transformative, but I doubt that Peter Gow would agree with this statement, or with the statement that the Napo Runa are communitarist or anti-capitalist.

Certainly the task of redefining value, production and reproduction from the engaged perspective of intersubjective knowledge construction in the Amazonian context requires a careful examination of 'the pragmatic and conceptual processes by which people create and re-create themselves as viable social beings' (p. 6). However, to be successful in the task of examining the relationship between value and subalternity (p. 23), one needs a clear and unambiguous theoretical framework. 'Value' needs to be defined much more rigorously than it is here. Figure five (p. 115), which illustrates the Runa theory of value, seemed to me to be so vague as to be applicable to pretty much any society on earth. Moreover, to call Runa culture a 'subaltern' culture has theoretical implications that are not systematically explored in the book. Furthermore, 'will' and 'desire' need to be carefully redefined as well. We are told that: 'mutual desires structure value' (p. 113), but love is not distinguished from desire (p. 27). When the author follows his Napo Runa informants in defining will as the ability to manage desires (p. 40), or in opposing the naturalness of desires (located in the genitals, tongue, and stomach) to naturalised social awareness and self-restraint (p. 42), he does nothing else than replace one dualism (body/soul), with another (social will/bodily desire), which does not help the project of reconceptualising the dialectical relationship between external form and internal substance. Finally, I was not convinced that the concepts of 'personification' and 'shape shifting' (borrowed from Candice Slater) shed any new light on the Napo Runa's representations of corporeal and identity transformations (p. 68).

What these disagreements indicate is that the ethnography is so rich that one can start arguing about how to interpret it best. They also make clear how important and urgent it is to re-engage the anthropology of value, particularly in the context of indigenous political resistance and Millenium engagement, as Uzendoski does in this book. Indigenous political resistance teaches us how to rethink politics for the twenty-first century, and social anthropology has a role to play in this project. 'Social action among the Runa is persistently transcultural' (p. 14), and the empathic ethnographer was quickly and systematically submitted by friends and informants to Napo Runa sociocultural norms. He learnt to develop a strong sense of reciprocity. An informant told Uzendoski that indigenous people do not object to white anthropologists working among them, but to the fact that as soon as they leave the field, they forget their subaltern friends: 'they don't realise how much attached indigenous people become to them and how seriously we take it when we make them part of our families' (p. 13). Uzendoski has definitely taken it very seriously. He has become part of them, as they are part of him.

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*J. Lat. Amer. Stud.* **39** (2007). doi:10.1017/S0022216X07002726

Blenda Femenías, *Gender and the Boundaries of Dress in Contemporary Peru* (Austin, TX: University of Texas Press, 2005), pp. xv + 368, $70.00, $29.95 pb; £52.95, £22.95 pb.

This original and readable ethnography explores what the author describes as the 'symbolic economy' of dress in the southern highland department of Arequipa, Peru. Her fieldwork, carried out at a time (1991–1993) when the country was caught

https://doi.org/10.1017/S0022216X07002726 Published online by Cambridge University Press

up in the violence generated by Shining Path, led her back and forth between the city of Arequipa and the Quechua speaking communities of the Colca valley, following the social networks that unite these two locations through migration and trade. The Colca region is known in recent anthropological literature through the work of Paul Gelles and Karsten Paaregaard. Femenías' study is an innovative addition, in its carefully crafted exploration of the relationship between gender, clothing production, dress and ethnicity.

The author, a US anthropologist with Chilean roots, became a self-defined 'gringa latina' during fieldwork in Peru, an ambiguous category which she considers helped her better to merge with the communities she was studying. Her feminist stance brings a strong element of self-awareness to her account, and her writing style boldly combines the personal touch with the rigour that writing for the academy demands.

Femenías adopts a performative approach to her study. This means taking items of clothing not only as material cultural objects, albeit imbued with symbolism by the application of embroidery to the cloth. More crucially from a performative stance, clothing is seen as the outcome of meaningful processes by which garments are embedded in social life. These processes are traced through the life stages of an item of clothing: from the social interaction that takes place at the design stage (the embroidered motifs are generally drawn up by men); the making of the garment (gendered distribution of labour in family *obrajes* with machine stitching done mainly by women); the wearing of the garment (by both sexes in both ritual and everyday circumstances); and in the trading of it (both for the local market and for ever growing consumption by tourists). At all these stages, as the author's fine-grained ethnographic analysis demonstrates, negotiation takes place over roles, identities and positionings in the local, regional and international arenas (trading in the tourist market triggers negotiation over cultural aesthetics and 'authenticity').

Interestingly, though it deals with traditional indigenous clothing in the Andes, this book is not about textiles or weaving. Rather, it is about the use of ornate embroidery to create items of clothing – collectively referred to as *bordados* – that, through their fabrication and use, help 'produce persons' in the community-based social economy of Chivay and Cabanaconde. The type of *bordado* the author focuses on is the *pollera*, the full-skirted item of female wear that evolved from Spanish colonial roots throughout the Andes. Elaborate embroidery and the fact that it is worn at ground-length are distinctive features of the Colca valley *pollera*, marking the wearer's place of origin when they travel on business to the cities or to far-flung religious festivals. The gendered nature of the *pollera* is highlighted by the fact that in the Colca valley fiestas, men don the garment in ritual role reversals to dance the frenzied *witite* dance. Convincingly, the author argues that while transvestism in this setting may appear to subvert social norms, and, to her North American aesthetic, even suggest the role that homosexuality might play in the culture, this is not the case; she concludes that ritual male transvestism in Colca in fact serves to underscore normative patriarchal gender roles in everyday life.

The book's chapter organisation allows the author to explore in turn the cultural, historical, social, religious, political and economic facets that she finds embodied in *pollera* making and use in the Colca valley. Cutting across all these domains is the symbolic dimension which, crucially for her performative approach, she sees as inseparable from materialist or practical aspects (hereby demonstrating her acknowledged debt to Arjun Appadurai, Pierre Bourdieu and James Scott, among others). Chapter one deals with the field experience from the perspective of

https://doi.org/10.1017/S0022216X07002726 Published online by Cambridge University Press

travelling: the author reflects on her own trajectory (from the USA to her fieldsite and back again) as well as on the 'travelling culture' (James Clifford) of the people of Colca. Travelling is at once a metaphor for the ethnographic process, and a central part of socioeconomic life in the Andes. Her description of the multiple perspectives on travelling in Andean landscapes merges the materiality and the subjectivity of the experience for all involved; an excellent chapter for discussion of research methodology for graduate students preparing for the field.

Chapter two explores the use of clothing in the construction and negotiation of ethnic boundaries, while chapter three analyses the interrelated artistic, cultural and commercial values embodied in the visual features of the *bordados*. The imprint of history and cultural memory in clothing styles is elicited by showing present day Colca residents archived photos from the 1930s; here, *bordados* are conspicuous by their absence, making the point that, despite their current status and function as 'traditional costume', this is an 'invented tradition' in the Hobsbawm and Ranger sense.

The role of *bordado* costume in the fiesta is the topic of chapter four, which deals with ritual transvestism, violence and carnival. The political use of *polleras* by indigenous women emerging in public roles is the focus of chapter six. Chapter seven explores gendered relations of production in the workshop (*obraje*) system. Finally, chapter eight contains thought-provoking discussion of the influence of tourism on local aesthetics: for example, the dilemma posed by tourists' preference for embroidered designs on black fabric, when for Colca people black is the colour of mourning.

Femenías provides a rich and cogent analysis of her field research. Yet there are some oversights that deserve mention. Her claim that this is the 'first book to analyse a Peruvian creative domain through the lens of gender' is strictly speaking true, to my knowledge; however, the important work of Denise Arnold on genderised weaving practice in Bolivia is a serious omission from the bibliography, as also is the work of Penny Dransart on gender and knowledge in textile production, and that of Lesley Gil on gender identity and clothing in La Paz. Other omissions at the level of the comparative ethnography include the extensive literature on the Andean ritual battle or *tinku*, which deserves mention in chapter five. The observation on p. 260 that 'learning, in general, and apprenticeship, in particular, are rarely analysed in literature on the Andes' ignores the volume edited by Henry Stobart and Rosaleen Howard (*Knowledge and Learning in the Andes. Ethnographic Perspectives*, Liverpool University Press, 2002) which specifically covers this gap in the literature.

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*J. Lat. Amer. Stud.* **39** (2007). doi:10.1017/S0022216X07002738

Inge Bolin, *Growing Up in a Culture of Respect: Child Rearing in Highland Peru* (Austin, TX: University of Texas Press, 2006), pp. xv + 214, $50.00, $19.95 pb.

This book is a detailed, somewhat traditional, anthropological study looking at Chillihuana, a community of 350 families who live at a height between 3,800 and 5,000 metres, located near the Ausangate Mountain, in the province of Quispicanchis, department of Cusco. Inge Bolin has made Chillihuana her life project. She has done fieldwork there, or 'has lived there', on and off between 1988

https://doi.org/10.1017/S0022216X07002726 Published online by Cambridge University Press