

Hauntologies of Form: Race, Genre, and the Literary World System

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With its roots in world systems theory on the one hand, and the contemporary realities of globalization on the other, the project of "world literature" has taken capital as a crucial unit of analysis. This essay argues that genre and race be given a similar centrality in the theory of world literature. Like capital, genre and race are shown to be "spectral," in Jacques Derrida's sense of entities that resist straightforward narratives of progression and presence. Building on genre theorists such as Claudio Guillen, Michael McKeon, and Fredric Jameson, the essay discusses genre's oscillating, forward-and-backward time. It then compares that model of generic time to the idea of race, as discussed by world systems theorists and discourse theorists. In the latter, the essay finds the basis for race's spectrality. Reading the spectral logics of capital, genre, and race together, and with specific reference to the novel, the essay argues for a hauntology of world literary history.

Haunted Histories

Every narrative of origin is also a dream of becoming, a selective line drawn from the present to the past in order that the future may be envisioned. For comparative literature at the turn of the twenty-first century, the path forward has sometimes seemed to entail a choice between two founding myths. One myth is national, the other cosmopolitan; one linked to Stael, Taine, Herder, and other early anatomists of national characters and national literatures, the other elaborated through such advocates of world literature as Goethe and Auerbach. Whereas the first story of disciplinary origin posits a mimetic relationship of literature to nation and a certain closure of representation, the latter articulates an errancy of the imagination and casts a wandering gaze on both word and world. Much has been made of such global aspirations. Unearthed and reanimated, they have

helped to shape the most recent iteration of a cosmopolitan comparative literature open, from its very inception, to exiles and émigrés, the dislocated and the diasporized, and all those who think, either by force of circumstance or utopianism of spirit, outside the boundaries of individual nations, languages, and cultures.¹ In this era of globalization who would not choose Goethe over Stael, world literature over national literature, the possibilities of global citizenship over the poverties and terrors of national sovereignty? To choose otherwise seems an act of simultaneous blindness and folly, both a refusal of historical consciousness and an absenting of ourselves from future felicity. Globalism has become one answer to the perennial question of disciplinary identity, as Franco Moretti intuits in his paradigm-shifting brief for a comparative literature with *weltliteratur* as its model, world systems theory as its provocation, "distant" rather than "close" reading as its method, and "a permanent intellectual challenge to national literatures" as its ultimate goal. "If comparative literature is not this," Moretti thunders, "it's nothing" ("Conjectures" 68).²

But as much as globalism defines some disciplinary *us*, it equally inscribes *them*. In other words, globalism is what we now say when what we also mean is a certain orientation to otherness, even a certain ideology of knowing others. In Gayatri Chakravorty Spivak's trenchant analysis of the new world ambitions of what she calls "Moretti-style comparativists," "[t]he others provide information while we know the whole world" (108, n.1). As an alternative to the "scopic vision" of "map-making literary criticism," Spivak offers the temporal metaphor of the "ghost dance" (108, 6, 43). "[S]he would come if we worked for her" writes Virginia Woolf of Shakespeare's sister in a famous phrase that provides Spivak with the syntactic model of the "definitive future anteriority" and "'to come'-ness" that, Spivak claims, offers the best hope for disciplinary transformation (43, 6). An expectancy of alterity; being for others (the world outside the self) as (an)other way of being. "This is imagining yourself, really letting yourself be imagined (experience that impossibility) without guarantees, by and in another culture,

1. For discussions of *weltliteratur*'s relevance to the model of a new comparative literature, see Pizer 213-227 and Hoesel-Uhlig 26-53. On Auerbach's prescient presence in the history of the field, see Apter 76-109 and Madsen 54-75. I have elsewhere discussed Goethe's and Auerbach's aspirations to *weltliteratur* as the methodological blueprint for a comparative literature that resists a merely chronological narrative of the passage from nation to globe, and seeks instead to capture their coterminous coequality. See Cooppan, "World Literature" 15-43, and "Ghosts" 10-36.

2. In the version reprinted in Prendergast (148-162) the line is altered to read: "If we cannot do this, we achieve nothing."

perhaps" (52). It takes place, for Spivak, in the realm of literature and language. "Literature," she continues, "is what escapes the system," what cannot be simply brought into the homogenizing and hegemonizing narratives of capitalist globalization, world systems theory, or "world literature," but must instead be allowed to do the work of difference. In an argument that builds on Spivak, Rob Wilson uses the term "worlding" to describe those processes, including literary and cultural production, that simultaneously distance themselves from the totality of globalization, understood as a unified social field and a singular, triumphalist, economic fable, and draw in the differentiated fragments, fantasms, and part-objects of global culture, species-life, and, in Hedeiggerian terms, the life-world.³ "Culture-drenched and being-haunted" (Wilson 6), "worlding" joins Spivak's "ghost dance" and Jacques Derrida's "hauntology" as related efforts to capture through a temporalized axiomatics the ways disciplines might and must engage the globe.

This essay continues that project. I have elsewhere sought to describe the spatio-temporal laws of world literature as a kind of out-living, in which texts regularly rise to haunt places, moments, and imaginaries outside their own.⁴ In the looping returns and ghostly reanimations of this recursive temporality we may also discern the pattern of a concentric spatiality - the multiple centers and myriad margins of a "world literature" worth the name. Here, I consider what gets lost by the wayside in the attempt to map the vast space-time of world literature. I focus on another spectral quantity haunting the body of world literature, another blind spot in the official history or disciplinary mythmaking of comparative literature: race. Like the recursive time and connected space that have begun to emerge alongside the chronological plots and nationalist grids of traditional comparative literature, the racial imaginary offers another site from which to conjure the methodology of a "new" comparative literature. This essay's work is indeed anticipatory. For in attempting to restore the problematic of race to the ongoing work of "worlding" comparative literature, I have hoped to lay the ground for a body of criticism to come that will differently articulate literary structures not only to the philosophical-ontological conditions of globality (the globe as other) but also to the structural model of globality (the world as system). Is there a way to go through alterity so as to return to systematicity? Can there be a practice of world literature that both looks widely, as in

3. Wilson, "Worlding" 3-24. I thank the author for allowing me to read this in manuscript. Also see *Comparative American Studies* 2.3 (2004), special issue on "Worlding American Studies," eds. Rob Wilson, Susan Gillman, and Kirsten Silva Gruesz.

4. Cooppan, "Ghosts."

Moretti's model, and listens closely, as in Spivak's? I suggest that literary genre provides the necessary conduit between these two choices.

Genre is a global category, one that has long played a role in the process by which literature makes sense of a larger world system of racialized power, be it the global slave trade, the *longue durée* of historical capitalism, the continuing march of modern imperialism, or contemporary globalization. Genre is also, as I will show, one crucial unit for a hauntology of world literature. "Hauntology" is Derrida's term for that trace discourse of the temporal that "belongs to the structure of every hegemony," simultaneously preceding, succeeding, and exceeding each point in which power finds its *telos*. "The future," writes Derrida, "can only be for ghosts. And the past" (37). Led by the logic of return I have found it necessary, in conjuring a disciplinary future, to go back to a triad of categories: genre, capital, and race. As terms that were always there yet not always critically visible, terms whose partial presence subtends the related terrains of world systems theory and world literature theory without having been *collectively* central to them, genre, capital, and race are what must be brought back to a comparative literature in the process of reinventing itself. In the interests of this task I have also found it necessary to allow another ghost story, namely the rise of the novel, to surface.

Certainly the bonding of the world system of capital, the representational system of genre, and the discursive system of race took place across a variety of forms. Consider, for example, the centrality of lyric poetry and autobiographical slave narratives to the making of a transatlantic literary abolitionism encompassing British, French, U.S., Caribbean, and Latin American writing; or the importance of magical realist and social realist novelistic discourse or populist drama to the antiapartheid literature written by white and black South Africans over the second half of the twentieth century. As Christopher Prendergast points out in a recent review of Pascale Casanova's *La République Mondiale des Lettres* (1999), there is a problematic narrowing of the space, time, and language of "world literature" when the linked forms of nation and novel become its primary signifiers (24).⁵ Many other forms of collective belonging and many other modes of literary expression occupy the house of world literature, as no less foundational a critic than Northrop Frye asserted four decades ago. The "novel-centered view of prose fiction," writes Frye in *Anatomy of Criticism* (1957),

5. Spivak makes a similar claim in her critique of Moretti: "Why should the (novel in the) whole world as our object of investigation be the task of every comparatist, who should give up on language learning?" (*Death* 108, n. 1).

"is a Ptolemaic perspective, which is now too complicated to be any longer workable, and some more relative and Copernican view must take its place" (304). If I return to the novel here, it is less to reassert the novel's sovereignty in the universe of world literature than to shed some light on a dark spot and to begin to discern the hauntological structure of world literary history.

The Spectral Logics of Genre and Race

Genre would at first glance appear to teleologize literary history by codifying the vagaries of literary movement into something like the plot of literary progress, with its emblematic rises and spreads, sovereignties and revolutions. This, indeed, is the dominant story of the novel, from its European origins to its appropriations in the Americas to its postcolonial transformations. However, genre's time does not simply advance. As Claudio Guillén explains in *Literature as System* (1971), "the concept of genre looks forward and backward at the same time":

Backward, toward the literary works that already exist. Forward, in the direction of the apprentice, the future writer, the informed critic. A genre is a descriptive statement, but, rather often, a declaration of faith as well. Looking toward the future, then, the conception of a particular genre may not only incite or make possible the writing of a new work; it may provoke, later on, the critic's search for the total form of the same work. (109)

Genre provides the answer to what Guillén identifies as the comparatist's challenge "to make synthesis possible, or to draw out systems, on a genuinely literary level" (42). With its combination of temporal oscillation and spatial expansion, genre describes a moving mode of literary history that offers an alternative to the nineteenth-century approach to comparative literature popularized by Taine, Stael, and Herder and characterized by Guillén as "genetic" (57). The passage from a model notorious for its rooting in the discourse of national soil, national character, and a recognizable theory of nation as race, to the systemic-synthetic approach favored by Guillén in the 1960s and taken up later by such genre critics as Todorov and Moretti, radically expanded the purview of comparative literature. But like all expansions of territory, this one brought occlusions of its own.⁶ Neither modern literary genre theory, nor the world systems theory that informs it, has said enough about race as a formative element of structural analysis. And race,

6. See Todorov, *Poetics*.

I suggest, is the unacknowledged sharer, the spectral double, of genre and capital, those regular constants of literary world systems analysis.

In Immanuel Wallerstein's influential model of the capitalist world-economy, global labor patterns establish the character of different states, variously labeled "core," "semi-periphery," or "periphery." Within this framework of world wide spatial differentiation, time becomes space. The so-called "stages" of capitalist development describe a history by simultaneously gridding a map. Thus, Wallerstein pinpoints the mercantilism of early modern Europe, the successive expansionism of the Spanish, Dutch, and British world-empires to the New World and the far East, and the industrialism of a consolidated capitalist world-economy with first Britain, then the United States at its heart, Russia, Latin America, and central Europe in its semi-periphery, and Africa and, through the post World War II era, Asia at its periphery.⁷ Emerging from the sequential movements of historical capitalism, the concepts of core, periphery, and semi-periphery are effectively forms of spatialized time. It is no accident that genre figures so prominently in critical attempts to marry classic world systems analysis (with its tendency to spatialize time) to literary history, which similarly turns to form as the condensation of time. There is a logical equivalence between the kind of analytic thinking marked "systemic" and dedicated, Wallerstein explains, to "giv[ing] an explanation of both continuity and transformation" ("Rise" 388), and systemic-synthetic literary analysis's privileging of genre, which precisely tracks sameness and change over time.

Given world systems theory's spatialization of time, it is perhaps unsurprising to find a similar logic governing its analysis of race. In "The Construction of Peoplehood: Racism, Nationalism, Ethnicity," an essay in his coauthored volume with Etienne Balibar, *Race, Nation, Class* (1988), Wallerstein suggests that race is the conceptual fruit of a spatial way of organizing the world. "As the capitalist world-economy expanded from its initial location primarily in Europe, as concentrations of core and peripheral production processes became more and more geographically disparate, 'racial' categories began to crystallize around certain labels" ("Construction" 80). Unlike nation, which Wallerstein derives from the internal *political* structures that determine the flows of capital in the world system, or ethnicity, which he understands as a function of intranational *domestic* structures of labor, race for Wallerstein is a predominantly *global* category (79). "Race," he asserts, "and therefore racism, is the expression, the promoter and the consequence of the geographical concentrations associated with the

7. Wallerstein, *World-System*. For a concise summary, see Wallerstein, "Rise" 387-415.

axial division of labour" (80). Wallerstein attempts both to spatialize *and* temporalize race, to make it both necessarily global and distinctively modern. In doing so, however, he misses something about how the differentialist imaginary of race works, namely what Wallerstein's collaborator Balibar calls "the necessary polymorphism of racism." As an idea connected, in Balibar's words, "with the whole set of practices of social normalization and exclusion" over a long and varied history, racism (and presumably race) exceed spatial or temporal logics of the kind propounded by classic world systems theory (49).

Thus, David Theo Goldberg's *Racist Culture* (1993) defines race as "an identity that proves capable of being stretched across time and space, that itself assumes transforming specificity and legitimacy by taking on as its own the connotations of prevailing scientific and social discourses" (4). Whereas race for Wallerstein is a relatively fixed thing, an epiphenomenon of capitalist space, Goldberg's poststructuralist axiomatics defines race as a changing signifier disseminated across some five hundred years of modernity. So mobile as to be "almost conceptually empty," race in Goldberg's argument is not a form of space, but a protean style of discourse that paradoxically "gives to social relations the veneer of fixedness" all the while showing itself capable of constant modification, rearticulation, and adaptation (80). To think race, Goldberg implies, is to think opposing axes simultaneously. Race, then, is both a function of structure and an instance of semiosis, both a question of how space out in the world is mapped, divided, and differentiated and a question of how the space inside the mind is lived - the zone of psychic fantasy, historical memory, emotional affect, cultural logic, national imagination, and group identification. Literary criticism, we might think, is peculiarly well suited to the tracking of both spaces. This could certainly be one way to describe the project of "world literature." That it has not by and large been so is only a call to future investigation.⁸

In the case of the novel, the critical weight given to genre theory in its strictly national formation obscures the parallel history of the idea of race, whose development accompanies, perhaps even helps to effect, that of the novel. To tell this story, what might be called the world literary history of the novel, we must trace the migrations and transformations not only of

8. For exceptions to a general rule of occlusion where race, world literature, and the world system are concerned, see Jameson's much-maligned "Third-World Literature" 65-88; and Said's *Culture and Imperialism*. Despite signal differences around the materialist analysis of cultural production, the two works have in common peculiarly intercalated histories of particular forms of generic meaning (the realist novel, the romantic opera, the "national allegory"), specific structures of global power (capitalism, imperialism), and a global imaginary in which the symbology of difference is present.

particular styles (sentimentalism, realism, modernism, magical realism, postmodernism), but also of those structures of world capital and regimes of racial meaning (slavery, empire, decolonization, globalization) that are intimately bound to novelistic form. At the same time as we bond the novel to the history of a specifically racial capitalism (sentimentality-slavery, imperialism-modernism), we must resist the temptation towards a strictly teleological history of genre. Neither genre nor race, those two most spectral categories, will underwrite such a linear version of literary history.

In an influential narrative generated from the starting point of Daniel Defoe's *Robinson Crusoe* (1719), Ian Watt claims the novel as capitalism's child. Its birth coincides with the consolidation of mercantile capitalism, economic individualism, Puritan moral interiority, and emergent nationalism, all of which find condensed expression in the character of Crusoe, a new kind of man in a new kind of world.⁹ In an important critique of Watt, Michael McKeon takes the English novel out of the narrative of epistemic rupture in order to relocate it in the shadow realm of ghostly co-presence. For McKeon, as for Walter Benjamin, simultaneity is the essence of the dialectical materialism that modernity's documents demand. McKeon writes:

[T]he origins of the English novel entail the positing of a 'new' generic category as a dialectical negation of a 'traditional' dominance - the romance, the aristocracy - whose character still saturates, as an antithetical but constitutive force, the texture of the category by which it is in the process of being replaced ... with hindsight we may see that the early development of the novel is our great example of the way that the birth of genres results from a momentary negation of the present so intense that it attains the positive status of a new tradition. But at the 'first instant' of this broader dialectical reversal, the novel has a definitional volatility, a tendency to dissolve into its antithesis, which encapsulates the dialectical nature of historical process itself at a critical moment in the emergence of the modern world. ("Generic" 396)¹⁰

Such oscillations of generic time, such haunting of the generic present by a never altogether sublated generic past, offer a model for rethinking not just novelistic genre but also race, that other category marked and made by "definitional volatility" and ghostly presence.

9. Watt, *The Rise of the Novel*.

10. For an extended argument, with specific reference to the heterogeneric nature of *Robinson Crusoe*, see McKeon, *Origins*, chapters 1, 3, 10. On the ghostly structure of dialectical materialism, see Benjamin, "Theses" 253-61.

Like genre, race is a trace discourse. Both genre and race are styles of meaning whose very presence to critical understanding entails the apprehension of things we see only partially. Precisely such a method underlies Edward Said's well-known reading of Jane Austen's *Mansfield Park* (1814). In what is perhaps the single most cited example of the "contrapuntality" that is *Culture and Imperialism's* signal contribution to the mapping of world literature, Said converts Mr. Bertram's West Indian fortunes from narrative marginality to conceptual centrality.¹¹ Beyond serving as an illustrative brief for a literary history that asserts the interdependence of certain bounded and privileged spaces (nation, metropole, West) with their peripheries, and beyond providing an argument for the indissociability of a particular genre (the novel) from a particular world-system (imperialism), Said's reading of Antigua's presence within Austen's English countryside intuits what I will call the spectral methodology of reading race in(to) the novel. Disclosing to sight an invisible structure within a visible one is part of what it means to place race in literary history. "[W]hat distinguishes the specter," writes Derrida, "is doubtless a supernatural and paradoxical phenomenality, the furtive and ungraspable visibility of the invisible, or an invisibility of a visible X, that *non-sensuous* of which *Capital* speaks . . . with regard to a certain exchange-value; it is also, no doubt, the tangible intangibility of a proper body without flesh, but still the body of someone as *someone other*" (7).

In Aphra Behn's *Oroonoko* (1688), a candidate alongside *Robinson Crusoe* for the "first" English novel of the modern capitalist world-system, race occupies exactly the specter's condition of "paradoxical phenomenality." Oroonoko, the protagonist of Behn's self-advertised "True Romance" is also himself an oxymoron; a "royal slave" from Africa who is Greco-Roman in features, European in education, and Royalist in his rigorously English sympathies. As Catherine Gallagher observes, Oroonoko "is not just black, but *very, very black*" (235). By a properly spectral logic, Oroonoko's racialization appears to turn on the trope of visibility but in fact depends on a host of less visible quantities. These include, in Gallagher's account, the abstracted exchange value that turns a body into a commodity; the ghostly intertextuality that makes of that body a site for literary pyrotechnics that fuse the generic codes of epic, tragedy, New World travelogue, and the emergent novel; and the shadow discourse of writing itself that turns, in

11. Said, *Culture* 90-97. For a critique that reconsiders Mr. Bertram's Antigua as a displacement of national troubles to the global elsewhere in a strategy of generic containment proper to the cultural work the novel performs for the nation, see Moretti, *Atlas* 12-29.

Gallagher's words, "his blackness [into] a luminous emanation of authorship, which gleams forth from multiple inscriptions" (239). To this list I would add another invisible quantity: the discourse of sympathy that animates the racial body as at once, in Derrida's phrase, "*someone*" and "*someone other*," both similar and different, in a word, spectral.

Behn's lady narrator and Behn's audience more generally have sympathy for Oroonoko because he is presented as being *like them, yet not them* - cast in their own image, reflective of their own values, a mirror of their own aristocratic ideals, even to the extreme of a heroic death by dismemberment that twins the "frightful Spectacles of a mangl'd King" with the memory of England's beheaded monarch Charles I (65). *Oroonoko*'s identificatory mirroring, its investment in the plight of the other as an externalized projection of the plight or privilege of a dominant self,¹² finds an analogue in later abolitionist writing, from the slave narrative, with its claim for the slave's human feeling, to a sentimental novel like Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), with its claim for the slave's maternal feeling, to contemporary novels about slavery like Toni Morrison's *Beloved* (1987), with its claim for the slave's recognizably Freudian traumatic feeling. In each case, what the slave feels is what the non-slave subject *already* knows itself to be. Race here reveals the spectrality of identity, whereby whatever is asserted to be has already been, and been elsewhere, in the form of a difference returned as a sameness, "*someone* as *someone other*." If we extend the net beyond Britain and the United States to include explorations of slavery, abolition, and their aftermath in France, Latin America, and the Caribbean, we find a literary history of racial representation (its coordinates too many to map here) in which blackness signifies not only sentimentality's similarity but also history's repressed, rebellion's rise, or counter-memory's source.

Race, at once differentialist and identificatory, structural and imaginary, hypervisible and invisible, is hence a fantasy form that subtends various cognitive and imaginative acts, including generic acts, of coming to terms with the contradictions of social life. This is not to say that the cultural construction of race remains constant across history, even "just" literary history. Race, as I have read it here, is no more subject to historical continuity than is genre. To return to *Oroonoko*, Behn's heterogeneric mix of romance, tragedy, travelogue, and novel at once gestures back to the long prehistory

12. I have profited from the following explorations of *Oroonoko*'s economies of sympathy and sentiment: Ferguson, "*Oroonoko*: Birth of a Paradigm," *Subject* 27-49; Azim, "Slavery and Sexuality in *Oroonoko*," *Colonial Rise* 34-60; and Kaul, "Reading" 80-96.

of novelistic discourse and inaugurates, in a sentimentalization of race that traverses all of its generic registers, a literary history to come. We miss much of what is distinctive about this emergent novel if we do not look both backward and forward, if we do not subject ourselves to the oscillations of genre's time as much as to the expansions of genre's space. And we miss a great deal if we fail to locate race as the fantasy object that mirrors one logic of genre (definitional volatility) while interrupting another (linear literary history), just as race mirrors one logic of capital (the body as commodity) while interrupting another (the stages of capitalist development). Race thus stages the points at which the very categories of genre and capital - those two obligatory categories for a theory of the novel - break down and reveal, beneath the surface of their histories, the inner cast of their hauntologies.

The "logic of the ghost" that Derrida detects in capital "necessarily exceeds a binary or dialectical logic," simultaneously evading both the opposition of presence and absence and the sequencing of "a before and an after" (*Specters* 63, 39). Read through this ghost logic, race can only provide the shadow of a beginning. The task cannot be that of mere finding and founding, the simple location of race's most visible signs in an originary text that is then enlisted into a linear literary history with race at its origin. With respect just to the novel and just to England, the method of finding and founding would prefer *Oroonoko* to *Robinson Crusoe*, or a postcolonial *Robinson Crusoe*, with the dispossessed Friday at its center, over Watt's *Robinson Crusoe*, with its animating ideology of sovereign English individualism. By contrast, I have tried to conjure a spectral version of literary history that turns away from beginnings and endings, reigns and revolutions, histories of absence and restored histories of presence. In their wake, a haunted literary history imagines a sequence of interruptive eruptions - points where the logic of capital, the imaginary of race, and the technology of genre all converge, only to "flash up" again in some other space and time. Such a "constellated" history, to use another Benjaminian phrase, "stops telling the sequence of events like the beads of a rosary" (263).

In a haunted and worlded literary history, race is not a reified quantity to be found "in" the novel, visibly mapped in the appearance of racialized bodies at the center or on the margins of a particular national narrative. To write the racially haunted history of the novel is not to put race *into* the novel at a series of critical or foundational moments in order to retell a sequence. Rather, it is to extract *out* a structure, like capital, that was always there, always took paradoxical form, and by virtue of this strictly spectral nature, continually interrupts the teleological plots of genre's rise, capital's

march, and history's - including literary history's - progress. Ironically, race, regularly troped as *visible* difference, is something of an invisible, unacknowledged quantity in the literary history of the novel. Bringing race to light in this context is both a schooling in generic criticism and an apprenticeship in how to read what we may call, after Fredric Jameson, genre's unconscious (*Political Unconscious* 41). Within that unconscious, race operates as the fantasy element through which the social meaning of various historical structures and ideologies understood to "make" the novel are regularly routed. One consequence of such a reorientation will be the ability to see the nationalism, capitalism, and individualism supposedly generative of the novel as themselves ghosted by the structures of colonial capitalism (empire), racial capitalism (slavery), and finally, by the spectral category of race itself. The critical task thus becomes one of seeing genre itself through a glass darkly. This is the process envisioned in Jameson's dictum that "properly used, genre theory must always in one way or another project a model of the coexistence or tension between several generic modes of strands: and with this methodological axiom the typologizing abuses of traditional genre criticism are definitely laid to rest" (*Political Unconscious* 141). As we uncover the subterranean echoes of earlier genres and future repetitions that constitute the discursive heterogeneity of the novel, and as we further restore to presence the flickering shadow discourse that is the racially haunted history of the novel, another practice of comparative literature emerges. This new practice has not moved beyond ("laid to rest") older categories like genre so much as moved deeper within them, in order to discern the ghost dance of their hidden structure.

Conclusion

Behn is only one stopping point in a global literary traffic of writing about slavery, a traffic that crossed national boundaries with the fluidity of capital even as it worked to calcify and constitute ideologies - necessarily racialized ideologies - of national identity and national literature. Tracing this textual traffic allows us to understand the English novel's implicitly nationalist "rise" as coextensive with its global spread. But another history of the novel is not in and of itself a hauntology of genre. Hauntology cannot be restricted to a single form (even a newly racialized and worlded form) without doing violence to its guiding logic of mutual structuration and repetitive return. The past ghosts the present, the invisible ghosts the visible, the unknown ghosts the known, what is to come ghosts what is and what has already been. The hauntologies of form that I have begun to sketch will

repeat themselves, though with a difference, in other places and times. So the logic that ties together genre, race, and capital in novelistic form at the juncture point of slavery and its abolition will resurface in the logics operating within the novel, not to mention in other literary genres, at other epochal reorganizations of the world system such as empire, apartheid, and postcolonial globalization. To trace the contours of racialized world systems such as these is in part to track the spread of the expressive forms through which they imagined their worlds. It is also to tell the story of those forms' return, for example, in the reappearance of slavery's sentimental novel or empire's imperial quest-romance in post-slavery or postcolonial novels like Morrison's *Beloved* or al-Tayibb Salih's reverse *Heart of Darkness*, *Season of Migration to the North* (1969). But specification of the differential laws of literary racial worlding is work to come. By way of a conclusion, let me offer yet another beginning. It is my hope that this essay and the haunted literary history to which it gestures go some way toward what I will call, with thanks to Dipesh Chakrabarty, the process of provincializing the novel.

If historicism necessarily privileges a set of categories understood to be European in origin yet global in reach, and if historicism furthermore consigns the non-European to the temporal condition of belatedness (historicism as, in Chakrabarty's words, "somebody's way of saying 'not yet' to somebody else"), provincialization attempts both to "return to political philosophy ... its categories whose global currency can no longer be taken for granted" and to elaborate a different concept of historical time (8, 45). Against that species of historical consciousness that Chakrabarty names "History 1," "the indispensable and universal narrative of capital," provincialization brings to light a series of "History 2s" - "thought about diverse ways of being human, the infinite incommensurabilities through which we struggle - perennially, precariously, but unavoidably - to 'world the earth' in order to live within our different senses of ontic belonging" (254). What would it mean to live in both History 1 and History 2, in both the narrative of the universal, with all that it promises and withholds, and in the life-experiences of the local? Such simultaneity of being is in the end what provincializing means: namely, "to struggle to hold in a state of permanent tension a dialogue between two contradictory points of view" (254). As a methodological brief for rethinking the history of the novel, Chakrabarty's thesis suggests the importance of relocating and retemporalizing those many "firsts" with which the history of the novel has so powerfully coincided. In the mapping of novelistic origins I have attempted, the time of the first is inextricably linked to the space of the elsewhere, be it Behn's Surinam, Defoe's island, or the many places from which those novels have been rewritten, revisited, or returned to their

senders. Provincializing the novel means doing novelistic history within the historicist codes of genre theory and outside them. It means moving beyond the confines of an anthropomorphized life plot (the novel's "birth") and a singular apprehension of geopolitical borders (the novel's "nationalism"), and looking instead to retrace the crisscrossed patterns of influence and imagination by which the novel travels. This, indeed, is the vision propounded by the architects of comparative literature's new "world literature." Returning to the generative crossing of world systems theory and world literature theory, I have suggested that it is the conjunction of capital *and* race that regularly ignites both new forms of power and changing generic representations of those forms. And so the final instance of provincializing the novel would entail reading it as only one of many narrative forms that the world system allies to its imaginary.

The preliminary investigations made here in the context of the English novel and slavery could, and I think must, extend beyond a single racialized regime, a solitary national history, and a hegemonic literary genre. At its broadest, this work may help to re-place race in (literary) history. Race is not merely an epiphenomenized product of capitalism's differentiated space, but a social meaning that other social forms, such as economic capital or literary genre, enlist in order to do their work. What is conscripted frequently breaks out. Thus the racial remainder in the novel, or any of the racialized regimes with which its three-centuries-long history coincides (slavery, empire, postcoloniality, globalization), has a way of living on, speaking differently, and working to open a space for an analysis that exceeds single factors (capital *or* genre *or* race). A worlded history of the novel, and a worlded comparative literature more broadly, will find a way to connect these categories - even if that means simply learning to live, as if with ghosts, with those categories' undying contradictions and their continual contiguities. I have no ready answers, only a conviction of the spirit.

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