

ries, especially the imaginary yet seemingly unbreachable divide separating East and West. My suggestion is that despite the ideological and institutional weight of Orientalism — such communication can occur; but, due to our sanctioned ignorance of other histories, only after careful and considerable translation work.

Let me offer some suggestions. The *kufiya* first infiltrated the U.S. style subculture in late 1983, not long after the Israeli invasion of Beirut and the beginning of the great terrorism panic. To put on the *kufiya* at that moment was an act of staged sartorial treason (albeit often unconscious). But because the *kufiya* was incorporated within a politically indirect post-modern subculture rather than a spectacular one like that of punks or skinheads, its impact was muted, barely noticed or understood. The *kufiya*'s appearance in U.S. urban subcultures represented a mild provocation, an ironic embrace of a forbidden image. To put it on was not so much a gesture of identification or "romantic alignment" (Hebdige 1979) with the Palestinians as a critical statement about the orchestrated hysteria and vilification surrounding all things Palestinian, Arab, and Muslim. The *kufiya*'s presence in downtown U.S.A. problematized official representations of the Palestinian terrorist by an act of playful embrace. And this forcing of the Arab *kufiya* into a "Western" sartorial discourse of cut-ups and reassemblages also involved a recognition — however inarticulate — of the linkages between U.S. and Palestinian cultures and histories.

The *kufiya* was available for use as a vehicle of stylish critique, not by some obscure accident but because groups in solidarity with Palestinians — Arab-American, African-American, and leftist — sold them. (This was before street vendors on every corner of New York City began hawking them.) This brings us back to the subject of "the sixties." The stylish *kufiya* wearers of the mid-eighties recalled earlier moments of international solidarity and utopian desires for a global collectivity. But they reappropriated that past by refashioning it for the current conjuncture rather than replaying it nostalgically. At that moment of terrorism panic, they made their political statement not through overt political solidarity with the Palestinians but by means of an ironic critique of official representations of the "crisis."

It is certainly the case that by late 1987 the *kufiya* was partially cannibalized by the dominant order: another item incorporated into the endlessly recycling post-modern machine, its history mostly