

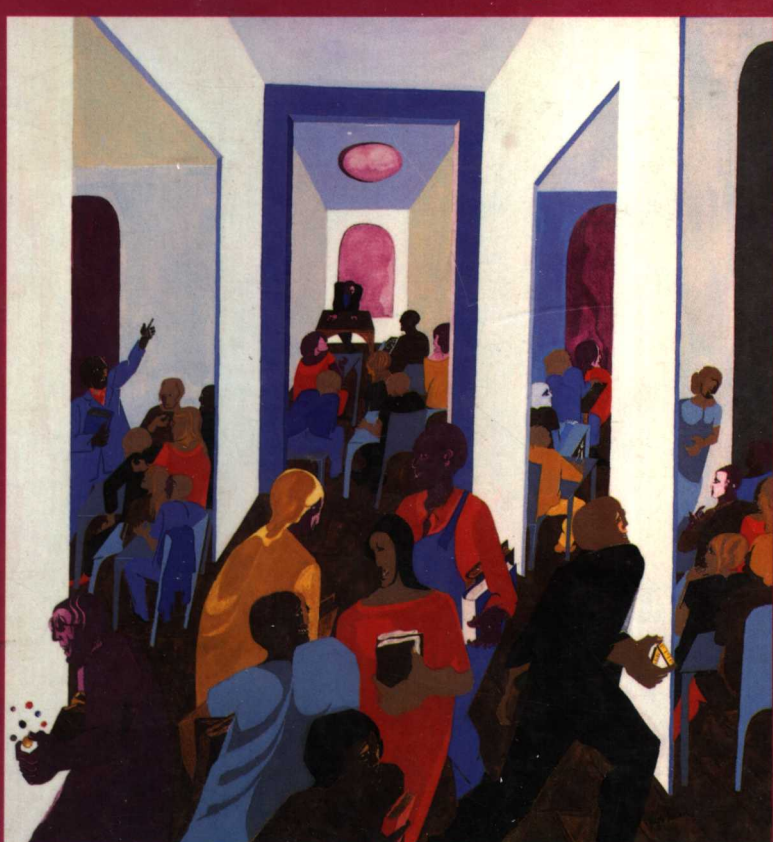
INSTRUCTOR'S EDITION

*Second Edition*

# Ourselves Among Others

CROSS-CULTURAL  
READINGS FOR WRITERS

Carol J. Verburg



# OURSELVES AMONG OTHERS

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*Cross-Cultural Readings  
for Writers*

Second Edition

BY

Carol J. Verburg

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*Dedicated to the memory of my parents,  
Robert M. and Jane H. Verburg*

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## ACKNOWLEDGMENTS

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## PREFACE

Every year, the case for a cross-cultural composition reader becomes more compelling. Daily papers and nightly newscasts remind us how interdependent we in the United States are with our worldwide neighbors. Look at recent upheavals in Europe, the Soviet Union, the Persian Gulf, South Africa, or Central America and you see urgent reasons for encouraging college students to become better informed about our "global village." The aims of *Ourselves Among Others* include giving readers in this country information to use in writing about the larger world and introducing them to the craft, imagination, and social consciousness of the best current foreign writers. Yet even to say "foreign" is to remind oneself that many students have roots, experience, or both outside the United States. For them, *Ourselves Among Others* offers recognition, a chance to utilize knowledge that is too often undervalued or ignored.

As you'll see from the table of contents, *Ourselves Among Others* consists of seven thematic parts comprising essays from all rhetorical categories, a few interviews and news reports, and over a dozen short stories. (For an overview of each part's theme and components, see the introduction on its opening page.) Unlike most books featuring international writers, this one emphasizes insider accounts: pieces that depict a culture from within rather than from the "objective" viewpoint of a Western visitor. The authors are of both literary and political importance: Václav Havel, Nadine Gordimer, Nelson Mandela, Benazir Bhutto, Mikhail Gorbachev, Simone de Beauvoir, Gabriel García Márquez. Each part also includes at least one selection from and about the United States, by writers representing a range of subcultures: Ishmael Reed, Leslie Marmon Silko, Amy Tan, John Updike. These full-length pieces augment each unit's opening section, *Looking at Ourselves*, a collection of shorter observations on the unit's topic by U.S. writers.

The second edition has three significant changes from the first. First are the full-length pieces representing “ourselves” in each part of the book. Second are the thirty-three new selections in this edition, many of them highlighting recent political events around the world: the liberation of Eastern Europe, the reorganization of the Soviet Union, apartheid and tribal warfare in South Africa, the drug trade in Colombia, the Palestinian uprising, the Tiananmen Square massacre and its aftermath, the Troubles in Northern Ireland. The third innovation is a new opening unit, “The West and the World,” in which writers from around the globe comment on the nature and the phenomenally powerful worldwide influence of U.S. and Western culture.

To help students and instructors place each selection in context, extensive headnotes provide geographic, political, and historical background, as well as a biographical introduction to the author. A world map inside the book’s back cover provides additional visual assistance. Three types of questions follow each piece: *Explorations*, which focus on content and craft; *Connections*, which link this essay or story to others in the book; and *Elaborations*, which guide students’ writing in response to the selection. A note on translations (p. xv) compares three renderings from Farsi into English of the opening paragraph of Gholam-Hossein Sa’edi’s story “The Game Is Over,” demonstrating some of the obstacles to cross-cultural comprehension. An appendix (p. 690) provides supplementary information on the European Community, NATO, and the Warsaw Pact.

The comprehensive instructor’s manual, prepared by two veteran composition instructors and users of the first edition of *Ourselves Among Others*, is now bound with the book in an Instructor’s Edition. My thanks to Kathleen Shine Cain of Merrimack College and Marilyn Rye of Rutgers University for their excellent work. *Resources for Teaching Ourselves Among Others* offers practical advice on launching the course, sample syllabi, suggestions for teaching each selection, suggested answers for the Explorations and Connections questions in the text, a rhetorical index to the selections, a chart listing rhetorical writing assignments, an index to headnote information, and a list of audiovisual resources.

### *Acknowledgments*

My thanks to the following instructors, who answered a detailed questionnaire about the first edition of the book, for their help in shaping

this second edition: Curtis J. Adler, University of North Carolina, Chapel Hill; Helen Aron, Union County College; Rebecca Bennet, Broome Community College; John Benvenuto, Westfield State College; Keith Beyer, Northwest Community College; Daniel J. Brooks, State University of New York, Binghamton; Mary Casper, West Valley College; Sylvia Charshoodian, Boston University; Cheryl Christian, University of Texas, Austin; Juan Delgado, California State University, San Bernardino; Steven Dolgin, Oakton Community College; Ann Fields, University of North Carolina, Chapel Hill; Cheryl Fish, Hunter College; Peggy J. Hailey, Rutgers University, Newark; Marcia Peoples Halio, University of Delaware, Newark; Jan A. Geesaman, College of DuPage; Nancy Gerber, Rutgers University, Newark; Ramola S. Gereben, University of San Francisco; Angela Ingram, Southwest Texas State University; Madelyn Jablon, Clarion University; Valerie Kent, Eckerd College; Gloria Lustig, The City College; Sheng-mei Ma, Indiana University, Bloomington; Sara W. McAulay, California State University, Hayward; Gary Mitchner, Sinclair Community College; A. Pecastaings, Tufts University; Kathleen Pfeiffer, Brandeis University; Diane Quantic, Wichita State University; Sally Raines, West Virginia University; Timothy Roufs, University of Minnesota; Sara Schuyler, University of Washington; Joan G. Silberman, Rockland Community College; Dorothy Stephens, University of California, Berkeley; Carole Stone, Montclair State College; Mary Ann Trevathan, California Polytechnic State University; Lynn Tullis, University of Oregon; Karen Welch, University of Wisconsin, Eau Claire; John O. White, California State University, Fullerton; and Sandra R. Woods, West Virginia University.

Essential to the creation of *Ourselves Among Others*, Second Edition, were the staff of Bedford Books. Publisher Chuck Christensen continues to be a strong supporter of useful and innovative textbooks. My editor, Karen S. Henry, also a writer, supplied endless patience and imagination to the revision. Beth Castrodale utilized her talents as a journalist to track down information for headnotes. Ellen Kuhl assisted with research and manuscript preparation. Kim Chabot helped to pull together the instructor's manual and to keep the book on track. Thanks also to Deborah Liehs, production editor, Susan M. S. Brown, copyeditor, and Maria Maimone, permissions editor. Freelance writer Shirley Taggart also helped me with headnote research.

Thanks most of all to the worldwide writers represented in *Ourselves Among Others*, many of whom make their creative contributions under harsher conditions than most of us in the United States can appreciate.

## A NOTE ON TRANSLATIONS

The three excerpts that follow come from different English translations of the same Iranian short story, originally written in Farsi. As you compare them, keep an eye out for differences and also for unexpected similarities. What do you learn from these passages about the choices a translator must make?

### 1

Hasani himself told me. He said, "Let's go over to my place tonight." I'd never been to their place, nor had he to mine; that is, I'd always been too afraid of what my father would do to ask him over, and he, he too, feared his father. But that night being unlike other nights, I couldn't get out of it; Hasani was mad at me, he imagined I no longer liked him, I wasn't his friend — so I went; it was the first time I had set foot in his place. We always ran into each other outdoors; mornings I would go by his little shanty and would whistle loud like a bulbul,<sup>1</sup> with a pretty bulbul's whistle that he himself had taught me. And so, it was as if I had whistled, "Come on, Hasani, it's time to get going." Hasani would pick up a can and come out. Instead of saying Hi, we would box with each other a bit, with firm, respectable punches that hurt. So had we arranged — whenever we would see each other, whenever we would part, we would box. Unless we were angry with one another, or we had cheated each other.

— "The Game Is Over"  
Gholamhosein Saedi  
Translated by Robert A. Campbell (1978)

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<sup>1</sup>A Persian songbird, probably a nightingale, frequently mentioned in poetry. — ED.

## 2

Hasani himself asked me. He asked me to go to their hut that evening. I had never gone to their hut. He had never come to ours. I'd never asked him to, because I was scared of my pa. He was scared of his pa, too — a lot more than I was of mine. But that evening was different. I had to go. Hasani would feel hurt and get angry at me if I didn't. He would think I didn't like him anymore and wasn't his friend. That's why I went. That was the first time I set foot in their hut. We always met outside. Our huts were in a cluster of squatters' huts. I'd stop by their hut in the morning and whistle — a pretty whistle he had taught me. This was our signal. It was like saying, "Come Hasani! Time to go to work." Hasani would pick up his bucket and come out of the hut. Instead of saying hello, we would fistfight for a spell — nice, hard blows that hurt really good. We fistfought when we met, and we fistfought when we parted — except when we were mad at each other for some reason.

– "The Game Is Up"

Ghulamhusayn Sa'idi

Translated by Minoo S. Southgate (1980)

## 3

Hasani said it to me himself: "Let's go over to my place tonight." I'd never been to their place. He'd never been to mine. What I'm getting at is, we were always too afraid of our fathers. He was a lot more afraid than I was. But that night it was different: Hasani was mad at me. He imagined that I didn't like him anymore, that I wasn't his friend. So we went. Usually we just met each other outside. In the morning I would go to their little shack and give a long-drawn-out whistle that Hasani had taught me. When I whistled, Hasani would grab a can and come out. Instead of saying "Hi," we would fight a little. We would hit each other hard so it hurt. That's how we'd decided to behave, and whenever we met, or whenever we left each other, we would fight like that — unless we were either angry or had tricked each other.

– "The Game Is Over"

Gholam-Hossein Sa'edi

Translated by Robert Campbell (1981)

What structural differences do you notice in these three translations?

What contrasts in emphasis can you identify? What ideas are condensed in one version and spelled out in another?

Which passages in each one do you think are more successful than in the other two? Which translation do you like best and why?



# CONTENTS

PREFACE     *iii*

A NOTE ON TRANSLATIONS     *xv*

## 1. THE WEST AND THE WORLD     *1*

ISHMAEL REED, *What's American about America?*     *4*

Is the United States a melting pot where diverse cultures blend into one or a "cultural bouillabaisse" enriched by its distinctive ingredients?

OCTAVIO PAZ, *Hygiene and Repression*     *9*

A Nobel Prize-winning Mexican poet compares the delicious heterogeneity of Latin cooking and society with the Puritanical separation among foods and social groups in the United States.

RAYMONDE CARROLL, *Money and Seduction*     *16*

The French are shocked by Americans' open bragging about their financial successes, but the tables are turned when it comes to sexual exploits.

EDWARD T. HALL, *Proxemics in the Arab World*     *23*

To understand why both Arabs and Westerners accuse each other of pushiness, we must recognize the contrast in their concepts of personal space.

EZEKIEL MPHAHLELE, *Tradition and the African Writer*     *34*

A South African writer explains the dilemma of trying to reconcile one's ancient tribal heritage with a modern education designed by European colonizers.

PAUL HARRISON, *The Westernization of the World*     *40*

Given our world's spectacular cultural diversity, why are men around the globe wearing identical suits and ties to work in identical offices?

**V. S. NAIPAUL, *Entering the New World* 47**

A poet from the Ivory Coast tells Naipaul his father sent him to the French colonial school not to become a white man but "to enter the new world, that's all."

**JAMES FALLOWS, *A Few Pointers* 52**

While the United States celebrates the global triumph of Western individualism, the Asian "organization man" is quietly pulling ahead in the world economy.

**MIKHAIL GORBACHEV, *The US and the USSR* 59**

In this excerpt from his influential book *Perestroika*, the Soviet president argues for less fear and more "glasnost" — openness — in Americans' attitude toward the Soviet people.

**JOYCE CAROL OATES, *Meeting the Gorbachevs* 66**

The writer comes away from a reception given by the Soviet embassy with a question: Does our yearning to believe in Gorbachev's vision of world peace make that vision any less likely to come true?

**2. THE FAMILY: *Cornerstone of Culture* 77****LOOKING AT OURSELVES**

*Michael Novak, Carol Kleiman, Jean Seligman, Arlie Hochschild with Anne Machung, Claudia Wallis, Ellen Goodman* 79

**BRUNO BETTELHEIM, *Why Kibbutzim?* 86**

For pioneering Israeli kibbutzniks, a crucial step in creating a new society was designing a radically new way to bring up future citizens.

**LIANG HENG and JUDITH SHAPIRO, *Chairman Mao's Good Little Boy* 93**

During the ideological tempests of China's Cultural Revolution, a family learns the hard way that Chairman Mao's eyes are on every breath you take, every move you make.

**CAROLA HANSSON and KARIN LIDÉN, *Liza and Family* 109**

A Soviet working mother speaks frankly about such universal issues as day care, divorce, birth control, and the difficulties of being an ideal parent.

**JOHN UPDIKE, *The Lovely Troubled Daughters of Our Old Crowd***  
[SHORT STORY] 119

Reminiscing about the magical years before divorces broke up his circle of friends, a New England father wonders why the younger generation avoids marriage.

**MARGARET ATWOOD, *Scenes from Two Childhoods*** 126

A Canadian writer enjoys rummaging through her mother's family recollections until her own past is dragged out for inspection.

**JOHN DAVID MORLEY, *Acquiring a Japanese Family*** 134

Through his Japanese roommate, a British student in Tokyo accumulates an invisible grandfather, an anxious mother, and an aunt and uncle fleeing rumored earthquakes with their parrot.

**GYANRANJAN, *Our Side of the Fence and Theirs***

[SHORT STORY] 146

An Indian family's curiosity about their aloof new neighbors is tinged with suspicion: "What sorts of things do they talk about, and why are they always laughing?"

**WOLE SOYINKA, *Nigerian Childhood*** 154

A Nobel Prize-winning novelist and playwright recalls his family's special blend of Nigerian tribal magic and Church of England Christianity.

**GHOLAM-HOSSEIN SA'EDI, *The Game Is Over***

[SHORT STORY] 164

In a poor Iranian village, two boys play a comic but dangerous game of disappearance and deception when they plot to avenge a father's nightly beatings.

**3. COMING OF AGE: *Landmarks and Turning Points*** 189

**LOOKING AT OURSELVES**

*Gail Sheehy, Olga Silverstein, Jack Agueros, Langston Hughes,*  
"Racketeer" 191

**NIK COHN, *Delinquent in Derry*** 201

A misfit in a strict boys' school in Northern Ireland finds his drab life abruptly transformed when he sneaks into enemy territory and discovers rock 'n' roll.

**LILIANA HEKER, *The Stolen Party* [SHORT STORY] 210**

An Argentine girl, proudly enjoying a birthday party at the house where her mother is a maid, recoils from a thoughtless gesture of gratitude.

**SOPHRONIA LIU, *So Tsi-fai* 218**

"What happened to all of us that year in sixth grade, when we were green and young and ready to fling our arms out for the world?" A boy's suicide in Hong Kong over twenty years ago still haunts a fellow student.

**AMY TAN, *Two Kinds* [SHORT STORY] 223**

A Chinese mother is confident that being American will enable her daughter to win fame and fortune if only she works hard — but at what?

**MARK SALZMAN, *Gong Fu* 235**

For a visiting teacher from the United States, the chance to study martial arts with a Chinese wushu master is worth the price of "eating bitter."

**MARIO VARGAS LLOSA, *Sunday, Sunday*  
[SHORT STORY] 244**

Bitter over a romantic rivalry, a Peruvian teenager challenges his best friend in a drunken dare that plunges them both into the fog-shrouded Miraflores Sea.

**VED MEHTA, *Pom's Engagement* 262**

When she reaches the approved age for marriage, an Indian girl is plucked from her sheltered childhood and betrothed by her parents to a stranger.

**MARJORIE SHOSTAK, *Nisa's Marriage* 272**

A !Kung tribeswoman flees her mother's hut on her marriage day, but learns over time that being a wife is less painful than she thought.

**BENAZIR BHUTTO, *The Day They Killed My Father* 280**

Pakistan's first woman prime minister poignantly recalls having to grow up fast when a political rival imprisoned her family and executed her beloved father.

**4. WOMEN AND MEN: *Images of the Opposite Sex* 291****LOOKING AT OURSELVES**

Gayle Early, Susan Brownmiller, Joe Kane, Gloria Steinem, Rose Weitz, Scott Russell Sanders, Amy Gross, Anne Roiphe 293

**FRANCINE DU PLESSIX GRAY, *Sex Roles in the Soviet Union* 301**

To Soviet women, used to carrying a heavy work load in a sexist society, the most enviable part of life in the United States is American men.

**CLARA PIRIZ, *Marriage by Pros and Cons* 309**

An Uruguayan exile in Holland writes a letter to prepare her husband, a recently released political prisoner, for changes in the wife and world he left twelve years ago.

**RICHARD RODRIGUEZ, *You Are a Man* 315**

Slipping illegally across the border to the United States, a Mexican boy carries just a few belongings and an image of manhood.

**LESLIE MARMON SILKO, *Yellow Woman***

[SHORT STORY] 322

Can he be the legendary Navajo ka'tsina spirit, this man with the power to lure a woman away from her home and family?

**SIMONE DE BEAUVOIR, *Woman as Other* 333**

To France's most famous feminist, the historically subordinate status of woman derives from man's tendency to divide all existence into the Self and the Other.

**ALBERTO MORAVIA, *The Chase* [SHORT STORY] 341**

On the trail of his unfaithful wife, an Italian husband suddenly realizes that to tame her wildness would be to lose what he loves best.

**NAILA MINAI, *Women in Early Islam* 348**

Muhammad, the founder of Islam, emerges as a thoughtful man strongly influenced by his independent first wife and their shared commitment to women's rights.

**CHERRY LINDHOLM and CHARLES LINDHOLM, *Life Behind the Veil* 359**

Two anthropologists studying Muslim women on the Pakistani frontier explore the reasons behind their strict seclusion and note their ingenuity in bending the rules.

**YASHAR KEMAL, *A Dirty Story* [SHORT STORY] 371**

In a rural Turkish village, a mountain girl bought to be a farmhand's wife becomes a victim of the local youths' lust and the local women's condemnation.

## 5. WORK: *We Are What We Do* 395

### LOOKING AT OURSELVES

Mario Puzo, Richard Rodriguez, Elliot Liebow, Russell Baker, Fred Moody, American Entrepreneurs' Association, Marge Piercy, Alice Walker, Vladimir Nabokov, Studs Terkel 397

### SHIVA NAIPAUL, *The Palmers* 405

To a Kenyan tea planter and his wife, "home" is England, where servants understand their duties and workers can be trusted to stay on the farm, where they belong.

### MAYA ANGELOU, *Mary* 412

In this moving memoir, a black girl hired as a white woman's maid in the American South must decide whether to keep her job or her identity.

### R. K. NARAYAN, *Trail of the Green Blazer*

[SHORT STORY] 419

An Indian pickpocket's pride in his professional skill is damaged by his discovery that lifting a wallet is easier than putting one back.

### DAVID ABRAM, *Making Magic* 425

In Bali, where magic is a serious business, how should an American magician respond to a desperate fisherman's plea for help?

### JILL GAY, *Patriotic Prostitutes* 435

Prostitution, which mushroomed in Southeast Asia during the Vietnam War, today is promoted as a tourist attraction by some of the region's governments.

### GEOFFREY MATTHEWS, *"Good Sons" Who Kill* 443

They go to church, they honor their parents, and they bring home good money as paid assassins for the Colombian drug cartel.

### SATOSHI KAMATA, *Six Months at Toyota* 447

A journalist's account of galley slavery on an auto assembly line shows the dark side of Japan's famous industrial efficiency.

### HEDRICK SMITH, *Skoro Budet—It'll Be Here Soon* 461

"Storming" is the Soviet factory workers' term for the pre-perestroika monthly cycle of waiting for parts, frantically meeting their product quota, and celebrating payday with vodka.

**ROSARIO FERRÉ, *Out of the Frying Pan* 470**

Staking her future on her typewriter, a Puerto Rican woman waits all night for Simone de Beauvoir and Virginia Woolf to turn her into a writer.

**PABLO NERUDA, *The Word* 478**

A Nobel Prize-winning Chilean poet meditates on the legacy of the Spanish conquistadores, who took America's treasure and gave back the brutal, lyrical gift of their language.

**6. IDEOLOGY AND POLITICS: *The Cost of Our Convictions* 481****LOOKING AT OURSELVES**

*John Kenneth Galbraith, Vicki Williams, Lewis H. Lapham, Tom Ashbrook, Ben H. Bagdikian, Annie Dillard 483*

**HANS MAGNUS ENZENSBERGER, *Every Italian Is Privileged* 491**

What makes Italy such a marvelous, maddening place to live, reports a German poet, is its people's confidence that each of them is Number One.

**JANINE WEDEL, *Polish Line Committees* 502**

A visitor to Poland before it escaped Soviet domination found Poles responding to the endless shortage of consumer goods with ingenuity and cooperation.

**JANE KRAMER, *The Perils of Perestroika* 507**

While Soviet reformers make plans for political and economic restructuring, citizens remain cynical, workers lack motivation, and union is an illusion.

**VÁCLAV HAVEL, *The Chance That Will Not Return* 517**

Czechoslovakia's playwright-president argues for a new sense of unity and responsibility among the nations of Western Europe and the liberated Eastern Bloc.

**PETER SCHNEIDER, *The End of the Wall* 524**

Where were you, East Germans ask each other, on that astonishing night when they opened the gates in the Berlin Wall?

**GABRIEL GARCÍA MÁRQUEZ, *Death Constant Beyond Love* [SHORT STORY] 531**

Jaded by years of deceiving and manipulating his people, a Colombian senator plods through his final campaign without hope until he meets the incredible Laura Farina.

**MICHELE L. NORRIS, *A Child of Crack* 541**

In a suburb of Washington, D.C., a six-year-old boy must fend for himself while his mother runs an open house for drug addicts.

**YORAM BINUR, *Palestinian Like Me* 552**

When an Israeli journalist goes undercover as a Palestinian laborer, he learns how it feels to be spurned and abused by his own people.

**NADINE GORDIMER, *Africa Emergent* [SHORT STORY] 564**

Friends from a multiracial South African theater troupe must weigh loyalty against safety when a net of apartheid, suspicion, and danger closes around one of its members.

**NELSON MANDELA, *The African National Congress* 578**

On trial for sabotage and conspiracy to overthrow the government, a leader of South Africa's foremost resistance group explains the African National Congress's goals and principles.

**COLIN THUBRON, *At the Beijing Zoo* 583**

What was it about China's Cultural Revolution that turned ordinary people into zealots and murderers? Can such a holocaust happen again?

**7. WITNESSES TO WAR: *Soldiers and Survivors* 591****LOOKING AT OURSELVES**

*Harry S Truman, Omar Bradley, Dwight D. Eisenhower, William H. Sullivan, Mark Baker, George Gilder, Barbara Ehrenreich, William Broyles, Jr.* 593

**CZESLAW MILOSZ, *American Ignorance of War* 601**

"Are Americans *really* stupid?" Eastern Europeans ask a Polish poet, shocked at the naïveté of a people whose assumptions have never been shattered by a foreign invasion.

**ROGER ROSENBLATT, *Children of Cambodia* 607**

In a refugee camp for Cambodians in Thailand, an American journalist hears Southeast Asia's most appalling war stories from its youngest victims.

**AMOS OZ, *If There Is Justice* [SHORT STORY] 618**

Back home at his mother's kibbutz for a weekend, a young Israeli soldier struggles to recall how to be a civilian and to learn how to be a man.



**THE NEW YORKER, *The Price of the Panama Invasion* 630**

When President Bush sent U.S. troops to seize control of Panama and capture General Manuel Noriega, he proved he was no wimp, but at what cost?

**SHELLEY SAYWELL, *Women Warriors of El Salvador* 636**

A middle-class schoolgirl and an overseer's daughter tell how they joined El Salvador's guerrilla army and how they endured fighting, widowhood, and torture.

**MILOVAN DJILAS, *Ideas Against Torture* 652**

A former official in Yugoslavia's Communist government translates his prison experience into advice other torture victims can follow to cling to life and sanity.

**JOHN SIMPSON, *Tiananmen Square* 656**

On June 4, 1989, a British reporter scrambled through tanks, soldiers, and demonstrators as the peaceful tent city in Beijing's Tiananmen Square became a bloody battlefield.

**JON LEE ANDERSON AND SCOTT ANDERSON, *The Troubles* 666**

A policeman, a blinded housewife, and a mother yearning for escape give three points of view on the seemingly endless conflict between Catholics and Protestants in Northern Ireland.

**RIAN MALAN, *Msinga* 676**

When British law replaced ancient ritual, clashes between tribes in this South African region escalated into an armed feud that no one understands and no one can stop.

**CHINUA ACHEBE, *Civil Peace* [SHORT STORY] 684**

After Biafra's failed attempt to secede from Nigeria, an odd camaraderie arises between a roving band of thieves and the man whose government check they steal.

APPENDIX: The European Community (EC), the North Atlantic Treaty Organization (NATO), and the Warsaw Pact 690

GEOGRAPHICAL INDEX 697

INDEX OF AUTHORS AND TITLES 700