
Battling Silent Chaos: The Refrain and its Decolonial Potentials

Xhercis Méndez Michigan State University

Abstract

This article examines some of the ways in which Black and Brown young women and men within the context of the US are consistently confronted by the silences around state-sanctioned violence enacted on our bodies with impunity while even our playful sonic outbursts are reconfigured as threats to the state. I argue that, different from Deleuze and Guattari's conceptualisation where the refrain functions to keep chaos at bay, the refrain produced by a group of Black and Brown youth at a ferry station in New York brings to the fore and into confrontation the very Codes that create a sense of 'home' and 'security' for some at the expense of their well-being and often lives. However it is from navigating, what I refer to as, *silent chaos* that this article seeks to explore the decolonial potential of the sonic 'disruptions' produced by these Black and Brown young women and men, in particular by examining how they challenge the status quo and highlight the urgent need for new systems of valuation that would serve to reconstitute their collective worth.

Keywords: silent chaos, refrain, decolonial, territorialisation, Deleuze and Guattari

On Staten Island there is a way station for the ferry. It is the place where folks from all over the island gather together to wait for the ferry that will ship them across the waters to Manhattan. The place is bland, designed from a colour palette of greys that match the pigeons that call it home. The ceiling is high, giving the space a sense of emptiness, while providing it with a peculiarly haunting echo. The places to sit all face the

Deleuze Studies 10.3 (2016): 367–378

DOI: 10.3366/dls.2016.0232

© Edinburgh University Press

www.eupublishing.com/loi/dls

same direction, the direction of the exit, the point of departure. There is nothing about the space that invites permanence or comfort. It is a site that implies movement and yet everywhere people are incredibly still, quietly in their place. It is an imposed exercise in patience. There are rules here that are not posted because they are consistently in flux. Indeed, they become more stringently defined with every post-9/11 year and there are some who beg for this kind of order. So for example, there are now military men with semi-automatic weapons and sniffer dogs that make their rounds, become part of the order at the ferry way station, like the pigeons. It is in this quiet space, quiet because people read their newspapers while they wait, or listen to their iPods, or read a book, that suddenly there is a rupture.

A group of young teenagers of colour, primarily Black, Latino and Afro-Latino, in an instant become visible. A crowd of them near the exit/entrance to the ferry are producing a rhythm, they are loud and making music, they are dancing in 'friendly competition' to the music that they make. In a flash, danger, love, tension, resistance, anger, chaos, order become convoluted. There is a de-territorialisation of the silence that enables the state-sanctioned violences of rules and norms. They are interpreted by onlookers as disruptive, as nuisances that have not received the memo on how to share space 'politely'. Through their own music and dance, their refrain, the forces disciplining their bodies are rendered visible, larger, marking the scope of its power as the sound waves travel out and people respond with a desire to silence them. Unlike the scared child that seeks comfort through his humming and manages, for an instant, to keep an intruding chaos out (Deleuze and Guattari 1987: 311), these young people have historically and presently been considered bodies of danger, bodies out of control, bodies that need policing. It is with this in mind that perhaps their refrain can function as both a 'chaotic'¹ force that deterritorialises mainstream conceptions of order, as well as a reterritorialising force that introduces its own system of valuation, one that challenges the Code that produces them as less worthy.

I. Silent Chaos

According to Deleuze and Guattari, chaos is characterised as a 'black hole' with a potentially destructive force. It is a set of forces that produce and induce fear, whether real or imagined, in the person being confronted by chaos. Chaos for Deleuze and Guattari can be understood as 'the forces of a raw and untamed matter upon which ... Codes

must be imposed in order to make milieus' (Deleuze and Guattari 1987: 338) and a milieu is 'a block of space-time constituted by the periodic repetition of the component' (313). It is with this in mind that this article asks how in the effort to confront that which produces fear, the codes of 'order', 'safety' and 'security' normalise ways of occupying space that produce marginalised communities as always potentially threatening and dangerous. In what ways do the codes of 'order', 'safety' and 'security' then significantly *reduce* how marginalised communities, such as people of colour and poor people in the US, are 'allowed' to inhabit 'the World'?²

Such reductions form part of and introduce what I refer to as a *silent chaos*.³ It is silent because of the silences around race, class, gender, sexuality, age, ability, and the intersections of and between them all. It is chaos because these silences form part of the infinite layers of web that bolster and enable the systems that produce hierarchical differences to operate without critical interrogation, thus making these silences intrinsic to and extricable from the assault on marginalised communities. In other words, chaos in this sense refers to the set of forces that systematically introduce and bolster violence in the lives of marginalised communities. Rather than presuppose that chaos is that which is against order, this brand of chaos is co-constituted by order. Chaos and order feed off each other. Order in the World, is that which is against the encounter and/or engagement with substantive difference, that which strives to impose a homogeneity of comportment because the 'security' of 'ideal' citizens demands it. Thus, the desire for 'order' becomes the narrative means through which state-sanctioned violence (chaos) targeting non-conforming bodies is justified. Here, chaos refers to the set of forces that systematically introduce fear and violence into these young people's lives.

Unlike the abstracted characters we are presented with at the beginning of the chapter on the Refrain, the young Black and Brown bodies at the ferry station are not necessarily empowered to venture 'from home on the thread of a tune' (Deleuze and Guattari 1987: 311). On the contrary, they occupy a 'World' in which they have to be hyper-vigilant in order to literally dodge the bullets⁴ and avoid the pitfalls associated with our own dehumanisation. Black and Brown folks within the context of the US are not only consistently confronted by the silences around state-endorsed violence enacted on our bodies with impunity but even our playful sonic outbursts become reconfigured as threats to the state. This silent chaos, which I think of as the 'black hole' of violences partially produced through the Code of law, envelopes and

imprisons our thoughts and our bodies, as it delineates how we are to 'properly' occupy space in order to be recognised as fully (Hu)Man and considered worthy of citizenship. It is from navigating this silent chaos, from travelling to and from this 'World' of sense, that I am drawn to explore the decolonial potential of such sonoric 'disruptions' by the Black and Brown young women and men at the ferry station.

II. The Refrain Creating a Calm in the Storm of Chaos?

In the examples proffered by Deleuze and Guattari, the refrain functions as a rhythm that temporarily creates order amidst chaos. For instance, one of the earliest depictions of the refrain features a child quietly singing to himself in order to calm his own fear of the dark. In this example:

the song is like a rough sketch of a calming and stabilizing, calm and stable, center in the heart of chaos ... [the refrain] jumps from chaos to the beginnings of order in chaos and is in danger of breaking apart at any moment. (Deleuze and Guattari 1987: 311)

For the purposes of my argument, there are two important aspects of the refrain to consider in the depiction being proffered by Deleuze and Guattari. The first lies in the intention behind the invocation. The child is scared and he, she or they turn to the refrain for comfort. The second is that for this particular child, the invocation of the refrain is *successful* at keeping chaos, that which induces fear, temporarily at bay. For this child, there is the possibility of creating a calm amidst chaos, albeit temporarily.

In the second example of the refrain, there is a description of a person's home that is thoroughly arranged by and around the territorialisations of various sonic components. It is in this depiction that Deleuze and Guattari go into further detail regarding the relationship between sound and space. For instance, the sounds of a TV or the radio establish different territories and as a result function to rearrange how the people in that home inhabit their space. The example is effective in providing a sense of how territorialisation functions through sound. Unlike the first example, the motivation in some of these territorialisations is not to ward off the disorder of fear. However, it is important to note that for Deleuze and Guattari there is some kind of chaos that is being held at bay. They write that in this instance the 'housewife sings to herself, or listens to the radio, as she marshals the antichaos forces of her work' (Deleuze and Guattari 1987: 311). Notably, the space as well as the bodies are described and referred to in

abstract and universal terms making it somewhat difficult to understand what type of chaos this housewife is presumed to be invested in keeping outside her doors.

In the last example, the refrain moves in a slightly different manner. It seems to function as a means to organise the chaos that confronts a person as they are in motion. For instance, a person who is in the process of mustering the courage to step outside can call up the refrain as accompaniment on their journey. The refrain in this moment seems to operate as a path for the frightened to walk on, the courage to venture out and face ‘the World’. Deleuze and Guattari describe the refrain as enabling because:

finally, one opens the circle a crack, opens it all the way, lets someone in, calls someone, or else goes out oneself, launches forth. One opens the circle not on the side where the old forces of chaos press against it but in another region, one created by the circle itself . . . *One ventures from home on the thread of a tune.* (Deleuze and Guattari 1987: 311; my emphasis)

Similar to the other two moments, the example begins with a figure that is an abstracted one. In other words, these beings are abstract universal bodies that can be substituted for any other body attempting to contend with chaos.

In all three examples, the refrain functions similarly in that the sonic walls created by the refrain momentarily reorder whatever these bodies deem to be chaotic. Whether it is fear or a sense of unsteadiness relative to ‘the World’, in each case the refrain establishes a fleeting calm, a sonic fence and/or a temporary ground on which to stand. In all three examples the chaos is met by the antichaotic forces of the refrain, a rhythm that creates fleeting order amidst chaos in a World that is unified. Given this understanding of the refrain, what are some of the preconditions necessary for the refrain to function as that which creates order amidst chaos? Does it function in this manner regardless of which bodies conjure up the rhythm? Indeed, how does the refrain function if one occupies and travels between multiple worlds and realities?

III. The Refrain and its Decolonial Potentials: ‘This Land is my Land from California to the New York Islands’

A crucial characteristic of the refrain according to Deleuze and Guattari, is that it ‘always carries *earth* with it; it has land (sometimes a spiritual land) as its concomitant’ (Deleuze and Guattari 1987: 312; my emphasis). It is this particular characteristic of the refrain that makes

relevant which body is doing the conjuring. While it may be true that a songbird can mark a territory through her song and that the universal child can carve out a space of calm with his humming, it is less clear to what extent a space or territory can be marked by those who have historically and presently been dispossessed without also inviting an onslaught of violence. Certainly, territorialisation can be imbued with a variety of meaning depending on which bodies are performing the territorialising. Taking into account the history, practices and policies of slavery and colonisation, people of colour in the US have consistently been denied the power and authority to control any space, including that of our own bodies. With this in mind, what does it mean for folks who have had their motility restricted in every which way because we are black or brown, immigrant, gender-nonconforming, because we have been dehumanised by colonial modes of knowing and relating, to carve out a piece of land for ourselves through the refrain?

Historically and presently, the colonial enterprise has been successful to the extent that power was rearranged in such a way as to naturalise particular relations of superiority and inferiority through dichotomous categorial constructions of the self (Quijano 2000; Lugones 2007). Decolonial thinker Anibal Quijano argues that European-in-the-making categorial constructions of the self were fundamentally reconfigured in relation to those colonised in the context of the Americas. Within the context of the Americas, the concept of 'race' was reconstituted in relation to a Eurocentric capitalist system of power in a way that reorganised all available bodies into a racialised system of production. Quijano claims that the emergent power, which he refers to as the 'coloniality of power', was restructured along two axes that included:

The codification of the differences between conquerors and conquered in the idea of 'race,' a supposedly different biological structure that placed some in a natural situation of inferiority to the others. [...] The other process was the constitution of a new structure of control of labor and its resources and products. (Quijano 2000: 533–4)

Thus, the coloniality of power is the arrangement of bodies and power that emerged during formal colonialism but did not end with it and which best serves the needs of capitalism. While the process has been discontinuous and heterogeneous over time, Quijano posits that the 'coloniality of power' has remained an imbricated and inextricable part of modernity and its contemporary modes of relating. In other words, the coloniality of power persists long after formal colonialism has ended.

In giving flesh to this claim, decolonial thinker Nelson Maldonado-Torres adds that for him the 'coloniality of power' refers to:

long-standing patterns of power that emerged as a result of colonialism, but that define culture, labor, intersubjective relations, and knowledge production well beyond the strict limits of colonial administrations. Thus, *coloniality survives colonialism*. It is maintained alive in books, in the criteria for academic performance, in cultural patterns, in common sense, in the self-image of peoples, in aspirations of self, and so many other aspects of our modern experience. (Maldonado-Torres 2007: 243; my emphasis)

Accordingly, everything from books to culture to language to modes of relating has been thoroughly informed by and steeped in the coloniality of power and its 'World' of sense. Maldonado-Torres, as well as others who theorise the coloniality, argue that key tenets of modernity/coloniality thus function in reductive ways. For instance, as a result of the coloniality of power, the modern 'World' is accepted as the one and only universal reality. It is reductive in that the possibility of other 'worlds' existing has been obscured and/or deemed irrelevant, backward or primitive in relation to the presupposed superiority of the modern 'World'.

Moreover, in this 'World' of sense, bodies and power are arranged hierarchically along race, gender, sexual and class lines, making it difficult to think outside of these oppressive constructions. Decolonial feminist philosopher María Lugones illustrates this point when she attempts to map out what in a colonial context produces white heterosexual bourgeois males as the pinnacle of power within this World of sense. For instance, not only is this male understood to be the sole possessor of subjectivity, reason and knowledge as determined by his 'natural' and 'superior' evolution over and against his female counterpart and enslaved/colonised others, but he is also free to impose his body and will, sexually or otherwise with impunity, on any Other that is understood to be naturally inferior to him (Lugones 2007). It is this male that is structurally produced as (Hu)Man, while the enslaved and colonised, regardless of sex, age or sexuality, are relegated to the realm of the bestial or 'savage'.⁵ In this 'World' of sense the enslaved are reduced to chattel and obliged to work for the profit of others, the coloniality of power in action (Lugones 2007). Dispossessed of land, relatively dehumanised and rendered invisible by the only body in this system that matters, the enslaved/colonised have not only been systematically denied the authority to freely inhabit space or even make

a place for themselves, they have been denied control over their own bodies.

With this brief sketch of coloniality in mind, if the refrain, as Deleuze and Guattari suggest, carries with it land and the possibility of territorialising one's own body (as in a turtle that can carry its home on its back), then wrapped up in the waves of that little bit of song and earth is contained a decolonial potential for those both systemically and systematically marginalised. At the most basic level, a decolonial move would include enactments that work to undo or at least destabilise the matrix of power that undergird modernity/coloniality and its co-constitutive racialised capitalism (Mignolo 2007). A decolonial possibility thus lies in the refrain's ability to (re)organise space through sound, albeit momentarily. It is decolonial in that, when the refrain emerges from the lips of those systematically dispossessed, it challenges the way in which power is organised in the modern 'World' and poses a direct threat to anyone invested in maintaining the status quo.

For instance, I would argue that there are several ways in which the Black and Brown youth at the beginning of this paper perform a destabilising effect through their song and dance. For one, their refrain immediately challenges the assumption that there is only one reality and that that reality is somehow unified. In the encounter between the young teenagers' rhythm and the predetermined order of the space it is clear that these young people are tapping into another 'world' of sense, one that makes their particular inhabitation of the space even possible. Otherwise, they would inhabit the space like the others quietly awaiting the ferry. As their voices and bodies slowly permeate the space, they defy the 'naturalness' of the order being imposed on it. Their song and dance functions as a 'chaotic' force that temporarily deterritorialises the false sense of unification and highlights the kinds of radical difference that the state finds consistently problematic.

In so doing, their presence troubles a clear-cut distinction between chaos and order. Their song and dance, on the one hand, deterritorialises 'the World' and operates as chaos (that which induces fear) for those protected by the state. On the other hand, it organises a new territory and set of possibilities (the notion of order reworked here in a way that engages rather than attempts to tame difference). The rhythm that they produce begins to territorialise and reterritorialise the space, but always in a way that *attracts* rather than minimises danger (chaos again but this time from the state) since the space that they are occupying is not intended for their use.

Not only do they take up space in ways that they are not 'authorised' to, but their rhythm also presses against the colonial designs on their bodies. Rather than continue to allow others to have control over their bodies and motility, they disrupt that naturalised order with their 'racket'. These bodies that have been constructed as brute labour (regardless of sex) during slavery and colonisation and continue to be considered brute labour (regardless of sex) and moneymakers for the prison industrial complex, now jump, shake and explore the limits of their own skins as they take pleasure in their bodies and take pleasure in their own singing and dancing.

These Black and Brown young women and men affirm themselves and each other even in the face of their systemic devaluation. They relish each other engaging in sonoric playfulness. Here, the decolonial possibility is marked by their being able to introduce *another system of valuation* through their song and dance, one that takes space and makes place for their fully human selves to see each other and play, even if only temporarily. For anyone who has seen themselves and their bodies reflected back in and through the logic of modernity/coloniality in ways that distort their beings and reduce their capacity to envision themselves as complexly whole, these stolen moments matter. As the music travels outward, the meter of silent chaos is contested.

Similar to the artists that Deleuze and Guattari reference in their chapter on the Refrain, it is through their refrain that these young people render visible the non-visual forces that constrain their lives. If the refrain in the examples proffered by Deleuze and Guattari functions to create some small measure of calm amidst chaos, the refrain introduced by these young people operates in a different manner. Unlike the songbird that marks her territory with her song, or the housewife that marshals antichaotic forces in her hum, the rhythm emerging from these Black and Brown young women and men functions as an invitation for state-sanctioned violence to contain and discipline them into silence. What becomes visible in this encounter is *the border* between the territory where they are valued and the World we spend most of our time in. Thus, their refrain highlights and demarcates how the demand for 'order' not only undermines their capacity to play, but it also excludes the possibility of their envisioning themselves as people of value and worth. Their refrain makes visible how these Codes of 'order' and 'security' introduce real violence into their lives by making them visible targets and opening them up to attacks by the state, such as getting roughed up by the cops, arrested and/or even killed if perceived as enough of a threat. In this context, rather than producing a calm/ing

centre, their rhythm operates more along the lines of a code red, calling silent chaos into battle.

IV. Sonoric Disruptions: A Closer Look at Dispersed Resistance and Decolonial Decoding

If the refrain is a sonoric enactment that has the potential to collect and gather forces in ways that reorder space as Deleuze and Guattari suggest, then how that space is reordered depends to some extent on which bodies are producing the sonoric disruptions. As they tell us, unlike the visual, sound ‘invades us, impels us, drags us, transpierces us’ (Deleuze and Guattari 1987: 348). Sound has the potential to vibrate within us even if we do not want it to, even if we cannot hear, making it harder to ‘look away’, close our eyes and refuse to see.

It is with this in mind that I would argue that the refrain produced by these Black and Brown women and men brings to the fore and into confrontation the very Codes that create a sense of ‘home’ and ‘security’ for some at the expense of their well-being and often lives. Their refrain renders visible the workings of the coloniality of power and calls us to recognise the very Codes that produce them as ‘disposable’, a ‘waste of space’, as ‘dangerous’, as fodder in the battle for security in the ‘War on Drugs’, the ‘War on Poverty’ and the ‘War on Terror’. While this text is primarily written with a US context in mind, I invite others to consider the ways in which marginalised communities in other contexts are also produced as dangerous to the national body and consequently systematically dehumanised and deemed disposable. The refrain emerging from these Black and Brown youths calls us to engage ‘the relational nature of our differences’⁶ rather than continue to be silent about the ways in which we are racialised, classed, sexualised and gendered differently. Moreover, their refrain both challenges the status quo and highlights the urgent need for new systems of valuation that would allow us to reconstitute their collective worth.

Finally, their refrain also opens up yet another possibility. Within the context of the US, resistances by marginalised communities have often been framed as spontaneous reactions from unorganised/able peoples. Given the systemic barriers to our organising, many of the resistances from our communities have had to necessarily be more dispersed. However, the refrain as proffered to us by Deleuze and Guattari opens the door to giving this kind of dispersal new meaning. Regardless of intention, Deleuze and Guattari’s refrain does not dismiss the radical potential of a dispersed resistance, particularly where sustained action may not be possible.

If, as I am suggesting, we consider rhythm to be a sonoric disruption that marks the disjunction between the Code (say, for instance, the rule of law) and an emergent territory, then can the persistence of these rhythms function as a mode of decolonial decoding? *Decolonial decoding* in this sense can be understood as that which makes visible the operations of the coloniality of power and perhaps even draws our attention to the cracks in the code, thus making it possible for us to press those cracks to our transformative advantage. It can also be understood as any practice that serves to highlight or partially demarcate the border between the World of state-sanctioned violences directed at marginalised communities and emergent territories offering new evaluative possibilities for non-conforming bodies. Thus transforming their refrain into an invitation to the *atravesados* ‘the squint-eyed, the perverse, the queer, the troublesome, the mongrel, the mulato, the half-breed, the half dead; in short, those who cross over, pass over, or go through the confines of the “normal”’ (Anzaldúa 2007: 25), and border-crossers everywhere. Rather than point to the need to defend and justify order and its concomitant violences, rhythm in this sense calls us to explore the transformative possibilities on the other side. It is not invested in the repetition of a linear, hierarchical and centralised organisation of bodies, power, ways of being and knowing, but in the refusal to continue to be silent about it.

Notes

1. Note that I do not read these young people’s performance as chaotic, but rather I recognise how they can be perceived as chaotic for behaving outside the set of unspoken, but clearly communicated, rules and norms of a space. I also recognise that the perception of these youths as chaotic often leads to the violent policing practices by the state.
2. I am placing ‘the World’ into quotes to mark this world as one among many, with the capitalised version referring to the hegemonic world of sense. This ‘World’ is the world of laws, canons, dominant languages, ways of being and moving. I am borrowing this conception of reality being multiple from feminist philosopher María Lugones, who argues in her essay entitled ‘Playfulness, “World”-Traveling, and Loving Perception’ that there are many ‘worlds’ that we inhabit and these ‘worlds’ construct us differently. She claims that, ‘most of us who are outside the mainstream of the United States dominant construction or organization of life are “world” travelers as a matter of necessity and of survival’ (Lugones 2003: 88). According to Lugones, it is the shift between one construction of yourself and another, whether wilful or not, that she refers to as ‘traveling’ (89). Notably, those who are required to travel between different senses of themselves tend to be the only ones cognisant of the fact that there is more than one world of sense. In addition, those outside the mainstream also tend to recognise the violences, both psychological and physical, that accompany the travelling between different worlds of sense.

3. This is a concept that I am attempting to explore which refers to the violence and disorder that consistently presses on the lives of people of colour as we navigate and attempt to make sense of the varying degrees of our own dehumanisation. Much of the pressing is co-constituted by the silences around race, gender, sexuality, and class and the ways in which these constructions mark us differently in terms of the devaluation of our minds and bodies.
4. See coverage on the Cleveland Brelo case in Cooley 2015, and the *Guardian's* 'The Counted', available at <<http://www.theguardian.com/us-news/series/counted-us-police-killings>> (accessed 16 April 2016), which keeps track of the growing number of people being killed by police in the US, a majority of which are poor folks and people of colour.
5. Compare, for instance, the global coverage of the bombing of *Charlie Hebdo* in relation to the coverage of the deaths taking place in Nigeria at the same time. This reflects the hierarchy of humanity we currently have in place wherein it becomes evident that some deaths matter more than others.
6. Elsa Barkley Brown in her text, titled "What Has Happened Here': The Politics of Difference in Women's History and Feminist Politics', argues that it is not enough to recognise difference but that we instead have to be more attentive to how our differences are relational. For example, she argues that the domestic services provided by women of colour and working-class women made it possible for white middle-class women to pursue employment and better-paying jobs outside the home. It is with this example in mind that she argues that women of colour and working-class women not only lead different lives, but that white middle-class women get to 'live the lives they do because women of colour live the lives they do' (Brown 1992: 298).

References

- Anzaldúa, Gloria E. (2007) *Borderlands/La Frontera: The New Mestiza*, 3rd edn, San Francisco: Aunt Lute Books.
- Brown, Elsa Barkley (1992) '“What Has Happened Here”': The Politics of Difference in Women's History and Feminist Politics', *Feminist Studies*, 18:2, pp. 295–312.
- Cooley, Patrick (2015) 'Everything You Need to Know about the Michael Brelo Verdict', *Cleveland.com*, available at <http://www.cleveland.com/metro/index.ssf/2015/05/everything_you_need_to_know_ab_1.html> (accessed 16 April 2016).
- Deleuze, Gilles and Félix Guattari (1987) *A Thousand Plateaus: Capitalism and Schizophrenia*, Minneapolis: University of Minnesota Press.
- Lugones, María (2003) *Pilgrimages/Peregrinajes: Theorizing Coalition Against Multiple Oppressions*, Lanham, MD: Rowman & Littlefield.
- Lugones, María (2007) 'Heterosexualism and the Colonial/Modern Gender System', *Hypatia*, 22:1, pp. 186–209.
- Maldonado-Torres, Nelson (2007) 'On the Coloniality of Being: Contributions to the Development of a Concept', *Cultural Studies*, 21:2–3, pp. 240–70.
- Mignolo, Walter (2007) 'Delinking: The Rhetoric of Modernity, the Logic of Coloniality and the Grammar of De-coloniality', *Cultural Studies*, 21:2–3, pp. 449–514.
- Quijano, Anibal (2000) 'Coloniality of Power, Eurocentrism, and Latin America', *Nepantla: Views from the South*, 1:3, pp. 533–80.

Your short guide to the EUP Journals
Blog <http://eupublishingblog.com/>

*A forum for discussions relating to
[Edinburgh University Press Journals](#)*



EDINBURGH
University Press

1. The primary goal of the EUP Journals Blog

To aid discovery of authors, articles, research, multimedia and reviews published in Journals, and as a consequence contribute to increasing traffic, usage and citations of journal content.

2. Audience

Blog posts are written for an educated, popular and academic audience within EUP Journals' publishing fields.

3. Content criteria - your ideas for posts

We prioritize posts that will feature highly in search rankings, that are shareable and that will drive readers to your article on the EUP site.

4. Word count, style, and formatting

- Flexible length, however typical posts range 70-600 words.
- Related images and media files are encouraged.
- No heavy restrictions to the style or format of the post, but it should best reflect the content and topic discussed.

5. Linking policy

- Links to external blogs and websites that are related to the author, subject matter and to EUP publishing fields are encouraged, e.g. to related blog posts

6. Submit your post

Submit to ruth.allison@eup.ed.ac.uk

If you'd like to be a regular contributor, then we can set you up as an author so you can create, edit, publish, and delete your *own* posts, as well as upload files and images.

7. Republishing/repurposing

Posts may be re-used and re-purposed on other websites and blogs, but a minimum 2 week waiting period is suggested, and an acknowledgement and link to the original post on the EUP blog is requested.

8. Items to accompany post

- A short biography (ideally 25 words or less, but up to 40 words)
- A photo/headshot image of the author(s) if possible.
- Any relevant, thematic images or accompanying media (podcasts, video, graphics and photographs), provided copyright and permission to republish has been obtained.
- Files should be high resolution and a maximum of 1GB
- Permitted file types: *jpg, jpeg, png, gif, pdf, doc, ppt, odt, pptx, docx, pps, ppsx, xls, xlsx, key, mp3, m4a, wav, ogg, zip, ogv, mp4, m4v, mov, wmv, avi, mpg, 3gp, 3g2.*