

“My Name is Johnny Cash”: The Artistic Persona Through Jameson, Levinas, and Foucault

ABSTRACT *Historically, classic country music of the 1950s and 1960s straddles the transition between modernism and postmodernism, a placement which in turn exerts tensions on musicians and the ways in which they construct their public personas. In this article, I consider the public image of Johnny Cash through Fredric Jameson’s ahistorical considerations of the subject in “Postmodernism, or the Logic of Late Capitalism,” Emmanuel Levinas’ relational treatment of the self and the other in “Ethics and the Face,” and Michel Foucault’s genealogical approach to history in “Nietzsche, Genealogy, History.” I focus on Cash’s conscious choice of particular identities in order to parse the shaping of a performer’s identity through his music. His highly individualized and multiplied manner of identity craft is embodied most complexly in his performance in Folsom Prison. In this performance, Cash finds a place where an identity pulls away from a contained relation with itself and interacts more broadly with its surroundings. By drawing the theoretical frameworks out with an eye to the extant cultural studies literature on artistic identity formation, I hope to sketch an artistic ontology that encompasses different ways to read performed identity, both for the manner in which an artist structures his or her material as well as for how an audience interprets what they receive.*

Of all of the memorable moments in Johnny Cash’s career, his 1968 Folsom Prison performance is one of the most iconic and visually evocative—dressed in all black with his acoustic guitar slung over his shoulder, he brings to life the outlaws and careless down-and-outs portrayed in his songs, doing so in front of a real-life group of raucous and adoring prisoners. From the quiet welcome in his album-opening “Hello, I’m Johnny Cash” to the album’s coda, the song “Greystone Chapel,” Cash blends and challenges his real identity with the one he performs on stage. In this article, I consider the public image of Johnny Cash through the lens of postmodernist thought—from Jameson to Levinas to Foucault. I examine Cash’s particular identities to tease out how performance shapes identity more generally. By drawing the theoretical frameworks out with an eye to the extant cultural studies analysis of Cash-as-performer, I hope to sketch an ontology that encompasses different ways to read performed identity, both for the manner in which an artist structures his or her material, as well as for how an audience interprets what it receives.

A brief note on nomenclature: in this article, I assign different names to different aspects of Cash’s identity in private life and during performance. Henceforth, I will use the name “Johnny Cash” to signify the performing persona of the singer; that is, I use it to refer to how he appears (and presents himself) as a famous singer before his audiences. Meanwhile, I use J.R. to signify him as a biographical entity, the husband of June Carter, here following a distinction that he himself has drawn in interviews.

When I want to point to the man in general, abstracting away from a focus on just celebrity persona or private self, I use just his surname; often, as my analysis will show, the figure of “Cash” combines the public and the private, and also functions as a point of mediation between Johnny Cash, the performing singer and J.R. Cash the “real”/inner self.

Two of Cash’s live albums, *Johnny Cash at Folsom Prison* (1968) and *Johnny Cash at San Quentin* (1969), chronicle the literal presentation of versions of Cash’s public image before an audience. This public image contains a key figure: a prison inmate. A quick glance through the lyrics in his catalogue reveals the persistent thread of the prisoner character, including “I’m Free From The Chain Gang Now,” “25 Minutes to Go” (which recounts time lapsing towards a prisoner’s execution), “San Quentin,” and “Joe Bean.” While arguably a fairly common trope in country music, Cash’s continual re-wearing of that metaphorical garb reveals a level of sympathy for actual prisoners carried out in aspects of his activism. In order to perform at Folsom and San Quentin, Cash physically entered prisons to perform concerts that would be recorded and later broadcast for a national audience. He brought his band and soon-to-be wife, June Carter, with him, but the cheers on the recordings (along with the titles of the albums themselves) indicate that Cash is the biggest draw for the prisoners.

In the particular context of the Folsom performance, the song “Folsom Prison Blues” takes on an interesting cast. Cash performs the song as if he were just singing the song on the radio or at a regular concert, in which the inmate identity is clearly a role he is putting on only for the length of the song. Yet

the physical location of Folsom Prison, the presence of the actual inmates of that prison, blends the prisoners with Cash's otherwise typical persona.¹ Singing the song in Folsom Prison gives Cash an opportunity to present himself in a role that is different from any of his true identities. The act of singing the song at Folsom also belies the correspondence that audiences mistakenly drew between Cash and hard time,² as Cash's true identity, a free man voluntarily entering the prison for a circumscribed purpose and a short time, is foregrounded. By singing this song in this particular place, Cash is both a simulacrum of a prisoner, to borrow Jameson's terminology, and the embodied expression of difference.³

In his foundational article "Postmodernism, or the Logic of Late Capitalism," Frederic Jameson rejects the "ideological mirage" as an image of unitary subjectivity. He puts forward in its place "the more radical poststructuralist position, for which such a subject never existed in the first place but constituted something like an ideological mirage [which must] take into account something like a 'reality of the appearance.'"⁴ Subjectivity, then, is variable and negotiated at an exterior, as well as an interior level. James also asserts the priority of the present: "the past as 'referent' finds itself gradually bracketed, and then effaced altogether, leaving us with nothing but 'texts.'"⁵ A performing singer like Cash is one such text: a work written through songs that leaves room for the audience to superimpose its own perceptions, as a form of palimpsest commentary on the artist. If we take Johnny Cash's persona as the text, we can read him as inscribing and reinscribing his persona. Another way to conceptualize this, in a literalized version of Jameson's terms,

is to consider the performative identity as a hologram—something that is both there (as a projection) and not there (as a fully physical entity). In this context, Jameson's "reality of the appearance" becomes the (moment of) the presentation of the artist's image to the audience, as in when Johnny Cash performed live.

Jameson argues that in the shift from modernism to postmodernism, "the alienation of the subject is displaced by the fragmentation of the subject."⁶ In a literal sense, a celebrity performer begins with a multifaceted identity even before he or she begins to construct an artistic persona, since there is always the accompanying "real self" behind the presented text of the public image. In one of the few scholarly books to treat Cash's image at length, Leigh Edwards quotes the singer discussing his own relationship to the persona of Johnny Cash: "I go by various names," Cash says.⁷ With the passivity of his word choice, however, Cash avoids taking responsibility for choosing those names (and their corresponding identities); within this dynamic, his identities operate simultaneously and often shave into each other. He depicts his awareness of a moment in which his "real self" gets conflated with his performing self independent of any audience perception: "when I walk off that stage, I'm no longer the character I was in the songs I sang... but often it's a while before I'm J.R. again."⁸ In Cash's immediate offstage experience as he describes it, Johnny Cash coexists (for Cash, at least) with J.R. without needing to be in front of the audience to be present. Such a dynamic brings the artist's subjective experience to the forefront of the identity construction process. Even in his role as "author" of his persona, Cash gets caught up in his own creation.

The convergence of Cash's multiple identities here—J.R. (the everyday self); Johnny Cash (the performer); and, while singing, whichever lyrical character he is co-opting—effectively articulates him as his own form of postmodernist work. By bringing together conflicting roles simultaneously in the same moment, Cash embodies Jameson's "more positive conception of relationship which restores its proper tension to the notion of differences itself," unraveling a complex façade that does not easily reveal the identities behind it to the viewer or the listener.⁹ Combined with this, Jameson's example of the "evolutionary mutation of David Bowie in 'The Man Who Fell to Earth'" takes on an added significance: it bolsters the application of my analogy to individuals, while also calling attention to the mutability of a character or performer's role in response to the environment in which it finds itself, an idea that my analysis of Foucault will develop.¹⁰

The play of identities in Cash's Folsom performance dramatizes a push and pull between self and other, which builds on the tension that Levinas describes in "Ethics of the Face." Although Levinas is primarily concerned with the relation of self to a physically distinct other, Cash's performance at Folsom Prison (re)presents his otherness in relation to his own 'real self, J.R., while also presenting an element of otherness in relation to the prisoners. In this context, Levinas's assertion that "the identity of the I envelops the alterity of the object" maps cleanly onto Cash's role as a Folsom inmate, since he envelops both the I and the other by being simultaneously united with and separated from his audience: he is at once one

of them and decidedly not one of them.¹¹ In the moment of performing "Folsom Prison Blues," Cash, who is the only person in the room with complete, unobstructed access to his real self, knowingly takes on a persona beyond that real self (thereby masking it) and carries out that persona purely through the words of his lyrics.

These words are belied by the truth of which all present are aware—that the man singing in front of them is not a real inmate—but, much like the suspension of disbelief in a play, the perception could carry through until the song is done. When Cash delivers lyrics that *could* conceivably describe his situation, such as the famous line "I shot a man in Reno/ Just to watch him die" from "Folsom Prison Blues," this casts him as both a criminal and a Folsom inmate. (Interestingly, both the songs "I Got Stripes" and the Shel Silverstein-penned "25 Minutes to Go" distance him from the events in the respective songs by carrying them out day-by-day or minute-by-minute, but even with those foregrounded fictionalities, the overall effect of seeing someone sing about being in prison suggests that they could have been.)

In a similar way, Levinas relates the self and the other by asserting that "in designating what it possesses to the other, in speaking, the subject hovers over its own essence."¹² With Cash, the subject effectively others itself, extracting and separating some part of itself through this action of hovering, if not also in the action of designating. In Levinasian terms, he divides into a self that just *is* and a self that describes. When Cash announces his own presence in Folsom with the line "Hello, I'm Johnny Cash," he does more than just introduce himself: he calls attention, all at

once, to his performative persona, his celebrity, and the reason that he is there. Everyone already knows who he is, but his statement of his name causes the crowd to go wild. The fact that one of his A&R men expressly told him to do so, just for this purpose, adds credence to the intentionality of the statement: they had an eye to that effect, and the (recorded) statement has since become almost iconic as an evocation of Cash as artist.¹³

In her study of the female image in country music, Pamela Fox argues that female country singers “can rarely serve as a medium for the audience, since they always threaten to become consumed by (at least a portion of) that audience.”¹⁴ In the context of a prison performance in which Cash openly asserts his sympathy for the men, this statement takes on an interesting gloss: if the correlative assumption to Fox’s is that male country singers *can* serve as a medium for the audience, then a sympathetic performance gives the prisoners in the audience (all male) a chance to imagine themselves out of their own identities, and perhaps onto Cash’s. “The idea of infinity,” Levinas writes, “establishes ethics,” a notion that translates here into the idea that all parties, in the context of a concert (and arguably also a film, book, or play), have the capacity to imagine themselves into the other identity/ies at hand.¹⁵ Whether or not they actually achieve it (or even try) is less important than the fact that they have the option of doing so in the first place. Infinity presents itself in truncated form as the (liminal and uncertain) possibility of imagination. Cash “stages the pleasure that audiences take in both transgressing and reasserting categories,”¹⁶ a more complex and, I think, more accurate presentation of

the Folsom performance than Teresa Ortega’s description of its “relentless depiction of the attractiveness of the wrongdoer.”¹⁷

Cash exercised a move of sympathy in his Folsom performance, evoking Levinas’ “face to face” ethics.¹⁸ The very act of performing in a prison—entering a space that is severed from the rest of society and whose purpose is to keep wrongdoers away from the rest of the world—is revolutionary in itself, as Jonathan Silverman and others have argued. What is even more intriguing, however, is the effect that Cash’s attitude toward the prisoners has on the openness of his actual act. Ortega defines this as “Folsom’s invitation to identify with criminality [being] reinforced by Cash’s showmanship”¹⁹—in the form of his humor and self-awareness—but there is also a palpable friendliness exuded in his manner toward the prisoners.²⁰ I take his easy tone and joking manner to signal his connection to them, since by acting this way, he treats them no differently than he would any mainstream audience. In starting to laugh during his performance, Cash manages to tread a line of camaraderie with his audience that lightens the mood, and that reinforces his apparent lack of discomfort at performing in front of prison inmates. At San Quentin, his act of drinking the prison water despite its unpalatable appearance and smell literalizes his sympathy into an act of acceptance, letting the prisoners know that he does not see them as the pariahs that the rest of society does, and putting himself on the same ethical level with them.²¹ Thus, when Cash sings “Folsom Prison Blues” onstage at Folsom, there exists, simultaneously, his own knowledge of the self (J.R.); his conscious and momentary performance of another self (a prisoner); the

blurring between that pretend self and the real prisoners; the prisoners’ response to his performance of the imprisoned self; and their response to his presentation of Johnny Cash (the singer in their midst).

Thus far my analysis has examined Cash’s performance in the moment, inspired by Jameson’s bracketing of history. Such a move ignores, however, the systems that help to shape identity, what Foucault calls “the details and accidents that accompany every beginning.”²² While earlier I targeted the conception of the artist as text, a Foucauldian analysis of Johnny Cash interweaves identity into the historical systems and events that influence it, producing an image of the artist as a mediated artifact. Foucault emphasizes that for his theory, “the search for descent is not the erecting of foundations: on the contrary, it disturbs what was previously considered immobile, it fragments what was thought unified; it shows the heterogeneity of what was imagined consistent with itself.”²³ Put succinctly, Foucault’s form of effective history “introduces discontinuity into our very being.”²⁴ In these terms, both a Jamesonian “reality of the appearance” and a Levinasian “duality of self and other” give way to an examination of how the subject came to be within the setting that mediates it. While Foucault’s definition of identity as “a complex system of distinct and multiple elements, unable to be mastered by the powers of synthesis”²⁵ aligns with Jameson’s sketch of the subject’s disconnectedness, a Foucauldian genealogical approach to history—replacing the search for origins with an acceptance of the way events happened (with an eye toward how they could have happened)—pushes back against the synchrony of a Jamesonian

postmodernity, in which we are “condemned to seek History by way of our own pop images and simulacra of that history.”²⁶

Although, in general driven toward the act of historical discovery of events, Foucault’s genealogical analysis of history foregrounds the subject in several places that apply to Cash. Foucault openly states that effective history, rooted in genealogy, “multiplies our body and sets it against itself,” which is just what Cash’s Folsom performance does, giving him the capability to divide the persona he presents to the audience into several sub-personas.²⁷ This approach functions as another way of looking at the Levinasian liminal role that Cash plays, in the convergence of his several identities at Folsom, but this time with an eye to the disruption that it causes within the relation (rather than a face-to-face relation). Although Foucault does contend that “the self fabricates a coherent identity,” he is more interested in the “truth” of the discontinuities behind that identity.²⁸ It would be fair to assume that Cash, with his quoted acceptance (and even encouragement) of several identities cross-hatching him in one moment, would approve.

Foucault can also be used to elaborate on the suspension of disbelief that the inmate audience must undertake at the Folsom concert. In a sampling of the theoretical conversations surrounding artistic identity, Cash’s identity in particular has been linked to theater. John Hayes explicitly calls the show at Folsom “high theater of a very unusual sort... where the convict audience and the confined setting are as much a part of the performance as the stark songs in Cash’s unmistakable baritone.”²⁹ Audience involvement at Folsom is audibly clear in the recording of the concert,

in which audience members' appreciation of Cash—and possible identification with him—is communicated through their near-constant cheering, hollering, and clapping. Christophe Lebold describes Dylan and his performances in a similar way: “[T]he songs eventually come to fictionalize [Dylan’s] biography in a theater of identities that brings into play a participatory game: the audience is made to interrogate Dylan’s postures and impostures and to construct apocryphal versions of his life/lives.”³⁰ The intimacy of the Folsom performance is striking: despite the number of people present, Cash responds directly to particular cadences of cheers, as though the inmates were in his living room.

Taking the audience reaction together with the co-existence of pseudo-convict and celebrity performer that I analyzed above through Levinas, I would like to reconsider the Folsom setting as a Foucauldian system. This system impacts the formation of Cash’s identity at the time of the performance as well as in the decades that have followed the recording’s release. At the time, the historical development of the Cash-as-prisoner persona was already underway, as Silverman and Ortega have shown. Earlier, I argued that in singing “Folsom Prison Blues” at Folsom Prison, Cash calls attention to his connection with and his distance from the actual inmates by taking on, as a character within a song, a very close version of their identity. The assertion that genealogy “must record the singularity of events outside of any monotonous finality” leaves room for the inclusion of inmate experiences and perceptions in any plausible, “true” account of the Folsom performance.³¹

Hayes points to the new meanings that Cash’s songs (beyond just “Folsom Prison Blues”) take on in the prison context, but I would go even

further, to say that Cash and his audience are simultaneously drawn together and pulled apart by the intimacy of the setting and by his specific articulations of certain songs.³² The contrast between Cash’s articulation of the line “I shot a man in Reno just to watch him die,” for instance, and the increase in the volume of the audience’s cheers reasserts the separation between Cash and his audience, since he did not really perform this action, and some of them might have. Their cheering also draws them closer to him, though, because they are entering into a kind of dialogue with him by responding to his songs. As Edwards asserts: “[Cash] stages the pleasure that audiences take in both transgressing and reasserting categories.”³³ We see this in the audience reaction to the song “25 Minutes to Go,” in which Cash chronicles the time before a condemned man’s hanging. The song takes on a different cast with the inmates’ chorus of whistles, since some of them may be condemned to die, and thus they plausibly express defiance in the face of an evocation of their own deaths.

The system scenario is limited by the idea that genealogy’s “intention is to reveal the heterogeneous systems which, masked by the self, inhibit the formation of any form of identity.”³⁴ I focus here on the use of the word “inhibit,” since I have so far been arguing that the systems in which Cash is present contribute to his identity rather than prevent it from coming into being. For the Folsom performance, though, this prohibitive caution might be aptly applied to the role that the prison-as-system as an explicit concert venue could play in subverting Cash’s performative identity—that is, it is possible to imagine reaction both for and against an artist who

performs in a controversial place, which might result in the loss of certain kinds of fans and the gain of others. This change in audience could then impact the artist’s identity through the way in which the new demographic relates to the artist. Since Foucault states on the same page as the above quote that “the purpose of history, guided by genealogy, is not to discover the roots of our identity but to commit itself to its dissipation,” the force of the caution weakens, and the emphasis in the first sentence quoted above shifts to the concept of heterogeneity.

Independent of the specific systems of Folsom or San Quentin as performance venues, a Foucauldian reading of the image of the artist on stage parses the appearance into its components: rather than the identity’s origin, the focus is on “the dissension of other things,” the latter of which, for Cash (or any performer), could be all of the elements in a performance context that impact the formation of the public artistic identity.³⁵ Foucault’s tactic requires that the creative process that the artist undertakes to create his or her persona integrate itself into the examination. Within the historical project, “the analysis of descent permits the dissociation of the self, its recognition and displacement as an empty synthesis, in liberating a profusion of lost events.”³⁶ The trope of pulling-apart and the ensuing emptiness here plays with Cash’s assertion in an interview that “sometimes I am two people” without specifying who those people are (but leaving his listener/reader room to guess).³⁷ Cash’s statement pushes his own awareness of identity construction, pointing to a lasting coexistence between, perhaps, Johnny Cash the performer and J.R. that lasts long after he leaves the stage.

Foucault’s point about dissociation thus draws a distinction between artist’s presentation and audience’s perception as well as between artist’s presentation and artist’s real self (the divided subject). Such an explanation bolsters the difference between a subjective approach to a persona (by its creator), and a more objective, outside view (on the part of the audience). The identification of “events” with self, finally, reincorporates history in the formation of the subject.

In a final Foucauldian twist, the Folsom Prison show as recorded (in audio) is a historical marker. The in-the-moment identity creation that takes place has been preserved for future (postmodern) listeners, giving us access to the interactions between Cash and his highly specific audience. Without the recordings of Folsom and San Quentin, the in(ti)mate element of Johnny Cash’s performance would have been lost. At Folsom, especially, the performance of a song written by an inmate who was present at the concert looped Cash’s performance of the inmate role into yet another level of complexity, one which the world would not have been able to access or analyze in the same way without the historical object of the recording. As an object, the recording fills the function of genealogy, recording “the singularity of events outside of any monotonous finality.”³⁸

ENDNOTES

- 1 "San Quentin" functions similarly when sung in the prison after which it is named, since it also puts Cash in the role of an inmate, but the more well-known and more lyrically-detailed "Folsom Prison Blues" is a stronger example of postmodernity.
- 2 Michael Streissguth, *Johnny Cash at Folsom Prison: The Making of a Masterpiece* (Cambridge, MA: Da Capo Press, 2005), 40.
- 3 Fredric Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism," *New Left Review* 1:146 (1984): 66.
- 4 *Ibid.*, 63.
- 5 *Ibid.*, 66.
- 6 *Ibid.*, 63.
- 7 Leigh H. Edwards, *Johnny Cash and the Paradox of American Identity* (Bloomington: Indiana University Press, 2009), 48.
- 8 *Ibid.*, 49.
- 9 *Ibid.*, 75.
- 10 *Ibid.*, 76.
- 11 Emmanuel Levinas, "Ethics and the Face." In *Totality and Infinity: An Essay on Exteriority*. Trans. Alphonso Lingis. (Pittsburgh: Duquesne University Press, 1969), 194.
- 12 *Ibid.*, 210.
- 13 Gene Beley, "Folsom Prison Blues," *Virginia Quarterly Review* 81:1 (2005): 223.
- 14 Pamela Fox, "Recycled "Trash": Gender and Authenticity in Country Music Autobiography," *American Quarterly* 50.2 (June 1998): 247.
- 15 Emmanuel Levinas, "Ethics and the Face" (*Totality and Infinity: An Essay on Exteriority*. Trans. Alphonso Lingis. Pittsburgh: Duquesne University Press, 1969), 204.
- 16 Leigh H. Edwards, *Johnny Cash and the Paradox of American Identity* (Bloomington: Indiana University Press, 2009), 62.
- 17 Teresa Ortega, "'My Name Is Sue! How Do You Do?': Johnny Cash As Lesbian Icon," in *Reading Country Music: Steel Guitars, Opry Stars, and Honky-Tonk Bars*, ed. Cecelia Tichi (Durham: Duke University Press, 1998), 224.
- 18 Emmanuel Levinas, "Ethics and the Face" *Totality and Infinity: An Essay on Exteriority*. Trans. Alphonso Lingis. (Pittsburgh: Duquesne University Press, 1969), 202.
- 19 Teresa Ortega, "'My Name Is Sue! How Do You Do?': Johnny Cash As Lesbian Icon," in *Reading Country Music: Steel Guitars, Opry Stars, and Honky-Tonk Bars*, ed. Cecelia Tichi (Durham: Duke University Press, 1998), 224.
- 20 Johnny Cash, *Johnny Cash at Folsom Prison* (New York: Columbia Records, 1968).
- 21 Johnny Cash, *Johnny Cash at San Quentin* (New York: Columbia Records, 1969).
- 22 Michel Foucault, "Nietzsche, Genealogy, History," in *Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed., with an intro by Donald F. Bouchard; trans Donald F. Bouchard and Sherry Simon (Ithaca: Cornell University Press, 1977), 144.
- 23 *Ibid.*, 147.
- 24 *Ibid.*, 154.
- 25 *Ibid.*, 164.
- 26 Fredric Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism," *New Left Review* 1:146 (1984): 71.
- 27 Michel Foucault, "Nietzsche, Genealogy, History," in *Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed., with an intro by Donald F. Bouchard; trans Donald F. Bouchard and Sherry Simon (Ithaca: Cornell University Press, 1977), 154.
- 28 *Ibid.*, 145.
- 29 John Hayes, "Man of Sorrows in Folsom," *Radical History Review* 98 (2007): 119.
- 30 Christophe Lebold, "A Face like a Mask and a Voice that Croaks: An Integrated Poetics of Bob Dylan's Voice, Personae, and Lyrics," *Oral Tradition* 22:1 (2007): 57-58.
- 31 Michel Foucault, "Nietzsche, Genealogy, History," in *Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed., with an intro by Donald F. Bouchard; trans Donald F. Bouchard and Sherry Simon (Ithaca: Cornell University Press, 1977), 139.
- 32 John Hayes, "Man of Sorrows in Folsom," *Radical History Review* 98 (2007): 132.
- 33 Leigh H. Edwards, *Johnny Cash and the Paradox of American Identity* (Bloomington: Indiana University Press, 2009), 62.
- 34 Michel Foucault, "Nietzsche, Genealogy, History," in *Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed., with an intro by Donald F. Bouchard; trans Donald F. Bouchard and Sherry Simon (Ithaca: Cornell University Press, 1977), 162.
- 35 *Ibid.*, 142.
- 36 *Ibid.*, 145-46.
- 37 Leigh H. Edwards, *Johnny Cash and the Paradox of American Identity* (Bloomington: Indiana University Press, 2009), 49.
- 38 Michel Foucault, "Nietzsche, Genealogy, History," in *Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed., with an intro by Donald F. Bouchard; trans Donald F. Bouchard and Sherry Simon (Ithaca: Cornell University Press, 1977), 139.