

Music Videos of Michael and Janet Jackson," *The Velvet Light Trap* 44 (Fall 1999): 90-96, 81.

18. Ibid.

19. Lopez, interview with Chris Connelly.

20. Ibid.

21. Ibid.

22. Whether Lopez has achieved this is another matter. Her albums have few representative songs in Spanish, and her latest album (*Rebirth*) has received negative reviews; somewhat characteristically, *On the 6* was described by one reviewer as "full of hackneyed urban beats and very little Latin flair" (www.mtv.com.)

23. Thread titled "Representing Latinos," on the Web site *Jennifer Lopez Latin Soul Forum*, <http://pub52.exboard.com/fjenniferlopezlatinsoulforumfrm3.showMessage?topicID+243topic>. I have reproduced message-board posts directly as they appeared on the Web site, without altering capitalization, spelling, or grammar irregularities. Only in extreme cases have I called attention to a particular error with [sic], to clarify the post.

24. Lopez, interview with Chris Connelly.

25. Gary D. Keller, *Hispanics and United States Film: An Overview and Handbook* (Tempe, AZ: Bilingual Review / Press, 1994).

26. Ibid., 39.

27. Jennifer Lopez, interview with Kurt Loder, "Jennifer Lopez: j.lo's low-down," *MTV Online*, <http://www.mtv.com/bands/archive/f/j/1001/index.3.jhtml>.

28. Alona Wartofsky, "No Halo for J. Lo as Fans React to Lyrics," *Washington Post*, July 14, 2001, sec. C01.

29. Ibid.

30. *Race Relations with Kimberly Hohman*, "J-Lo's Uh-Oh," <http://racerelations.about.com/library/weekly/aa071601a.htm>.

31. "Racist," thread on Web site, *Jennifer Lopez Latin Soul Forum*, <http://pub52.exboard.com/fjenniferlopezlatinsoulforumfrm3.showMessage?topicID+99topic>. I quote extensively from the post that initiated the discussion, as it is rich in material for textual analysis.

32. Ned Zeman, "Every Move She Makes," *Vanity Fair*, June 2001, 172, 234.

33. The sources for the comments are as follow: more legal trouble (<http://www.hollywoodgossip.com/current/stories/jenniferlopezbodyguards.shtml>); clothing line (<http://www.allstarz.org/jenniferlopez/newsoo7.htm>); demand for surgery (http://www.jlzone.com/cache/jl_news_jl_news_show_10_.phtml).

34. Jennifer Lopez, interview with *iCast*, <http://www.aaclasscelebs.com/jennifer/icast.htm>.

35. "Baby Got Back," <http://www.stlyrics.com/lyrics/charliesangels/babygotback.htm>.

36. Lopez, interview with Kurt Loder.

37. Homi Bhabha, "Frontlines/Borderposts," in *Displacements: Cultural Identities in Question*, ed. Angelika Bammer (Bloomington: Indiana University Press, 1994), 269.

38. Richard Dyer, *Stars* (London: BFI Publishing, 1998), 2.

CHAPTER 8

"There's My Territory"

Shakira Crossing Over

CYNTHIA FUCHS

Don't get me wrong. Shaking my butt is fun—it's part of the whole thing. But I wouldn't feel satisfied if my life only had that use.

SHAKIRA, ELLE

Shakira—multilingual, half-Latin, and half-Arabic—is the embodiment of globalization, the digital-age demolition of national boundaries author Thomas Friedman calls the "One Big Thing" now guiding politics and economics.

ROB TANNENBAUM, BLENDER

The commodification of ethnicity . . . presupposes that there is a "right" way of being an "ethnic."

ARLENE DÁVILA, LATINOS, INC.

Shakira won me over when she complained about her designer boots. Dressed to shoot the video (2002) for "Underneath Your Clothes," she sat down for a moment with the *Making the Video* "confessional" camera when lunch was announced. Tossing her tangled bleached-blonde mane, she announced, "My feet hurt!" As proof, she held up a frighteningly stylish boot, spanning what looked like five-inch heels with her perfectly manicured fingers, and asked, "Pretty high, no?" Pretty high, definitely. That boot looked like a weapon. Still, she smiled as she added, "It's fun. It's been very fun . . . so far."

Most obviously, Shakira here appears yet another pop star performing candidness—whether melancholy or optimism—for yet another MTV camera. But at the same time, she's winningly arch about that performance, visibly cognizant of the ways she presents her extraordinary body

as a desirable object while simultaneously asserting its subjectivity in the form of her vulnerable, distressed feet. In this instant, she acts her understanding of her role and obligation, as well as her privilege and its attendant excesses. Being a pop star is at once work and "fun," and she can handle all with poise, wit, and an unflinching sense of responsibility.

Shakira Isabel Mebarak Ripoll, working since the age of thirteen, famously resists attempts to label her as "the Latin Britney" or "the next Madonna." Instead, she declares her difference from those who have come before, citing diverse influences (Iggy Pop, Led Zeppelin, the Police, Nirvana, Bille Holiday, Janis Joplin), composing music on her guitar, and playing drums during her live shows. She describes her position as liminal and potential. In a 2003 interview with Nick Duerden of *Blender* magazine, she says,

There is a bridge between me and my new audience at the moment, and I want to cross it. I want to show them who the real Shakira is. I want to inspire thoughts and ideas. Pop music is the most effective vehicle to reach the masses, and I have always seen myself in this kind of role—a messenger. (122)

Yet for all her aspirations to challenge and inform, Shakira is also surely a pop star in the fullest and most complex sense, reaching the masses with both formulaic and unusual appeals, accommodating as much as she is reshaping consumer tastes and existing markets. This essay examines her career thus far, focusing on her effects on U.S. popular culture and the ways her image and performance adjust to this framework. Like many entrepreneurs and some notorious artists (again, Madonna comes to mind), she sees self-expression as a means to "conquer," to claim turf and make her presence known. In Shakira's work, such geographical metaphors proclaim not a standard desire to exploit resources but a challenge to business as usual—in gender relations, in the music industry, in global politics.

This challenge takes multiple forms, some overt, others subtle and even subversive. Her jokey self-description in an interview with Rob Tannenbaum for *Blender*—"Trouble is my middle name"—points up the dilemma she represents and embraces, in terms simultaneously poetic and banal (Tannenbaum 2005, 76). Even as Tannenbaum describes her as an "embodiment of globalization," her songs and videos insist on tensions and ambiguities, explorations and engagements. "Underneath your clothes," goes the chorus of her popular English-language love ballad (2002), "There's an endless story, / There's the man I chose, / There's my terri-

tory, / And all the things I deserve / For being such a good girl, honey." It's possible, as Shakira notes, to read "Underneath Your Clothes" as just another sexy ballad. But look again, and you see one of the more inventively self-assertive pop songs to come along in some time. This good girl reframes nationalistic sagas of masculine dominance, colonialism, and subjugation. Shakira offers multiply layered performances as object and subject, rock artist and pop star, as she works borders between masculine and feminine or national and ethnic identities, deploying conventions defining the pop and "Latin" body to discover and attain new territories.

An overnight sensation who has been years in the making, Shakira—whose name in Arabic means "woman full of grace"—is possessed of obvious commercial appeal, with a powerful voice, remarkable range, and considerable talents as producer and songwriter (taking into account the seductive peculiarity of her English lyrics). It's likely that her self-awareness, self-confidence, and self-confessed "stubbornness" are as much a function of her dedicated public relations team as her celebrated hips. But as commercial images go, Shakira's blend of tough-minded frankness, ambition, and independence is as refreshing as it is admirable. Her emergence as part of the latest "Latin explosion" (along with Jennifer Lopez, Marc Anthony, Enrique Iglesias, Ricky Martin, Paulina Rubio, Carlos Santana *again*, et al.) seems calculated, but that's to be expected. She's a product with a contract.

At twenty-nine (in 2006), Shakira has considerable experience as a product, working across cultures and languages since she was a child. Born and raised in Barranquilla, Colombia (her father is American born, of Lebanese descent, her mother Colombian), she signed with Sony Discos and released her first album, *Magia* (Magic), in 1990, when she was only thirteen, followed by *Peligro* (Danger) at sixteen. She did some acting (on the Colombian soap opera *El Oasis* between 1994 and 1997), but ended up focusing most of her energy on making two more records, *Pies descalzos* (Bare Feet, 1996) and *The Remixes* (1997). (Pies Descalzos is also the name she gave to her foundation for providing educational funding and supplies for children in Colombia.) Under the auspices of manager Emilio Estefan, she recorded her last Spanish-language studio album, *Dónde están los ladrones?* (Where Are the Thieves?, 1998), as well as 2000's *MTV Unplugged*, winner of that year's Grammy for Best Latin Pop Album. Her star was ascending and headed Stateside. As Shakira, still dark-haired at this point, appeared on increasing numbers of Latin and Spanish-language magazines, she was also tapped to represent what Latin American *Time*, in August 1999, called the new "era of the Rockera."

As the marketing machine took wider aim, it conjured still more familiar categories and comparisons for Shakira. During her pre-blonde period, she was compared repeatedly to Alanis Morissette, and since the switch to blonde hair, Shakira has been serially compared to Brinney Spears, Christina Aguilera, and fellow Pepsi pitchperson Beyoncé Knowles. Toward the end of this period of lucrative homogenizing, she promoted her first “mostly English language” album, *Laundry Service* (2001), by appearing on many typical U.S. and European media venues: *TRL*, *Rosie O'Donnell, Today, Tonight, Saturday Night Live*, and *Mad TV* in the States, *Top of the Pops, Abbey Road*, and *Radio 1* in the United Kingdom (“I feel like I’m on an anthropological mission,” she told the *London Observer Magazine* [Kassler 2002, 14].) *Laundry Service* evolved as part of a plan. Shakira changed managers, with Estefan’s blessing, to Freddy DeMann (perhaps most famous for his work with Michael Jackson and Madonna). The album burst into U.S. public consciousness via an astounding Francis Lawrence-directed video for the first single, “Whenever, Wherever.” Circulating in English-language and Spanish-language versions, the video has Shakira emerging like a goddess from the ocean, whereupon she strides across a desert, dances among digitized wild horses, crawls in wrestling-ready mud, and stands atop a snowy mountain as the computer-effected camera appears to crane around her—a green-screened woman for all seasons.

The resulting numbers were impressive: the video retired from *TRL* in February 2002, meaning that it made the countdown for sixty-five days. Boosted by such incessant video airplay, *Laundry Service* (so named, Shakira says, because “I went through a stage when I felt cleansed, renewed, thanks to love and music, which are like soap and water”) entered the Billboard chart at number 3 in November 2001, and has since gone well past double-platinum sales. Such vigorous (and exhausting) campaigning adapts to expectations for mainstream celebrity, addressing multiple markets, but Shakira is careful to maintain connections with her Spanish-language and multicultural bases.

She doesn’t reject the comparisons to U.S. stars but politely accepts their limitations, for now. As she told Matt Lauer on *Today* (May 31, 2002), “I don’t think those comparisons are offensive at all because Alanis and Brinney, they are great artists, and they’re very talented people. But,” she added, registering the discomfort of her first fan base, “I think these types of comparisons in countries—in Latin American countries—are a little bit out of order, like, they don’t understand why they compare me with these artists because they know me for, you know, such a long time.”

Indeed, Shakira’s estimable career before *Laundry Service* makes her seeming “newness” now something of a joke for longtime fans. More to the point, perhaps, she doesn’t measure herself by her similarities to anyone else; as she told *Blender* in 2001, “I don’t feel that I’m artistically similar to anybody right now. I have a unique musical proposal” (Tannenbaum 2001/2002). To some extent, that proposal is a function of her voice. As Frank Kogan wrote in the *Village Voice*, *Laundry Service*, though front-loaded with love songs, is unlike most such albums because of Shakira’s athletic vocals. “She has no soft songs,” he observed, “Even the ones that are soft in volume are loud in feel, have a hardness or a brightness or a push that says, ‘Notice me.’ And most of the soft ones don’t stay soft even in volume—her voice is a showstopper, and she writes power-ballad choruses in order to show it” (Kogan 2002, 64).

Still, her insistence on her personal and political set of identities defies typical U.S. “ethnic marketing,” which, according to Arlene Dávila, “responds to and reflects the fears and anxieties of mainstream U.S. society about its ‘others,’ thus reiterating the demands for an idealized, good, all-American citizenship in their constructed commercial images and discourses” (Dávila 2001, 218). In other words, the usual way to promote a “foreign” product in the United States is to display its conformity to traditional, unthreatening “American” values (Shakira is family-oriented, hardworking, and engaged to a nice boy, Antonio de la Rúa, son of former Argentine president Fernando de la Rúa) while also titillating potential consumers with sexy innuendo and exoticism (she belly-dances, she sings in Spanish, she trills). As Shakira reveals in her comments to Lauer, she resists the usual containment of “ethnic marketing,” in part by going along with normative U.S. expectations and in part by pointing out such expectations’ pathetic lack of perspective. As an international star, she says, “I just feel that my playground is larger now. I now talk to different cultures and I hope that I can bridge those gaps and differences between us. It’s an adventure, a dream” (Kassler 2002, 14).

Though MTV and VH1, and her label, Sony, have worked overtime to make Shakira fit an identifiable type, she repeatedly maneuvers just beyond their reach. Knowing well the history of U.S. commercial and political relations to Colombia and other South American nations, Shakira performs her nationality alongside her increasingly international stardom. She makes her appearances bilingual whenever she can, and—however consciously or unconsciously—uses her celebrity to showcase her diverse background. Indeed, her 2005 album, *Fijación Oral Volumen 1* (the first of two CDs, released in June), was entirely in Spanish, while the second CD,

released in the fall, was in English and titled *Oral Fixation 2*. (She describes the title as “provocative,” but adds, “The word ‘oral’ is very vast, and that’s what I like about it. Through our mouths we discover and explore the world. Our mouth is the first source of pleasure, right?” [Tannenbaum 2005, 80].)

Again and again, Shakira’s difference shape-shifts, eludes definition. While the hair color issue has come up frequently, she typically dismisses this concern, refocusing discussion on the more potent matter of national identity. In an interview with Siobhan Grogan of the *Guardian*, she said, “I’m not pretending to be American. How could I? I am Colombian. Everyone knows and nothing could change that. I would never abandon the Latin community. The Latin fans know me and tolerate me, and forgive my mistakes. That’s the type of relationship I want to build with my Anglo fans now” (Grogan 2002, 10). Indeed, she represents her work as a kind of relationship building. It’s no secret that Shakira remade herself to cross over from Latin and South American to U.S. stardom. Quite beyond dyeing her hair, she learned English and adapted her music to suit rock and pop frameworks, with twists from reggae and traditional Latin sounds. Such a combinatorial tactic works in manifold ways. Her self-representation exploits presumed principles of “globalization,” or, more precisely, the principles of the U.S. pop production and distribution system. Her stardom in Latino and Spanish markets is in large part based on her understanding of U.S. consumer demands long before she decided to learn English, as she told Alona Wartofsky of the *Washington Post*, “To me, writing, expressing my emotions in English was an adventure. I can think in English, true, but I feel in Spanish” (Wartofsky 2002, 60).

Shakira’s enthusiastic embrace of her linguistic “otherness” is well known, as she uses her unfamiliarity with English, for instance, to phrase her thoughts more precisely (and, some might argue, poetically) than most pop lyrics tend to do. While many interviewers and critics have noted the phrase “Lucky that my breasts are small and humble / So you don’t confuse them with mountains,” in “Whenever, Whenever,” she always answers the inevitable question with poise and generosity, as if it’s the first time she’s heard the question, and even as it does indeed appear to confuse the breasts with mountains (for the broadest, most self-knowing version of this exchange, see Rusty’s [Michael McDonald] March 16, 2002, interview with Shakira on *Mad TV*, during which he can barely remain seated, he’s so thrilled to be looking at her curvaceous body).

Shakira accommodates the marketing process with finesse and assurance. Working her image as a magazine cover girl, she can appear tradi-

tionally “sultry,” like a “rock goddess,” for *Blender*, *FHM*, *Maxim*, or *Rolling Stone*; self-assertive for *Latina*, *Estylo*, and *Complete Woman*; and vivaciously role-modelish for kids’ magazines like *Teen*, *YM*, and *Fuze*. When *Maxim*’s Paul Young raunchily asked if she’d ever used the drug for which Colombia is best known, she turned the question into an opportunity for instruction: “Colombia is a beautiful country. There are 40 million people there and only a small number are dedicated to the business of drugs. . . . And remember, Colombia and the United States are involved in the same business, because who’s the biggest importer of drugs? The United States, of course” (Young 2002, 94). Ever audience-appropriate, she tells *Teen Magazine* that her parents travel with her on the road because “I feel that they are my best friends and I can talk to them about anything at all. Of course, I fight with them all the time because we’re so close. They’re opinionated and so am I” (Wiederhorn 2002, 60). She admits to insecurity and observes that success encourages her to redouble efforts to “build new bridges” (Wiederhorn 2002, 115).

One instance of bridge building comes in the form of her contract with Pepsi. Initially signed as a Spanish-language delegate, she has recently made English-language television ads that underscore her self-consciousness as icon and representative. Consider the first ad’s clever deployment of, alternately, her “exotic” rock-star energy and her “exotic” sexiness. As the spot begins, she’s about to perform on-stage when a small boy comes rushing to her, a large security guard hot on his heels. Though the guard apologizes for the intrusion, she’s fine with it; there’s no diva-esque propriety about her, just friendly close-ups as she leans down to invite the eager interloper to participate: “Do you want to hear some music?” she asks the child. And boom, she launches into a full-on performance of the Pepsi anthem, the transgressive boy invited to feel part of her cagey corporate fluency.

Perhaps more to the point, in another Pepsi ad Shakira initially appears as a cardboard standup in a convenience store. A nerdish clerk approaches her to the tune of “Objection (Tango),” the early accordion strains suggesting and parodying his boyish lust. As he embraces the standup, the camera cuts to reveal that it has become flash-and-blood Shakira, leaning slightly back, ready to dance. As Hillary Frey observes in *Salon*, “[W]hen she gets body to body with the clerk and smiles in the most mischievous way, it’s clear she’s in on the joke. Who cares about the fucking Pepsi? These 30 seconds are owned by Shakira” (Frey 2003). This ad—much like the 2005 Verizon commercial in which multiple, different-bodied cellphone users shake their hips to match Shakira’s in her *La Tortura* video—

markers Shakira's simultaneous mystical and corporeal appeals, as well as her sense of humor. She is ever "in on the joke," a step ahead of the designs to co-opt and coerce consumers, and visibly conscious of selling product in order to make contact, to cross between commercial flippancy and cross-cultural connections.

Shakira's appreciation for the commercial process (and her good sportsmanship with regard to its incessant prying) is perhaps best exemplified in her television "adventures" — VH1's *Being* (March 4, 2002), two episodes of MTV's *Making the Video*, for "Underneath Your Clothes" and "Objec-tion (Tango)," and her 2005 MTV *Diary*. All these performances indicate her ongoing thinking about celebrity, her efforts to articulate that thinking, and her willingness to explore her relationships with fans, as an object of desire and ineluctable performance. More compellingly, she is able to name and perform her body's relationship with her public, reflecting this relationship in projections and reflections.

Shakira was the first star to appear in VH1's short-lived series, *Being*, in which said star walks around (for days, apparently) wearing a pair of sunglasses mounted with a tiny camera, so that the resulting footage allows "you, the fans" to experience what it's like to be said star. In addition to the point-of-view camerawork, the show also involves, of course, being filmed from every which-angle, at all hours, with all her friends, stylists, and even her parents. In the episode, you are invited to "be" Shakira while she and her band are appearing at the 2001 Jingle Ball in Miami: she rides in a limo from the hotel to the arena and back again (where she looks at her recent spread in a magazine), gets her hair styled (and although she works with many people during the makeup and consuming process, she laughs, "At the end, I'm a dictator"), and sound-checks the arena ("I love it when it sounds like this!" she exults, swaying with her hands in the air, on the floor in front of the stage, as her own music surrounds her, engulfs her). She insists that she is an "artist," as opposed to an "entertainer," and even though she laughs sweetly as she says this, you get the feeling that she means it. The camera in her glasses turns with her, sweeping you up in her enthusiasm.

One of the more effective sunglasses-shots has you stepping into a veritable herd of reporters, many of whom are Latino, asking her "how it feels" to "cross over." "How does it feel to conquer America?" one young man asks, mic thrust toward that camera on her sunglasses, as her blonde hair falls across the lens in lovely wisps. The camera cuts from the point-of-view shot to show her smiling graciously, her eyes hidden behind the sunglasses. "Bueno," she says, then continues in Spanish that's translated

in English subtitles, "Little by little, I am stepping on this new territory." Indeed, this is an image Shakira uses repeatedly to describe her experience in "America," that she understands her relationship as one premised on power and property, commerce and conversation. Significantly, Shakira is doing the stepping, moving onto new land, traversing borders. A few minutes later she's in a backstage hallway, greeting fans and signing autographs. When one young English-speaking fan tries out his Spanish, awkwardly asking her to pose for a snapshot, she encourages him, while her voice-over (addressed to you, who are simultaneously being and revering Shakira) observes wryly, "I'm conquering my first American fans."

For all the silliness of the glasses gimmick, *Being* does suggest that Shakira has a solid and self-preserving sense of how all this celebrity stuff works. During one of several intercut on-the-couch "confessional" moments, she poses perfectly, her hair arranged and the lights aimed just so. "I'm hopping," she says, choosing her words carefully, "At some point, I'm going to be considered like an artist and not like an alien." The *Being* camera imagines embodiment as a matter of vision, that you might experience stardom—giddy fans, jostling bodyguards, rides in elevators and limos, preparations for performance, larger-than-life self-consciousness—if you can share the limited vision that characterizes a star's daily activities, the imperative to perform for everyone who comes near you. Shakira makes no bones about the relentless pressures of performance: "You have to be clever, and you have to smile, and you have to, you have to, have to, have to, have to . . . you must always look good!"

It is this imperative to look good that Shakira both fulfills and challenges in her performances. She uses her time in front of cameras to assert her ideas about relationships—between people, and between artists and their consumers, and increasingly, between cultures. Asked to describe her inspiration for the video for "Underneath Your Clothes" during *Making the Video*, Shakira put it this way: "I think in every artist's life, when, right after a performance, we get to feel a certain loneliness and solitude; after receiving so much attention and love from your fans, suddenly everything stops." The video investigates this dilemma, reframed within the context of a love ballad. The video compares, by metaphor and literal imagery, the difficulties of being on the road, separated from a lover and an adoring crowd. Directed by the late Herb Ritts, it includes grainy sincere black-and-white footage, energetic handheld camerawork, and colorful on-stage imagery, tumbled together to emulate what Shakira calls a "documentary feel." She says that it was "destiny" that she and Ritts had a similar approach to the video, in wanting to show the "life of an artist on tour."

The video for "Underneath Your Clothes" opens with Shakira's encounter with a "local reporter" (the meaning of this term is not entirely clear, though the connotation is "minor" and "unsophisticated," perhaps "ignorant"). The scene is shot in black-and-white video, with the grain enlarged to exacerbate the friction of the moment: finding her in an alley behind whatever venue she's just played (she has her guitar with her), he sticks out his microphone and asks her to comment on her "crossing over" to English-language stardom. She doesn't pause, but keeps on striding while answering the question—in Spanish, untranslated by subtitles—as the exasperated local reporter follows along with his tape recorder bouncing on his hip. She reports to the MTV camera that she was especially keen to get this scene into the video, though it has little to do with the love story per se, because it sets the context for her loneliness and her desires, the persistent, unnervingly self-reflective business of the press, probing her emotional state, reading her body as if it's always already available to them.

And at this point in the video, Shakira, appearing the very picture of loneliness, leaves the local reporter behind and boards the tour bus. As her band plays in the background (apparently being on the road with Shakira means you're ready with instrumentation 24-7), she gazes sadly out the window and begins to sing:

You're a song
Written by the hands of God.
Don't get me wrong cause
This might sound to you a bit odd.
But you own the place
Where all my thoughts go hiding.
And right under your clothes
Is where I'll find them.

Here the somewhat awkward translation of her "feelings" into English makes the sentiment all the more poignant. In this song and others on *Laundry Service*, the strangeness is not so much inelegant as it is weird and endearing, making profound sense. As Shakira leans into her tour bus sofa, a series of cuts between the black-and-white, harsh-grain shots and those in soft color suggests her sense of dislocation and puts the viewer nearly inside her fatigued and yearning body, envisioning her desire and also her cozy satisfaction, alone with the band, on the road again. This as her lyrics focus on the energy of intimacy and embodiment: "written by the hands

of God" lays down the thematic focus on creation and physicality. The lyrics go on to conceive the relationship in terms of property and territory, but here such terms are not greedy or exploitative but rather exhilaratingly possessive, an assertion of craving and devotion. Given traditional male attitudes toward female bodies, not to mention historical Euro-U.S. attitudes toward Latin American resources, Shakira's declaration of her "territory" in this instance is not a little compelling.

"This might sound to you a bit odd," she sings, "But you own the place / Where all my thoughts go hiding. / And right under your clothes / Is where I find them." As she describes her relationship, the visual register cuts across time, back and forth between her good-bye to her lover and their reunion (the lover is played in the video by Antonio de la Rúa), as well as a few more scenes showing Shakira and the band (backstage and on-stage) and her alone, facing herself as mirror image.

The video reinforces her self-affirmation by never quite showing the sorely missed lover's face. He's surely very pretty, but he's also (1) incidental and (2) hers. For most of the video, the boyfriend is actually off-screen altogether, alluded to when Shakira gets his phone call and joyfully rolls around on her bed, happy just to hear his voice (which you don't hear); and she looks simultaneously delicate and vital in her pink sundress, as the camera caresses her bare foot (no painful boots here). When the boyfriend does appear, gazing prettily out the window or embracing her sensuously, his face remains hidden, so that he becomes a body only, a function of her longing as much as her man's, essentially without an identity of his own, visible only as he comforts or aches for her.

By contrast, the video for "Objection (Tango)" situates Shakira in relation to man who is disloyal and deserving of punishment, specifically by the extraordinary power of combined cultures, as rock-meets-Argentine music, with a grinding guitar up blending into rowdy accordion. As Shakira explains in this *Making the Video* episode, she's especially fond of this song, because it's "the first English song I ever wrote in my whole life," and she imagined it as combining "Argentinean instruments and tango choreography." Appropriately, for a song so engaged in the tango as metaphor and structuring device, the video is focused on bodies—dancing, fighting, contorting, and morphing into cartoon images. As Shakira describes the concept (her own, helped along by indefatigably inventive director Dave Meyers), she is betrayed by her boyfriend (played here by tango dancer Rudy Sanchez) and tracks him from a tango dance floor to a bar where he's meeting his mistress (Tabitha Taylor). Here she fights the couple (with help from a pair of costumed superheroes) and ties them up

for transport in the trunk of her car to a warehouse (the old Herald Examiner Building, affording terrific deep space and grimy industrial effects), where she and her band quite literally rock out the deceitful duo, sending them spinning into space on giant wheels that resemble, in Shakira's words, "those torture toys on *Batman*."

As the plot suggests, the video involves any number of physical antics, and the camera attends carefully to Shakira's shaking hips, in particular in the first scene, where she expresses her disappointment in her partner's weakness and infidelity. "It's not her fault that she's so irresistible," she sings of the other woman, "But all the damage she's caused isn't fixable." Every twenty seconds you repeat her name, / But when it comes to me you don't care / If I'm alive or dead, so / Objection!" The tango lasts mere seconds, as the boyfriend pulls her close and Shakira resists falling back into his arms. The dance takes place on a dance floor, where other patrons fade into the background, audience members who highlight the performance, the artifice and the tension of the relationship.

The second setting, at the bar, brings out the cartoon version of Shakira, whom she calls her "alter ego," a ferocious incarnation who leaps into crazed action at the sight of the other woman. "Next to her cheap silicone, I look minimal, / That's why in front of your eyes, I'm invisible." The idea that Shakira might be "invisible" to anyone is ludicrous, but the lyric speaks to the fear of loss that a relationship entails, as it contests the notion that she would be defined by the gaze of her partner. The video underlines the lyrics by printing them out under the animated images, as Shakira fights the girlfriend, and indeed, punctures her silicone breasts. This triumphant moment is a fantasy, however, and the bad boyfriend pushes Shakira away so that she falls rather spectacularly through a glass table (Shakira does her own stunts here, and *Making the Video* emphasizes her physical deriding do, with shots of her working with the stunt choreographer Philip Tan, smashing through the table—actually made of sugar—and getting rubbed down afterward by Meyers). When at video's end, she and the band start making noise in the warehouse, she's wearing jeans and working her guitar, as well as taking a moment to rap out her rage ("This is pathetic / And sardonic / And sadistic / And psychotic / Tango is not for three"), playing the vengeful superhero whose self-expressive art—not her relationship with a man or his dishonesty—affirms an identity beyond any observer's adjudication.

In this video, much like the video for "Underneath Your Clothes," variations of Shakira's body—passionate and desiring, subjective and vulnerable, objectified and seductive—challenge conventional representations

of women, and, especially, reframe conventional representations of Latina "otherness." In large part she manages such resistance by means that seem ordinary and conformist: she swivels her hips, she parts her lips and runs her hand through her hair, she juts her chin as if in jaunty allure. But in Shakira's self-representation, such routine seductions are also signs of warning: part teasing, part self-protective, and part she's not so available as she seems. She has her own story to tell, her own interests extending beyond those of any possible spectator.

Consistently contextualizing that story, she has made clear her feelings clear about international hostilities—in Colombia, in the Middle East, in Iraq, even at a time when such a stand invited censure from pop consumers fearful of seeming "unpatriotic." In doing so she draws again on her Colombian-Lebanese heritage, which surfaces as much in her repeated references to lessons learned from her war-torn homeland as in her crowd-thrilling hip shaking. Consider her remarkable Tour of the Moon-goose, which drew attention for its antiwar imagery and her own peace statements between songs. Asked by Corey Moss of MTV in 2003 what inspired the name for the tour, she explained,

Every time I turn the TV on, I don't see anything else than conversations about war, images of war, war in Colombia, war in the Middle East. I think that little word has invaded our lives. I think this is a moment, we have to awaken, you know, before it's too late. To me, the existence of the mongoose is like the existence of hope, you know. There is on earth an animal that can defeat the snake with a bite. I think that maybe it's not impossible that someday we can bite the neck of hatred and prejudices and resentment. This symbol was very inspirational for the whole concept of the show.

Her protest took the form of background videos and her own on-stage patter, inviting fans to participate in peace activist movements. Before singing "Octavio Dia," she asked fans to support a peace movement, because, she told Moss of *MTV News*, the song "talks about God when he created the world, the eighth day he went for a walk to outer space and when he came back he found our world in an infernal mess. And he found that we were being controlled and manipulated by just a few leaders and that we were like pieces of a chess game." The stage show included a video screen showing a chess game played by two giant puppets modeled after George Bush and Saddam Hussein, presumed to be moving the pieces but revealed as manipulated by the Grim Reaper. She told MTV, "Not always do the governments represent their people. Not always do the governments make

the right decisions, because the governments are controlled by just a few, and those few do not always represent faithfully the ideals of the people" (Moss 2003).

Shakira claims her concern is engendered by her childhood experiences in a nation wracked by war, poverty, and political and social unrest. Again, she places her body on the border between ostensible sides—not Iraq and the United States or even the United States and "Old Europe," but between war and peace, situating Bush alongside Hussein as equally culpable, naming as her targets lack of leadership and vision rather than ostensible "sides." In this, she again delineated her differences from other pop stars (perhaps especially when she criticized Madonna for pulling the antiwar video for "American Life," calling her "spineless" and asserting, "Good pop music is always political in times of crisis").

Perhaps most instructive in this instance is the fact that Shakira never drew fire from conservative or pro-U.S.A. groups as did Madonna or the Dixie Chicks. While Madonna was criticized for her ostensible commercial concerns and the Dixie Chicks for Natalie Maines's observation that she was embarrassed to be from the same state as George Bush, Shakira's pointed and persistent protests appeared on music news outlets, but never generated mainstream controversy. In part, this had to do with differences between her audience and those for Madonna and the Dixie Chicks. But it also had to do with public expectations for an artist from Colombia, who sings in Spanish and English, performs like a rock star and looks like a pop girl, and resists categories, fixed identifications, and any "right" way to be "ethnic."

Shakira's most recent television appearances have focused on her continued wrestling with such identifications, in personal and performative senses. These include two videos for singles off *Fijación*, "La Tortura," which she sings with Alejandro Sanz (the video featuring her very provocative black-oily, still astoundingly supple body) and the dark, industrial-backed "No" (sample lyrics: "No, no me mires como antes / No hables en plural / La retórica es tu arma más letal" [No, don't look at me as before / Don't talk in plural / Rhetoric is your most lethal weapon]). Aside from her own tour for *Fijación*, she also appeared at Live 8 concerts on July 2, 2005, and Fashion Rocks (in support of Hurricane Katrina relief), on September 9, 2005, where she shook her hips and sang in Spanish for the express purpose of raising political awareness as well as money.

In 2005's *MTV Diary*, she appears without makeup as she begins the *Fijación* promotional tour, spending a few days in Turkey and then Colombia ("It's always emotional to step in your own land," she says, as young

school children swarm around her), and holding a series of press-day interviews. The camera catches her in an elevator with mirrored walls, revealing two Shakiras, as she leans wearily. "My second name is 'chaos,'" she smiles. Remarkably, MTV aired the *Diary* in both English (with her voice-over) and, in her interactions with fans and co-workers, Spanish with English subtitles, a first for the network and an indication that Shakira's crossing over continues.

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