

Praise for books by Ruth Behar

An Island Called Home: Returning to Jewish Cuba

Photographs by Humberto Mayol

“A fascinating and vital memoir about a rarely glimpsed cultural force in Cuba. . . . *An Island Called Home* digs deep to reveal new things about the collective soul of the Cubans.”—

Oscar Hijuelos, author of *The Mambo Kings Play Songs of Love*

“*An Island Called Home* is a kaddish, an offering, dedicated to the exiles and to the children of the exiles and for those wandering still, searching for their homes. May they ‘not be given up for lost.’”—Sandra Cisneros, author of *Caramelo*

“Ruth Behar’s personal account of the last Jews of Cuba moved me to tears. Courageous, keenly observed, and beautifully written, *An Island Called Home* is cultural anthropology that rises to the level of great literature. A masterpiece!”—Aaron Lansky, founder and president, the National Yiddish Book Center

“*An Island Called Home* is Ruth Behar at her best. Her caring for Cuba and its small and thought-provoking Jewish life is profound.”—Virginia Dominguez, author of *People as Subject, People as Object: Selfhood and Peoplehood in Contemporary Israel*

“*An Island Called Home* weaves past and present with poetic strength. The searing images here made brilliant by words and photographs connect the personal with the communal.”—Hasia Diner, Paul and Sylvia Steinberg Professor of American Jewish History, New York University

“This may be Behar’s most personal work. . . . She lovingly intertwines her own thoughts and feelings with the more analytical observations of her profession. The result: a narrative that tugs at the heart.”—Ana Veciana-Suarez, *The Miami Herald*

“Behar preserves in memory the people and places that make up Cuba’s Jewish story.”
—*Publishers Weekly*

“Behar takes her readers on a journey that provokes, inspires, moves, and satisfies. There are few ethnographies that are at once so intellectually rich and aesthetically fulfilling, so accessible and so stimulating.”—Shari Jacobson, *American Ethnologist*

“To capture and share such intimate stories while preserving their tellers’ dignity requires artistry. Behar has it, and her readers are the luckier for that.”—Joel Streicker, *Forward.com*

“Anyone with an interest in what is left of the Jewish communities of the world will be grateful for Behar and Mayol’s contemporary snapshots of Cuban Jewish life.”—Carol Cook, *Haaretz*

The Vulnerable Observer: Anthropology That Breaks Your Heart

“Behar . . . describes herself as ‘a woman of the border: between places, between identities, between languages, between cultures, between longings and illusions, one foot in the academy and one foot out.’ It is a forceful mix that infuses her vision with insight, candor, and compassion.”—Diane Cole, *The New York Times Book Review*

“A story that engages the emotions. Making the past visible, [Behar] preserves it against oblivion.”—Stanley Trachtenberg, *The Washington Post Book World*

“Behar has convinced me that ethnographic empathy will produce an anthropology that has greater meaning than the distanced and detached academic anthropology of the past.”
—Barbara Fisher, *The Boston Globe*

“[Behar’s] luminous essays build cultural bridges and challenge conventional ways of doing anthropology.”—*Publishers Weekly*

“Beautifully crafted, thoughtful, evocative, and full of unexpected juxtapositions that bring ever deepening insights.”—Marjorie L. DeVault, *Contemporary Sociology*

“Memories do not vanish; they recede and leave traces. The anthropologist who makes herself vulnerable to these indications makes the world a more intelligible and hopeful place.”
—Judith Bolton-Fasman, *The Jerusalem Report*

Bridges to Cuba/Puentes a Cuba

“A finely crafted readable cross-cultural encounter between dos comadres: feminist anthropologist and informant, cubanita de este lado and mexicana across the border. . . . Escribiendo cultura con corazón, compasión y pasión, Behar moves the serpent to speak, and move us to read and read again.” —Gloria Anzaldúa, author of *Borderlands/La Frontera*

“Ruth Behar, as editor of *Bridges to Cuba/Puentes a Cuba*, leaps across conventional intellectual boundaries in an effort to show the complexity of nationhood, exile, and revolution in the Cuban experience of the last thirty years. An important book about the possibility and impossibility of building cultural and political bridges.”—Arcadio Díaz-Quiñones, Professor Emeritus, Princeton University

“*Bridges to Cuba* is the first U.S. anthology that looks at Cuban creativity from an integrated perspective, refusing to kneel before the painful and often arbitrary divisions that have split the voices of this passionate culture into forever separate bands. The results are magnificent.”—Margaret Randall, author of *Women in Cuba: Twenty Years Later*

“Bridges to Cuba is essential reading for Cuba-watchers who want to go beyond traditional social science research to appreciate the extraordinary cultural talent of Cubans.”—John M. Kirk and Peter McKenna, *Latin American Research Review*

***Translated Woman:
Crossing the Border with Esperanza’s Story***

“Esperanza’s story is a stunning critique and reversal of the received image of the passive and humble Mexican Indian woman. . . . Behar has broken many taboos and inhibitions in writing an experimental ethnographic text that has for its subject a poor native Mexican woman who refuses to be a pitiful victim, or a saint, or a Madonna, or a whore, or a Joan of Arc.”

—Nancy Scheper-Hughes, *The New York Times Book Review*

“Part anthropological study, part gripping oral history, part personal confession, and part feminist cry of outrage, *Translated Woman* is a brave and unusual work.”

—Pamela Constable, *The Boston Globe*

“A tour de force.”—Judith Friedlander, *American Ethnologist*

“A demanding and intensely satisfying read.”—Beverly Sanchez, *Hispanic Magazine*

“A landmark in contemporary anthropology. . . . An important effort in the direction of more thoughtful and inclusive ways of knowing.”—Gelya Frank, *American Anthropologist*