

Pedagogies Of Crossing Meditations On Feminism Sexual Politics Memory And The Sacred M Jacqui Alexander

Soul Power is a cultural history of those whom Cynthia A. Young calls "U.S. Third World Leftists," activists of color who appropriated theories and strategies from Third World anticolonial struggles in their fight for social and economic justice in the United States during the "long 1960s." Nearly thirty countries in Africa, Asia, and Latin America declared formal independence in the 1960s alone. Arguing that the significance of this wave of decolonization to U.S. activists has been vastly underestimated, Young describes how literature, films, ideologies, and political movements that originated in the Third World were absorbed by U.S. activists of color. She shows how these transnational influences were then used to forge alliances, create new vocabularies and aesthetic forms, and describe race, class, and gender oppression in the United States in compelling terms. Young analyzes a range of U.S. figures and organizations, examining how each deployed Third World discourse toward various cultural and political ends. She considers a trip that LeRoi Jones, Harold Cruse, and Robert F. Williams made to Cuba in 1960; traces key intellectual influences on Angela Y. Davis's writing; and reveals the early history of the hospital workers' 1199 union as a model of U.S. Third World activism. She investigates Newsreel, a late 1960s activist documentary film movement, and its successor, Third World Newsreel, which produced a seminal 1972 film on the Attica prison rebellion. She also considers the L.A. Rebellion, a group of African and African American artists who made films about conditions in the Watts neighborhood of Los Angeles. By demonstrating the breadth, vitality, and legacy of the work of U.S. Third World Leftists, Soul Power firmly establishes their crucial place in the history of twentieth-century American struggles for social change.

This book presents a collection of vivid, theoretically informed descriptions of flashpoints—educational moments when the implicit sociocultural knowledge carried in the body becomes a salient feature of experience. The flashpoints will ignite critical reflection and dialogue about the formation of the self, identity, and social inequality on the level of the preconscious body.

Over the last generation, the womanist idea--and the tradition blooming around it--has emerged as an important response to separatism, domination, and oppression. Gary L. Lemons gathers a diverse group of writers to discuss their scholarly and personal experiences with the womanist spirit of women of color feminisms. Feminist and womanist-identified educators, students, performers, and poets model the powerful ways that crossing borders of race, gender, class, sexuality, and nation-state affiliation(s) expands one's existence. At the same time, they bear witness to how the self-liberating theory and practice of women of color feminism changes one's life. Throughout, the essayists come together to promote an unwavering vein of activist comradeship capable of building political alliances dedicated to liberty and social justice. Contributors: M. Jacqui Alexander, Dora Arreola, Andrea Assaf, Kendra N. Bryant, Rudolph P. Byrd, Atika Chaudhary, Paul T. Corrigan, Fanni V. Green, Beverly Guy-Sheftall, Susan Hoeller, Ylce Irizarry, M. Thandabantu Iverson, Gary L. Lemons, Layli Maparyan, and Erica C. Sutherland

In contemporary France, particularly in the banlieues of Paris, the figure of the young, virile, hypermasculine Muslim looms large. So large, in fact, it often supersedes liberal secular society's understanding of gender and sexuality altogether. Engaging the nexus of race, gender, nation, and sexuality, Sexagon studies the broad politicization of Franco-Arab identity in the context of French culture and its assumptions about appropriate modes of sexual and gender expression, both gay and straight. Surveying representations of young Muslim men and women in literature, film, popular journalism, television, and erotica as well as in psychoanalysis, ethnography, and gay and lesbian activist rhetoric, Mehammed Amadeus Mack reveals the myriad ways in which communities of immigrant origin are continually and consistently scapegoated as already and always outside the boundary of French citizenship regardless of where the individuals within these communities were born. At the same time, through deft readings of—among other things—fashion photography and online hook-up sites, Mack shows how Franco-Arab youth culture is commodified and fetishized to the point of sexual fantasy. Official French culture, as Mack suggests, has judged the integration of Muslim immigrants from North and West Africa—as well as their French descendants—according to their presumed attitudes about gender and sexuality. More precisely, Mack argues, the frustrations consistently expressed by the French establishment in the face of the alleged Muslim refusal to assimilate is not only symptomatic of anxieties regarding changes to a "familiar" France but also indicative of an unacknowledged preoccupation with what Mack identifies as the "virility cultures" of Franco-Arabs, rendering Muslim youth as both sexualized objects and unruly subjects. The perceived volatility of this banlieue virility serves to animate French characterizations of the "difficult" black, Arab, and Muslim boy—and girl—across a variety of sensational newscasts and entertainment media, which are crucially inflamed by the clandestine nature of the banlieues themselves and non-European expressions of virility. Mirroring the secret and underground qualities of "illegal" immigration, Mack shows, Franco-Arab youth increasingly choose to withdraw from official scrutiny of the French Republic and to thwart its desires for universalism and transparency. For their impenetrability, these sealed-off domains of banlieue virility are deemed all the more threatening to the surveillance of mainstream French society and the state apparatus.

Critical approaches to qualitative research have made a significant impact on research practice over the past decade. This comprehensive volume of contemporary, original articles places this trend in its historical context, describes the current landscape of critical work, and considers the future of this turn. The book includes contributions from some of the leading qualitative researchers on three continents; consists of big-picture articles that describe the dimensions of this research tradition; situates critical qualitative inquiry in the overall development and landscape of qualitative research.

Geronimo Stiltonix and his crew head to the planet Jurassix to warn its inhabitants of a giant comet heading straight toward them! But the creatures there turn out to be ferocious, dinosaur-like beasts . . . who like to eat rodents. Squeak! Can the spacemice save these aliens and still make it out alive?

DIVA collection of essays by Alexander addressing the implications of transnational thinking for our understanding of gender, sex, sexuality, and race./div

Feminist Genealogies, Colonial Legacies, Democratic Futures provides a feminist analysis of the questions of sexual and gender politics, economic and cultural marginality, and anti-racist and anti-colonial practices both in the "West" and in the "Third World." This collection, edited by Jacqui Alexander and Chandra Talpade Mohanty, charts the underlying theoretical perspectives and organization practices of the different varieties of feminism that take on questions of colonialism, imperialism, and the repressive rule of colonial, post-colonial and advanced capitalist nation-states. It provides a comparative, relational, historically grounded conception of feminist praxis that differs markedly from the liberal pluralist, multicultural understanding that sheapes some of the

dominant version of Euro-American feminism. As a whole, the collection poses a unique challenge to the naturalization of gender based in the experiences, histories and practices of Euro-American women.

DIVAn ethnography of sexual identity formation in contemporary Cuba./div

In *Bodies and Bones*, Tanya Shields argues that a repeated engagement with the Caribbean's iconic and historic touchstones offers a new sense of (inter)national belonging that brings an alternative and dynamic vision to the gendered legacy of brutality against black bodies, flesh, and bone. Using a distinctive methodology she calls "feminist rehearsal" to chart the Caribbean's multiple and contradictory accounts of historical events, the author highlights the gendered and emergent connections between art, history, and belonging. By drawing on a significant range of genres—novels, short stories, poetry, plays, public statuary, and painting—Shields proposes innovative interpretations of the work of Grace Nichols, Pauline Melville, Fred D'Aguiar, Alejo Carpentier, Edwidge Danticat, Aimé Césaire, Marie-Hélène Cauvin, and Rose Marie Desruisseau. She shows how empathetic alliances can challenge both hierarchical institutions and regressive nationalisms and facilitate more democratic interaction.

Throughout the 1980s and 1990s communities of color have faced skyrocketing racial violence, the curtailing of economic and educational opportunities, and attacks upon basic civil rights. *The Third Wave: Feminist Perspectives on Racism* is the first major anthology to focus specifically upon racial oppression and strategies for eradicating it from the perspectives of women -- both European-American and women of color. This collection also analyzes racism in the international contexts of colonization and imperialism. Essays, poetry, and fiction by a wide variety of contributors including Anne Braden, Beth Brant, Mari Matsuda, Cherrie Moraga, Toni Morrison, Sonia Sanchez, and Haunani-Kay Trask offer fresh theoretical and practical approaches to achieving justice. *The Third Wave* will be an essential resource for years to come.

"*Pinay Power: Peminist Critical Theory* is a collection of peminist (Filipina American feminist) cultural criticism by and about Filipina Americans. It features essays by female scholars and writers who tackle issues such as gender, decolonization, globalization, transnationalism, identity, sexuality, representation and spirituality. It also features examples of peminist artwork."--Provided by publisher.

In *The Black Shoals* Tiffany Lethabo King uses the shoal—an offshore geologic formation that is neither land nor sea—as metaphor, mode of critique, and methodology to theorize the encounter between Black studies and Native studies. King conceptualizes the shoal as a space where Black and Native literary traditions, politics, theory, critique, and art meet in productive, shifting, and contentious ways. These interactions, which often foreground Black and Native discourses of conquest and critiques of humanism, offer alternative insights into understanding how slavery, anti-Blackness, and Indigenous genocide structure white supremacy. Among texts and topics, King examines eighteenth-century British mappings of humanness, Nativeness, and Blackness; Black feminist depictions of Black and Native erotics; Black fungibility as a critique of discourses of labor exploitation; and Black art that rewrites conceptions of the human. In outlining the convergences and disjunctions between Black and Native thought and aesthetics, King identifies the potential to create new epistemologies, lines of critical inquiry, and creative practices.

Sing, Whisper, Shout, Pray! is an indispensable guide to the progressive politics of race, class, and gender in the new millennium from leading feminist writers of our time. Collecting essential writings of the last two decades right through the events of September 2001, the anthology provides a definitive reference work for academics and activists committed to deep and unflinching inquiry into the mechanisms of global justice in the post-Cold War world. This timely volume offers uncompromising examinations of the exploitation of Third World women under NAFTA; the real costs of the Colombian drug war; the inner dynamics of white supremacy; Zionism and anti-Semitism; ecological racism; indigenous sovereignty struggles in the U.S., Canada, and Puerto Rico; and much more. Contributors include Toni Morrison, Audre Lorde, Edwidge Danticat, Cherrie Moraga, Gloria Anzaldúa, Angela Y. Davis, Winona LaDuke, and vital, new voices from an emerging activist culture. Book jacket.

The use of assisted reproductive technologies (ART)—in vitro fertilization, artificial insemination, and gestational surrogacy—challenges contemporary notions of what it means to be parents or families. Camisha A. Russell argues that these technologies also bring new insight to ideas and questions surrounding race. In her view, if we think of ART as medical technology, we might be surprised by the importance that people using them put on race, especially given the scientific evidence that race lacks a genetic basis. However if we think of ART as an intervention to make babies and parents, as technologies of kinship, the importance placed on race may not be so surprising after all. Thinking about race in terms of technology brings together the common academic insight that race is a social construction with the equally important insight that race is a political tool which has been and continues to be used in different contexts for a variety of ends, including social cohesion, economic exploitation, and political mastery. As Russell explores ideas about race through their role in ART, she brings together social and political views to shift debates from what race is to what race does, how it is used, and what effects it has had in the world.

M. Jacqui Alexander is one of the most important theorists of transnational feminism working today. *Pedagogies of Crossing* brings together essays she has written over the past decade, uniting her incisive critiques, which have had such a profound impact on feminist, queer, and critical race theories, with some of her more recent work. In this landmark interdisciplinary volume, Alexander points to a number of critical imperatives made all the more urgent by contemporary manifestations of neoimperialism and neocolonialism. Among these are the need for North American feminism and queer studies to take up transnational frameworks that foreground questions of colonialism, political economy, and racial formation; for a thorough re-conceptualization of modernity to account for the heteronormative regulatory practices of modern state formations; and for feminists to wrestle with the spiritual dimensions of experience and the meaning of sacred subjectivity. In these meditations, Alexander deftly unites large, often contradictory, historical processes across time and space. She focuses on the criminalization of queer communities in both the United States and the Caribbean in ways that prompt us to rethink how modernity invents its own traditions; she juxtaposes the political organizing and consciousness of women workers in global factories in Mexico, the Caribbean, and Canada with the pressing need for those in the academic factory to teach for social justice; she reflects on the limits and failures of liberal pluralism; and she presents original and compelling arguments that show how and why transgenerational memory is an indispensable spiritual practice within differently constituted women-of-color communities as it operates as a powerful antidote to oppression. In this multifaceted, visionary book, Alexander maps the terrain of alternative histories and offers new forms of knowledge with which to mold alternative futures.

In a long overdue contribution to geography and social theory, Katherine McKittrick offers a new and powerful interpretation of black women's geographic thought. In Canada, the Caribbean, and the United States, black women

inhabit diasporic locations marked by the legacy of violence and slavery. Analyzing diverse literatures and material geographies, McKittrick reveals how human geographies are a result of racialized connections, and how spaces that are fraught with limitation are underacknowledged but meaningful sites of political opposition. *Demonic Grounds* moves between past and present, archives and fiction, theory and everyday, to focus on places negotiated by black women during and after the transatlantic slave trade. Specifically, the author addresses the geographic implications of slave auction blocks, Harriet Jacobs's attic, black Canada and New France, as well as the conceptual spaces of feminism and Sylvia Wynter's philosophies. Central to McKittrick's argument are the ways in which black women are not passive recipients of their surroundings and how a sense of place relates to the struggle against domination. Ultimately, McKittrick argues, these complex black geographies are alterable and may provide the opportunity for social and cultural change. Katherine McKittrick is assistant professor of women's studies at Queen's University.

Pedagogies of Crossing: Meditations on Feminism, Sexual Politics, Memory, and the Sacred Duke University Press
This exploration of the poetry and prose of Caribbean women writers reveals in their imagery a rich tradition of erotic relations between women.

Prominent participants in the development of queer theory explore the field in relation to their own intellectual itineraries, reflecting on its accomplishments, limitations, and critical potential.

By bringing queer theory to bear on ideas of diaspora, Gayatri Gopinath produces both a more compelling queer theory and a more nuanced understanding of diaspora. Focusing on queer female diasporic subjectivity, Gopinath develops a theory of diaspora apart from the logic of blood, authenticity, and patrilineal descent that she argues invariably forms the core of conventional formulations. She examines South Asian diasporic literature, film, and music in order to suggest alternative ways of conceptualizing community and collectivity across disparate geographic locations. Her agile readings challenge nationalist ideologies by bringing to light that which has been rendered illegible or impossible within diaspora: the impure, inauthentic, and nonreproductive. Gopinath juxtaposes diverse texts to indicate the range of oppositional practices, subjectivities, and visions of collectivity that fall outside not only mainstream narratives of diaspora, colonialism, and nationalism but also most projects of liberal feminism and gay and lesbian politics and theory. She considers British Asian music of the 1990s alongside alternative media and cultural practices. Among the fictional works she discusses are V. S. Naipaul's classic novel *A House for Mr. Biswas*, Ismat Chughtai's short story "The Quilt," Monica Ali's *Brick Lane*, Shyam Selvadurai's *Funny Boy*, and Shani Mootoo's *Cereus Blooms at Night*. Analyzing films including Deepa Mehta's controversial *Fire* and Mira Nair's *Monsoon Wedding*, she pays particular attention to how South Asian diasporic feminist filmmakers have reworked Bollywood's strategies of queer representation and to what is lost or gained in this process of translation. Gopinath's readings are dazzling, and her theoretical framework transformative and far-reaching.

In the 1960s and 1970s, minority and women students at colleges and universities across the United States organized protest movements to end racial and gender inequality on campus. African American, Chicano, Asia American, American Indian, women, and queer activists demanded the creation of departments that reflected their histories and experiences, resulting in the formation of interdisciplinary studies programs that hoped to transform both the university and the wider society beyond the campus. In *The Reorder of Things*, however, Roderick A. Ferguson traces and assesses the ways in which the rise of interdisciplinary--departments of race, gender, and ethnicity; fields such as queer studies--were not simply a challenge to contemporary power as manifest in academia, the state, and global capitalism but were, rather, constitutive of it. Ferguson delineates precisely how minority culture and difference as affirmed by legacies of the student movements were appropriated and institutionalized by established networks of power. Critically examining liberationist social movements and the cultural products that have been informed by them, including works by Adrian Piper, Toni Cade Bambara, Jhumpa Lahiri, and Zadie Smith, *The Reorder of Things* argues for the need to recognize the vulnerabilities of cultural studies to co-optation by state power and to develop modes of debate and analysis that may be in the institution but are, unequivocally, not of it.

Based on ethnographic research with Dominicans in New York City, a pioneering analysis of how gay immigrant men of color negotiate race, sexuality, and power in their daily lives.

The first book of its kind, *Our Caribbean* is an anthology of lesbian and gay writing from across the Antilles. The author and activist Thomas Glave has gathered outstanding fiction, nonfiction, memoir, and poetry by little-known writers together with selections by internationally celebrated figures such as José Alcántara Almánzar, Reinaldo Arenas, Dionne Brand, Michelle Cliff, Audre Lorde, Achy Obejas, and Assotto Saint. The result is an unprecedented literary conversation on gay, lesbian, bisexual, and transgendered experiences throughout the Caribbean and its far-flung diaspora. Many selections were originally published in Spanish, Dutch, or creole languages; some are translated into English here for the first time. The thirty-seven authors hail from the Bahamas, Barbados, Cuba, the Dominican Republic, Grenada, Guyana, Haiti, Jamaica, Panama, Puerto Rico, St. Vincent, St. Kitts, Suriname, and Trinidad. Many have lived outside the Caribbean, and their writing depicts histories of voluntary migration as well as exile from repressive governments, communities, and families. Many pieces have a political urgency that reflects their authors' work as activists, teachers, community organizers, and performers. Desire commingles with ostracism and alienation throughout: in the evocative portrayals of same-sex love and longing, and in the selections addressing religion, family, race, and class. From the poem "Saturday Night in San Juan with the Right Sailors" to the poignant narrative "We Came All the Way from Cuba So You Could Dress Like This?" to an eloquent call for the embrace of difference that appeared in the *Nassau Daily Tribune* on the eve of an anti-gay protest, *Our Caribbean* is a brave and necessary book. Contributors: José Alcántara Almánzar, Aldo Alvarez, Reinaldo Arenas, Rane Arroyo, Jesús J. Barquet, Marilyn Bobes, Dionne Brand, Timothy S. Chin, Michelle Cliff, Wesley E. A. Crichlow, Mabel Rodríguez Cuesta, Ochy Curiel, Faizal Deen, Pedro de Jesús, R. Erica

Doyle, Thomas Glave, Rosamond S. King, Helen Klonaris, Lawrence La Fountain-Stokes, Audre Lorde, Shani Mootoo, Anton Nimblett, Achy Obejas, Leonardo Padura Fuentes, Virgilio Piñera, Patricia Powell, Kevin Everod Quashie, Juanita Ramos, Colin Robinson, Assotto Saint, Andrew Salkey, Lawrence Scott, Makeda Silvera, H. Nigel Thomas, Rinaldo Walcott, Gloria Wekker, Lawson Williams

Black Women Writing and Identity is an exciting work by one of the most imaginative and acute writers around. The book explores a complex and fascinating set of interrelated issues, establishing the significance of such wide-ranging subjects as: * re-mapping, re-naming and cultural crossings * tourist ideologies and playful world travelling * gender, heritage and identity * African women's writing and resistance to domination * marginality, effacement and decentering * gender, language and the politics of location. Carole Boyce-Davies is at the forefront of attempts to broaden the discourse surrounding the representation of and by black women and women of colour. *Black Women Writing and Identity* represents an extraordinary achievement in this field, taking our understanding of identity, location and representation to new levels.

Looks at portrayals of Havana in literature, music, and the visual arts in the post-Soviet era, as the city is reinvented as a destination for international tourists and business ventures.

Experts often assume that the poor, hungry, rural, and/or precarious need external interventions. They frequently fail to recognize how the same people create politics and knowledge by living and honing their own dynamic visions. How might scholars and teachers working in the Global North ethically participate in producing knowledge in ways that connect across different meanings of struggle, hunger, hope, and the good life? Informed by over twenty years of experiences in India and the United States, *Hungry Translations* bridges these divides with a fresh approach to academic theorizing. Through in-depth reflections on her collaborations with activists, theatre artists, writers, and students, Richa Nagar discusses the ongoing work of building embodied alliances among those who occupy different locations in predominant hierarchies. She argues that such alliances can sensitively engage difference through a kind of full-bodied immersion and translation that refuses comfortable closures or transparent renderings of meanings. While the shared and unending labor of politics makes perfect translation--or retelling--impossible, hungry translations strive to make our knowledges more humble, more tentative, and more alive to the creativity of struggle.

Among the most influential and insightful thinkers of her generation, Audre Lorde (1934-1992) inspired readers and activists through her poetry, autobiography, essays, and her political action. Most scholars have situated her work within the context of the women's, gay and lesbian, and black civil rights movements within the United States. However, Lorde forged coalitions with women in Europe, the Caribbean, Canada, Australia, New Zealand, and Africa, and twenty years after her passing, these alliances remain largely undocumented and unexplored. *Audre Lorde's Transnational Legacies* is the first book to systematically document and thoroughly investigate Lorde's influence beyond the United States. Arranged in three thematically interrelated sections--Archives, Connections, and Work--the volume brings together scholarly essays, interviews, Lorde's unpublished speech about Europe, and personal reflections and testimonials from key figures throughout the world. Using a range of interdisciplinary approaches, contributors assess the reception, translation, and circulation of Lorde's writing and activism within different communities, audiences, and circles. They also shed new light on the work Lorde inspired across disciplinary borders. In addition the volume editors, contributors include Sarah Cefai, Cassandra Ellerbe-Dueck, Paul M. Farber, Tiffany N. Florvil, Katharina Gerund, Alexis Pauline Gumbs, Gloria Joseph, Jackie Kay, Marion Kraft, Christiana Lambrinidis, Zeedah Meierhofer-Mangeli, Rina Nissim, Chantal Oakes, Lester C. Olson, Pratibha Parmar, Peggy Piesche, Dagmar Schultz, Tamara Lea Spira, and Gloria Wekker.

From the 1970s through the 1990s more than one hundred feminist bookstores built a transnational network that helped shape some of feminism's most complex conversations. Kristen Hogan traces the feminist bookstore movement's rise and eventual fall, restoring its radical work to public feminist memory. The bookwomen at the heart of this story—mostly lesbians and including women of color—measured their success not by profit, but by developing theories and practices of lesbian antiracism and feminist accountability. At bookstores like BookWoman in Austin, the Toronto Women's Bookstore, and Old Wives' Tales in San Francisco, and in the essential *Feminist Bookstore News*, bookwomen changed people's lives and the world. In retelling their stories, Hogan not only shares the movement's tools with contemporary queer antiracist feminist activists and theorists, she gives us a vocabulary, strategy, and legacy for thinking through today's feminisms.

Staging Dissent: Young Women of Color and Transnational Activism seeks to interrupt normative histories of girlhood dominated by North American contexts and Western feminisms to offer an alternative history of girlhoods produced by and through globalization. Weems does this by offering three case studies that exemplify how transnational and indigenous youth dissent against capitalism and colonialism through situated "guerilla pedagogies."

Culled from the private writings of the black lesbian feminist poet, this chronicle of her uncompromising life covers Lorde's childhood in Harlem, her groundbreaking career as a poet, her advocacy for various causes, and her final ten years in St. Croix battling breast cancer. 15,000 first printing.

In *Spill*, self-described queer Black troublemaker and Black feminist love evangelist Alexis Pauline Gumbs presents a commanding collection of scenes depicting fugitive Black women and girls seeking freedom from gendered violence and racism. In this poetic work inspired by Hortense Spillers, Gumbs offers an alternative approach to Black feminist literary criticism, historiography, and the interactive practice of relating to the words of Black feminist thinkers. Gumbs not only speaks to the spiritual, bodily, and otherworldly experience of Black women but also allows readers to imagine new possibilities for poetry as a portal for understanding and deepening feminist theory.

Engaging with the work of M. Jacqui Alexander and Black feminist thought more generally, Alexis Pauline Gumbs's *M Archive* is a series of prose poems that speculatively documents the survival of Black people following a worldwide cataclysm while examining the possibilities of being that exceed the human.

With original and engaging contributions, this Handbook confirms feminist scholarship in development studies as a vibrant research field. It reveals the diverse ways that feminist theory and practice inform and shape gender analysis and development policies, bridging generations of feminists from different institutions, disciplines and regions.

In *Freedom with Violence*, Chandan Reddy develops a new paradigm for understanding race, sexuality, and national citizenship. He examines a crucial contradiction at the heart of modernity: the nation-state's claim to provide freedom from violence depends on its systematic deployment of violence against peoples perceived as nonnormative and irrational. Reddy argues that the modern

liberal state is organized as a “counterviolence” to race even as, and precisely because, race persists as the condition of possibility for the modern subject. Rejecting liberal notions of modernity as freedom from violence or revolutionary ideas of freedom through violence, Reddy contends that liberal modernity is a structure for authorizing state violence. Contemporary neoliberal societies link freedom to the notion of legitimate (state) violence and produce narratives of liberty that tie rights and citizenship to institutionalized violence. To counter these formulations, Reddy proposes an alternative politics of knowledge grounded in queer of color critique and critical ethnic studies. He uses issues that include asylum law and the military’s “don’t ask, don’t tell” policy to illustrate this major rethinking of the terms of liberal modernity.

In this innovative study, Jenny Sharpe moves beyond the idea of art and literature as an alternative archive to the historical records of slavery and its aftermath. *Immaterial Archives* explores instead the intangible phenomena of affects, spirits, and dreams that Caribbean artists and writers introduce into existing archives. Through the works of Frantz Zéphirin, Edouard Duval-Carrié, M. NourbeSe Philip, Erna Brodber, and Kamau Brathwaite, *Immaterial Archives* examines silences as black female spaces, Afro-Creole sacred worlds as diasporic cartographies, and the imaginative conjoining of spirits with industrial technologies as disruptions of enlightened modernity.

Writing about changes in the notion of womanhood, Denise Riley examines, in the manner of Foucault, shifting historical constructions of the category of “women” in relation to other categories central to concepts of personhood: the soul, the mind, the body, nature, the social. Feminist movements, Riley argues, have had no choice but to play out this indeterminacy of women. This is made plain in their oscillations, since the 1790s, between concepts of equality and of difference. To fully recognize the ambiguity of the category of “women” is, she contends, a necessary condition for an effective feminist political philosophy.

I am here. You will never be alone. We are dancing for you. So begins Cutcha Risling Baldys deeply personal account of the revitalization of the womens coming-of-age ceremony for the Hoopa Valley Tribe. At the end of the twentieth century, the tribes Flower Dance had not been fully practiced for decades. The women of the tribe, recognizing the critical importance of the tradition, undertook its revitalization using the memories of elders and medicine women and details found in museum archives, anthropological records, and oral histories. Deeply rooted in Indigenous knowledge, Risling Baldy brings us the voices of people transformed by cultural revitalization, including the accounts of young women who have participated in the Flower Dance. Using a framework of Native feminisms, she locates this revival within a broad context of decolonizing praxis and considers how this renaissance of womens coming-of-age ceremonies confounds ethnographic depictions of Native women; challenges anthropological theories about menstruation, gender, and coming-of-age; and addresses gender inequality and gender violence within Native communities.

Raising the Dead is a groundbreaking, interdisciplinary exploration of death’s relation to subjectivity in twentieth-century American literature and culture. Sharon Patricia Holland contends that black subjectivity in particular is connected intimately to death. For Holland, travelling through “the space of death” gives us, as cultural readers, a nuanced and appropriate metaphor for understanding what is at stake when bodies, discourses, and communities collide. Holland argues that the presence of blacks, Native Americans, women, queers, and other “minorities” in society is, like death, “almost unspeakable.” She gives voice to—or raises—the dead through her examination of works such as the movie *Menace II Society*, Toni Morrison’s novel *Beloved*, Leslie Marmon Silko’s *Almanac of the Dead*, Randall Kenan’s *A Visitation of Spirits*, and the work of the all-white, male, feminist hip-hop band *Consolidated*. In challenging established methods of literary investigation by putting often-disparate voices in dialogue with each other, Holland forges connections among African-American literature and culture, queer and feminist theory. *Raising the Dead* will be of interest to students and scholars of American culture, African-American literature, literary theory, gender studies, queer theory, and cultural studies.

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