

Negotiating Difference Race Gender And The Politics Of Positionality

Encamped within the limits of experience and "authenticity," critics today often stake out their positions according to race and ethnicity, sexuality and gender, and vigilantly guard the boundaries against any incursions into their privileged territory. In this book, Michael Awkward raids the borders of contemporary criticism to show how debilitating such "protectionist" stances can be and how much might be gained by crossing our cultural boundaries. From Spike Lee's *She's Gotta Have It* to Michael Jackson's physical transmutations, from Toni Morrison's *Song of Solomon* to August Wilson's *Fences*, from male scholars' investments in feminism to white scholars' in black texts—Awkward explores cultural moments that challenge the exclusive critical authority of race and gender. In each instance he confronts the question: What do artists, scholars, and others concerned with representations of Afro-American life make of the view that gender, race, and sexuality circumscribe their own and others' lives and narratives? Throughout he demonstrates the perils and merits of the sort of "boundary crossing" this book ultimately makes: a black male feminism. In

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pursuing a black male feminist criticism, Awkward's study acknowledges the complexities of interpretation in an age when a variety of powerful discourses have proliferated on the subject of racial, gendered, and sexual difference; at the same time, it identifies this proliferation as an opportunity to negotiate seemingly fixed cultural and critical positions.

Negotiating DifferenceRace, Gender, and the Politics of PositionalityUniversity of Chicago Press

This new collection of essays presents a critical reappraisal of James Baldwin's work, looking beyond the commercial and critical success of some of Baldwin's early writings such as *Go Tell it on the Mountain* and *Notes of a Native Son*. Focusing on Baldwin's critically undervalued early works and the virtually neglected later ones, the contributors illuminate little-known aspects of this daring author's work and highlight his accomplishments as an experimental writer. Attentive to his innovations in style and form, *Things Not Seen* reveals an author who continually challenged cultural norms and tackled matters of social justice, sexuality, and racial identity. As volume editor D. Quentin Miller notes, "what has been lost is a complete portrait of [Baldwin's] tremendously rich intellectual journey that illustrates the direction of African-American thought and culture in the late twentieth century." This is an important book for anyone interested in

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Baldwin's work. It will engage readers interested in literature and African-American Studies. Author note: D. Quentin Miller is Assistant Professor of English at Gustavus Adolphus College, Saint Peter, MN.

Dangerous Desire is an important work that calls attention to how post-1960s literary representations of rape have shaped the ways in which both sexual and social freedoms are imagined in American culture. Exploring key post-sixties texts including Cleaver's *Soul on Ice* , Brownmiller's *Against Our Will* , French's *The Women's Room* , Naylor's *The Women of Brewster Place* , Walker's *Meridian* , and Dickey's *Deliverance* , Barnett finds that the widespread literary explorations of rape were almost always conjoined with one or more of the radical social movements of the sixties: civil rights, black nationalism, women's liberation and black feminism. Sexual violence emerges in these texts when the transformative possibilities articulated by sixties-era liberation movements trigger and intensify imbalances of power and cultural difference—for example, Eldridge Cleaver's claim that he lashed out against the white power structure by raping white women. This book should be of considerable interest to students and scholars of 20th century American literature, as well as American Studies and African American Studies scholars interested broadly in issues of sexuality, race, and violence

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Analyzes the depiction of rape on television network news, daytime shows, prime time programming, and alternative programming.

Presents the difficulties Black intellectuals face playing significant intellectual and moral roles for Blacks and for American society.

Drawing on fieldwork conducted at eight women's music festivals, Eileen M. Hayes shows how studying these festivals--attended by predominately white lesbians--provides critical insight into the role of music and lesbian community formation. She argues that the women's music festival is a significant institutional site for the emergence of black feminist consciousness in the contemporary period. She offers sage perspectives on black women's involvement in the women's music festival scene, the ramifications of their performances as drag kings in those environments, and the challenges and joys of a black lesbian retreat based on the feminist festival model. With acuity and candor, longtime feminist activist Hayes elucidates why this music scene matters. Veteran vocalist, percussionist, producer, and cultural historian Linda Tillery provides a foreword. How colleges and universities can live up to their ideals of diversity, and why inclusivity and excellence go hand in hand. Most colleges and universities embrace the ideals of diversity and inclusion, but many fall short, especially in the hiring, retention, and advancement of faculty who would more fully represent our

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diverse world—in particular women and people of color. In this book, Abigail Stewart and Virginia Valian argue that diversity and excellence go hand in hand and provide guidance for achieving both. Stewart and Valian, themselves senior academics, support their argument with comprehensive data from a range of disciplines. They show why merit is often overlooked; they offer statistics and examples of individual experiences of exclusion, such as being left out of crucial meetings; and they outline institutional practices that keep exclusion invisible, including reliance on proxies for excellence, such as prestige, that disadvantage outstanding candidates who are not members of the white male majority. Perhaps most important, Stewart and Valian provide practical advice for overcoming obstacles to inclusion. This advice is based on their experiences at their own universities, their consultations with faculty and administrators at many other institutions, and data on institutional change. Stewart and Valian offer recommendations for changing structures and practices so that people become successful in ways that benefit everyone. They describe better ways of searching for job candidates; evaluating candidates for hiring, tenure, and promotion; helping faculty succeed; and broadening rewards and recognition.

Raising the Dead is a groundbreaking, interdisciplinary exploration of death's relation to subjectivity in twentieth-century American literature and culture. Sharon Patricia Holland

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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.

Reading Rape examines how American culture talks about sexual violence and explains why, in the latter twentieth century, rape achieved such significance as a trope of power relations. Through attentive readings of a wide range of literary and cultural representations of sexual assault--from antebellum seduction narratives and "realist" representations of rape in nineteenth-century novels to *Deliverance*, *American Psycho*, and contemporary feminist accounts--Sabine Sielke traces the evolution of a specifically American rhetoric of rape. She considers the kinds of cultural work that this rhetoric has performed and finds that rape has been an insistent figure for a range of social, political, and economic issues. Sielke argues that the representation of rape has been a major force in the cultural construction of sexuality,

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gender, race, ethnicity, class, and indeed national identity. At the same time, her acute analyses of both canonical and lesser-known texts explore the complex anxieties that motivate such constructions and their function within the wider cultural imagination. Provoked in part by contemporary feminist criticism, *Reading Rape* also challenges feminist positions on sexual violence by interrogating them as part of the history in which rape has been a convenient and conventional albeit troubling trope for other concerns and conflicts. This book teaches us what we talk about when we talk about rape. And what we're talking about is often something else entirely: power, money, social change, difference, and identity.

Arkansas, 1943. The Deep South during the heart of Jim Crow-era segregation. A Japanese-American person boards a bus, and immediately is faced with a dilemma. Not white. Not black. Where to sit? By elucidating the experience of interstitial ethnic groups such as Mexican, Asian, and Native Americans—groups that are held to be neither black nor white—Leslie Bow explores how the color line accommodated—or refused to accommodate—“other” ethnicities within a binary racial system. Analyzing pre- and post-1954 American literature, film, autobiography, government documents, ethnography, photographs, and popular culture, Bow investigates the ways in which racially “in-between” people and communities were brought to heel within the South’s prevailing cultural logic, while locating the interstitial as a site of cultural anxiety and negotiation. Spanning the pre- to the post- segregation eras, *Partly Colored* traces the compelling history of “third race” individuals in the U.S. South, and in the process forces us to contend with the multiracial panorama that constitutes American culture and history. *An Introduction to Womanist Biblical Interpretation* provides a much-needed introduction to womanist approaches to biblical interpretation. It argues that womanist biblical interpretation is

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not simply a byproduct of feminist biblical interpretation but part of a distinctive tradition of African American women's engagement with biblical texts. While womanist biblical interpretation is relatively new in the development of academic biblical studies, African American women are not newcomers to biblical interpretation. Written in an accessible style, this volume highlights the importance of both the Bible and race in the development of feminism and the emergence of womanism. It provides a history of feminist biblical interpretation and discusses the current state of womanist biblical interpretation as well as critical issues related to its development and future. Although some African American women identify themselves as "womanists," the term, its usage, its features, and its connection to feminism remain widely misunderstood. This excellent textbook is perfect for helping to introduce readers to the development and applications of womanist biblical interpretation. Topics include: 'Complexity and Continuity'; 'Transition, Exclusion and Illusion'; 'The Use of an Eye'; 'Fragmentation and Reconstruction'; 'Shifting Foundations'; 'Living History'; and more. Manning the Race explores how African American men have been marketed, embodied, and imaged for the purposes of racial advancement during the early decades of the twentieth century. Marlon Ross provides an intellectual history of both famous and lesser-known men who have served—controversially—as models and foils for black masculine competence. Ross examines a host of early twentieth-century cultural sites where black masculinity struggles against Jim Crow: the mobilization of the New Negro; the sexual politics of autobiography in the post-emancipation generation; the emergence of black male sociology; sexual rivalry and networking in biracial uplift institutions; Negro Renaissance arts patronage; and the sexual construction of the black urban folk novel. Focusing on the overlooked dynamics of symbolic

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fraternity, intimate friendship, and erotic bonding within and across gender, *Manning the Race* is the first book to integrate same-sexuality into the cultural history of black manhood. By approaching black manhood as a culturally contested arena, this important new work reveals the changing meanings and enactments of race, gender, nation, and sexuality in modern America. *Manning the Race* opens new approaches to the study of black manhood in relation to U.S. culture. Where previous books tended to emphasize how individual black men's identities have been reactively informed by the U.S. regime of race and sexuality, *Manning the Race* makes the case for understanding how black men themselves have been primary agents and subjects in formulating the identity and practices of black manhood.

A new kind of multicultural composition reader that focuses on contact zones — historical moments when contending groups have negotiated across boundaries of race, class, gender, and ideology — by offering 6 casebooks that explore conflicts in American history. Assignment sequences and research kits are included at the end of each unit.

A unique collection of articles and speeches by prominent African American activists, spanning over 150 years of black political thought.

First published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

In this innovative study, Lucille P. Fultz explores Toni Morrison's rich body of work, uncovering the interplay between differences--love and hate, masculinity and femininity, black and white, past and present, wealth and poverty--that lie at the heart of these vibrant and complex narratives. Much has already been made of Morrison's treatment

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of race, but *Playing with Difference* demonstrates that throughout her work Morrison creates a sophisticated matrix of difference, layering a multitude of other distinctions onto the racial one and observing how these "potencies of difference" play themselves out in her characters. Fultz's holistic, thematic approach to her subject enables her to move deftly among the novels and stories, building a nuanced understanding of how markers of difference influence Morrison's narrative decisions. She examines Morrison's facility with imagery and wordplay and discusses the ways in which Morrison contends with the expectations of gender and race that have stiffened into traditions--or worse, prejudices. Discussing the issues that unite and divide characters, Fultz views each novel, from *The Bluest Eye* (1970) to *Paradise* (1998), along with stories such as "Recitatif," as parts of an elaborate and dynamic whole.

"Scarring and the act of scarring are recurrent images in African American literature. In *Scarring the Black Body*, Carol E. Henderson analyzes the cultural and historical implications of scarring in a number of African American texts that feature the trope of the scar, including works by Sherley Anne Williams, Toni Morrison, Ann Petry, Ralph Ellison, and Richard Wright." --Book Jacket.

What makes someone an authority? What makes one person's knowledge more credible than another's? In the ongoing debates over racial authenticity, some attest that we can know each other's experiences simply because we are all "human," while others assume a more skeptical stance, insisting that racial differences create

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unbridgeable gaps in knowledge. Bringing new perspectives to these perennial debates, the essays in this collection explore the many difficulties created by the fact that white scholars greatly outnumber black scholars in the study and teaching of African American literature. Contributors, including some of the most prominent theorists in the field as well as younger scholars, examine who is speaking, what is being spoken and what is not, and why framing African American literature in terms of an exclusive black/white racial divide is problematic and limiting. In highlighting the "whiteness" of some African Americanists, the collection does not imply that the teaching or understanding of black literature by white scholars is definitively impossible. Indeed such work is not only possible, but imperative. Instead, the essays aim to open a much needed public conversation about the real and pressing challenges that white scholars face in this type of work, as well as the implications of how these challenges are met.

A provocative analysis of current thought and discourse on multiracialism.

Compiles information and interpretations on the past 500 years of African American history, containing essays on historical research aids, bibliographies, resources for womens' issues, and an accompanying CD-ROM providing bibliographical entries.

View the Table of Contents. Read the Introduction. "Beautifully written and rigorously argued, *After Whiteness* is the most important theoretical statement on white racial formation since 'whiteness studies' began its current academic sojourn. By reading

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debates about multiculturalism, ethnicity, and the desire for difference as part of the material practices of the U.S. university system, it engages questions of race, humanistic inquiry, intellectual labor, and the democratic function of critical thought. The result is a critically nuanced analysis that promises to solidify Mike Hill's reputation as one of the finest thinkers of his generation." —Robyn Wiegman, Duke University "Mike Hill's *After Whiteness* is an important, provocative and timely book." —Against the Current "A lucid, fiercely argued, brilliantly conceived, richly provocative work in an emergent and growing area of cultural studies. *After Whiteness* sets new directions in American literary and cultural studies, and will become a landmark in the field." —Sacvan Bercovitch, Harvard University "Americanists across the disciplines will find Hill's analysis insightful and brilliant. A must for any scholar who wishes to, in Ralph Ellison's words, 'go to the territory.'" —Sharon Holland, University of Illinois at Chicago

As each new census bears out, the rise of multiracialism in the United States will inevitably result in a white minority. In spite of the recent proliferation of academic studies and popular discourse on whiteness, however, there has been little discussion of the future: what comes after whiteness? On the brink of what many are now imagining as a post-white American future, it remains a matter of both popular and academic uncertainty as to what will emerge in its place. *After Whiteness* aims to address just that, exploring the remnants of white identity to ask how an emergent post-white national imaginary figure into public policy issues, into the habits of sexual

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intimacy, and into changes within public higher education. Through discussions of the 2000 census and debates over multiracial identity, the volatile psychic investments that white heterosexual men have in men of color—as illustrated by the Christian men's group the Promise Keepers and the neo-fascist organization the National Alliance—and the rise of identity studies and diversity within the contemporary public research university, Mike Hill surveys race among the ruins of white America. At this crucial moment, when white racial change has made its ambivalent cultural debut, Hill demonstrates that the prospect of an end to whiteness haunts progressive scholarship on race as much as it haunts the paranoid visions of racists.

Ten years ago, Mark Anthony Neal's *New Black Man* put forth a revolutionary model of Black masculinity for the twenty-first century—one that moved beyond patriarchy to embrace feminism and combat homophobia. Now, Neal's book is more vital than ever, urging us to imagine a New Black Man whose strength resides in family, community, and diversity. Part memoir, part manifesto, this book celebrates the Black man of our times in all his vibrancy and virility. The tenth anniversary edition of this classic text includes a new foreword by Joan Morgan and a new introduction and postscript from Neal, which bring the issues in the book up to the present day.

In this groundbreaking *Research Handbook*, leading international researchers analyse how negotiators' gender shapes their behaviour and outcomes at the bargaining table, in both work and non-work contexts. World-class experts from the field of negotiation present cutting-edge

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research on gender and negotiation, highlighting controversies, and generating new questions for consideration. In so doing, this Research Handbook offers helpful insights to negotiators and forges a path for future research.

The Souls of Mixed Folk examines representations of mixed race in literature and the arts that redefine new millennial aesthetics and politics. Focusing on black-white mixes, Elam analyzes expressive works—novels, drama, graphic narrative, late-night television, art installations—as artistic rejoinders to the perception that post-Civil Rights politics are bereft and post-Black art is apolitical. Reorienting attention to the cultural invention of mixed race from the social sciences to the humanities, Elam considers the creative work of Lezley Saar, Aaron McGruder, Nate Creekmore, Danzy Senna, Colson Whitehead, Emily Raboteau, Carl Hancock Rux, and Dave Chappelle. All these writers and artists address mixed race as both an aesthetic challenge and a social concern, and together, they gesture toward a poetics of social justice for the "mulatto millennium." The Souls of Mixed Folk seeks a middle way between competing hagiographic and apocalyptic impulses in mixed race scholarship, between those who proselytize mixed race as the great hallelujah to the "race problem" and those who can only hear the alarmist bells of civil rights destruction. Both approaches can obscure some of the more critically astute engagements with new millennial iterations of mixed race by the multi-generic cohort of contemporary writers, artists, and performers discussed in this book. The Souls of Mixed Folk offers case studies of their creative work in an effort to expand the contemporary idiom about mixed race in the so-called post-race moment, asking how might new millennial expressive forms suggest an aesthetics of mixed race? And how might such an aesthetics productively reimagine the relations between race, art, and social equity in the twenty-first century?

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Dubious Equalities and Embodied Differences explores cosmetic surgery as a cultural phenomenon of late modernity. From its onset as a medical specialty at the end of the nineteenth century, cosmetic surgery has been intimately linked to discourses of 'normalcy,' as well as to gender, race, and other categories of difference that have shaped its technologies and techniques, its professional ideologies, and the objects of its interventions. Davis considers how cosmetic surgery is taken up in representations of cosmetic surgery in medical discourse and in popular culture, drawing on a wide range of cultural manifestations including televised 'infotainment,' popular music, performance art, surgeon biographies, stories of patients, public debates, and medical texts. Davis critically engages with the notion of cosmetic surgery as a neutral technology and shows how it is implicated in the surgical erasure of embodied difference.

Much has been written about a model of leadership that emphasizes women's values and experiences, that is in some ways distinct from male models of leadership. This book redirects the focus to a view of leadership as a multicultural phenomenon that moves beyond dualistic notions of "masculine" and "feminine" leadership, and focuses more specifically on leadership as the management of meaning, including the meanings of the notion of "organizational leader." This volume focuses on leadership "traditions" revealed in the history of Black women in America and exemplified in the leadership approaches of 15 African American women executives who came of age during the civil rights and feminist movements of the 1960's and 1970's and climbed to the top of major U.S. organizations. It advances a vision of organizational leadership that challenges traditional masculine and feminine notions of leadership development and practice, providing insights on organizational leadership in the era

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of post-industrialization and globalization. Additionally, by placing African American women at the center of analysis, this book provides insights into the ways in which race and gender structure key leadership processes in today's diverse and changing workplace. It is a must-read for scholars and researchers in organizational communication, management, leadership, African American studies, and related areas.

"Negotiation casebook for law school students in dispute resolution and negotiation classes"--

"Black Age argues that age tracks the struggle between the abuses of black exclusion from western humanism, and the reclamation of non-normative black life"--

Brings together critical race theory and psychoanalysis to examine African American and other diasporic African cultural texts.

A professor of sociology explores how black feminist thought confronts the injustices of poverty and white supremacy, and argues that those operating outside the mainstream emphasize sociological themes based on assumptions different than those commonly accepted. Original. UP.

"A specter lurks in the house of music, and it goes by the name of race," write Ronald Radano and Philip Bohlman in their introduction. Yet the intimate relationship between race and music has rarely been examined by contemporary scholars, most of whom have abandoned it for the more enlightened notions of ethnicity and culture. Here, a distinguished group of contributors confront the issue head on. Representing an unusually broad range of academic disciplines and geographic regions, they critically examine how the imagination of race has

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influenced musical production, reception, and scholarly analysis, even as they reject the objectivity of the concept itself. Each essay follows the lead of the substantial introduction, which reviews the history of race in European and American, non-Western and global musics, placing it within the contexts of the colonial experience and the more recent formation of "world music." Offering a bold, new revisionist agenda for musicology in a postmodern, postcolonial world, this book will appeal to students of culture and race across the humanities and social sciences.

"The new edition of *The Tragic Black Buck: Racial Masquerading in the American Literary Imagination* offers a fresh perspective on this trail blazing scholarship, and the singular importance of F. Scott Fitzgerald's *The Great Gatsby* as a challenge to the racial hegemony of biological white supremacy. Fitzgerald convincingly and boldly shows how racial passing by light-skinned Black individuals becomes the most fascinating literary trope associated with democracy and the enduring desire for the American Dream"--

A work of personal criticism by a leading Black male literary critic, combining memoir with readings of African American fiction.

"Though intersectionality theory has emerged as a highly influential school of thought in ethnic studies, gender studies, law, political science, sociology and

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psychology, no scholarship to date exists on the evolution of the theory. This book seeks to remedy the gap by attending to the historical, geographical, and cross-disciplinary myopia afflicting current intersectionality scholarship. This comprehensive intellectual history will be an agenda-setting work for the theory"-- Paul lies at the core of the constant debate about the opposition between Christianity and Judaism in biblical interpretation and public discourse as well. The so-called new perspective on Paul has not offered a significant break from the formidable paradigm of Christian universalism vs. Jewish particularism in Pauline scholarship. This book seeks to liberate Paul from the Western logic of identity and its dominant understanding of difference, which tend to identify Pauline Christianity as its ally. Drawing attention to the currency of discourses on difference in contemporary theories as well as in biblical studies, the author critically examines the hermeneutical relevance of a contextual and relational understanding of difference and applies it to interpret the dynamics of Jew-Gentile difference reflected particularly in meal practices (Galatians 2:1-21 and Romans 14:1--15:13) of early Christian communities. This book argues that by deconstructing the hierarchy of social relations underlying the Jew-Gentile difference in different community situations, Paul promotes a politics of difference, which affirms a preferential option for the socially "weak," that is,

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solidarity with the weak. Paul's politics of difference is invoked as a liberative potential for the vision of egalitarian justice in the face of contemporary globalism's proliferation of differences.

Tells the stories and documents the contributions of African American women involved in the struggle for racial and gender equality through the civil rights and black power movements in the United States.

The image of the West looms large in the American imagination. Yet the history of American Jewry and particularly of American Jewish women—has been heavily weighted toward the East. *Jewish Women Pioneering the Frontier Trail* rectifies this omission as the first full book to trace the history and contributions of Jewish women in the American West. In many ways, the Jewish experience in the West was distinct. Given the still-forming social landscape, beginning with the 1848 Gold Rush, Jews were able to integrate more fully into local communities than they had in the East. Jewish women in the West took advantage of the unsettled nature of the region to “open new doors” for themselves in the public sphere in ways often not yet possible elsewhere in the country. Women were crucial to the survival of early communities, and made distinct contributions not only in shaping Jewish communal life but outside the Jewish community as well. Western Jewish women's level of involvement at the vanguard of social welfare and progressive

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reform, commerce, politics, and higher education and the professions is striking given their relatively small numbers. This engaging work—full of stories from the memoirs and records of Jewish pioneer women—illuminates the pivotal role these women played in settling America's Western frontier.

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