill, 1998, p. 18). Those who choose to participate and progress through the ranks have in some way mastered the language stylistics and expectations of debate. Many African Americans will even change their communication styles in order to disprove [stereotype] expectations and be successful in forensics competition (Hill, 1998). In this view, the language of debate may prove limiting in its originality of speeches, which, in the case of policy debate, are often, part of a debate teams’ case arguments constructed for them and used throughout a year of competition and language conformity is celebrated and rewarded. For African American debaters the pressure to acquire and efficaciously employ the language of debate is high. Bauman acknowledges the politics present in the utilization of this frame and the issues in the act of such control and the social issues of power that may arise from its application. As an answer to the possible problems that may arise Bauman offers factors of consideration in moving along in the research process are; access, legitimacy, competence, and values. The interrelations of dimensions of analysis provide the following theory developed by Bucholtz and Hall as a boarding point for a more pragmatic performer-centered approach to data collection and analysis of the sociocultural interaction of language and identities of African American ICFD participants. Bucholtz and Hall (2003) view performance from the frame of Hymes and Bauman as well as, performativity from the frame of Austin and Butler (see above) as intelligible concepts in the development of their approach to the study of language and identity and language interaction. Performance in both senses involves stylization, the highlighting and exaggeration of 83 ideological associations (Bucholtz and Hall, 2003). They go on to explain, that [p]performance is therefore a way to bring identities to the fore, often in subversive or resistant ways (Bauman & Briggs, 1990, p. 381) 22 and look to Hymes (1975) Bauman (1978), Bauman and Briggs (1990), and Briggs (1998), who viewed performance as more than a “mere reiteration of an underlying textual structure that was traditionally taken to be primary” (p. 587) but demonstrated that performance is instead emergent in the course of its unfolding in specific encounters as a spring board for developing a framework that sees identity as an emergent phenomenon of social interaction and culture. African Americans, Intercollegiate Competitive Debate, and Language Students across the life span of education experience a system that celebrates standardized English while home varieties have historically faced a stream of efforts to “iron out,” “white-wash,” correct, fix, make proper, and de-culturalize the speech patterns of various linguistic cultural backgrounds. Black English and its speakers have experienced the pressures and stigmatization throughout the course of American history. Black English(es) have been the root of contentious debates in public forums; from the abolitionist movement (Dick, 1973), throughout the Civil Rights and the 22 Pagliai and Farr (2000) 84 Black of Arts Movements, to the Ann Harbor School District Decision of 1979 and Oakland, California Ebonics resolution of 1997, to recent literature centered on race and language politics (Alim & Smitherman, 2012). No aspect of the Black American experience can be explored without consideration of language, culture and identity, and the subsequent intersections. Researchers have begun trying to discover what it is about the activity that turns women and minorities away? (Stepps & Gardner, 2001). The leading perspective stems from the belief of cultural/social bias represented in the demographics of participants, coaches, judges, and forensics and debate program directors. Research on the perspective of women, primarily white women, in pursuing and competing in debate is available at length; however, ethnic minorities, namely African Americans have not been an area of in depth consideration. Loge (1991) and Hill (1998) pursued penetrating the topic of African Americans in collegiate forensics and debate. Other studies have highlighted the numbers of African Americans in debate in lump with women who out number ethnic minorities considerably. These same studies focus on gender related issues in debate and effectively establish evidence of gender bias in language and rewarded delivery style. Loges (1990) recognized the disparity and began to record and quantify the 85 reasons why African American students participate in debate. In a survey of 64 schools “only 22 reported having black debaters on the team…a total of only 40 black debaters, of whom 22 were novice, 10 junior varsity and only 8 varsity.” Even more telling, “only nine schools reported that their black debaters won speaker awards and only two schools reported that their black debaters frequently reached the elimination rounds of large tournaments” (p. 80). **Under-represented debaters must participate in a debate structure and culture formed by the dominant group of white coaches and debaters (Stepps & Gardner, 2001; Stepp, 1997; Loge, 1990). They must also participate and meet the linguistic stylistic satisfaction of judges that reflect the latter population. It is here, in the realm of coaching, competing, and being judged, both in and outside of the activity, that there lies a point of contention that raised the sands of discord in reaction to Black rhetoric by white media. Competitors in ICFD enter the activity fully aware of the language component but minority students quickly find themselves to be few in numbers. This activity allows for a competitive edge that rests in large part, on the effective use of standardized American English or the status quo of American speech. The status quo, however, represents a recycling of ideologies that reflect high value on the skillful use of standardized American English that is steeped in race and class bias.** In consideration of the bias that rests as the foundation of standardized American English it is necessary to investigate the inextricably linked role of language identity and subsequent language attitudes as it relates to these students’ experiences in competing with a language that may not be culturally their own

#### The NC embodies the oppressor and weaponizes language to rupture debate – we defend radical mimicry – doing what Larpers do, except in Chinese. This is what the 1ar needs to find solvency defacits to --

**Conquergood 2**, Performance Studies: Interventions and Radical Research, Dwight Conquergood, TDR (1988-) Vol. 46, No. 2 (Summer, 2002), pp. 145-156 (12 pages) Published by: [The MIT Press](https://www.jstor.org/publisher/mitpress) SJDH

Geertz's now classic depiction of the turn toward texts in ethnography and cultural studies needs to be juxtaposed with Zora Neal Hurston's much earlier and more complex rendering of a researcher reading the texts of subordinate others: The theory behind our tactics: "The white man is always trying to know into somebody else's business. All right, I'll set something outside the door of my mind for him to play with and handle. He can read my writ- ing but he sho' can't read my mind. I'll put this play toy in his hand, and he will seize it and go away. Then I'll say my say and sing my song." ([I935] I990:3) Hurston foregrounds the terrain of struggle, the field of power relations on which texts are written, exchanged, and read. Whereas Geertz does not problematize the ethnographer's will-to-know or access to the texts of others, Hurston is sensitive to the reluctance of the subordinate classes "to reveal that which the soul lives by" (2) because they understand from experience the ocular politics that links the powers to see, to search, and to seize. **Aware of the white man's drive to objectify, control, and grasp as a way of knowing, subordinate people cunningly set a text, a decoy, outside the door to lure him away from "homeplace" where subjugated but empowering truths and survival secrets are sheltered** (hooks 1990). In Hurston's brilliant example, vulnerable people actually redeploy the written text as a tactic of evasion and camouflage, performatively turning and tripping the textual fetish against the white person's will-to-know. "So driven in on his reading," as Williams would say, he is blinded by the texts he compulsively seizes: "knowing so little about us, he doesn't know what he is missing" (Hurston [1935] 1990:2). Once provided with something that he can "handle," "seize," in a word, apprehend, he will go away and then space can be cleared for performed truths that remain beyond his reach**: "then I'll say my say and sing my song." By mimicking the reifying textualism of dominant knowledge regimes, subordinate people can deflect its invasive power. This mimicry of textualism is a complex example of "mimetic excess" in which the susceptibility of dominant images, forms, and technologies of power to subversive doublings holds the potential for undermining the power of that which is mimed** (Taussig I993:254-55). Note that in Hurston's account, subordinate people read and write, as well as perform. **With her beautiful example of how a text can perform subversive work, she disrupts any simplistic dichotomy that would align texts with domination and performance with liberation**. In Hurston's example, **the white man researcher is a fool not because he values literacy, but because he valorized it to the exclusion of other media, other modes of knowing.** I want to be very clear about this point: textocentrism-not texts-is the problem. The constitutive liminality of performance studies lies in its capacity to bridge segregated and differently valued knowledges, drawing together legitimated as well as subjugated modes of in- quiry. From her ethnographic fieldwork in the coal camps and "hollers" of West Virginia, Kathleen Stewart documents an especially vivid example of text- performance entanglements: how official signs and local performances play off and with each other in surprising and delightful ways. After a dog bit a neighbor's child, there was much talk and worry throughout the camp about liability and lawsuits: Finally Lacy Forest announced that he had heard that "by law" if you had a NO TRESPASSING sign on your porch you couldn't be sued. So ev- eryone went to the store in Beckley to get the official kind of sign. Neighbors brought back multiple copies and put them up for those too old or sick or poor to get out and get their own. Then everyone called everyone else to explain that the sign did not mean them. In the end, every porch and fence (except for those of the isolated shameless who don't care) had a bright NO TRESPASSING, KEEP OFF sign, and people visited together, sitting underneath the NO TRESPASSING signs, looking out. (1996:141; see also Conquergood I997)4 Through the power of reframing, social performances reclaim, short-circuit, and resignify the citational force of the signed imperatives. Moreover, Ngugi wa Thiong'o's concept of "orature" complicates any easy **separation between speech and writing, performance and print, and reminds us how these channels of communication constantly overlap, penetrate, and mutually produce one another** (1998). The **performance studies project makes its most radical intervention, I believe, by embracing both written scholarship and creative work, papers and performances. We challenge the hegemony of the text best by reconfiguring texts and performances in horizontal, metonymic tension, not by replacing one hierarchy with another, the romance of performance for the authority of the text. The "liminal-norm" that Jon McKenzie identifies as the calling card of performance studies (2001:41) manifests itself most powerfully in the struggle to live betwixt and between theory and theatricality, paradigms and practices, critical reflection and creative accomplishment. Performance studies brings this rare hybridity into the academy, a commingling of analytical and artistic ways of knowing that unsettles the institutional organization of knowledge and disciplines.** The constitutive liminality of performance studies lies in its capacity to bridge segregated and differently valued knowledges, drawing together legitimated as well as sub- jugated modes of inquiry. There is an emergent genre of performance studies scholarship that epitomizes this text-performance hybridity. A number of performance studies-allied scholars create performances as a supplement to, not substitute for, their written research. These performance pieces stand alongside and in metonymic tension with published research. The creative works are developed for multiple professional rea- sons: they deepen experiential and participatory engagement with materials both for the researcher and her audience; they provide a dynamic and rhetorically compelling alternative to conference papers; they offer a more accessible and engaging format for sharing research and reaching communities outside academia; they are a strategy for staging interventions. To borrow Amanda Kemp's apt phrase, they use "performance both as a way of knowing and as a way of showing" (I998: I6). To add another layer to the enfolding convolutions of text and performance, several of these performance pieces have now been written up and published in scholarly journals and books (see Conquergood 1988; Becker, McCall, and Morris 1989; McCall and Becker I990; Paget I990; Pollock 1990; Jackson 1993, 1998; Allen and Garner 1995; Laughlin 1995; Wellin 1996; Jones 1997; Kemp I998). Performance studies is uniquely suited for the challenge of braiding together disparate and stratified ways of knowing. We can think through performance along three crisscrossing lines of activity and analysis. We can think of performance (I) as a work of imagination, as an object of study; (2) as a pragmatics of inquiry (both as model and method), as an optic and operator of research; (3) as a tactics of intervention, an alternative space of struggle. Speaking from my home department at Northwestern, we often refer to the three a's of performance studies: artistry, analysis, activism. Or to change the alliteration, a commitment to the three c's of performance studies: creativity, critique, citizenship (civic strug- gles for social justice). We struggle to forge a unique and unifying mission around the triangulations of these three pivot points: I. Accomplishment-the making of art and remaking of culture; creativity; embodiment; artistic process and form; knowledge that comes from doing, par- ticipatory understanding, practical consciousness, performing as a way of knowing. 2. Analysis-the interpretation of art and culture; critical reflection; thinking about, through, and with performance; performance as a lens that illuminates the constructed creative, contingent, collaborative dimensions of human com- munication; knowledge that comes from contemplation and comparison; concentrated attention and contextualization as a way of knowing. 3. Articulation-activism, outreach, connection to community; applications and interventions; action research; projects that reach outside the academy and are rooted in an ethic of reciprocity and exchange; knowledge that is tested by practice within a community; social commitment, collaboration, and contri- bution/intervention as a way of knowing: praxis. Notwithstanding the many calls for embracing theory and practice, universities typically institutionalize a hierarchical division of labor between scholars/re- searchers and artists/practitioners. For example, the creative artists in the Department of Fine Arts are separated from the "serious" scholars in the Department of Art History. Even when scholars and practitioners are housed within the same department, there often is internal differentiation and tracking, e.g., the literarytheorists and critics are marked off from those who teach creative and expository writing. This configuration mirrors an entrenched social hierarchy of value based on the fundamental division between intellectual labor and manual labor. In the academy, the position of the artist/practitioner is comparable to people in the larger society who work with their hands, who make things, and who are valued less than the scholars/theorists who work with their minds and are comparable to the more privileged professional-managerial class. Indeed, sometimes one of the reasons for forming schools of fine and performing arts is to protect artists/ practitioners from tenure and promotion committees dominated by the more institutionally powerful scholar/researchers who do not know how to appraise a record of artistic accomplishment as commensurate with traditional criteria of scholarly research and publication. The segregation of faculty and students who make art and perform from those who think about and study art and performance is based on a false dichotomy that represses the critical-intellectual component of any artistic work, and the imaginative-creative dimension of scholarship that makes a difference. A spurious, counterproductive, and mutually denigrating opposition is put into play that pits so-called "mere technique, studio skills, know- how" against so-called "arid knowledge, abstract theory, sterile scholarship." This unfortunate schism is based on gross reductionism and ignorance of "how the other half lives." Students are cheated and disciplines diminished by this academic apartheid. **The ongoing challenge of performance studies is to refuse and supercede this deeply entrenched division of labor, apartheid of knowledges, that plays out inside the academy as the difference between thinking and doing, interpreting and making, concep- tualizing and creating. A performance studies agenda should collapse this divide and revitalize the connections between artistic accomplishment, analysis, and articulations with communities; between practical knowledge (knowing how), propositional knowledge (knowing that), and political savvy (knowing who, when, and where).** This epistemological connection between creativity, critique, and civic engage- ment is mutually replenishing, and pedagogically powerful. Very bright, talented students are attracted to programs that combine intellectual rigor with artistic excellence that is critically engaged, where they do not have to banish their artistic spirit in order to become a critical thinker, or repress their intellectual self or political passion to explore their artistic side. Particularly at the PhD level, original scholarship in culture and the arts is enhanced, complemented, and complicated in deeply meaningful ways by the participatory understanding and community involvement of the researcher. This experiential and engaged model of inquiry is coextensive with the participant-observation methods of ethnographic research. The ongoing challenge of performance studies is to refuse and supercede this deeply entrenched division of labor, apartheid of knowledges, that plays out inside the academy as the difference between thinking and doing, interpreting and mak- ing, conceptualizing and creating. The division of labor between theory and practice, abstraction and embodiment, is an arbitrary and rigged choice, and, like all binarisms, it is booby-trapped. It's a Faustian bargain. If we go the one-way street of abstraction, then we cut ourselves off from the nourishing ground ofparticipatory experience. If we go the one-way street of practice, then we drive ourselves into an isolated cul-de-sac, a practitioner's workshop or artist's colony. Our radical move is to turn, and return, insistently, to the crossroads.