

Nat Turner Reincarnated after the Cold War:

Ideology of the Consensus-forming Spectacles in Kurt Vonnegut's *Hocus Pocus**

Fumika NAGANO

History has played an important role in what we call postmodern fiction. As Linda Hutcheon observes, postmodern fiction parodically draws “histriographic metafiction” from the collective modes of discourse, or “the archive as the textualized remains of history,” recognizing that we can only know the world “through our narrative (of past and present).” With their profound self-reflexivity and intertextuality, it echoes the texts and contexts of the past, thus offering “the presence of the past” (4-8) to our perception of the world. However, within their seemingly introverted autonomy of the texts, an explosive called ideology is laid; appropriating and reappropriating past narratives in the manner that deliberately blurs (or blasts) the distinction between fiction and history, it ironically replaces the hierarchy overweighing history above fiction, and *vice versa*, thus questioning the institution of literature itself.

In Kurt Vonnegut's *Hocus Pocus* (1990), the narrator Eugene Debs Hartke¹ who was once the last American soldier to leave Vietnam writes a book of history in prison waiting for the trial as Howard Campbell in *Mother Night* (1962) and Walter Starbuck in *Jailbird* (1979). Scribbling on small scraps of paper, he develops several narratives simultaneously: his young disappointment with his father, a chemical engineer who worked for a manufacturer of “high explosives”² and mother “fat enough to be a circus freak” (27), the two who led him to the Military Academy at West Point; his commitment in “show business” (57) in Vietnam trying to draw an audience in front of the television set and prompting the soldiers to kill; his failed marriage with a woman whom he calls the “biggest booby trap” because she later reveals “a powerful strain of insanity” (5); his career at a college for the rich white and at a prison for

*I would like to record my gratitude to Professor Takayuki Tatsumi of Keio University and Professor Takashi Aso of Waseda University for reading the draft of this essay and provided me with a number of invaluable comments. I am also grateful to Takahiko Mukoyama for many helpful suggestions.

¹ According to Donald E. Morse, Hartke's name indicates not only Eugene Victor Debs, the great social reformer as explained in the novel, but also the name of an Indiana Senator, Vance Hartke, “who in 1968 narrowly won reelection having bravely campaigned against the Vietnam War” (97).

² Kurt Vonnegut, *Hocus Pocus* (New York: Berkley, 1990) 23. All further page references to this edition are given in parentheses.

poor black criminals; and his own incarceration resulting from a black revolt. Set in the near future when America is politically segregated again as it was in the antebellum era, his story also details “history” and geography of the fictitious town of Scipio since the nineteenth century.

Under these apparently diverse narratives, however, exists a compelling conjugality between the two highly ideological discourses of entertainment: one is that of a freak show of the nineteenth century, and the other is that of the nuclear age. In this novel, a black prisoner named Jeffrey Turner—with the same family name as the black antihero of antebellum America³—breaks out of jail and consequently releases other convicts who indiscriminately kill many white people “like the neutron bomb” (302). The leader of this black revolt is Alton Darwin, who is given the surname of the great scientist. These names and their characterizations as freaks suggest the possibility to read *Hocus Pocus* as a Nat Turner story revived in the nuclear age. This essay intends to critically examine the intertexts found in this historiographic novel, including two antecedent texts on Nat Turner’s insurrection, the theory of evolution by Charles Darwin and the symbolic fabric of the nuclear bomb. In an attempt to fully investigate Vonnegut’s skepticism toward consensus-making grand “national narratives,” this essay will explore the writer’s re-creation of a black hero of the nineteenth century and its significance in the post-Cold War era.

1. Racial Conflicts and the Birth of a Monstrous Hero

The story of Turner’s revolt is well known through a Pulitzer winning novel, *The Confessions of Nat Turner* (1966) by one of Vonnegut’s friends, William Styron: an intelligent slave well versed in the bible conducted an insurrection against slavery, and was eventually repressed and indicted. The figure of this insurgent is incarnated into three characters in *Hocus Pocus*: a jail-breaker (Jeffrey Turner), a black insurrectionary (Alton Darwin) and a story-teller (Eugene Hartke). Among them, Jeffrey Turner is a notorious criminal whose televised trial lasted eighteen months. This invokes the symbolic illustrations of a “monstrous” hero in the antebellum era found in Thomas R. Gray’s *The Confessions of Nat Turner* (1831) and Styron’s novelization under the same title.

³ Vonnegut’s characters often have the names of historical heroes and celebrities, or puns which suggest them. In *Hocus Pocus*, the protagonist names a billionaire publisher appearing in his book written in the year 2001, “Arthur K. Clarke” (after Arthur C. Clarke, the author of *2001: A Space Odyssey*) and a victim of the A-bomb of Hiroshima, “Hiroshi Matsumoto” (with the sound “Hi-ro-shi-ma”). Considering these details, it is reasonable enough to assume that most or all of their names have some sort of meaning.

In 1831, Nat Turner dictated his story of the slave revolt in Southampton, Virginia, to his attorney Thomas Gray. Shortly afterwards, Gray submitted the document to court, and published it under the title of *The Confessions of Nat Turner*. The book became a huge success, selling at about 50,000 copies, at a time when penny papers and judicial documents including criminal biographies—so-called sensational journalism—were incredibly popular, serving not only the political interests of general public but also their need for entertainment (Shirakawa 296). In fact, Gray's *Confessions* is full of sensational words like “savages,” “fanaticism,” “ferocious miscreants,” and “indiscriminate massacre” (95-97). Indeed, the white slave holders “located Turner in an artificially constructed liminal space as a ‘slave/nonslave’ (for a slave would not rebel), resulting in his creation as a monster in their own eyes” (Cassuto 164).

Moreover, underlining the ironic creation of the monstrous hero, Eric Sundquist describes the possibility of Nat's “continuing his insurrection in the arena of propaganda” (43) by demonstrating his eloquence in *Confessions*: “Turner himself had staged a performance for Gray and his audience, adopting the guise of religious madness in order to protect other slaves or potential plots, or simply to exercise his intelligence and imagination” (49). Accordingly, Nat's monstrosity, together with his “performance,” is somewhat similar to that of a circus freak show.

Nat Turner is more clearly portrayed as a specimen of natural history in William Styron's novel, *The Confessions of Nat Turner*. When Nat is rented to Reverend Eppes, he asks the smart slave, “I hear tell a nigger boy's got an unusual big pecker on him. That's right, boy?” (237). In another scene, Nat, who is literate and familiar with science, notes the anatomical features of a literate black man's brain: “when he died they cut open his head and looked at his brain and it had wrinkles in it just like a white man's” (251). Such an anatomical and sexist interest in blacks was very common in the first half of the nineteenth century. That was because it had been believed for a long time that the ape and the African were “missing links,” sharing “the most intimate connexion [*sic*] and consanguinity,” including even the “amorous intercourse” (Gates, *Figures* 11).

As a result, Styron's depiction—even if it carefully depicts the white view of the blacks prevailing in the antebellum America—was eventually subjected to fierce attacks by contemporary black writers as a white man's fantasy in the upsurge of “black power” in the

1960s.⁴ In their struggle to obtain civil rights and equal opportunity in the American society, certain black writers found in the figure of Nat Turner an ethnic integrity they themselves claim, and tried to preserve it from white men's hands. Therefore, both narratives of Turner's revolt can be construed as milieus where the relationship between history and fiction was fervently discussed over racial conflicts.

In *Hocus Pocus*, the escaped convict Jeffrey Turner is smart enough to succeed in desertion. His name instantly indicates some sort of relationship with the late Nat Turner, but his assemblance goes scarcely beyond his similarity in name. In fact, more characteristic reincarnation of Nat Turner is the leader of the black prisoner's revolt, Alton Darwin: Jeffrey breaks the gate, but then Alton commands the prisoners to rise in arms and to slaughter almost all the white people in the vicinity. In addition, Alton shows a compelling resemblance to Nat in that he is "highly intelligent in the verbal area" and can "do arithmetic in his head" (67). Indeed, he expresses a dream of becoming a star freak: "When I get out of here, I'm going to buy me a pretty striped tent and put up a sign saying 'One dollar. Come on in and see the Nigger do arithmetic'" (67). He is able to become a circus freak because—in the segregated America in this story, similar to the antebellum era when slavery was legal—black people are thought to be stupid. Thus, Alton Darwin is clearly closer to the Nat Turner figure in this novel, in that he is described as an intelligent leader of a black revolt and a kind of freak.

2. Embryology of Racial Freaks

When one focuses upon the second version of Nat Turner's incarnation, Alton Darwin, the historical background of this name emerges in obvious symbolism. Charles Darwin, the father of the theory of evolution, published his famous *The Origin of Species* in 1859. The book gave rise to the fervent controversy among the scientists and the theologians, for Darwin doubted the sterility of hybrid between other species:

The fertility of varieties, that is of the forms known or believed to have descended from common parents, when intercrossed, and likewise the fertility of their mongrel offspring, is, on my theory, of equal importance with the sterility of species [. . .]. (265)

⁴ While some black intellectuals like James Baldwin favorably received Styron's novel, other black writers blamed Styron for distorting "history." Among such protestations is *William Styron's Nat Turner: Ten Black Writers Respond* (Westport, CN: Greenwood, 1968) edited by John Henrik Clarke (Stone 1-4).

Consequently, the evolutionary thought of this period “trafficked heavily in throwback imagery, with ‘inferior races’ being put forward in both freak shows and scientific publications as unevolved humans or ‘missing links’” (Cassuto 137). For example, three months after the publication of *The Origin of Species*, a great American showman P. T. Barnum opened a new circus attraction titled “What is It?” (see FIG. 1). In the show, a mentally retarded black boy, William Johnson, wore a fur and acted like an ape, which made him famous as “Darwin’s Missing Link” (see FIG. 2). In fact, he was a black man artificially designed as a freak; it was the circus freak show and Darwinism that conspired to bolster the association between black people and apes just before the Civil War (Tatsumi 126-28).

One should note here how the discourse of the freak show functioned in consolidating what was thought to be the American selfhood in the social disorders of the nineteenth century. Rosemarie Garland Thomson penetrates that “extravagant in its repudiation of the typical, disabled freak flattened the spectators’ peculiarities” and provided them with “an ontological sameness upon which the democratic equality is predicated.” Through this deceitful manipulation of consensus-formation, the figure of the freak becomes “the necessary cultural complement to the acquisitive and capable American who claims the normate position of masculine, white, nondisabled, sexually unambiguous, and middle class” (64). Hence, Alton Darwin’s dream of becoming a star freak in *Hocus Pocus* and his failure to do so attack racist plots, with his surname “Darwin” foregrounding the embryology of racial freaks.



FIG. 1. The promoting poster of the “What is It?” exhibition.⁵



FIG. 2. William Henry Johnson as “What is It?”

⁵ Fig. 1. Note that “[a]lmost every feature of Johnson's body has been transformed to suggest a kind of hybridity between man and monkey” (Cook 143); Fig.2 note that Johnson was exhibited in a particular

It may be quick to assume that the two black prisoners Jeffrey and Alton work together as the single rebel Nat Turner, and criticize the discourse of the racial discrimination. However, there is even more striking parallel between Nat and another character in the novel: a white Vietnam veteran, Eugene Debs Hartke. Eugene was imprisoned because the hostages in the revolt reaches “a racist conclusion” that it is he who has commanded the insurrection, believing that “Black people couldn’t mastermind anything” (153). Meanwhile, Eugene who once fought in Vietnam and killed more Vietcong than any of his black students who have killed white people, turns out to be innocent. Moreover, he claims “a black ancestor” since it is a prison “for Blacks only” and he wants to stay with his students, arguing that “well over half the inmates at Athena, and now in this prison here, had white or White ancestors”; the reason for their being classified as black is simply that “they got no credit for that” (237). A great jazz lover, Eugene, transgresses the deceitful “color-code” and remains a cultural chimera.

In addition, his cultural hybridity is found also in the feature of his unusual love for women falsely attributed to the blacks as earlier explained. He often sleeps with the wives of other men, offering deep affection and sympathy. However, his amorousness threatens the cuckolded husbands and brings out their hostility. This hostility leads to the confusion between Eugene and Darwin, and the latter is shot by a white person:

It was a beautiful shot, if Darwin was really the man the College President was shooting at. He could have been shooting at me, since he knew I used to make love to his wife Zuzu when he was out of the house. [. . .] I asked what Alton Darwin’s last word had been. [. . .] His last word has been, “See the Nigger fly the airplane.” (75)

Alton Darwin dies instead of Eugene, and this substitution implies that because of Eugene’s amorousness he and Alton have become perfectly alike; and that the sniper missed his true target. Eugene does not belong to the white society; he enters the black community in spite of the color of his skin. In *Hocus Pocus*, along with the ferocious killer Alton Darwin and the prison-breaker Jeffrey Turner, the cultural chimera known as Eugene Debs Hartke plays his role as a modern Nat Turner (see Table 1).

way—the fur suit, the walking stick, his shaved head and the exotic backdrop—which underlines the images of "Darwin's Missing Link" (Cook 146).

Table 1

Works	Leader of the revolt	Narrator	Writer	Historical background
<i>The Confessions of Nat Turner</i> (1831)	Nat Turner		Thomas R. Gray	Growing instability of slavery in the 1830's
<i>The Confessions of Nat Turner</i> (1966)	Nat Turner		William Styron	Black Power in the 1960's
<i>Hocus Pocus</i> (1990)	Jeffery Turner /Alton Darwin	Eugene Debs Hartke	K.V. (editor)/ Kurt Vonnegut (writer)	Multiculturalism / cultural fragmentation

As is clear from Table 1, Gray's *Confessions* was written in the abolitionist era, which caused him to portray Nat as terrible as possible, ironically attracting a great attention among the contemporaries. Likewise, Styron's *Confessions*, written in the era of the Vietnam War and Civil Rights Movements, includes supposedly anti-black ideology inapt for a time of change. These works were both written against the historical background of racism or ethnocentrism.⁶

However, in Vonnegut's *Hocus Pocus*, published after the Fall of the Berlin Wall, the main theme falls not on the emancipation of a minority, but on the cultural fragmentation of America after the Cold War, which those various movements of the black, Hispanic and women since the 1960's inevitably entailed. Arthur Schlesinger, Jr., one of the "new right" critics who alarms the dismantling of the American nation, speculates upon the recent rise of multiculturalism: "the cult of ethnicity defines the republic not as a polity of individuals but as a congeries of distinct and inviolable cultures" (122). Hence, ethnicity itself can be problematic: needless to say, ethnic identity may not be assimilated into the mythic all-encompassing national identity (which Schlesinger tries to hint), but become esteemed, while it is true that extreme ethnocentrism entails ghettoization.

In this novel, the black Darwin, who claims that he and his fellow convicts "are America" (194) fails to construct his own ethnic nation, while the cultural chimera survives the insurrection and calmly narrates the story/history. In his attempt to cope with this complicated situation, Vonnegut on one hand employs the freak rebels invoking the racial

⁶ The black writers who attacked Styron may be construed also as ethnocentrists, utterly rejecting Styron's way of fictionalization of historical events. Henry Louis Gates, Jr. apprehends that many works of "racial impersonation" like Styron's are unfairly denounced as the "artistic imposture" under the ideology of "authenticity" in many black and women's literature courses; whereas our social identities do matter both in reading and writing, Gates suggests, no human culture "is inaccessible to someone who makes the effort to understand, to learn, to inhabit another world" (Gates, Jr. "'Authenticity,' or the Lesson of Little Tree" 28-30).

conflict of the nineteenth century elaborately emphasizing the cultural/ethnic fragmentation; on the other hand, after the uprising is repressed, a Vietnam Veteran who transgresses the racial border takes over the Nat Turner figure, suggesting the possibility of trajecting such distinctions.

3. The Spectacle of the Nuclear Bomb

Vonnegut's ingenious re-creation of Nat Turner story is most clearly found in the cultural hybrid figure of Eugene Debs Hartke. The narrator Eugene was once called the "Preacher" in the Vietnam War (252) and "a freak" when he returned from it (160). These nicknames precisely suggest his status as a reincarnation of the preacher Nat Turner. However, it is important to note that he realizes his words in the war (or "show business" as he calls it) were not "God's truth" but mere "hocus pocus":

In Vietnam, though, I was masterminded. Yes, and that still bothers me [. . .]. I invented justifications for all the killing and dying we were doing which impressed even me! I was a genius of lethal hocus pocus! (153)

This guilt leads him to a friendship with the manager of Athena prison, Hiroshi Matsumoto. He is a quiet businessman, hired by a Japanese corporation that has purchased the institution for profit. What is particular with him is that he has survived the A-bomb assault on Hiroshima, and that the experience has made him alienated from others. Therefore, the deep sympathy between Eugene and Hiroshi originates from the political deceit of the past.

Needless to say, Hiroshima proved the possibility of an actual nuclear attack (by USSR) and confirmed the containment policy. Donald E. Pease explains that the Cold War's authority identified "internal dissension as a threat to the national security" and re-characterized such dissension "as the work of national other" (557). In the course of such consensus-formation was the haunting image of Hiroshima:

As a national spectacle, Hiroshima had turned the entire U.S. social symbolic system into the afterimage of a collectively anticipated spectacle of disaster, a self-divided (rather than self-present) instant, that had always not yet taken place (hence always anticipated) but had nevertheless always already happened (in the lived experience of anticipated disaster). (564)

The Cold War politics conceal the "polity of individuals" and propagandize "congeries of distinct and inviolable" cultures or nations with the help of Hiroshima as "a national

spectacle.” We should remember that the freak show was a similar consensus-forming spectacle in the nineteenth century. Consequently, Eugene, who was once a conspirator of the racist spectacle of Vietnam, must surely be a “freak.” In addition, his remorse towards it directly leads to the sympathy with the victims of Hiroshima, as Pease succinctly argues: “when the United States failed to win the Vietnam War, the national spectacle lost the power to screen the memory of nuclear holocaust [. . .], startling numbers of Vietnam veterans identified themselves with the survivors of Hiroshima” (568). In fact, they are both the sacrifices of universal deception manipulated by the racist showmanship. And this is precisely why alienated Hiroshi finds friendship only in Eugene and confesses his traumatic experience to him.

Thus, Vonnegut introduces the Vietnam veteran and the A-bomb victim into the modern Nat Turner story, invoking the ideology of the freak show (in the nineteenth century) and the spectacle of nuclear bomb (in the twentieth century) simultaneously. The black rebels who slaughter people “like the neutron bomb” and who try to protect themselves with what they call “Star Wars” tactics making use of hostage like an invisible dome over Scipio (275)—alluding to both the insurrection in 1831 and Ronald Reagan’s SDI—are also invented through the Vonnegutian creative anachronism, or what Steve Erickson calls “nuclear imagination.”

According to Erickson, America has learned to dread the ultimate consequence of “totalitarian rule or atomic obliteration” in the so-called nuclear age; everything about the country, “every word and idea was a bomb” (46). In spite of this situation, people with nuclear imagination including Richard Nixon, Albert Einstein and even Thomas Jefferson “not only conceive of the abyss and confront it, but are liberated by it” (42).

Such a perception of historicity is supported by Jacques Derrida’s most influential essay on nuclear criticism, “No Apocalypse, Not Now.” Nuclear war has not taken place, Derrida contends, therefore, its essential feature is “that of being *fabulously textual*,” which one can only speak or write, but with no “real referent (present or past) of a discourse or a text” but the signified referent (24). And, because “literature” is the body of the texts whose “existence, possibility, and significance are the most radically threatened” by the nuclear catastrophe which will totally destroy the archive, one can recognize the structure and historicity of literature “to be deconstructed”: “the historicity of literature is contemporaneous through and through, or rather structurally indissociable, from something like a nuclear *epoch*” (27).

In the course of constatating these recognitions, Vonnegut’s *Hocus Pocus* displaces the synchronic fabric of discrimination: America, who has made racist assaults on Japan and

Vietnam, is now under the economical ascendancy of the Japanese “Army of Occupation in Business Suits” (286). This reversal in the hierarchy is surprisingly clear in Hiroshi’s status transition from a victim of racist attack in Hiroshima to a chief of one of America’s national institutions. This is the world where the oppressed gains supremacy over the oppressor and where the hybrid Nat Turner displaces the black/white dichotomy, thus violating the Cold War’s binary opposition.

Conclusion

Vonnegut’s imaginary association between the antebellum and the Cold War era is clearly shown in the following passage. The excerpt is from an anecdote when he was invited to an International P.E.N. Congress in Tokyo with William Styron, the novelist who wrote a novel about the antihero of the nineteenth century America in midst of the Cold War:

The total destruction of Hiroshima, a racist atrocity of atrocities, nonetheless had military significance. When I was in Tokyo with William Styron a few years ago, he said, “Thank God for the atomic bomb. If it weren’t for it, I would be dead.” When the bomb dropped, he was a Marine in Okinawa, preparing for the invasion of the Japanese home islands. (Vonnegut, *Fates* 100)

It is interesting to find quotes on the nuclear holocaust and the racist plot at the same time with Styron’s name. Whereas Styron expresses his gratitude to the atomic bomb, Vonnegut calls it “a racist atrocity of atrocities” and compares it with the firebombing of Dresden⁷: he ironically designates each bomb as “a work of art” and “a tower of smoke and flame” to commemorate the rage and craze of people to leave nothing but ashes in Dresden, Hiroshima, and Nagasaki (103). Vonnegut, who survived the atrocity by the Allied Forces, surely feels sympathy for the people of Hiroshima and is aware of the deception of Cold War politics. Thus, in contrast to Styron’s *Confessions*, his *Hocus Pocus* deconstructs the deceitful dichotomy that has supported the discriminating structure since the nineteenth century, even though both writers revive the notorious monster of the antebellum. It is the Vonnegutian magic—magic of his own nuclear imagination—that lucidly visualizes the contemporary disaster through the synchronism of two consensus-forming narratives.

⁷ Vonnegut, a witness to the firebombing of Dresden, wrote *Slaughterhouse-Five* (1969) based on his own experience. In the novel, Billy Pilgrim comes to understand life (including his trauma of eyewitnessing the Allied bombing) by being unstuck in time and space.

Works Cited

- Cassuto, Leonard. *The Inhuman Race: The Racial Grotesque in American Literature and Culture*. New York: Columbia UP, 1997.
- Cook, James W., Jr. "Of Men, Missing Links, and Nondescripts: The Strange Career of P. T. Barnum's 'What is It?' Exhibition." *Freakery: Cultural Spectacles of the Extraordinary Bodies*. Ed. Rosemary Garland Thomson. New York: New York UP, 1996. 139-57.
- Darwin, Charles. *The Origin of Species*. 1859. London: Penguin, 1985.
- Derrida, Jacques. "No Apocalypse, Not Now (full speed ahead, seven missiles, seven missives)." Trans. Catherine Porter and Philip Lewis. *Diacritics* 14.2 (Summer 1984): 20-31.
- Erickson, Steve. *Leap Year*. New York: Avon, 1989.
- Gates, Henry Louis, Jr. "'Authenticity,' or the Lesson of the Little Tree." *New York Times Book Review* 24 (Nov 24, 1991): 1, 26-30.
- . *Figures in Black: Words, Signs and the "Racial" Self*. Oxford: Oxford UP, 1987.
- Gray, Thomas R. *The Confessions of Nat Turner* 1831. Rpt. in *William Styron's Nat Turner: Ten Black Writers Respond*. Ed. John Henrik Clarke. Westport, CN: Greenwood, 1968. 92-117.
- Hutcheon, Linda. "Historiographic Metafiction: Parody and the Intertextuality of History." *Intertextuality and Contemporary American Fiction*. Ed. Patrick O'Donnell and Robert Con Davis. Baltimore: Johns Hopkins UP, 1989. 3-32.
- Morse, Donald E. "You Cannot Win, You Cannot Break Even, You Cannot Get Out of the Game: Kurt Vonnegut and the Notion of Progress." *At Millennium's End: New Essays on the Works of Kurt Vonnegut*. Ed. Kevin Alexander Boon. New York: State U of New York P, 2001. 91-104.
- Pease, Donald E. "Hiroshima, the Vietnam War Veterans War Memorial, and the Gulf War: Post-National Spectacles." *Cultures of United States Imperialism*. Ed. Amy Kaplan and Donald E. Pease. Durham, NC: Duke UP, 1993. 557-80.
- Schlesinger, Jr., Arthur. *The Disuniting of America: Reflections on a Multicultural Society*. 1991. Rev. ed. New York: Norton, 1998.
- Shirakawa, Keiko. "The Monstrous Birth of a Nation: Hawthorne, Turner, Dixon." *Colloquia* 20 (1999): 291-304.
- Stone, Albert E. *The Return of Nat Turner: History, Literature, and Cultural Politics in Sixties America*. Athens, GA: U of Georgia P, 1992.
- Styron, William. *The Confessions of Nat Turner*. 1966. New York: Vintage, 1993.
- Sundquist, Eric J. *To Wake the Nations: Race in the Making of American Literature*. Cambridge, MA: Belknap-Harvard UP, 1993.
- Tatsumi, Takayuki. *Amerika-bungakushi no Kî-wâdo* [*Seven Aspects of American Literature*]. Tokyo: Koudansha, 2000.
- Thomson, Rosemarie Garland. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. New York: Columbia UP, 1997.
- Vonnegut, Kurt. *Fates Worse Than Death: An Autobiographical Collage*. 1991. New York: Berkley, 1992.
- . *Hocus Pocus*. New York: Berkley, 1990.

