

JUST PUBLISHED

J. KEHAULANI KAUANUI,
ASSOCIATE PROFESSOR OF AMERICAN STUDIES AND
ANTHROPOLOGY

**Hawaiian Blood: Colonialism and the Politics
of Sovereignty and Indigeneity**

(Duke University Press, 2008)



Kauanui's new study is the first comprehensive history and analysis of a federal law that equates Hawaiian cultural identity with a quantifiable amount of blood. In the Hawaiian Homes Commission Act (HHCA) of 1921, the U.S. Congress defined "native Hawaiians" as those people "with at least one-half blood quantum of individuals inhabiting the Hawaiian Islands prior to 1778." This "blood logic" has since become an entrenched part of the legal system in Hawai'i. Kauanui examines how blood quantum classification emerged as a way to undermine Native Hawaiian (Kanaka Maoli) sovereignty. Within the framework of the 50-percent rule, intermarriage "dilutes" the number of state-recognized Native Hawaiians. This blood quantum reduces Hawaiians to a racial minority, reinforcing a system of white racial privilege bound to property ownership rather than supporting Native claims to the Hawaiian Islands. Kauanui provides an impassioned assessment of how the arbitrary correlation of ancestry and race imposed by the U.S. government on the indigenous people of Hawai'i has had far-reaching legal and cultural effects. She also considers the ongoing significance of the 50-percent rule and how its criteria underlie recent court decisions that have subverted the Hawaiian sovereignty movement and brought forward questions about who counts as Hawaiian.

KIT LAYBOURNE '66
**Mediapedias: Creative Tools and Techniques for
Camera, Computer, and Beyond**

(Knack, The Globe Pequot Press, 2008)



This helpful handbook aims to inspire the reader to use digital photography more creatively along with a computer. Chapters are devoted to digital photography, image editing, type and layout,

illustration, slide shows, display and distribution, and project ideas, as Laybourne shares tools and techniques that are essential in achieving particular effects. The book has more than 850 color illustrations and a section recommending further reading and Web sites. An accomplished animator, producer, and media executive, Laybourne teaches media design at the New School in New York City.

JACK MCDEVITT MALS '72
The Devil's Eye

(Ace, 2008)



The prolific award-winning McDevitt has written 16 novels, and his latest sci-fi book is the fourth installment in a series about Alex Benedict, an interstellar antiquities dealer who lives far in the future and specializes in solving historical mysteries. In this fast-paced action thriller, Benedict and his assistant pilot Chase Kolpath are vacationing when they receive a message from a celebrated horror writer, Vicki Greene, asking for help. Greene then asks for her memory to be erased and transfers a large sum of money to Benedict without explanation. When Benedict and Kolpath travel to a remote planet where Greene had been doing research, they uncover a decades-old catastrophe threatening the planet that government bureaucrats would like to keep hidden. Though McDevitt sets his story in a fantasy world, readers will most likely discover situations in his novel that parallel real-life events in which government officials deal with major crises while withholding information from their fellow citizens.

JAN R. VAN METER '63
**Tippecanoe and Tyler Too: Famous Slogans
and Catchphrases in American History**

(University of Chicago Press, 2008)

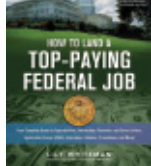


We Shall Be as a City Upon a Hill. Go West, Young Man. Give Me Your Tired, Your Poor. Say It Ain't So, Joe. Nice Guys Finish Last. I Have a Dream. You've Come a Long Way, Baby. These are just a few of the more than 50 slogans and catchphrases that Van Meter places in their historical context, telling the stories behind the words that have become powerful battle cries, rallying points, laments, and

inspirations. Each of the author's selections serves as a fascinating reminder of a larger cultural or political story. In his introduction, Van Meter comments that his book is "not just about what those slogans meant—and to some extent still mean—but about how each arose, was created, and perhaps endured. As we begin to forget them entirely or use them for purposes that cheapen them, we threaten the history we all have inherited—by birth or by adoption." This well-researched book should appeal to anyone interested in American culture, history, and politics.

LILY WHITEMAN '81
How to Land a Top-Paying Federal Job

(Amacom Books, 2008)



Whiteman provides previously unavailable advice about every stage of the job search process in the public service field. The author draws on many years of experience coaching hundreds of federal employees as well as on insider interviews with more than 100 federal hiring managers, who are the gatekeepers to federal jobs. The book offers advice on finding unadvertised openings, impressing hiring managers online, negotiating a high salary, and quickly advancing up the ranks. Whiteman points out that despite an uncertain U.S. economy, federal employers across the country will continue to recruit hundreds of thousands of students, recent graduates, and experienced professionals for high-paying, dynamic, and secure jobs. Federal agencies will need to replace record numbers of retiring baby boomers and accommodate the workforce changes created by the 2008 elections. The book has a comprehensive directory of career-boosting internships for students and recent grads, and provides templates and tip sheets for quickly filling out applications and succeeding in interviews. — David Low '76

If you are a Wesleyan graduate, faculty member, or parent with a new publication, please let us know by contacting David Low '76 at dlow@wesleyan.edu or at Wesleyan magazine, University Communications, Wesleyan University, South College, Middletown, CT 06459.

OF NOTE

Professor of Romance Languages and Literatures Norman R. Shapiro has selected and translated more than 600 poems from 56 different writers for the collection *French Women Poets of Nine Centuries: The Distaff and the Pen* (Johns Hopkins University Press, 2008). The book provides a rich overview of the development and evolution of French poetry from the Middle Ages to the present, beginning with the work of Anglo-Norman poet Marie de France and proceeding to such noted poets of the past century as Lucienne Desnoues, Lilane Wouters, and Albertine Sarrazin. The volume includes introductory essays on the poets along with biographical sketches and references for each writer.

NONFICTION

- Eugene Borgida '71 and Susan T. Fiske, editors, *Beyond Common Sense: Psychological Science in the Courtroom* (Wiley-Blackwell, 2007)
- Christopher Brooks '81 and Catherine Brooks, 60 *Hikes Within 60 Miles: New York City* (Menasha Ridge Press, 2008)
- Geoffrey Ginsburg '78 and Huntington Willard, editors, *Genomic and Personalized Medicine* (Elsevier/Academic Press, 2008)
- Doro Globus '05, editor, *Mark Francis* (Dublin City Gallery The Hugh Lane, 2008)
- Natasha Kirsten Kraus '87, *A New Type of Womanhood* (Duke University Press, 2008)
- Ellen Prager '84, *Chasing Science at Sea* (University of Chicago Press, 2008)

FICTION AND POETRY

- Laura Cherry '89 and Robert Hartwell Fiske, editors, *Poem, Revised: 54 Poems, Revisions, Discussions* (Marion Street Press, 2008)
- Bruce Hartman '69, *Perfectly Healthy Man Drops Dead* (Salvo Press, 2008)
- Joan Hutton Landis MALS '71, *That Blue Repair* (Schenkman Books, 2008)
- Jack McDevitt MALS '72, *Cryptic: The Best Short Fiction of Jack McDevitt* (Subterranean, 2009)

BETWEEN THE LINES

Coming of Age in Turbulent Times

In her second novel, *Map of Ireland* (Scribner, 2008), **Stephanie Grant '84** confronts myths of race and identity in 1970s South Boston.

My novel *Map of Ireland* is set in 1974 during the desegregation of the Boston public schools. The book took more than 10 years to write, and when I try to unravel its origins—what got me started?—I see three distinct, but overlapping, threads: political, literary, and deeply personal.

I first conceived of the book after reading Russell Banks' novel *Rule of the Bone*, which is a retelling of *The Adventures of Huckleberry Finn* that opens in upstate New York, in the Adirondacks, in the 1990s. When I put the book down, I knew immediately that I wanted to attempt a retelling for girls. If *Huck Finn* is one of our foundation myths about race in America—would that myth change if its subjects were female? I also knew right away that I would set my retelling during desegregation in Boston.

I grew up in the suburbs of Boston and was in junior high when the public schools there were desegregated. To say that desegregation was the formative political event of my childhood would be understatement. I had an older brother so I was conscious—even as a 12 year old—of having “missed” the 1960s. Desegregation seemed at once part of that transformative era—proof of the power and success of the Civil Rights Movement—as well as the beginning of its end: the violent protests were a harbinger of the conservative backlash that was soon to come.

My own family had two things in common with the white communities that vehemently protested desegregation: we were Irish-American and working class; it was hard not to feel implicated by the Irish flags being waved at anti-busing demonstrations. You might say that this

book is my attempt to come to terms with my own Irish-American identity, to understand my own whiteness in relation to the history of racism in America.

Here's the literary part: Much of what attracted me to retelling *Huck Finn* was the difference I perceived between boys' and girls' coming-of-age stories. Boys' stories (and none more famously than Mark Twain's novel) tend to take place on a historical stage, and so the consequences of the boys' actions reverberate in the larger world. When Huck decides to “sin” by not turning Jim over to the authorities, his action is rightly perceived as a critique of slavery and the culture that supported it.

Girls' coming of age stories more often take place in the context of the family—on a domestic stage. Think of Dorothy Allison's wonderful *Bastard Out of Carolina*. The novel's pressing moral question might be put this way: how is the girl protagonist, called Bone, to stay connected to her mother who still loves the stepfather who viciously abused Bone? One of the few literary exceptions is *To Kill a Mockingbird*, a girl's coming-of-age story that has a historical stage. But the characters who make moral choices in that novel are Atticus and Jem—not Scout.

I am the last person on earth who would want to denigrate Scout Finch—she is probably the greatest tomboy in American fiction. I adored her when I first read the book, and I adore her still. But as a reader I remember identifying—not simply with Scout, but also with Jem. I identified deeply with his turmoil and desire to take action—to be a part of his father's moral stance. As liberating as Scout was for me as a tomboy, I still wanted to be Jem. I think I am a writer today because of my intense longing to be the boy at the center of that story. And other stories. In all my work, I'm trying to write a girl who is the moral center—to allow girls the possibility of heroic action. Even if they fail.

Which, I suppose, is the personal part; although it's clear in trying to separate these threads that they are, in fact, inseparable: at once political and literary and personal. Because my own life as a girl was marked by spectatorship, by watching boys act and play and otherwise inhabit the center of things, I was dogged by the worry of who I would become—a hero or a coward—if given the chance. Which is not to say that *Map of Ireland* is a novel about a heroic white girl who triumphs over racism. Life is more complicated—and desegregation in Boston was more complicated—than such a clear narrative arc would suggest.

Today, I count myself lucky to have witnessed the 1970s, a decade that was still full of revolutionary fervor even as it plunged America into the oncoming storm of reactionary conservatism. Living with this kind of duality was the best-possible training I could have had as a writer.

Stephanie Grant is currently visiting writer at the Franklin Humanities Institute at Duke University. She is at work on her third novel, Home Equity, a comedy of manners about gay marriage. UPFRONT

