

ture," concepts which dampen rather than ignite the potential charge of dialectical images.

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NOTES

¹An apt anglicism for this nostalgia-laden colonial discourse.

²At least so it seemed until the Gulf War, when U.S. television correspondents were decked out in what looked like Banana Republic wardrobes. But since the war was fought, officially, against a modern incarnation of Hitler and (in part) on behalf of Israel, the correspondents' Banana Republic outfits are consistent with my argument.

³The Paratrooper Briefcase has been pushed more subtly since the *intifada*: "A cotton canvas carrier so durable, it might have remained a military secret if we hadn't discovered it" (advertisement, *New York Times*, September 7, 1989). According to Jonathan Boyarin, Banana Republic toned down its ads in response to protests from the International Jewish Peace Union.

⁴But not immune from censorship. Israeli military authorities banned one Palestinian artist's drawing of a dove because it was painted with the checkered pattern of the *kufiya* (Cockburn 1987: 256).

⁵The Ottoman *ulama* dissuaded Sultan Mahmud II from outfitting his army with peaked Western hats, since a peak "would prevent soldiers from touching the ground with their foreheads during prayer" (Mortimer 1982: 94). The fez, of course, was rimless.

⁶Kayyali (1978: 212) suggests that the uniforms of the 1936 rebels imitated those of King Faysal's followers in 1918; photographic evidence seems to confirm this (Khalidi 1984: 46; 208–209; 214; 219; 221). The *kufiya* was an integral part of the Faysalist outfit.

⁷Dr. Elliot Forster, a British physician living in Hebron, noted on September 7, 1938 that the order to wear the *kufiya* took effect in about a week. "The rule," he