Editor’s Letter  225

DOXA AT LARGE

Farewell Bil’in  227
David Shulman

The Geopolitics of Vatican Theology  233
Éric Fassin

Translation in Wartime  239
Vicente L. Rafael

SOCIAL LIFE OF RISK

Preparing for the Next Emergency  247
Andrew Lakoff

Nearly Utopian, Nearly Normal:
Post-Fordist Affect in La Promesse and Rosetta  273
Lauren Berlant

KEYWORDS

Enclosure and Disclosure  303
Paul Kockelman

TRANSLATION, MIMEESIS, TRANSGRESSION

A Suitable Text for a Vegetarian Audience:
Questions of Authenticity and the Politics of Translation  307
Rashmi Sadana
Keith Haring and Queer Xerography 329
Scott Herring

“Unfinished Saraswati with Plastic Bag” and Other Photos 349
Mark Jackson

BIDING TIME, BINDING SPACE

Economy of Speed: The New Narco-Capitalism 357
Jason Pine

The Rise of Consultant Forecasting in Liberalized Natural Gas Markets 367
Arthur Mason

Terror and Territory: Guantánamo and the Space of Contradiction 381
Joshua Comaroff

Books Received 407

Contributors 409
Coming Attractions

Volume 19, no. 3:

Brian Edwards examines the state of American studies in Tehran; Mauricio Tenorio-Trillo dissects monolingual fears; Asef Bayat reveals the politics of fun in Islamism; Paul Frosh interrogates advertising, consumption, and violent conflict; Tod Hartmann tracks the Ikeaization of France; Didier Fassin analyzes humanitarianism as a politics of life; Hugh Raffles uncovers the connections among Jews, lice, and history; Vyjayanthi Rao surveys scenes from Bombay’s Black Friday; and more . . .
Call for Contributions

**Miscellany:** A collection of various kinds, especially news clippings, literary extracts, postcards, and images. Includes media accounts of items relevant to public discourse and debate throughout the world. The section seeks to highlight not only the reported phenomena as such but also the mediated nature of media coverage. *Public Culture* especially seeks pieces that are witty or (unintentionally) ironic. Submissions should include all relevant facts of publication and should be no longer than three pages.

**Etymologies:** Investigates the contemporary uses and meanings of the terms *public, publicity,* and *public opinion.* Short essays (of approximately six to eight pages) that consider the semantics and pragmatics of one or more of these interrelated terms in the context of a particular language and a particular people are welcome. How do these terms compare across cultures and languages? Do their meanings “translate,” and what do their “mistranslations” bode for comparative social theory grounded in what may be hidden ontological statements about civil society?

**Arts in Circulation:** Reflections and reports on innovative critical cultural work and on the work of art in public. Includes pieces on new kinds of museums; alternative or oral history projects; the expansion of musical performance and recording into forgotten musical histories or the dissemination of a broader range of music; alternative publishing ventures or exhibition practices in film, theater, and dance; innovative cultural work with children; public art such as murals and graffiti; innovative uses of television, radio, or other mass media; and reports on past cultural work.

**Sites of Knowledge:** Reportage and deliberation on institutions that have made a signal mark on a world region. Research centers, journals, publishing ventures, or any other institution of knowledge production and dissemination can be selected for close attention and engagement through interviews with key participants, direct documentation, and critique. How do institutional sites define and engage their publics? How do they position themselves in global networks of knowledge production? What notable qualities and innovations are worth sharing? The aim of the section is to generate an archive of sites of knowledge through a set of informative and critical reflections.

**From the Field:** Briefly annotated single photographs for inclusion as a photo feature at the end of the issue. Submissions are not limited by style or content. Contact submissions@publicculture.org for art guidelines.

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