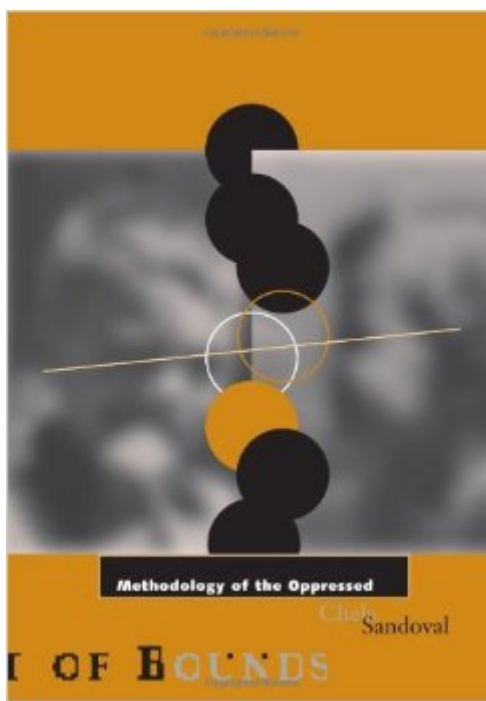


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Methodology Of The Oppressed



Synopsis

In a work with far-reaching implications, Chela Sandoval does no less than revise the genealogy of theory over the past thirty years, inserting what she terms "U.S. Third World feminism" into the narrative in a way that thoroughly alters our perspective on contemporary culture and subjectivity. What Sandoval has identified is a language, a rhetoric of resistance to postmodern cultural conditions. U.S. liberation movements of the post-World War II era generated specific modes of oppositional consciousness. Out of these emerged a new activity of consciousness and language Sandoval calls the "methodology of the oppressed". This methodology -- born of the strains of the cultural and identity struggles that currently mark global exchange -- holds out the possibility of a new historical moment, a new citizen-subject, and a new form of alliance consciousness and politics. Utilizing semiotics and U.S. Third World feminist criticism, Sandoval demonstrates how this methodology mobilizes love as a category of critical analysis. Rendering this approach in all its specifics, *Methodology of the Oppressed* gives rise to an alternative mode of criticism opening new perspectives on a theoretical, literary, aesthetic, social movement, or psychic expression.

Book Information

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Customer Reviews

Every so often, you read a book that makes it all come together for you. In this brilliant and densely footnoted volume, Chela Sandoval identifies the "academic apartheid" that keeps poststructuralism, postcolonial theory, ethnic studies, queer theory, hegemonic (white) feminism, and, especially, U.S.

third world feminism isolated from and in limited conversation with one another, despite their common undercurrents. By introducing the concepts of "differential social movement" and "differential consciousness," she makes these spheres mutually intelligible and reconcilable in a way that can facilitate coordinated action for democratic social justice (rather than simply more academic pontification). What is particularly helpful is that she situates her analyses within postmodernity, noting how the dimensions of this historical space at once warrant, demand, and permit new and dynamic forms of activism. You will never think the same way about "theory," U.S. third world feminism, or the possibilities for a democratic future in the era of globalization after reading this book.

This book influenced my life tremendously. For me it was an argument for engaging academic knowledge in its most convoluted and critical forms with daily, socio-political and socio-economic existence. The issues Ms. Sandoval addresses move easily beyond identity theories and into linguistic and intellectual resistance in their most functional capacities. Beautiful, dense and worthwhile.

I will be using this book in my academic work. She makes a fresh argument for using semiotics as a way to unearth the ideology hidden in images. While we associate this system of analysis with Roland Barthes, she shows that he was influenced by the decolonial struggles that were happening all around him: by people who did visual critique through a lens of double consciousness for survival. Inspiring

The book has a lot of potential, needs a lot of updating and editing. Clarity of thought was muddled behind specialized words that obstructed intent? The first essay had great potential but was hammered by a prose-style that eviscerated the reader's desire to finish reading the essay! Ultimately--Sandoval--fell into the scholarly trap of being a scholar who needed to justify her scholarly position by sounding like one, without considering the reader. The book read like a plywood saddle on a bucking horse with hemorrhoidsâ "different but painful-

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