TUE 11/03 agenda

- Take attendance, etc.
- Talk about final paper
  - Go over research tips and MLA citation handouts
- Finish discussing Native Speaker

Live-tweeters: @katie_ruffini @xo_fatima1

Language and Difference

- **Universalism** (344)
  We are all the same (as long as you’re like us).
- **Multiculturalism**
  You can be different, as long as your difference doesn’t change us.
- **Polyculturalism** (150–53)
  To be equal, our differences must change us.

The Novel’s Political Project

- Failure of Kwang’s politics (331, 347, 301, 329)
- How is family a kind of political project?
  - Kwang’s politics as familial (146, 326)
  - Henry’s family is falling apart
    - Henry’s parents are dead (77, 47)
    - Why does Mitt have to die? (129, 103–5)
    - Why is Lelia so pivotal? (230, 12, 10)

Spy as Metaphor

- Stereotypes of Asians Americans (as the Yellow Peril, sneaky, disloyal, etc.)
- Being a good spy is like being the model minority (172–73)
- Spies are simultaneously visible and invisible, like racialized figures
- What makes Henry a bad spy?
  - Slippages between “real” and “fake”
Performative Identity

- Judith Butler’s theory of **performativity**
  - Critiques “natural” or “true” gender
  - Gender as performative, “an imitation without an origin” (175)
  - Gender is not what one is but what one does, over and over again
  - Gaps between our performances and gender norms can be transformative

As Am Identity as Performance

- Henry (4, 127)
- Kwang (293, 141, 328, 342–43)
- Has Henry changed? (319–20)
  - Good spy = bad writer (170, 198, 203)
  - Bad spy = good writer (204, 206, 279)
  - Language + space (337, 344, 346)

FOR THURSDAY

- Continue reading Lahiri’s *The Namesake*
- How does Lahiri represent or pay attention to the ordinary and everyday?
- Tweet about reading
- Work on your research questions and annotated bibliographies