

Western writers until the middle of the twentieth century [. . .] wrote with an exclusively Western audience in mind, even when they wrote of characters, places, or situations that referred to, made use of, overseas territories held by Europeans. But just because [they did so] without any thought of possible responses by the [. . .] natives resident there is no reason for us to do the same. We now know that these non-European peoples did not accept with indifference the authority projected over them, or the general silence on which their presence in variously attenuated forms is predicated. We must therefore read the great canonical texts, and perhaps the entire archive of modern and pre-modern European and American culture, with an effort to draw out, extend, give emphasis and voice to what is silent or marginally present or ideologically represented [. . .] in such works.

EDWARD SAID

## I An Overview

### The Black Atlantic as a Bridge between Postcolonial and African American Literary Studies

Widely credited with founding colonial discourse theory in *Orientalism* (1978) and thus paving the way for postcolonial studies,<sup>1</sup> Edward Said went on, in 1993, to publish *Culture and Imperialism*, which seeks in part to reveal the reciprocity between colonialism and the English novel. As indicated by the passage quoted above, in the latter book he draws attention to postcolonial “responses” to colonial discourse, issuing a call for what he terms “contrapuntal reading,” a method requiring us to extend “our reading of texts to include what was forcibly excluded” (66–67). In *Playing in the Dark: Whiteness and the Literary Imagination* (1992), Toni Morrison analyzes what she calls the “Africanist” or shadowy black presence in canonical white American literature, contending that it has had profound and readily identifiable effects on this writing:

I have been thinking about the validity or vulnerability of a certain set of assumptions conventionally accepted among literary historians and critics and circulated as “knowledge.” This knowledge holds that traditional, canonical American literature is free of, uninformed and unshaped by the four-hundred-year-old presence of, first, Africans and then African-Americans in the United States. It assumes that this presence—which shaped the body politic, the Constitution, and the entire history of the culture—has had no significant place or consequence in the origin and development of that culture’s literature. [...] I am convinced that the contemplation of this black presence is central to any understanding of our national literature and should not be relegated to the margins of the literary imagination. Furthermore, American literature distinguishes itself as a coherent entity because of and in reference to this unsettled and unsettling population. (“Black Matter[s]” 310)<sup>2</sup>

As she remarks in “Unspeakable Things Unspoken: The Afro-American Presence in American Literature” (1989), an important precursor to *Playing in the Dark*, “The problem now is putting the question. Is the nineteenth century flight from blackness, for example, successful in mainstream American literature? Beautiful? Artistically problematic? Is the text sabotaged by its own proclamations of ‘universality’? Are there ghosts in the machine? Active but unsummoned presences that can distort the workings of the machine and can also *make* it work? These kinds of questions have been consistently put by critics of Colonial Literature vis-à-vis Africa and India and other third world countries. American literature would benefit from similar critiques” (211–12).

Given the formidable similarities between postcolonial and African American literary criticism, exemplified by but by no means limited to Said’s and Morrison’s projects, it is both surprising and regrettable that only a handful of postcolonial theorists have sufficiently accounted for black American literature and that African Americanists have in general been resistant to postcolonial theoretical concepts. By no means am I suggesting that the two fields can and should be conflated. The experiences and cultural productions of people of African descent in the United States differ markedly and profoundly from those of persons from colonized or formerly colonized lands. Yet throughout history theoretical concepts imported from one discipline or culture into another have resulted in important advances in critical praxis. My purpose, then, is not to blur the distinctions between postcolonial and African American literary studies but rather to identify points of correspondence and build bridges between them. I believe that the establishment of conduits through which ideas and critical approaches can pass will serve to enrich both fields.

*Active capital to provide suitable labor and tools, and to enable them to hold their crops for the best prices, is probably one of the greatest needs of the farmers of Tennessee.*

—JOSEPH B. KILLEBREW, *Introduction to the Resources of Tennessee*

## CHAPTER ONE

# SURVEYING THE BARNYARDS

## TENNESSEE FARMERS IN THE AGE OF AGRARIAN REFORM

Unlike most farmers of his day, Archelaus M. Hughes kept a diary. The father of young children, he had little help in the fields and generally limited his diary entries to days when bad weather drove him inside. He tended to the morose, with rain seeming to add to his melancholy but bad weather did not fully account for the gloom of his agricultural forecasts and his own prospects for retaining his hold on the land and providing for his family.<sup>1</sup>

Like most farmers of his time, Hughes believed society had an agricultural foundation. Farmers produced the food and fiber that sustained the nation; rural family life anchored the social structure in a patriarchal hierarchy that guaranteed civic order; and Thomas Jefferson himself had identified the yeoman farmer as the bedrock of the republic, the incorruptible pillar of democracy. An honest man, Hughes sought neither power nor wealth as he fulfilled his duties as husband, father, farmer, and citizen.

In several ways Hughes stood apart from his neighbors, a difference of which he was fully aware. He always voted the Republican ticket and displayed a lively interest in state and national politics. Although money was scarce in the Hughes household, he subscribed to several newspapers and committed his opinions to letters for publication in the Nashville and Cincinnati papers. During Reconstruction he taught school and harbored the view that black and white children should be educated alike. He confided to his diary that he

was drawn to Universalism in his religious views. If his beliefs marked him as more liberal than his neighbors, he was nonetheless accepted as a citizen of the community and served on juries, performed his share of roadwork, and was elected master of his local Grange.

Although Hughes' opinions and beliefs set him apart from other southern cultivators, he shared with them an increasingly perilous existence as a farmer. It was an economic dilemma born of the national transition into industrial modernity, and neither hard work nor good weather alleviated its symptoms. Farmers, like other Americans of the day, optimistically believed that the technological and industrial advances of the Gilded Age would ease the burdens of life and solve the problems that beset humanity generation after generation. But industrial capitalism gave with one hand and took with the other, and producers like Hughes were soon struggling in a cash economy where the exchange networks that had traditionally sustained the rural community no longer sufficed. Hughes planted carefully, worked hard, scrambled to supplement his meager crop income, exchanged goods and services with other farmers, and scrimped or did without the manufactured goods that lined merchants' shelves. And in the end, Hughes lost his farm.

With the return of peace in 1865, the region's leading men had predicted a rosier future, promising stability and prosperity in which the farmer would play a starring role. "There is no State in the Union which possesses greater natural advantage and which opens a theater of greater enterprise and wealth than the State of Tennessee," J. D. B. DeBow confidently wrote in 1866. An unfailing promoter of the South, DeBow's enthusiasm for Tennessee's future in postwar America seemed neither misplaced nor a product of mere boosterism at the time. Although congressional estimates placed the state's Civil War losses in slave and nonslave property at a staggering \$185 million, expectations of Tennessee's recuperative power rested on a solid history of productive capacity.<sup>2</sup>

DeBow's enthusiasm was matched by that of Tennessee's foremost agriculturalist, Joseph B. Killebrew, a successful tobacco planter and the first commissioner of the Volunteer State's agricultural bureau. As the publisher of the *Rural Sun* and the compiler of the massive *Introduction to the Resources of Tennessee* (1874), Killebrew promoted a program of scientific agriculture and rural boosterism promising a happy marriage between idyllic country life and modern industrial development. He envisioned a countryside dotted with small, independent farms that would feed the miners and supply the raw materials for the mills of a new South. The immigration of hardy European peasants into a revitalized South would offset the out-migration of shiftless blacks and landless whites. The frugal practices of the new residents would transform marginal land into

# Chapter 1

## The Emerging Knowledge Culture

We live simultaneously in multiple worlds or psychological spaces. Most intimate is our private world or internal life space, which influences our uniqueness as individuals. Then there is the public world of reality outside of ourselves—the external life spaces that impact our behavior as citizens and workers, such as the organizational world where we work and the community world in which we reside and play. The common theme in all these worlds is rapid, continuous change in society and its institutions. Over the past century, we characterized our world as the industrial age or society, but in the 21<sup>st</sup> century, it has become the *information age and knowledge society*. We are all being challenged to develop new mindsets, systems, economies, policies, and procedures that are appropriate to these altered realities. Perhaps the following quotation from management guru Peter Drucker's thirty-third book, written at the age of 93, will offer some perspective:

The Next Society will be a knowledge society. Knowledge will be the resource, and knowledge workers will be the dominant group in the workforce . . . In the future, there will be two workforces made up of the under-fifties and the over-fifties respectively. These two workforces are likely to differ markedly in their needs and behaviors, and in the jobs they do . . . In a transnational company, there is only one economic unit—the world. Selling, servicing, public relations, and legal affairs are local.

The three interwoven concepts integral to this Knowledge Society will be explained in this opening chapter: ***culture, knowledge, and management***. The latter will be examined particularly from the perspective of the trend toward *knowledge management*.

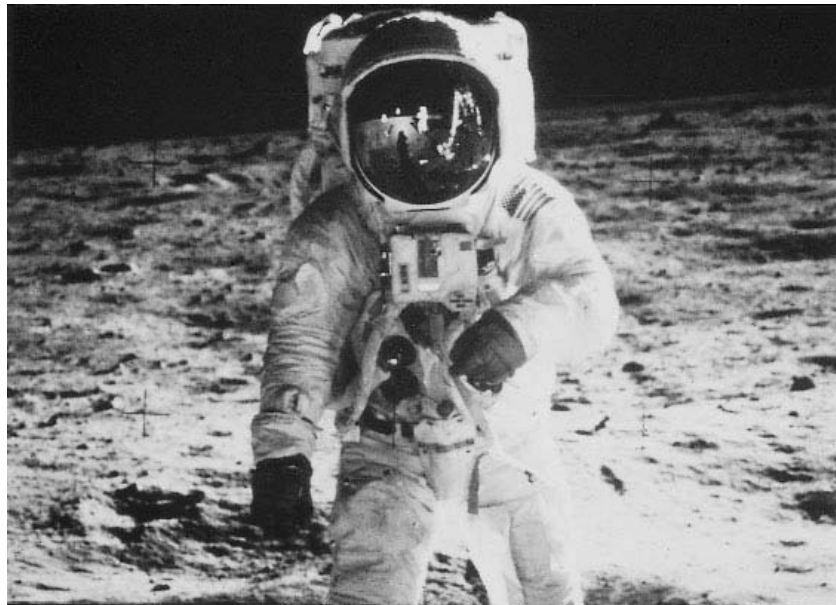
The word *concept* is defined as a general idea or understanding, a thought, or a thing that is conceived by the human mind. Actually, it is like an intellectual hook on which is strung together many related ideas. By *conceptualizing*, we create paradigms or models, as well as insights and inventions that lead to the expansion of knowledge. So, the above triple concepts will become the dominant

themes of this volume. Understanding these terms and their practical applications will contribute to the reader's development as a global leader capable of reshaping people, societies, and systems.

In today's global marketplace, leaders will have the greatest influence if they are *thinking cosmopolitans*. To grow beyond the cultural limitations of time and place, a cosmopolitan belongs to the whole world, not just one part of it. Such a person thinks holistically across borders and disciplines, and avoids the constraints of any one sphere, be it intellectual, social, commercial, or political. A cosmopolitan is not provincial in a literal sense, and can function comfortably and effectively in multiple worlds.

Presently, humanity is in the process of *transforming* images we held for millennia of ourselves and our world. The landing of humans on the moon almost four decades ago forced us to change the collective image of our species. As spacefarer Neil Armstrong stepped down onto the lunar surface, he said, "*That's one small step for man, one giant leap for mankind!*" Exhibit 1.1 captures this momentous event on July 21, 1969, when the Apollo 11 astronaut photographed his teammate, Buzz Aldrin, while catching his own reflection in the visor.

**EXHIBIT 1.1**  
**Humans on the Moon**



Source: NASA Headquarters. Reproduced with permission from P.R. Harris, *Living and Working in Space* (Chichester, U.K.: Praxis Publishing, 1996).

## CHAPTER 1

# The Importance of Motivation

The purpose of this book is to provide managers with helpful tools and techniques for *creating* and *maintaining* an environment where employees can perform at their highest level of motivation. Motivated employees are significantly more productive than discouraged employees, and productive employees are essential to management success. Doesn't everyone want to work in a place that is fun, energized, and motivating?

Let's define *motivation* for the sake of clarity. In the dictionary, motivation is a word that seems to defy definition. *Webster's* defines motivation as: *The act or process of motivating; the condition of being motivated.* In order to get a better understanding of the word, we need to define the word *motivate*: *To provide an incentive, move to action; impel.* As a manager, one of the most important functions is to provide incentive. It is also essential in our role to move employees to action. Lastly, it is critical that our teams are impelled to do the work, and that they *want* to do the work.

### ***Creating a Motivating Environment***

First, let's clear up one misconception: *It is not possible for one person to motivate another.* It is impossible for me to motivate you and for you to motivate me. Motivation is an *internal mechanism* that is generated from within. For someone to be motivated, they have to make a conscious decision to be motivated about a particular situation. Going back to the definition, they have to have incentive and be moved or impelled to act.

Managers can't motivate people, but they can create a positive environment where people can be motivated. As legendary college football coach Lou Holtz once said, "Ability is what you are capable of doing. Motivation determines what you do. Attitude determines how well you do it." Everyone agrees that a great manager can have a significant impact on a team. Look at the coaches in the NFL: Many times we see teams that are doing poorly and have a losing attitude; then a new coach comes in and creates a new environment, and suddenly the team performs and starts winning games.

Complete the quick assessment below to get a pulse of your environment.

<b>Assessment—Elements of a Motivating Environment</b>		
For each statement, check the appropriate box.		
<b>Statement</b>	<b>Yes</b>	<b>No</b>
1. The work space is comfortable for employees.	<input type="checkbox"/>	<input type="checkbox"/>
2. The work space is visually appealing.	<input type="checkbox"/>	<input type="checkbox"/>
3. Employees know the purpose of their work.	<input type="checkbox"/>	<input type="checkbox"/>
4. Employees know the purpose of the team's work.	<input type="checkbox"/>	<input type="checkbox"/>
5. The environment is positive and upbeat.	<input type="checkbox"/>	<input type="checkbox"/>
6. Employees are excited about their work.	<input type="checkbox"/>	<input type="checkbox"/>
7. The work place is considered fun.	<input type="checkbox"/>	<input type="checkbox"/>
8. Our team has fun on the job.	<input type="checkbox"/>	<input type="checkbox"/>
9. The company is committed to employee development.	<input type="checkbox"/>	<input type="checkbox"/>
10. As a manager, I am committed to development of each team member.	<input type="checkbox"/>	<input type="checkbox"/>

## INTRODUCTION: WHYS AND WHATS OF WORLD OPINION HISTORY

This is a book very much shaped by recent events, which triggered my desire to trace and use a history of a phenomenon in order to understand it better. We hear about world opinion recurrently – there’s even an annual summary of sorts in the reference sections of libraries, from Gallup International polls – but the chance to think about it in any systematic way is less available. This introductory chapter is intended to remind readers of the current importance of the subject, to offer some preliminary definitions and talk about how the book will approach world opinion, and to relate the subject very briefly to some larger issues in social science scholarship.



Like many Americans, I watched in considerable awe at the weekly procession of huge protests against imminent American war on Iraq, as they unfolded in many of the world’s great cities in February, March, and early April 2003. Cities in Britain, Spain, and Italy had rarely if ever seen such large demonstrations. Equally interesting were the voices from East Asia, in Japan and particularly South Korea, and also from Mexico, along with the possibly spontaneous rallies in Moscow. Joining in, of course, were significant outbursts in centers within the United States, as well as the more predictable risings in Islamic strongholds, from Indonesia to Egypt.

It was not a matter of rallies alone. Opinion polls showed up to eighty-five percent opposition to American intervention, again fairly widely around the world. Only the United States public stood apart, but even it was hesitant until the war actually began, with a majority inclined toward the legitimacy of war but uncertain, in the face of the rest of humanity, about going it alone.

Americans dissented from international norms for the most part, but they were affected by them. It is also important to note that U.S. military policy had long been constrained by world opinion, and had made huge investments in new guidance technology that would allow aerial bombardments, the military strategy in which the nation excelled, without extensive civilian casualties. Quick victory in the first phase of the ensuing military operation in Iraq helped explain why world opinion was not sustained, as fully as might have been expected, for what many people had expected and feared, in masses of bystander deaths, did not materialize. Anticipation of international reactions in this regard helped counter the vehemence of the pre-war demonstrations and polls once the war actually began.

This was world opinion, unprecedented in the strength of its opposition to a great power, unusually coordinated thanks both to the passion involved and to high-speed technologies headed by the internet. Many governments, as in France and Germany, saw their own policies constrained, partially guided, by the sentiments of the public, while a Spanish regime that backed the war was threatened by punishment at the polls and the British government faced sustained criticism.

But this was also world opinion aborted. The United States government, despite some bows to the United Nations, largely ignored the world (except in the kind of military technology it utilized), went to war, and encountered few immediate adverse consequences.

Some bottles of Coke were ritually spilled in the streets of Europe, lots of nasty editorials were written, but for all intents and purposes nothing happened. Secretary of Defense Donald Rumsfeld mused, "One or two or three or four countries have stood up and opposed it [the war], and that is considered the world by people for some unknown reason to me. It's utter nonsense, that's not the world . . . There are lots of countries in the world." It's a reaction worth noting when one is defining world opinion, and it certainly described official U.S. policy even as it understated the extent of the outburst.<sup>1</sup>

It was not even clear at first that there would be a legacy, despite the fact that the U.S. not only defied the world but also failed to find the fabled weapons of mass destruction on which the war's rationale had been principally based. To be sure, the U.S. President at one point told the world that weapons had been found, despite the evidence to the contrary; but this bald assertion merely highlighted world opinion's impotence.

Yet it increasingly became clear, as the war ended and a difficult occupation period began, that this unusually strong statement of world opinion would

## ÉPINAL, BORDEAUX, PARIS

EVEN IN HIS EARLY YEARS, everyone automatically associated Marcel Mauss with Émile Durkheim, whom Mauss's classmates mischievously called "the uncle." As Henri Lévy-Bruhl notes, Durkheim not only was Mauss's teacher and a "wonderful professor" but was also his mother's brother.<sup>1</sup> In his correspondence with his friends, Mauss presented himself as "the nephew" and referred constantly to "the uncle," "Durkheim," or simply "D." "The uncle is continuing his courses ... he gets tired and is tired"; "the uncle is doing much better but is still nervous." The bond between the nephew and his "good uncle" was solid, based on kinship, intellectual affinities, and work in common.

## In the "Vôôôges"

Like Durkheim, Marcel Mauss was born in the town of Épinal. They were fourteen years apart: the uncle was born April 15, 1858; the nephew, May 10, 1872. Mauss's father, Gerson, born in Hatten in the Bas-Rhin in 1834, married Durkheim's elder sister, Rosine, born in Épinal in 1848, and the couple settled in Épinal. They had two children: Marcel Israël and Camille Henri (b. June 10, 1876). When Marcel was born, his father was thirty-seven and his wife was twenty-three. The family surname is undoubtedly German. It is said that one of Marcel's great-grandparents, not wanting his family to bear the name of an animal—*Maus* means "mouse" in German—went to city hall and did what was required to add an *s* to his name.

In the "information on [his] origins" he provided to the Collège de France, probably in November 1940, Mauss gave a detailed genealogy of his family going back several generations: "All my grandparents' relations were born of French parents. The ancestors of my grandfather Durkheim's mother surely came from the region of Mutzig, dating back to at least the fifteenth century. My father served his country for seven years (including leaves), participated in the Italian campaign, and was saved from typhus by a nun from his home region of Epfig." And he added: "The family opted for France in 1872 and resettled from Bischwiller to Épinal."<sup>2</sup>

Even as he went on to reveal his Jewish identity—a rabbi grandfather, a Jewish given name—Mauss wanted to show that his origins and his allegiance were French. In this case, the notion of allegiance acquired a patriotic

dimension: his father had participated in France's Italian campaign during the Franco-Prussian War, and at its conclusion the family had opted for France. The Frankfurt Treaty, which in 1871 ratified Germany's annexation of Alsace, allowed its residents to choose French nationality, but if they did so they had to leave Alsatian territory.

The history of the Mauss and Durkheim families was closely tied to that of the Alsace-Lorraine region. Épinal is a small town covering three kilometers in the Moselle Valley, close to Alsace. It is the capital of the department of Vosges and in the early 1870s had slightly more than ten thousand residents. The Mauss family occupied a house in the central city at 2, rue Sadi-Carnot, facing the Moselle River.

The region, well known for mineral water and hot springs resorts that developed over the course of the nineteenth century, is agricultural in the west and industrial in the east. Textiles are the most important industry. Spinning and weaving mills, established in the early nineteenth century, multiplied quickly. In 1871 there were 150 such mills, with more than 500,000 spindles and 16,800 power looms. At the time, the manufacture of linen (the famous "Vosges cloth") was concentrated in Gérardmer, where eighty such factories employed more than 3,000 people. Yet the industry remained fragile throughout the century, shaken by many crises: fluctuations in the price of cotton, steep competition from English manufacturers after the free trade treaty between France and England was signed in 1860, a fall in the price of raw cotton during the American Civil War, fires in several factories in the 1880s.

The Mauss family worked in the textile sector. Marcel's father was the "busiest man in France," according to his wife; his son's birth certificate indicates he was a merchant.<sup>3</sup> A sales representative for a drapery company, he also worked with his brothers to set up a small business in Elbeuf called "Mauss et Frères," which specialized in the manufacture of black and figured fabric. Rosine Durkheim was very familiar with that production sector, since she had worked with her sister Céline in a cottage industry, an embroidery shop. Their mother, Mélanie Durkheim, the daughter of a livestock merchant, had opened the shop to supplement her husband's meager income. After their wedding, Rosine Durkheim and Gerson Mauss took over the Mauss family business, whose company name became *Fabrique de Broderie à Main, Mauss-Durkheim* (Mauss-Durkheim handmade embroidery). Like several other families from the Vosges, they thus set out to produce embroidery. Most of the labor was assigned to women from the countryside who worked at home. True to family tradition, Marcel's younger brother, Camille, joined his parents' business, which, according to one member of the family, was "doomed by the course of history." Marcel's mother regularly complained that business was "deplorable," "as bad as it gets," in a "total slump." It reached the point where she thought of "closing up shop": "I am