all resist the urge to, as Rob Walker puts it in his chapter, 'tidy up the messy narratives and jurisdictions so as to keep everyone from thinking too much about the clichés and caricatures that keep public debate on manageable terms' (p. 237). Indeed, the book continually demands that us readers stare at the mess and absorb its enormity. Walker takes it a step further, challenging assumptions that 'politics is simply politics' (p. 242), regardless of where or how it takes place.

The authors are also to be commended for the clarity of writing; the language is very accessible without simplification of the ideas. The book is organized well with a few small commentary chapters inserted among the rest, such as Sharon Zukin’s introductions about the connections between Clayoquot Sound (and the forest industry more generally) and her New York City supermarket’s brown paper bag, these act as a narrator’s voice that guides and synthesizes as one reads. The authors also reference each other’s chapters, achieving a coherence not commonly found in edited collections. The discussion as a whole is empirically grounded, although the authors do not attend equally to details of the case study, nor do they all grasp the geographically specific aspects of the site. Despite the influence of geography, no geographer is found among the writers, which is a small disappointment.

Further praise must go to the project leaders for their creation of an accompanying archival website (the proceeds from the book support its maintenance) with dozens of documents from Clayoquot Sound. It is an instructor’s dream. For all the minor quibbles one might have, *A Political Space* remains a valuable text for classroom instruction and an excellent contribution to the study of politics in all disciplines.

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As an exercise in multi-sided ‘native’ ethnography, Jackson’s *Harlemworld* articulates multiple interpretations of and about Harlem in popular culture and— most poignantly—the everyday talk and behaviors of folks who call Harlem ‘home’. One of Jackson’s main points is this: For Harlemites, race is not merely biological or sociological (in terms of discrimination), but it is also performative— predicated largely on how one behaves. He argues that the performative mandate on race helps allow for race’s linkages to class [in ways] that both reinforce and tax essentialist explanations of racial hierarchies (p. 171).

Class is equally arbitrary since Harlem’s diverse inhabitants, which include the ‘poor Black middle class’, underserved, and others who ‘curve around both sides of the Black underclass/middle class divide’, often read language, dress, hairstyle, the way one walks down the street or stands as complex indices of class and racial consciousness. Further, his interviewees remind us that the Black middle class is never far away from poorer Blacks as suggested by canonical ‘underclass’ theories. Harlemites often have relationships across class lines, even when they suggest that they do not. These realities make race and class consciousness fluid and highly mutable properties among Black Americans in Harlem.

Jackson also reminds scholars that we are not the only ones concerned with contesting essentialist identities and notions of Blackness. The folks he met in Harlem challenge another’s definitions of identity at every turn, opening up spaces for the negotiated nature of Blackness and Whiteness. For example, their testimonies complicate the popular notion of ‘acting White’ by showing how this designation is not merely a function of one singular activity or form of behavior, but rather entails ‘many large and small behaviors that are bound together in a complicated social constellation of behaviors’ (p. 185). Some responses reveal that Black identity can be validated through
intellectual achievement, while others attest to the possibilities of post Afrocenetic Blackness — a Black identity that does not need Africa to authenticate and ground its legitimacy. And this, he explains, is why Afroceneticists don’t control definitions of Blackness in contemporary America.

Jackson finds these varied assessments encouraging, arguing: ‘When racial authenticity is plagued through the invocation of specific behavioral criteria, the very construct that opens those premises to challenge’ (p. 5). He adds that ‘More and more people are arguing that racial difference is not coterminous with a single set of behavioral traits [and these] arguments challenge the very core of racist reasoning’ (p. 230). While Jackson is clearly enthused by such implications of racialized and classed social performances, he also concedes that there are dangers and limits to ‘racial performativity’. He notes, for example, that notions of race and class can also be used to de-authenticate and disparage persons based on how they behave. Citing Azoulay (1997: 14), he adds that Blackness is often ‘less a matter of doing than being done to... (since) one need not work at being Black to be reminded of it’. These realities complicate a merely celebratory stance about race as performance.

One challenge facing researchers who conduct interviews involves how to ‘thickly interpret what folks say in relation to what it is they do’. Jackson is adept at this, exposing his conversations with Harlem residents and linking them to such theoretical possibilities as a ‘White Harlem’. Unlike the class-demarcated, White-only hot spots of the roaring 20s, today’s ‘White Harlem’ takes shape as a re commodified and increasingly gentrified place that threaten s to undo the racially demarcated ‘Harlem’ imagined and celebrated by many of its Black residents. Some of these residents scorn Whites who have chosen to make Harlem home, as well as those who snap pictures of Harlem from see-through tour buses. ‘They [Whites] can’t even, like, see us’ and ‘We gotta watch them like hawks’, Black residents argue, indicting Whiteness as form of exploitational tourism and residential terrorism.

Jackson’s book is conspicuously dialectic. As such, it provides ample opportunities to explore the dialogical nature of qualitative research on race and class and ‘native’ anthropology, in particular: Consider, for example, Jackson’s exchange with an African American Harlem resident named Paul. When Jackson, who is Black, asked Paul to explain what he’d meant when he said ‘Race is what keeps the Black man down’, Paul replied, ‘You know exactly what I mean so don’t even front’ (p. 108). Paul’s response highlights the shared cultural framework typically assumed (or demanded) by African American research participants. Jackson’s transparency in this and other exchanges exposes the literal engagements that both reflect and shape how he and other Harlem residents ‘do’ race and class; we also gain greater appreciation of some of the stakes entailed in these highly-charged deliberations, for Jackson as a ‘native’ researcher and the diverse Harlemites he interviewed (see also Jackson, 2004).

One question Jackson raises that still lingers in my mind is this: ‘Do all Black Americans occupy the same exact DuBoisian problematic? If not, what does that difference mean for the ways in which Black people think about their connections to one another?’ (p. 229). Harlemworld represents a fitting answer to this question. Jackson’s commitment to taking seriously what people say with respect to race, class and place is precisely what helps this book go places few scholars of Harlem (and the ‘underclass’) have gone before. He locates the ‘real’ Harlem, not in sociological expositions of Harlem as an impoverished ghetto or pop cultural re-imaginings of Harlem as a distinctly high-class place, but rather ‘at the point where people negotiate class-stratified social spaces by way of class-specific and racialized social performances that help them navigate the contested terrain of place in their everyday lives’ (p. 221). The resulting portrait of Harlemworld is that of an ever-changing and multi-faceted performative space that reflects the nuanced complexities of its ever-attentive inhabitants.

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The 1980s were a turbulent decade in many urban centers in the US, a period of tremendous economic downturns, high levels of unemployment, and growing violence. James Kang-Jin Lee’s Urban Triage: Race and The Fictions of Multiculturalism engages with this period through a close textual analysis of four literary works, Alejandro Morales’s The Brick People, Hisaye Yamamoto’s A Fine Friend, John Edgar Wideman’s Philadelphia Fire, and Tom Wolfe’s The Bonfire of the Vanishes. Each work focuses on the intersections of race, urban space and political economy in relation to what Lee makes very clear was a dangerous and pivotal era in US urban history, central to Lee’s argument, these works also address in some manner the growing interest in multiculturalism in the US in the 1980s. Lee argues this multiculturalism as seen here in literature and, more specifically, the production of literature by intellectuals of color, has had a negative affect on many communities of color through its role in ‘urban triage’.

Lee begins his book with a quote on the ‘M word’, Multiculturalism as ‘the nation’s operative fantasy as it worried itself into the twenty-first century’ (p. xiii). From this premise Lee introduces his use of the term urban triage as a ‘diagnosis infused with power, a decision made with authority’ (p. xxv), a decision about who will be helped and perhaps saved and who will be left to die. Triage has become a familiar term through television and film versions of wartime hospitals and emergency rooms. Lee takes this term and applies it to daily life in the inner city, where it is not patients who are sorted based on the initial evaluations of their symptoms, but rather racial groups and entire communities that are swept aside to make room for others who are deemed better fit. As Lee sees it, ‘multiculturalism and the literary racism in the 1980s laid the ground upon which one could rationally diagnose and then decide who would drive, who would die, and who would remain the walking wounded in American cities’ (p. xxvii). I believe reader will find urban triage a very useful theoretical concept and will find Lee’s examples highly illustrative and strongly supportive. Lee’s discussions of the 1980s political economy and racial politics in Los Angeles carefully highlight the ways in which multiple groups were under attack during the Reagan era, especially pitted against each other for meager resources. This fight for limited resources directly led to urban triage. Lee provides additional support for his argument by drawing on geographers such as Ruth Gilmore, David Harvey and Niel Smith, who also view urban decline, social misery, death, particularly social death, as the logical end to this process of urban triage.

Urban Triage is an interdisciplinary work with roots in English, Ethnic Studies and Cultural Studies. In addition, it is highly relevant to social scientists in general because it engages meaningfully with important social theory. Lee moves easily between theories of the social production of race and the social production of space while clearly supporting both with a careful examination of the political economy of urban centers such as Los Angeles and Philadelphia in the 1980s. The book provides an insightful and detailed exploration of the multiple tensions and ties that exist between the intellectuals of color that produce multicultural fear and the communities of color about which they often write.

The first book Lee addresses is Morales’s novel The Brick People, a novel about the emergence of the Simon’s barrio in Los Angeles. In his discussion of the book, Lee focuses on the spatial production of the barrio and the ways in which race and