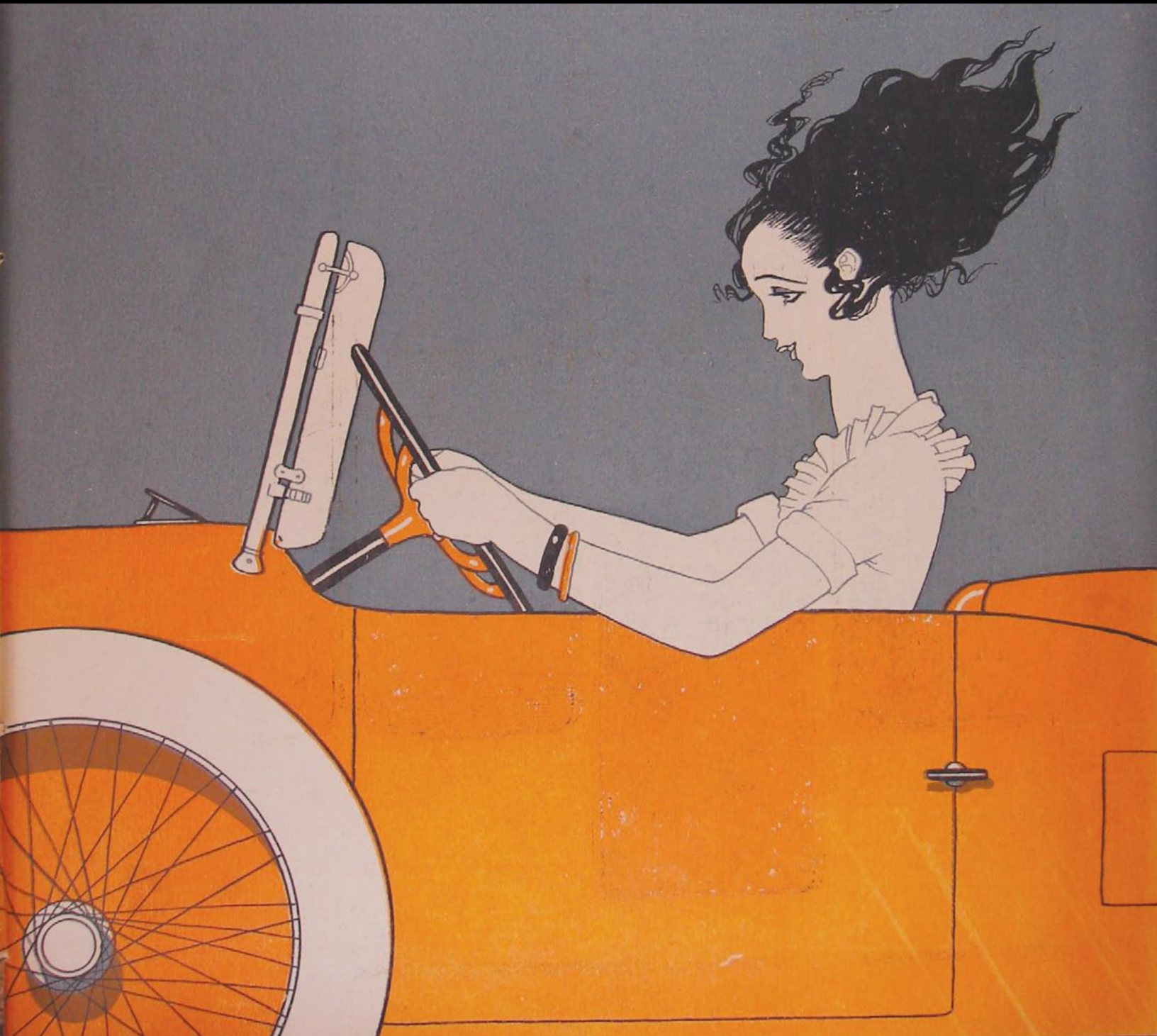


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BOOKS & JOURNALS SPRING & SUMMER 2008

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"La Chica Moderna," *Revista de Revistas*, cover, May 25, 1924.
From *Imagining la Chica Moderna* by Joanne Hershfield, p. 35.

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Please visit our website at www.dukeupress.edu

Our Caribbean

A Gathering of Lesbian and Gay Writing from the Antilles

THOMAS GLAVE, EDITOR

The first book of its kind, *Our Caribbean* is an anthology of lesbian and gay writing from across the Antilles. The author and activist Thomas Glave has gathered outstanding fiction, nonfiction, memoir, and poetry by little-known writers along with selections by internationally celebrated figures such as Reinaldo Arenas, Audre Lorde, Achy Obejas, Assotto Saint, José Alcántara Almánzar, Michelle Cliff, and Dionne Brand. The result is an unprecedented literary conversation on gay, lesbian, bisexual, and transgendered experiences throughout the Caribbean and its far-flung diaspora. Many selections were originally published in Spanish, Dutch, or creole languages; some are translated into English here for the first time.

The thirty-seven authors hail from the Bahamas, Barbados, Cuba, the Dominican Republic, Grenada, Guyana, Haiti, Jamaica, Panama, Puerto Rico, St. Vincent, St. Kitts, Suriname, and Trinidad. Many have lived outside the Caribbean, and their writing depicts histories of voluntary migration as well as exile from repressive governments, communities, and families. Many pieces have a political urgency that reflects their authors' work as activists, teachers, community organizers, and performers. Desire commingles with ostracism and alienation throughout: in the evocative portrayals of same-sex love and longing, and in the selections addressing religion, family, race, and class. From the poem "Saturday Night in San Juan with the Right Sailors" to the poignant narrative "We Came All the Way from Cuba So You Could Dress Like This?" to an eloquent call for the embrace of difference that appeared in the *Nassau Daily Tribune* on the eve of an anti-gay protest, *Our Caribbean* is a brave and necessary book.

"*Our Caribbean: A Gathering of Lesbian and Gay Writing from the Antilles* is a superb anthology. Thomas Glave does not exaggerate when he writes that this is 'a book that I and others have been waiting for and have wanted for all our lives.' Here we have a book that makes literal the ongoing necessity to write 'against silence.'"
—ELIZABETH ALEXANDER, author of *American Blue: Selected Poems*



Thomas Glave. Photo by Evangelos Dousmanis.

Thomas Glave is the author of *Whose Song? and Other Stories*; the essay collection *Words to Our Now: Imagination and Dissent*, winner of a Lambda Literary Award; and a forthcoming short fiction collection, *The Torturer's Wife*. Born to Jamaican parents in the Bronx and raised there and in Jamaica, Glave

is a founding member of the Jamaica Forum for Lesbians, All-Sexuals and Gays (J-FLAG). He teaches in the English Department at the State University of New York, Binghamton.

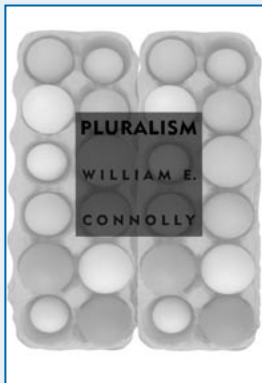
Contributors

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Wesley E. A. Crichtlow	Mabel Rodríguez Cuesta
Ochy Curiel	Assotto Saint
Faizal Deen	Andrew Salkey
Pedro de Jesús	Lawrence Scott
R. Erica Doyle	Makeda Silvera
Thomas Glave	H. Nigel Thomas
Rosamond S. King	Rinaldo Walcott
Helen Klonaris	Gloria Wekker
Lawrence La Fountain-Stokes	Lawson Williams
Audre Lorde	



William Connolly. Photo by Will Kirk/Homewood Imaging and Photographic Services.

William E. Connolly is Krieger-Eisenhower Professor of Political Science at Johns Hopkins University. His most recent books include *Pluralism*, also published by Duke University Press; *Neuropolitics: Thinking, Culture, Speed*; *Why I Am Not a Secularist*; and *The Ethos of Pluralization*. His classic study *The Terms of Political Discourse* won the Benjamin Lippincott Award in 1999. Connolly was the editor of the journal *Political Theory* from 1980 to 1986.



ALSO BY
WILLIAM E. CONNOLLY

Pluralism
2005
paper, \$21.95/£11.99
978-0-8223-3567-2

"William Connolly has been one of the most perceptive and creative political

theorists writing about pluralism over the past fifteen years."
—Duncan Ivison, *Political Theory*

"Since the 1960s the American political thinker William Connolly's political thought has consistently pushed at the messiness of political discourse, from hard core US style political science to the canon of Western political philosophy."
—Jeremy Valentine, *Culture Machine*

"[*Pluralism*] helps us understand the complex ways in which the pluralist sensibility opens the path to a richer and more psychologically realistic liberalism."—William A. Galston, *Perspectives on Politics*

Capitalism and Christianity, American Style

WILLIAM E. CONNOLLY

Capitalism and Christianity, American Style is William E. Connolly's impassioned call for the democratic left to counter the conservative stranglehold over American religious and economic culture in order to put egalitarianism and ecological integrity on the political agenda. An eminent political theorist known for his work on identity, secularism, and pluralism, Connolly charts the path of the "evangelical-capitalist resonance machine," a bellicose ethos reverberating through contemporary institutional life. He argues that the vengeful vision of the Second Coming that motivates a segment of the evangelical right resonates with the ethos of greed animating the cowboy sector of American capitalism. The resulting evangelical-capitalist ethos finds expression in church pulpits, Fox News reports, the best-selling Left Behind novels, consumption practices, investment priorities, and state policies. These practices resonate together to diminish diversity, forestall responsibility to future generations, ignore urban poverty, and support a system of extensive economic inequality.

Connolly describes how the evangelist-capitalist machine works, how its themes resound across class lines, and how it infiltrates numerous aspects of American life. Proposing changes in sensibility and strategy to challenge this machine, Connolly contends that the liberal distinction between secular public and religious private life must be reworked. Traditional notions of unity or solidarity must be translated into drives to forge provisional assemblages comprised of multiple constituencies and creeds. The left must also learn from the political right how power is infused into everyday institutions such as the media, schools, churches, consumption practices, corporations, and neighborhoods. Connolly explores the potential of a "tragic vision" to contest the current politics of existential resentment and political hubris, explores potential lines of connection between it and theistic faiths that break with the evangelical right, and charts the possibility of forging an "eco-egalitarian" economy. *Capitalism and Christianity, American Style* is William E. Connolly's most urgent work to date.

"William E. Connolly is a towering figure in contemporary political theory whose profound reflections on democracy, religion, and the tragic unsettle and enrich us. In this powerful work he casts his philosophical gaze on the internal dynamics of the American Empire—especially the role of Christian traditions and capitalist practices. **The result is vintage Connolly, namely, indispensable!**"
—CORNEL WEST, Princeton University

Please see *The New Pluralism: William Connolly and the Contemporary Global Condition* on page 29.

Have I Reasons

Work and Writings, 1993–2007

ROBERT MORRIS

Edited and with an introduction by Nena Tsouti-Schillinger



Robert Morris with *Wheels*, 1963, (laminated fir and painted cast iron, 47 inches diameter). Photo courtesy of The Solomon R. Guggenheim Museum, New York.

A leading figure in postwar American art, Robert Morris is best known as a pioneer of Minimalist sculpture, Process Art, and earthworks. Yet Morris has resisted affiliation with any one movement or style. An extraordinarily versatile artist, he has produced dances, performance pieces, prints, paintings, drawings, and installations, working with materials including plywood, felt, dirt, aluminum, steel mesh, fiberglass, and encaustic. Throughout his career,

Morris has written influential critical essays, commenting on his own work as well as that of other artists, and exploring through text many of the theoretical concerns—about perception, materiality, space, and the process of art-making—that he has addressed in his artwork. *Have I Reasons* presents seventeen of Morris's essays, six of which have never been published before. Written over the past fifteen years, the essays, along with the volume's many illustrations, provide an invaluable record of the recent thought of a major American artist.

The writings are arranged chronologically, beginning with "Indiana Street," a vivid autobiographical account of the artist's early years in Kansas City, Missouri. *Have I Reasons* includes reflections on Morris's own site-specific installations; transcripts of seminars he conducted in conjunction with exhibitions; and the textual element of *The Birthday Boy*, the two-screen video-and-sound piece he installed at the Galleria dell'Accademia in Florence, Italy, on the occasion of the five hundredth anniversary of Michelangelo's *David*. Essays range from original interpretations of Cézanne's Mont Sainte-Victoire paintings and Jasper Johns' early work to engagements with one of Morris's most significant interlocutors, the philosopher Donald Davidson. *Have I Reasons* conveys not only Morris's enduring deep interest in philosophy and issues of resemblance and representation but also his more recent turn toward directly addressing contemporary social and political issues such as corporate excess and preemptive belligerence.



Robert Morris is Distinguished Professor of Art History at Hunter College, The City University of New York. His art has been shown around the world, including in retrospectives at the Whitney Museum of American Art, the Art Institute of Chicago, the Solomon R. Guggenheim Museum in New York, the Deichtorhallen

in Hamburg, the Centre Georges Pompidou in Paris, and the Centro per l'arte contemporanea Luigi Pecci in Prato. He has been widely published in periodicals including *Artforum*, *Critical Inquiry*, *Art in America*, and *October*. His essays from the 1960s through the 1980s are collected in *Continuous Project Altered Daily*.

Nena Tsouti-Schillinger is an art historian and art critic. She is the author of *Robert Morris and Angst*.

"Have I Reasons is the authoritative text for the study of Robert Morris's later work and for the historical reconsideration of his earlier work. Unrelentingly provocative and entertaining, the writings reflect his wonderfully quirky mind, his gift for narrative, his wide learning and curiosity, and his cool, laconic style combined with mordant outrage and irony."—**W. J. T. MITCHELL**, editor of *Critical Inquiry* and author of *What Do Pictures Want?*

"Robert Morris is one of the most important postwar American artists. Have I Reasons is a valuable resource for understanding and reconsideration of his work and the postwar neo-avant-garde production in which it played such a pivotal role."—**BRANDEN W. JOSEPH**, author of *Random Order: Robert Rauschenberg and the Neo-Avant-Garde*

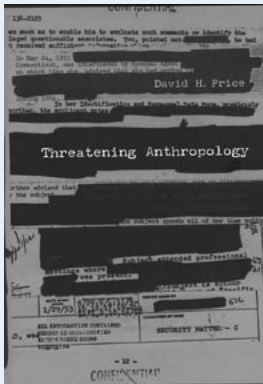


Robert Morris, *Squeeze*, 2002, (lead, 20 x 24 x 12 inches). Collection of Leo Castelli Gallery, New York. Photo courtesy of Robert Morris.



David H. Price is Associate Professor of Anthropology at Saint Martin's University in Lacey, Washington. He is the author of *Threatening Anthropology: McCarthyism and the FBI's Surveillance of Activist Anthropologists*, also published by Duke University Press.

He was a member of the American Anthropological Association's 2006–2007 Ad Hoc Commission on the Engagement of Anthropology with the U.S. Security and Intelligence Communities.



ALSO BY
DAVID H. PRICE

Threatening Anthropology
McCarthyism and the FBI's
Surveillance of Activist
Anthropologists
2004
paper, \$23.95tr/£12.99
978-0-8223-3338-8

"Excellent."—Alexander Cockburn, *The Nation*

"An illuminating contribution to 'anthropology's understanding of itself'—one that should be on the shelf of every serious student of the history of U.S. anthropology."—George W. Stocking Jr., *American Anthropologist*

"A timely and critically important book."—William J. Peace, *American Ethnologist*

"This book is a spellbinder, a creative contribution to the history of anthropology, to understanding post-9/11 reactions, and to recalling threads of repression in American society."—Laura Nader, *The Historian*

"If scholars hope to avoid past mistakes, they will think carefully about what Price has to say."—Lesley Gill, *Academe*

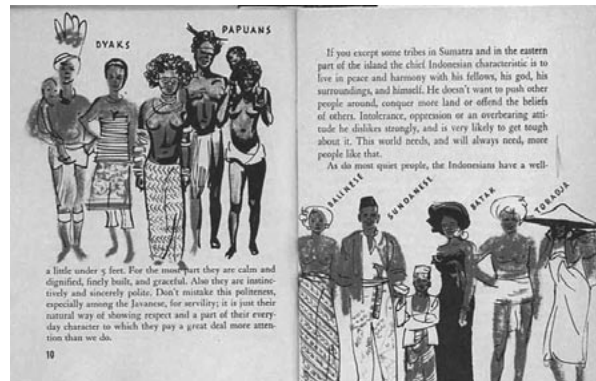
Anthropological Intelligence

The Deployment and Neglect of American Anthropology in the Second World War

DAVID H. PRICE

By the time the United States officially entered World War II, more than half of American anthropologists were using their professional knowledge and skills to advance the war effort. The range of their war-related work was extraordinary. They helped gather military intelligence, pinpointed possible social weaknesses in enemy nations, and contributed to the Army's regional Pocket Guide booklets. They worked for dozens of government agencies, including the Office of Strategic Services (OSS) and the Office of War Information. At a moment when social scientists are once again being asked to assist in military and intelligence work, David H. Price examines anthropologists' little-known contributions to the Second World War.

Anthropological Intelligence is based on interviews with anthropologists as well as extensive archival research involving many Freedom of Information Act requests. Price looks at the role played by the two primary U.S. anthropological organizations, the American Anthropological Association and the Society for Applied Anthropology (which was formed in 1941), in facilitating the application of anthropological methods to the problems of war. He chronicles specific projects undertaken on behalf of government agencies, including an analysis of the social effects of postwar migration, the design and implementation of OSS counter-insurgency campaigns, and the study of Japanese social structures to help tailor American propaganda efforts. Price discusses anthropologists' work in internment camps, their collection of intelligence in Central and South America for the FBI's Special Intelligence Service, and their help forming foreign language programs to assist soldiers and intelligence agents. Evaluating the ethical implications of anthropological contributions to World War II, Price suggests that by the time the Cold War began, the profession had set a dangerous precedent regarding what it would be willing to do on behalf of the U.S. government.



WWII pamphlet on native cultures written by anthropologists to provide troops with cultural information.

The Female Complaint

The Unfinished Business of Sentimentality in American Culture

LAUREN BERLANT

The Female Complaint is part of Lauren Berlant's groundbreaking "national sentimentality" project charting the emergence of the U.S. political sphere as an affective space of attachment and identification. In this book, Berlant chronicles the origins and conventions of the first mass-cultural "intimate public" in the United States, a "women's culture" distinguished by a view that women inevitably have something in common and are in need of a conversation that feels intimate and revelatory. As Berlant explains, "women's" books, films, and television shows enact a fantasy that a woman's life is not just her own, but an experience understood by other women, no matter how dissimilar they are. The commodified genres of intimacy, such as "chick lit," circulate among strangers, enabling insider self-help talk to flourish in an intimate public. Sentimentality and complaint are central to this commercial convention of critique; their relation to the political realm is ambivalent, as politics seems both to threaten sentimental values and to provide certain opportunities for their extension.



Movie poster for *Imitation of Life*, 1934.

Pairing literary criticism and historical analysis, Berlant explores the territory of this intimate public sphere through close readings of U.S. women's literary works and their stage and film adaptations. Her interpretation of *Uncle Tom's Cabin* and its literary descendants reaches from Harriet Beecher

Stowe to Toni Morrison's *Beloved*, touching on Shirley Temple, James Baldwin, and *The Bridges of Madison County* along the way. Berlant illuminates different permutations of the women's intimate public through her readings of Edna Ferber's *Show Boat*; Fannie Hurst's *Imitation of Life*; Olive Higgins Prouty's feminist melodrama *Now, Voyager*; Dorothy Parker's poetry, prose, and Academy Award-winning screenplay for *A Star Is Born*; the Fay Weldon novel and Roseanne Barr film *The Life and Loves of a She-Devil*; and the queer, avant-garde film *Showboat 1988—The Remake*. *The Female Complaint* is a major contribution from a leading Americanist.



Lauren Berlant is the George M. Pullman Professor of English and Chair of the Lesbian and Gay Studies Project at the University of Chicago. She is the author of *The Queen of America Goes to Washington City: Essays on Sex and Citizenship*, also published by Duke University Press, and *The Anatomy of National Fantasy: Hawthorne, Utopia, and Everyday Life*. She

is the editor of *Compassion; Our Monica, Ourselves: The Clinton Affair and the National Interest* (with Lisa Duggan); and *Intimacy*.

"Of all the feminist cultural theorists whom I admire, Lauren Berlant is the one I consider to be the most theoretically innovative and politically inspiring. Yet this book exceeded even my highest hopes and expectations. Berlant maps the tricky terrain of the intimate public sphere. She has written a phenomenal study of breathtaking scope."—**JACKIE STACEY**, author of *Star-Gazing: Hollywood Cinema and Female Spectatorship*



ALSO BY LAUREN BERLANT

The Queen of America Goes to Washington City

Essays on Sex
and Citizenship

1997

paper, \$22.95/£12.99

978-0-8223-1924-5

"Berlant offers a trenchant genealogy of the imaginary realm of citizenship, resituating cultural contests over sex, race, and nation as conflicts over the defining fantasies of public life."—Judith Butler

Sciences from Below

Feminisms, Postcolonialities, and Modernities

SANDRA HARDING



Sandra Harding is Professor of Women's Studies and Comparative Education at the University of California, Los Angeles. Her many books include *Science and Social Inequality: Feminist and Postcolonial Issues*; *The Feminist Standpoint Theory Reader: Intellectual and Political Controversies*; *Science and Other Cultures: Issues in Philosophies of Science and Technology* (coedited with Robert Figueroa); *Is Science Multicultural? Postcolonialisms, Feminisms, Epistemologies*; and *Whose Science? Whose Knowledge? Thinking from Women's Lives*.

"Sandra Harding's voice is one of the most important in the science and technology studies field. With *Sciences from Below*, she opens up a broad vista, one in which the entire field of social movements and alternative visions of modernity is gendered."—**DAVID J. HESS**, Professor of Science and Technology Studies and Director of the Program in Ecological Economics, Values, and Policy, Rensselaer Polytechnic Institute

In *Sciences from Below*, the esteemed feminist science studies scholar Sandra Harding synthesizes modernity studies with progressive tendencies in science and technology studies to suggest how scientific and technological pursuits might be more productively linked to social justice projects around the world. Harding illuminates the idea of multiple modernities as well as the main contributions of post-Kuhnian Western, feminist, and postcolonial science studies. She explains how these schools of thought can help those seeking to implement progressive social projects to overcome limiting ideas about what constitutes modernity and modernization, the objectivity of scientific knowledge, patriarchy, and Eurocentricity. Harding also reveals how ideas about gender and colonialism frame the conventional contrast between modernity and tradition. As she has done before, in *Sciences from Below*, Sandra Harding points the way forward.

Describing the work of the post-Kuhnian science studies scholars Bruno Latour, Ulrich Beck, and the team of Michael Gibbons, Helga Nowtong, and Peter Scott, Harding reveals how, from different perspectives, they provide useful resources for rethinking the modernity versus tradition binary and its effects on the production of scientific knowledge. Yet for the most part, they do not take feminist or postcolonial critiques into account. As Harding demonstrates, feminist science studies and postcolonial science studies have vital contributions to make; they bring to light not only the male supremacist investments in the Western conception of modernity and the historical and epistemological bases of Western science but also the empirical knowledge traditions of the global South. *Sciences from Below* is a clear and compelling argument that modernity studies and post-Kuhnian, feminist, and postcolonial science studies each have something important, and necessary, to offer to those formulating socially progressive scientific research and policy.

NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES
A Series Edited by Inderpal Grewal, Caren Kaplan, and Robyn Wiegman

"*Sciences from Below* is a splendid book. Sandra Harding's project of intellectual integration, bringing together some of the most influential literatures on modernity, science, and feminism is a welcome, much needed project. Her project is needed because the social justice movements need synthetic scholarship, and it is needed because there is an academic tower of Babel with few translators."—**HILARY ROSE**, author of *Love, Power, and Knowledge: Towards a Feminist Transformation of the Sciences*

"Sandra Harding fills significant gaps in three crucial, overlapping, yet strangely independent scholarly literatures on science and technology: feminist analyses of science, 'traditional' science and technology studies, and postcolonial science studies. This is a unifying and strengthening project of great significance both practically (for the future of science throughout the world) and within academe."—**ANNE FAUSTO-STERLING**, author of *Sexing the Body: Gender Politics and the Construction of Sexuality*

Becoming Beside Ourselves

The Alphabet, Ghosts, and Distributed Human Being

BRIAN ROTMAN

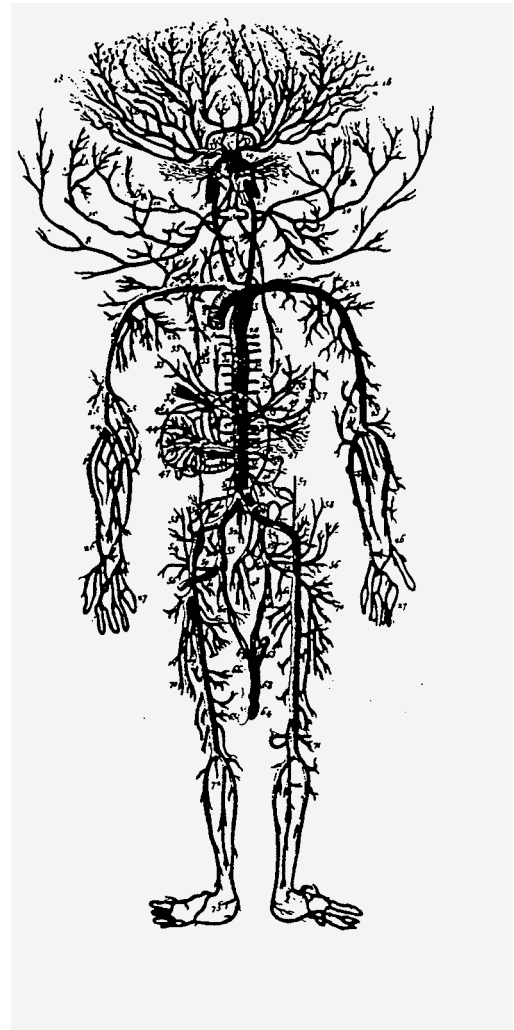
With a foreword by Timothy Lenoir

Becoming Beside Ourselves continues the investigation that the renowned cultural theorist and mathematician Brian Rotman began in his previous books *Signifying Nothing* and *Ad Infinitum...The Ghost in Turing's Machine*: exploring certain signs and the conceptual innovations and subjectivities that they facilitate or foreclose. In *Becoming Beside Ourselves*, Rotman turns his attention to alphabetic writing or the inscription of spoken language. Contending that all media configure what they mediate, he maintains that alphabetic writing has long served as the West's dominant cognitive technology. Its logic and limitations have shaped thought and affect from its inception until the present. Now its grip on Western consciousness is giving way to virtual technologies and networked media, which are reconfiguring human subjectivity just as the alphabet did centuries ago.

Alphabetic texts do not convey the bodily gestures of human speech: the hesitations, silences, and changes of pitch that infuse spoken language with affect. Rotman suggests that by removing the body from communication, alphabetic texts enable belief in singular, disembodied, authoritative forms of being such as God and the psyche. He argues that while disembodied agencies are credible and real to "lettered selves," they are increasingly incompatible with selves and subjectivities formed in relation to new virtual technologies and networked media. Digital motion-capture technologies are restoring gesture and even touch to a prominent role in communication. Parallel computing is challenging the linear thought patterns and ideas of singularity facilitated by alphabetic language. Barriers between self and other are breaking down as the networked self is traversed by other selves to become multiple and distributed, formed through many actions and perceptions at once. The digital self is going plural, becoming beside itself.



Brian Rotman is a professor in the Department of Comparative Studies at Ohio State University. He is the author of several books, including *Mathematics as Sign: Writing, Imagining, Counting*; *Ad Infinitum...The Ghost in Turing's Machine*; *Taking God out of Mathematics and Putting the Body Back In*; and *Signifying Nothing: The Semiotics of Zero*. Rotman has a doctorate in mathematics.



"Arteries," from Diderot's *L'Encyclopédie*, 1765.

"Rotman's brilliant treatment of gesture, speech, and their relations to other signifying systems moves consideration of the posthuman subject onto a new page of clarity and rigor."—TIMOTHY LENOIR, from the foreword

Christopher M. Kelty is Assistant Professor of Anthropology at Rice University and Visiting Assistant Professor in the History of Science at Harvard University (2007–08).



UNIX International advertisement, 1988, "The UNIX Wars," that ran in *The Wall Street Journal* and *The New York Times*.

Announcing Experimental Futures

Technological Lives, Scientific Arts, Anthropological Voices

A New Series Edited by
Michael M. J. Fischer & Joseph Dumit

As the biomedical and information technology industries have established increasingly complex and global networks, the ways that knowledge is produced, disseminated, and capitalized on have transformed. This new series, *Experimental Futures*, will bring together the theoretically innovative, ethnographically rich interdisciplinary work that is emerging in response to these ongoing transformations. It will be home to scholarship produced at the intersection of anthropology, science and technology studies, medicine, political economy, and studies of new media.

Two Bits

The Cultural Significance of Free Software

CHRISTOPHER M. KELTY

In *Two Bits*, Christopher M. Kelty investigates the history and cultural significance of Free Software, revealing the people and practices that have transformed not only software, but also music, film, science, and education. Free Software is a set of practices devoted to the collaborative creation of software source code that is made openly and freely available through an unconventional use of copyright law. Kelty shows how these specific practices have reoriented the relations of power around the creation, dissemination, and authorization of all kinds of knowledge after the arrival of the Internet. *Two Bits* also makes an important contribution to discussions of public spheres and social imaginaries by demonstrating how Free Software is a "recursive public"—a public organized around the ability to build, modify, and maintain the very infrastructure that gives it life in the first place.

Drawing on ethnographic research that took him from an Internet healthcare start-up company in Boston to media labs in Berlin to young entrepreneurs in Bangalore, Kelty describes the technologies and the moral vision that binds together hackers, geeks, lawyers, and other Free Software advocates. In each case, he shows how their practices and way of life include not only the sharing of software source code but also ways of conceptualizing openness, writing copyright licenses, coordinating collaboration, and proselytizing for the movement. By exploring in detail how these practices came together as the Free Software movement from the 1970s to the 1990s, Kelty also shows how it is possible to understand the new movements that are emerging out of Free Software: projects such as Creative Commons, a nonprofit organization that creates copyright licenses, and Connexions, a project to create an online scholarly textbook commons.

EXPERIMENTAL FUTURES:

TECHNOLOGICAL LIVES, SCIENTIFIC ARTS, ANTHROPOLOGICAL VOICES

A Series Edited by Michael M. J. Fischer and Joseph Dumit



Forbes magazine cover, 1998. Used with permission of Forbes and Nathaniel Welch.

Networking Futures

The Movements against Corporate Globalization

JEFFREY S. JURIS

Since the first worldwide protests inspired by the Peoples' Global Action (PGA) alliance—including the mobilization against the November 1999 World Trade Organization meetings in Seattle—anti-corporate globalization activists have staged direct action protests against multilateral institutions in cities such as Prague, Barcelona, Genoa, and Cancun. Barcelona is a critical node, as Catalan activists have played key roles in the more radical PGA network and the broader World Social Forum process. In 2001 and 2002, the anthropologist Jeffrey S. Juris participated in the Barcelona-based Movement for Global Resistance, one of the most influential anti-corporate globalization networks in Europe. Combining ethnographic research and activist political engagement, Juris took part in hundreds of meetings, gatherings, protests, and online discussions. Those experiences form the basis of *Networking Futures*, an innovative ethnography of transnational activist networking within the movements against corporate globalization.

In an account full of activist voices and on-the-ground detail, Juris provides a history of anti-corporate globalization movements, an examination of their connections to local dynamics in Barcelona, and an analysis of movement-related politics, organizational forms, and decision-making. Depicting spectacular direct action protests in Barcelona and other cities, he describes how far-flung activist networks are embodied and how networking politics are performed. He further explores how activists have used e-mail lists, Web pages, and free software to organize actions, share information, coordinate at a distance, and stage “electronic civil disobedience.” Based on a powerful cultural logic, anti-corporate globalization networks have become models of and for emerging forms of radical, directly democratic politics. Activists are not only responding to growing poverty, inequality, and environmental devastation; they are also building social laboratories for the production of alternative values, discourses, and practices.

EXPERIMENTAL FUTURES:
TECHNOLOGICAL LIVES, SCIENTIFIC ARTS, ANTHROPOLOGICAL VOICES
A Series Edited by Michael M. J. Fischer and Joseph Dumit

Jeffrey S. Juris is Assistant Professor of Anthropology in the Department of Social and Behavioral Sciences at Arizona State University.



The author (center) at an anti-corporate globalization march in Prague in 2000.

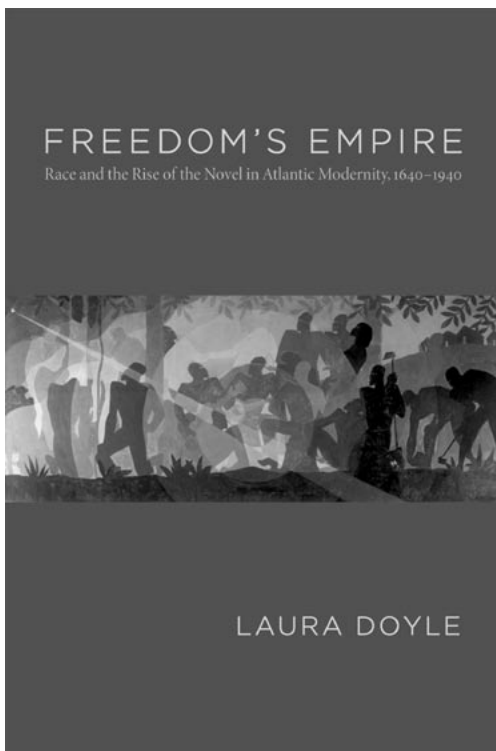
“Networking Futures is a terrific, deeply informed ethnographic account of the origins and activities of the anti-corporate globalization movement. Jeffrey S. Juris’s identity is as much that of an activist who happens to be doing first-rate anthropology as vice versa, and there is much for anthropologists to reflect on in the way that this work is set up and narrated through these dual identities.”—**GEORGE MARCUS**, University of California, Irvine

Freedom's Empire

Race and the Rise of the Novel
in Atlantic Modernity, 1640–1940

LAURA DOYLE

Laura Doyle is Professor of English at the University of Massachusetts at Amherst. She is the author of *Bordering on the Body: The Racial Matrix of Modern Fiction and Culture*; editor of *Bodies of Resistance: New Phenomenologies of Politics, Agency, and Culture*; and coeditor of *Geomodernisms: Race, Modernism, Modernity*.



In this path-breaking work of scholarship, Laura Doyle reveals the central, formative role of race in the development of a transnational English-language literature over three centuries. Identifying a recurring freedom plot organized around an Atlantic Ocean crossing, Doyle shows how this plot structures the texts of both African-Atlantic and Anglo-Atlantic writers and how it takes shape by way of submerged intertextual exchanges between them. For Anglo-Atlantic writers, Doyle locates the origins of this narrative in the seventeenth century. She argues that Parliament members, religious refugees, and new Atlantic merchants together generated a racial rhetoric by which the English fashioned themselves as a “native,” “freedom-loving,” “Anglo-Saxon” people struggling against a foreign tyrannical king. Stories of a near-ruinous yet triumphant Atlantic passage to freedom came to provide the narrative expression of this heroic Anglo-Saxon identity—in novels, memoirs, pamphlets, and national histories. At the same time, as Doyle traces, in figures such as Friday in *Robinson Crusoe*, and in gothic or seduction narratives of ruin and captivity, these texts covertly register, distort, or appropriate the black Atlantic experience. African-Atlantic authors seize back the freedom plot, placing their agency at the origin of both their own and whites’ survival on the Atlantic. They also shrewdly expose the ways that, although their labor has provided the enabling conditions for Anglo-Atlantic liberty stories, African-Atlantic stories have been “framed” by that tradition.

Doyle brings together authors often separated by nation, race, and period, including Aphra Behn, Eliza Haywood, Olaudah Equiano, Nathaniel Hawthorne, Harriet Wilson, Pauline Hopkins, George Eliot, and Nella Larsen. In so doing, she reassesses the strategies of early women novelists, reinterprets the significance of rape and incest in the novel, and measures the power of race in the modern English-language imagination.

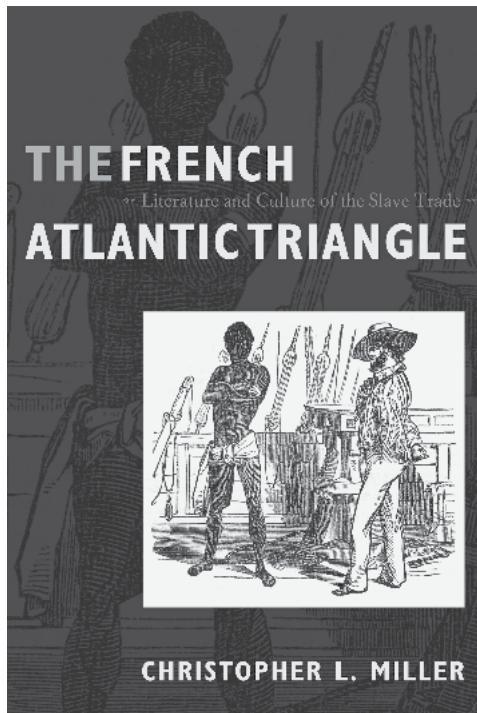
“Freedom’s Empire is a truly excellent work of scholarship, an important contribution to the study of the English-language novel, and a significant addition to the critical examination of the deep and varying entanglements of the discourses of race and modernity. It vitally enriches the growing field of Atlantic literary studies and will, I suspect, become one of the keystone texts of that field.”—**IAN BAUCOM**, author of *Specters of the Atlantic: Finance Capital, Slavery, and the Philosophy of History*

The French Atlantic Triangle

Literature and Culture of the Slave Trade

CHRISTOPHER L. MILLER

The French slave trade forced more than one million Africans across the Atlantic to the islands of the Caribbean. It enabled France to establish Saint-Domingue, the single richest colony on earth, and it connected France, Africa, and the Caribbean permanently. Yet the impact of the slave trade on the cultures of France and its colonies has received surprisingly little attention. Until recently, France had not publicly acknowledged its history as a major slave-trading power. The distinguished scholar Christopher L. Miller proposes a thorough assessment of the French slave trade and its cultural ramifications, in a broad, circum-Atlantic inquiry. This magisterial work is the first comprehensive examination of the French Atlantic slave trade and its consequences as represented in the history, literature, and film of France and its former colonies in Africa and the Caribbean.



Miller offers a historical introduction to the cultural and economic dynamics of the French slave trade, and he shows how Enlightenment thinkers such as Montesquieu and Voltaire mused about the enslavement of Africans, while Rousseau ignored it. He follows the twists and turns of attitude regarding the slave trade through the works of late-eighteenth- and early-nineteenth-century French writers, including Olympe de Gouges, Madame de Staël, Madame de Duras, Prosper Mérimée, and Eugène Sue. For these authors, the slave trade was variously an object of sen-

timent, a moral conundrum, or an entertaining high-seas “adventure.” Turning to twentieth-century literature and film, Miller describes how artists from Africa and the Caribbean—including the writers Aimé Césaire, Maryse Condé, and Édouard Glissant, and the filmmakers Ousmane Sembène, Guy Deslauriers, and Roger Gnoan M'Bala—have confronted the aftermath of France’s slave trade, attempting to bridge the gaps between silence and disclosure, forgetfulness and memory.

Christopher L. Miller is Frederick Clifford Ford Professor of African American Studies and French at Yale University. He is the author of *Nationalists and Nomads: Essays on Francophone African Literature and Culture*; *Theories of Africans: Francophone Literature and Anthropology in Africa*; and *Blank Darkness: Africanist Discourse in French*.

“*The French Atlantic Triangle* is an extremely impressive, compelling, and necessary book. Christopher L. Miller provides a magisterial examination of how the history of slavery, which profoundly shaped the culture of France, has haunted and animated the work of generations of writers and artists. In the process he offers us a new way of defining and seeing the French Atlantic.”—**LAURENT DUBOIS**, author of *A Colony of Citizens: Revolution and Slave Emancipation in the French Caribbean, 1787–1804*

“*The French Atlantic Triangle* is a tremendous achievement. Meticulously researched and lucidly written, it is an introduction to a neglected water world, without knowledge of which our encounter with continental history and literature is doomed to perpetuate biases and omissions.”—**DEBORAH JENSON**, author of *Trauma and Its Representations: The Social Life of Mimesis in Post-Revolutionary France*

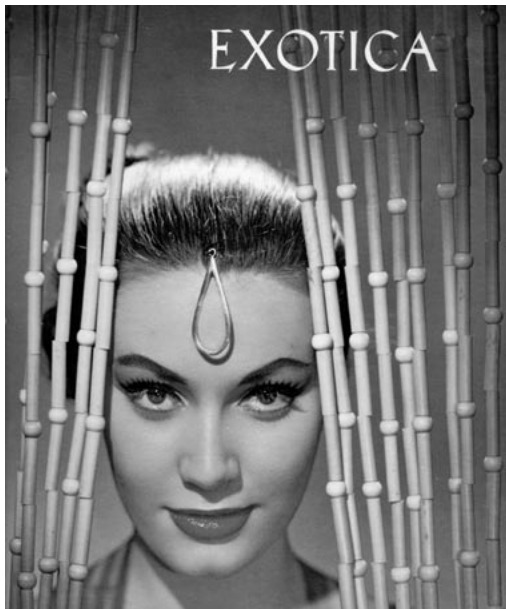
Mondo Exotica

Sounds, Visions, Obsessions of the Cocktail Generation

FRANCESCO ADINOLFI

Edited and translated by Karen Pinkus with Jason Vivrette

Francesco Adinolfi is an Italian journalist and radio host. He oversees the production of "Ultrasuoni," a weekly music supplement in *Il Manifesto*, one of Italy's daily newspapers, and he hosts the radio show *Popcorner*, a mix of electro lounge, funk, and ultrabossa. Previously, he hosted *Ultrasuoni Cocktail*, a cult hit program on Rai Radio 2, Italy's national station. The author of the book *Suoni dal ghetto: La musica rap dalla strada alle hit-parade*, he has written for magazines including *Melody Maker*, *Sounds*, and *Record Mirror* (Great Britain); *Revoluciones Por Minuto* (Spain); *Music Express* (Canada); *Juke* (Australia); and *Crossbeat* (Japan). **Karen Pinkus** is Professor of French, Italian, and Comparative Literature at the University of Southern California. She is the author of *The Montesi Scandal: The Death of Wilma Montesi and the Birth of the Paparazzi in Fellini's Rome* and *Bodily Regimes: Italian Advertising under Fascism*. **Jason Vivrette** is a graduate student in comparative literature at the University of California, Berkeley.



Tiki torches, cocktails, *la dolce vita*, and the music that popularized them—*Mondo Exotica* offers a behind-the-scenes look at the sounds and obsessions of the Space Age/Cold War period and the renewed interest in them evident in contemporary music and design. The music journalist and radio host Francesco Adinolfi provides extraordinary detail about artists, songs, albums, and soundtracks, while also presenting an incisive analysis of the ethnic and cultural stereotypes embodied in exotica and related genres. In this encyclopedic account of films, books, TV programs, mixed drinks, and, above all, music, he balances a respect for exotica's artistic innovations with a critical assessment of what its popularity says about postwar society in the United States and Europe, and what its revival implies today.

Adinolfi interviewed a number of exotica greats, and *Mondo Exotica* incorporates material from his interviews with Martin Denny, Esquivel, the Italian film composers Piero Piccioni and Piero Umiliani, and others. It begins with an extended look at the postwar popularity of exotica in the United States. Adinolfi describes how American bachelors and suburbanites embraced the Polynesian god Tiki as a symbol of escape and sexual liberation; how Les Baxter's 1951 album *Ritual of the Savage* ushered in the exotica music craze; and how Martin Denny's *Exotica* built on that craze, hitting number one in 1957. Adinolfi chronicles the popularity of performers from Yma Sumac, "the Peruvian Nightingale," to Esquivel, who was described by *Variety* as "the Mexican Duke Ellington," to the chanteuses Eartha Kitt, Julie London, and Ann-Margret. He explores exotica's many sub-genres, including mood music, crime jazz, and spy music. Turning to Italy, he reconstructs the postwar years of *la dolce vita*, explaining how budget spy films, spaghetti westerns, soft-core porn movies, and other genres demonstrated an attraction to the foreign. *Mondo Exotica* includes a discography of albums, compilations, and remixes.

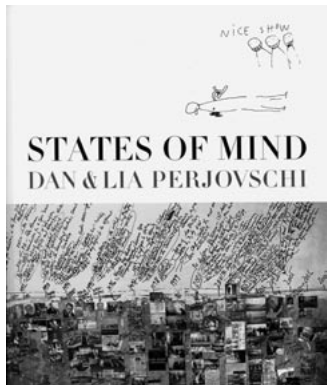


States of Mind

Dan and Lia Perjovschi

KRISTINE STILES, EDITOR

States of Mind: Dan and Lia Perjovschi accompanies the mid-career retrospective of the work of Romanian artists Dan Perjovschi and Lia Perjovschi at the Nasher Museum of Art at Duke University. Both born in 1961 and educated in Romania, Dan and Lia Perjovschi create work that resides at the nexus of art, society, and politics; both artists belong to the first avant-garde movement following the 1989 Romanian Revolution. Dan Perjovschi is internationally renowned for large-scale drawing installations commenting on current events, cultural paradoxes, and art-world institutions and practices. Lia Perjovschi was recognized as one of the most significant performance artists in Romania between 1987 and 2003, when she stopped performing, and is now known as a conceptual artist analyzing cultural and historical formations.



This richly illustrated book contains more than 300 images (including 180 in color) of paintings, sculptures, drawings, photographs, videos, installations, and conceptual art from 1986 to the present, as well as work from a recent installation of Dan Perjovschi's at the Museum of Modern Art in New York. It also contains an original text by

the artists, "AutoChronology," which is a timeline of their life to the present, and the most comprehensive bibliography on the artists to date. Three essays discuss the artists: a substantial survey text by art historian and curator Kristine Stiles, the leading scholar on the Perjovschis' art; another by Romanian-American author and National Public Radio commentator Andrei Codrescu; and a third by Romanian scholar, curator, and recipient of the 1996 Carl Einstein Prize for Art Criticism in Germany, Marius Babias. The catalog includes interviews with each artist by Romanian-American art historian and curator of photography at the Museum of Modern Art, Roxana Marcoci, and by Kristine Stiles.

PUBLICATION OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY

Kristine Stiles, Curator of the Nasher exhibition, is Professor of Art, Art History & Visual Studies at Duke University. She is coeditor of *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*.

Barkley L. Hendricks

Birth of the Cool

TREVOR SCHOONMAKER, EDITOR



Barkley Hendricks, *Lawdy Mama*, 1969, (oil on canvas, 53 x 36 inches). Collection of Studio Museum in Harlem, New York.

Barkley L. Hendricks: Birth of the Cool accompanies the first career retrospective of the renowned American artist Barkley L. Hendricks, on view at the Nasher Museum of Art at Duke University from February 7, 2008 through July 13, 2008. Hendricks was born in 1945 in Philadelphia. His unique work contains elements of both American realism and postmodernism, occupying a space between the portraitists Chuck Close and Alex Katz and the pioneering black conceptualists David Hammons and Adrian Piper.

Hendricks is best known for his life-sized portraits of people of color from the urban northeast. His bold portrayal of his subject's attitude and style elevates the common person to celebrity status. Cool, empowering, and sometimes confrontational, Hendricks' artistic privileging of a culturally complex black body has paved the way for today's younger generation of artists.

This richly illustrated book contains 100 color images of paintings created from 1964 to the present. It focuses primarily on the artist's full-figure portraits, as well as lesser known early works and the artist's more recent portal-like landscape paintings. The catalog contains the most comprehensive bibliography on Hendricks to date, a timeline of the artist's life, and an interview with the artist by Thelma Golden, Director and Chief Curator at the Studio Museum in Harlem. It also includes essays by Barkley L. Hendricks, Duke University art historian Richard J. Powell, exhibition curator Trevor Schoonmaker, and Franklin Sirmans, Curator of Modern and Contemporary Art at the Menil Collection.

PUBLICATION OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY

Trevor Schoonmaker is Curator of Contemporary Art at the Nasher Museum of Art at Duke University. He is the editor of *Street Level: Mark Bradford, William Cordova and Robin Rhode*, the catalog of a 2007 exhibition at the Nasher Museum of Art. He is also the editor of *Black President: The Art and Legacy of Fela Anikulapo-Kuti*, *D Troit: The Art, Music and Culture of the Motor City*, and *Fela: West Africa to West Broadway*.

ART

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Moral Spectatorship

Technologies of Voice and Affect
in Postwar Representations of the Child

LISA CARTWRIGHT



Film still from *The Miracle Worker*, 1962.

Why were theories of affect, intersubjectivity, and object relations bypassed in favor of a Lacanian linguistically oriented psychoanalysis in feminist film theory in the 1980s and 1990s? In *Moral Spectatorship*, Lisa Cartwright rethinks

the politics of spectatorship in film studies. Returning to impassés reached in late-twentieth-century psychoanalytic film theory, she focuses attention on the psychoanalytic theories of affect and object relations avoided during that period. Cartwright offers a new psychoanalytic theory of spectatorship and the human subject that takes into account intersubjective and affective relationships and technologies that facilitate human agency. Seeking to expand concepts of representation beyond the visual, she develops her theory through interpretations of two contexts in which adult caregivers help bring children to voice. She considers mid-twentieth-century social-problem melodramas about deaf and nonverbal girls and young women, including *Johnny Belinda*, *The Miracle Worker*, and *Children of a Lesser God*. Cartwright also analyzes the controversies surrounding facilitated communication, a technological practice in which caregivers help children with communication disorders achieve “voice” through writing facilitated by computers. This practice has inspired contempt among many professional and lay people who charge that the facilitator can manipulate the child’s speech.

For more than two decades, film theory has been dominated by a model of identification tacitly based on the idea of feeling what the other feels or of imagining oneself to be the other. Building on the theories of affect and identification developed by André Green, Melanie Klein, D. W. Winnicott, and Silvan Tompkins, Cartwright develops a model of spectatorship that takes into account and provides a way of critically analyzing the dynamics of a different kind of identification, one that is empathetic and highly intersubjective.

Lisa Cartwright is Professor of Communication and Science Studies and a faculty member in Critical Gender Studies at the University of California, San Diego. She is the author of *Screening the Body: Tracing Medicine’s Visual Culture*; a coauthor of *Practices of Looking: An Introduction to Visual Culture*, and a coeditor of *The Visible Woman: Imaging Technologies, Gender, and Science*.

Masculine Singular

French New Wave Cinema

GENEVIÈVE SELLIER

Translated by Kristin Ross

Masculine Singular is an original interpretation of French New Wave cinema by one of France’s leading feminist film scholars. While most criticism of New Wave has concentrated on the filmmakers and their films, Geneviève Sellier focuses on the social and cultural turbulence of the cinema’s formative years, from 1957 to 1962. The New Wave filmmakers were members of a young generation emerging on the French cultural scene, eager to acquire sexual and economic freedom. Almost all of them were men, and they “wrote” in the masculine first-person singular, often using male protagonists as stand-ins for themselves. In their films, they explored relations between men and women, and they expressed ambivalence about the new liberated woman. Sellier argues that gender relations and the construction of sexual identities were the primary subject of New Wave cinema.

Sellier draws on sociological surveys, box office data, and popular magazines of the period, as well as analyses of representations in early New Wave films. She examines the development of the New Wave movement, its sociocultural and economic context, and the popular and critical reception of such well-known films as *Jules et Jim* and *Hiroshima mon amour*. In light of the filmmakers’ focus on gender relations, Sellier reflects on the careers of New Wave’s iconic female stars, including Jeanne Moreau and Brigitte Bardot. Sellier’s thorough exploration of early New Wave cinema culminates in her contention that its principle legacy—the triumph of a certain kind of cinephilic discourse and of an “auteur theory” recognizing the director as artist—came at a steep price: creativity was reduced to a formalist game, and affirmation of New Wave cinema’s modernity was accompanied by an association of creativity with masculinity.

Geneviève Sellier is Professor of Film Studies at the University of Caen in France. Her books include *Jean Grémillon: le cinéma est à vous* and *La Drôle de guerre des sexes du cinéma français, 1930–1956* (with Noel Burch). **Kristin Ross** is Professor of Comparative Literature at New York University. She is the author, most recently, of *May ’68 and Its Afterlives* and *Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture*.



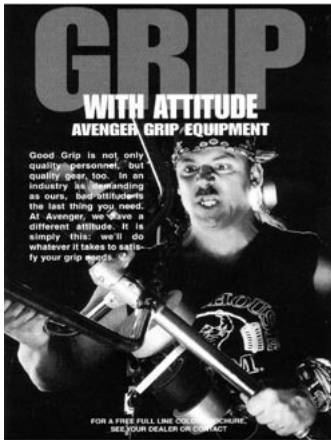
Film still from Jean-Luc Godard’s *Le Petit Soldat*, 1963.

Production Culture

Industrial Reflexivity and Critical Practice in Film and Television

JOHN THORNTON CALDWELL

In *Production Culture*, John Thornton Caldwell investigates the cultural practices and belief systems of Los Angeles–based film and video production workers: not only those in prestigious positions such as producer and director but also many others, including gaffers, editors, and camera operators. Borrowing insights from cultural anthropology, Caldwell analyzes the stories workers tell and the rituals they enact to make sense of their labor and to critique the film and TV industry and the culture writ large. Far from being guarded, Hollywood executives and craftspeople work within an industry that obsessively reflects on itself and constantly exposes itself to the public. Caldwell suggests ways that scholarship might benefit by acknowledging the extent to which the industry first theorizes and critiques itself as part of economic and industrial habit.



Marketing brochure for grip equipment.

Caldwell's fieldwork combines interviews with industry workers; observations of sets and workplaces; and analyses of TV shows, industry documents, economic data, and promotional materials to show how film and video workers function in a radically transformed and unstable post-network industry. He chronicles how industry workers have responded to volatile changes including the convergence of "old" and "new" media, labor outsourcing, increasingly unruly labor and business relations, new

production technologies, and multinational corporate conglomeration. He also explores new struggles over "authorship" within collective creative endeavors, the way that branding and syndication have become central business strategies for networks, and the "viral" use of industrial self-reflexivity to motivate consumers through DVD bonus tracks, behind-the-scenes documentaries, and "making-ofs." A significant, on-the-ground analysis of an industry in flux, *Production Culture* offers scholars new, more precise and holistic ways of thinking about media production as a cultural activity.

CONSOLE-ING PASSIONS

A Series Edited by Lynn Spigel

John Thornton Caldwell is Chair of Cinema and Media Studies at the University of California, Los Angeles. He is the author of *Televisuality: Style, Crisis, and Authority in American Television*, the editor of *Electronic Media and Technoculture*, and a coeditor of *New Media: Theories and Practices of Digitextuality*. He is the producer and director of the award-winning documentaries *Rancho California (por favor)* and *Freak Street to Goa: Immigrants on the Rajpath*.

"*Production Culture* is a stunningly original contribution to film and television studies. John Thornton Caldwell's argument—that we can learn a lot about the production of culture by looking at the cultures of production—is borne out in an analysis that ranges across texts, populations, and institutional and physical spaces. This is a superb book."—**ANNA MCCARTHY**, author of *Ambient Television: Visual Culture and Public Space*



HBO used *The Sopranos* marketing to brand its industry status: "It's not television. It's HBO." Photo by John Thornton Caldwell.

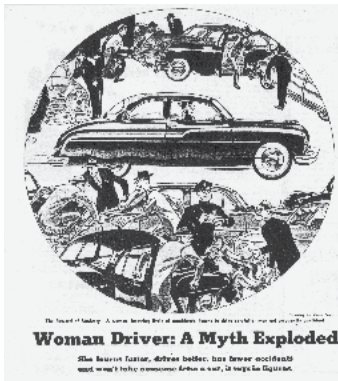
Mobility without Mayhem

Safety, Cars, and Citizenship

JEREMY PACKER

“Engaging with lively debates in contemporary cultural studies, including critical geography, technological/social history, and popular culture studies, Jeremy Packer denaturalizes the common-sense assumptions that inform our culture’s conceptions of drivers and driving.”— **JEFFREY SCONCE**, editor of *Sleaze Artists: Cinema at the Margins of Taste, Style, and Politics*

While Americans prize the ability to get behind the wheel and hit the open road, they have not always agreed about what constitutes safe, decorous driving and who is capable of it. *Mobility without Mayhem* is a lively cultural history of America’s fear of and fascination with driving, from the mid-twentieth century to the present. Jeremy Packer analyzes how driving has been understood by experts, imagined by citizens, regulated by traffic laws, governed through education and propaganda, and represented in films, television, magazines, and newspapers. Whether considering motorcycles as symbols of rebellion and angst, or the role of CB radio in regulating driving and in truckers’ evasions of those regulations, Packer shows that ideas about safe versus risky driving often have had less to do with real dangers than with drivers’ identities.



From the *New York Times Magazine*, Nov., 1951.

In each chapter, Packer focuses on a different cultural figure that has been singled out as particularly dangerous. Women drivers, hot-rodders, bikers, hitchhikers, truckers, those who “drive while black,” and road ragers have all been targets of fear. As Packer debunks claims about the dangers posed by each figure, he exposes biases against marginalized populations, anxieties about social change, and commercial and political desires to profit by

fomenting fear. Certain populations have been labeled as dangerous or deviant, he argues, to legitimate monitoring and regulation and, ultimately, to curtail access to automotive mobility. Packer reveals how the boundary between personal freedom and social constraint is continually re-negotiated in discussions about safe, proper driving.

Jeremy Packer is Associate Professor of Communication and a faculty member in the Communication, Rhetoric, and Digital Media graduate program and the Science, Technology, and Society program at North Carolina State University. He is a coeditor of *Foucault, Cultural Studies, and Governmentality* and *Thinking with James Carey: Essays on Communications, Transportation, History*.

A Small World

Smart Houses and the Dream of the Perfect Day

DAVIN HECKMAN

“*A Small World* is an invigorating, elegant, and sardonic look at futurist fantasies of the spectacularization of everyday life. It is a real contribution to the history of the American technological imagination.”— **SCOTT BUKATMAN**, author of *Matters of Gravity: Special Effects and Supermen in the 20th Century*



Xanadu, the “Polyurethane House of Tomorrow,” in 1983.

Conceived in the 1960s, Walt Disney’s original plans for his Experimental Prototype Community of Tomorrow (EPCOT) outlined a utopian laboratory for domestic technology, where families would live, work, and play in an integrated environment. Like many of his contemporaries, Disney imagined homes that would attend to their inhabitants’ every need, and he regarded the home as a site of unending technological progress. This fixation on

“space age” technology, with its promise of domestic bliss, marked an important mid-twentieth century shift in understandings of the American home. In *A Small World*, Davin Heckman considers how domestic technologies that free people to enjoy leisure time in the home have come to be understood as necessary parts of everyday life.

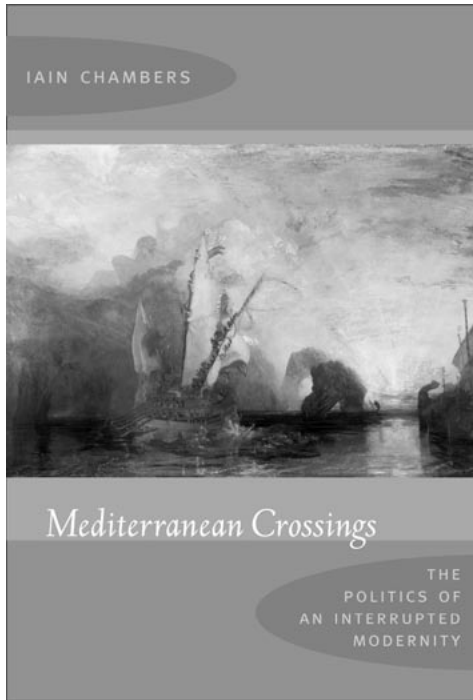
Heckman’s narrative stretches from the early-twentieth-century introduction into the home of electric appliances and industrial time-management techniques, through the postwar advent of television and the space-age “house of tomorrow,” to the contemporary automated, networked “smart home.” He considers all of these developments in relation to lifestyle and consumer narratives. Building on the tension between agency and control within the walls of homes designed to anticipate and fulfill desires, Heckman engages debates about lifestyle, posthumanism, and rights under the destabilizing influences of consumer technologies, and he considers the utopian and dystopian potential of new media forms. Heckman argues that the achievement of an environment completely attuned to its inhabitants’ specific wants and needs—what he calls the “Perfect Day”—institutionalizes everyday life as the ultimate consumer practice.

Davin Heckman is Assistant Professor of English at Siena Heights University in Adrian, Michigan.

Mediterranean Crossings

The Politics of an Interrupted Modernity

IAIN CHAMBERS



The cultural theorist Iain Chambers is known for his historically grounded, philosophically informed, and politically pointed inquiries into issues of identity, alterity, and migration, and the challenge postcolonial studies poses to conventional Western thought. With *Mediterranean Crossings*, he seeks to counter the insufficiency of prevailing characterizations of the Mediterranean by offering an interdisciplinary and intercultural interpretation of the region's culture and history. The "Mediterranean" as a concept entered the European lexicon only in the early nineteenth century. As an object of study, it is the product of

modern geographical, political, and historical classifications. Chambers contends that the region's fundamentally fluid, hybrid nature has long been obscured by the categories and strictures imposed by European discourse and government.

In evocative and erudite prose, Chambers renders the Mediterranean a mutable space, profoundly marked by the linguistic, literary, culinary, musical, and intellectual dissemination of Arab, Jewish, Turkish, and Latin cultures. He brings to light histories of Mediterranean crossings—of people, goods, melodies, thought—that are rarely part of orthodox understandings. Chambers writes in a style that reflects the fluidity of the exchanges that have formed the region; he segues between major historical events and local daily routines, backwards and forwards in time, and from one part of the Mediterranean to another. A sea of endlessly overlapping cultural and historical currents, the Mediterranean exceeds the immediate constraints of nationalism and inflexible identity. It offers scholars an opportunity to rethink the past and present and to imagine a future beyond the confines of Western humanistic thought.

Iain Chambers is professor of cultural and postcolonial studies at the Università degli Studi di Napoli, "l'Orientale," Italy. He is the author of several books, including *Culture after Humanism: History, Culture and Subjectivity*; *Migrancy, Culture, Identity*; and *Border Dialogues: Journeys in Postmodernity*.

"Iain Chambers is a gifted and spirited cultural *flâneur* whose journeys along the textual and musical shores of the Mediterranean have resulted in a book that explores the extensive connections of modern life. With insight and empathy Chambers argues that the Mediterranean is a decentered and disjunctive topos that has the capacity, and the complexity, to become the contemporary crossroads of intercultural transmission and political transformation. This is a stirring example of cultural studies blessed with the love of song and myth."

—**HOMI K. BHABHA**, Harvard University

"Iain Chambers is without question one of the most learned scholars working in the field of cultural studies today. In *Mediterranean Crossings*, he takes us through philosophical, fictional, filmic, musical, and popular cultural texts produced over the centuries, arguing that the Mediterranean needs to be reconceptualized as a transitory, rather than stabilized, habitation and as an ever-evolving cross-cultural space. Reverberating with far-reaching philosophical implications, his readings combine critical insights with the charm of a storyteller who has traveled widely in texts as well as in physical worlds."—**REY CHOW**, author of *The Age of the World Target: Self-Referentiality in War, Theory, and Comparative Work*

Afro Asia

Revolutionary Political and Cultural Connections between African Americans and Asian Americans

FRED HO & BILL V. MULLEN, EDITORS

With contributions from activists, artists, and scholars, *Afro Asia* is a groundbreaking collection of writing on the historical alliances, cultural connections, and shared political strategies linking African Americans and Asian Americans. Bringing together autobiography, poetry, scholarly criticism, and other genres, this volume represents an activist vanguard in the cultural struggle against oppression.

Afro Asia opens with analyses of historical connections between people of African and of Asian descent. An account of nineteenth-century Chinese laborers who fought against slavery and colonialism in Cuba appears alongside an exploration of African Americans' reactions to and experiences of the Korean "conflict." Contributors examine the fertile period of Afro-Asian exchange that began around the time of the 1955 Bandung Conference, the first meeting of leaders from Asian and African nations in the postcolonial era. One contributor assesses the relationship of two important 1960s Asian American activists to Malcolm X and the Black Panthers. Mao Ze Dong's 1963 and 1968 statements in support of black liberation are juxtaposed with an overview of the influence of Maoism on African American leftists.

Turning to the arts, Ishmael Reed provides a brief account of how he met and helped several Asian American writers. A Vietnamese American spoken-word artist describes the impact of black hip-hop culture on working-class urban Asian American youth. Fred Ho interviews Bill Cole, an African American jazz musician who plays Asian double-reed instruments. This pioneering collection closes with an array of creative writing, including poetry, memoir, and a dialogue about identity and friendship that two writers, one Japanese American and the other African American, have performed around the United States.

Fred Ho is a Chinese American social activist. A renowned baritone saxophonist, composer, and bandleader, he founded the Afro Asian Music Ensemble in 1982. **Bill V. Mullen** is Director of American Studies and Professor of English at Purdue University. He is the author of *Afro-Orientalism*.



W. E. B. Du Bois with Mao Zedong, April 1959. Reprinted by permission of the W. E. B. Du Bois Library, University of Massachusetts at Amherst.

Contributors

Diane C. Fujino	Alexs Pate
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Robin D. G. Kelley	JoYin Shih
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David Mura	Daniel Widener
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Postsocialism and Cultural Politics

China in the Last Decade of the Twentieth Century

XUDONG ZHANG

In *Postsocialism and Cultural Politics*, Xudong Zhang offers a critical analysis of China's "long 1990s," the tumultuous years between the 1989 Tiananmen Square crackdown and China's entry into the World Trade Organization in 2001. The 1990s were marked by Deng Xiaoping's market-oriented reforms, the Taiwan missile crisis, the Asian financial crisis, and the end of British colonial rule of Hong Kong. Considering developments including the state's cultivation of a market economy, the aggressive neoliberalism that accompanied that effort, the rise of a middle class and a consumer culture, and China's entry into the world economy, Zhang argues that Chinese socialism is not over. Rather it survives as postsocialism, which is articulated through the discourses of postmodernism and nationalism and through the co-existence of multiple modes of production and socio-cultural norms. Highlighting what is unique to China as well as what its recent experiences imply for the wider world, Zhang suggests that Chinese postsocialism illuminates previously obscure aspects of the global shift from modernity to post-modernity.

Zhang examines the reactions of intellectuals, authors, and filmmakers to the cultural and political conflicts in 1990s China. He offers a nuanced assessment of the changing divisions and allegiances within the intellectual landscape, and he analyzes the postsocialist realism of the 1990s through readings of Mo Yan's fiction and the films of Zhang Yimou. In his discussion of film, Zhang contrasts styles and politics of the Fifth and Sixth Generation directors. With *Postsocialism and Cultural Politics*, Zhang offers the same keen insight into China's long 1990s that he brought to bear on the 1980s in *Chinese Modernism in the Era of Reforms*.

POST-CONTEMPORARY INTERVENTIONS

A Series Edited by Stanley Fish and Fredric Jameson

Xudong Zhang is Professor of Comparative Literature and Chinese and Chair of the Department of East Asian Studies at New York University. His books include *Chinese Modernism in the Era of Reforms: Cultural Fever, Avant-Garde Fiction, and New Chinese Cinema*; *Whither China: Intellectual Politics of Contemporary China*; and *Postmodernism and China* (co-edited with Arif Dirlik), all also published by Duke University Press.



Film still from Tian Zhuangzhuang's *The Blue Kite*. Courtesy of Photofest.

Coloniality at Large

Latin America and the Postcolonial Debate

MABEL MORAÑA, ENRIQUE DUSSEL & CARLOS JÁUREGUI, EDITORS

Postcolonial theory has developed mainly in the U.S. academy, and it has focused chiefly on nineteenth and twentieth-century colonization and decolonization processes in Asia, Africa, the Middle East, and the Caribbean. Colonialism in Latin America originated centuries earlier, in the transoceanic adventures from which European modernity itself was born. It differs from later manifestations of European expansionism in other ways as well. *Coloniality at Large* brings together classic and new reflections on the theoretical implications of colonialism in Latin America. By pointing out its particular characteristics, the contributors highlight some of the philosophical and ideological blind-spots of contemporary postcolonial theory as they offer a thorough analysis of that theory's applicability to Latin America's past and present.

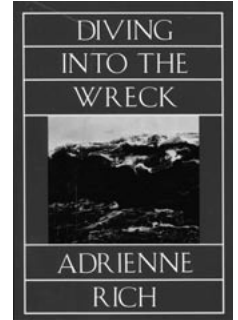
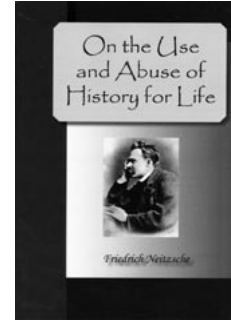
Written by internationally renowned scholars based in Latin America, the United States, and Europe, the essays reflect multiple disciplinary and ideological perspectives. Some are translated into English for the first time. The essays include theoretical reflections, literary criticism, and historical and ethnographic case studies focused on Ecuador, Guatemala, Mexico, Brazil, the Andes, and the Caribbean. Contributors highlight the relation of Marxist thought, dependency theory, and liberation theology to Latin Americans' experience of and resistance to coloniality, and they emphasize the critique of Occidentalism and modernity as central to any understanding of the colonial project. Analyzing the many ways that Latin Americans have resisted imperialism and sought emancipation and sovereignty over several centuries, they delve into topics including violence, identity, otherness, memory, heterogeneity, and language. Contributors also explore Latin American intellectuals' ambivalence about, or objections to, the "post" in postcolonial; to many, globalization and neoliberalism are the contemporary guises of colonialism in Latin America.

Contributors

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Nelson Maldonado-Torres
José Antonio Mazzotti
Eduardo Mendieta
Walter D. Mignolo
Mario Roberto Morales
Mabel Moraña
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José Rabasa
Elzbieta Skłodowska
Catherine E. Walsh

History, the Human, and the World Between

R. RADHAKRISHNAN



History, the Human, and the World Between is a philosophical investigation of the human subject and its simultaneous implication in multiple and often contradictory ways of knowing. Postcolonial theorist R. Radhakrishnan argues that human subjectivity is always constituted "between": between subjective and objective, temporality and historicity, being and knowing, the ethical and the political, nature and culture, the one and the many, identity and difference, experience and system. In this major study, he suggests that a reconstituted phenomenology has a crucial role to play in mediating between generic modes of knowledge production and an experiential return to life. Keenly appreciative of poststructuralist critiques of phenomenology, Radhakrishnan argues that there is still something profoundly vulnerable that is at stake in the practice of phenomenology.

Radhakrishnan develops his rationale of the "between" through three linked essays where he locates the terms "world," "history," "human," and "subject" between phenomenology and poststructuralism, and in the process develops a nuanced reading of the politics of a gendered postcolonial humanism. Critically juxtaposing the works of thinkers such as Friedrich Nietzsche, Adrienne Rich, Frantz Fanon, Edward Said, Michel Foucault, Maurice Merleau-Ponty, Martin Heidegger, David Harvey, and Ranajit Guha, Radhakrishnan examines the relationship between systems of thought and their worldly situations. *History, the Human, and the World Between* is a powerful argument for a theoretical perspective that combines the existential urgency of phenomenology with the discursive rigor of poststructuralist practices.

R. Radhakrishnan is Professor of English, Asian American Studies, and Comparative Literature at the University of California, Irvine. He is the author of *Theory in an Uneven World* and *Diasporic Mediations: Between Home and Location*.

LATIN AMERICA OTHERWISE

A Series Edited by Walter D. Mignolo, Irene Silverblatt, and Sonia Saldívar-Hull

Mabel Moraña is William H. Gass Professor of Arts and Sciences and Director of the Latin American Studies Program at Washington University, St. Louis. **Enrique Dussel** is Professor of Ethics at the Universidad Autónoma Metropolitana-Iztapalapa and a member of the Faculty of Philosophy at the Universidad Nacional Autónoma de México. **Carlos A. Jáuregui** is Associate Professor of Spanish and Anthropology at Vanderbilt University.

CULTURAL STUDIES/LATIN AMERICAN STUDIES

August 664 pages, 5 illustrations
paper, 978-0-8223-4169-7, **\$34.95/£18.99**
cloth, 978-0-8223-4147-5, **\$99.95/£60.00**

CULTURAL STUDIES/POSTCOLONIAL STUDIES

May 288 pages
paper, 978-0-8223-3965-6, **\$22.95/£12.99**
cloth, 978-0-8223-3954-0, **\$79.95/£48.00**

Punctuation

Art, Politics, and Play
JENNIFER DEVERE BRODY

In *Punctuation: Art, Politics, and Play*, the literary critic and performance studies scholar Jennifer Devere Brody places punctuation center stage. She illuminates the performative aspects of dots, ellipses, hyphens, quotation marks, semi-colons, colons, and exclamation points by considering them in relation to aesthetics and experimental art. Through her readings of texts, artworks, and symbols from style guides to digital art, and emoticons to dance pieces, Brody suggests that instead of always clarifying meaning, punctuation can sometimes open up space for interpretation, enabling writers and visual artists to interrogate and reformulate notions of life, death, art, and identity politics.



Richard Artschwager, *Question Mark and Three Periods*, 1994, (nylon brush on armature of glass fiber). Collection Foundation Cartier pour l'art contemporain, Paris.

Brody provides a playful, erudite meditation on punctuation's power to direct discourse and, consequently, to shape human subjectivity. Her analysis ranges from a consideration of typography as a mode for representing black subjectivity in Ralph Ellison's *Invisible Man* to a reflection on hyphenation and identity politics in light of Strunk and White's prediction that the hyphen would disappear from written

English. Ultimately, Brody takes punctuation off the "stage of the page" to examine visual and performance artists' experimentation with non-grammatical punctuation. She looks at different ways that punctuation performs as gesture in dances choreographed by Bill T. Jones, in the hybrid sculpture of Richard Artschwager, in the multimedia works of the Japanese artist Yayoi Kusama, and in Miranda July's film *Me and You and Everyone We Know*. Brody concludes with a reflection on the future of punctuation in the digital era.

Jennifer Devere Brody is Associate Professor of English, Performance Studies, and African American Studies at Northwestern University. She is the author of *Impossible Purities: Blackness, Femininity, and Victorian Culture*, also published by Duke University Press.

The Public Life of History

BAIN ATTWOOD, DIPESH CHAKRABARTY,
& CLAUDIO LOMNITZ, SPECIAL ISSUE EDITORS

A special issue of PUBLIC CULTURE

This special issue of *Public Culture* explores the tension and the challenges raised by the interaction of history with the domains of public life, including politics, the law, and the media. It focuses specifically on situations where a social compact has been reshaped based on the revaluation of historical wounds such as those inflicted in South African apartheid and in the Holocaust. The politics of recognition has challenged historical research to serve public ends, invoking the past as the site of the original slight and calling for redress in the present.



Japanese Buddhist monks demonstrate in front of the Myanmar Embassy in Tokyo, 2007. Photograph by Toru Hanai/Reuters.

Contributors

Bain Attwood
Neeladri Bhattacharya
Dipesh Chakrabarty
George Chauncey
Miranda Johnson
Claudio Lomnitz
Deborah Posel

Gathering scholars involved in prominent debates regarding the shifting expectations of the rule of history, this special issue is a sustained engagement with historical experience, public discussion, and historical truth in a variety of global sites. One article considers what happens to the ideal of truth telling when truth commissions attempt to authenticate a complex mix of history and memory that is not always historically verifiable. Another article asks if history can continue to play an adjudicatory role in contemporary democracies when matters relating to the past are disputed in public life, as they are in India where the claims of scientific history are pitted against the culture-based history of Hindus. Still another contributor delves into the concept of "stolen generations" to explore the way indigenous people in Australia have laid claims in the present based on a historical wound.

Bain Attwood is Associate Professor of History at Monash University. **Dipesh Chakrabarty** is Lawrence A. Kimpton Distinguished Professor of History and South Asian Languages and Civilizations at the University of Chicago. **Claudio Lomnitz** is William H. Ransford Professor of Anthropology and Director for the Center for the Study of Ethnicity and Race at Columbia University. He is also editor of *Public Culture*.

In an Abusive State

How Neoliberalism Appropriated the Feminist Movement against Sexual Violence

KRISTIN BUMILLER

In an Abusive State puts forth a powerful argument that the feminist campaign to address sexual violence has evolved into a problematic alliance with the neoliberal state. Kristin Bumiller chronicles this evolution by examining the history of that campaign, the production of cultural images about sexual violence, professional discourses on intimate violence, and the everyday lives of battered women. She also scrutinizes the rhetoric of high-profile rape trials and the expansion of feminist concerns about sexual violence into the international human-rights arena. In the process, Bumiller reveals how the feminist fight against sexual violence has been shaped over recent decades by dramatic shifts in welfare policies, incarceration rates, and the surveillance role of social-service bureaucracies.

Drawing on archival research, individual case studies, testimonies of rape victims, and interviews with battered women, Bumiller raises fundamental concerns about the construction of sexual violence as a social problem. She describes how placing the issue of sexual violence on the public agenda has polarized gender- and race-based interests. She contends that as the social welfare state has intensified regulation and control, the availability of services for battered women and rape victims has become increasingly linked to their status as victims and their ability to recognize their problems in medical and psychological terms. Bumiller suggests that to counteract these tendencies, sexual violence should primarily be addressed in the context of communities and in terms of its links to social disadvantage. *In an Abusive State* is an impassioned call for feminists to reflect on how the co-optation of their movement by the neoliberal state creates the potential to inadvertently harm impoverished women and support punitive and racially based crime control efforts.



Kristin Bumiller is Professor of Political Science and Women's and Gender Studies at Amherst College. She is the author of *Civil Rights Society: The Social Construction of Victims*.

Kristin Bumiller.
Photo by Samuel Masinter/Amherst College.

Visible Histories, Disappearing Women

Producing Muslim Womanhood in Late Colonial Bengal

MAHUA SARKAR

In *Visible Histories, Disappearing Women*, Mahua Sarkar examines how Muslim women in colonial Bengal came to be more marginalized than Hindu women in nationalist discourse and subsequent historical accounts. She also considers how their near-invisibility except as victims has underpinned the construction of the ideal citizen-subject in late colonial India. Through critical engagements with significant feminist and postcolonial scholarship, Sarkar maps out when and where Muslim women enter into the written history of colonial Bengal. She argues that the nation-centeredness of history as a discipline and the intellectual politics of liberal feminism have together contributed to the production of Muslim women as the oppressed, mute, and invisible "other" of the normative modern Indian subject.

Drawing on extensive archival research and oral histories of Muslim women who lived in Calcutta or Dhaka in the first half of the twentieth century, Sarkar traces Muslim women as they surface and disappear in colonial, Hindu nationalist, and liberal Muslim writings, as well as in the memories of Muslim women themselves. The oral accounts provide both a rich source of information about the social fabric of urban Bengal during the final years of colonial rule and a glimpse of the kind of negotiations with stereotypes that even relatively privileged, middle-class Muslim women are still frequently obliged to make in India today. Sarkar concludes with some reflections on the complex links between past constructions of Muslim women, current representations, and the violence against them in contemporary India.

Mahua Sarkar is Associate Professor of Sociology, Women's Studies, and Asian and Asian American Studies at Binghamton University.

Women's Studies on the Edge

JOAN WALLACH SCOTT, EDITOR

At many universities, women's studies programs have achieved department status, establishing tenure-track appointments, graduate programs, and consistent course enrollments. Yet, as Joan Wallach Scott notes in her introduction to this collection, in the wake of its institutional successes, women's studies has begun to lose its critical purchase. Feminism, the driving political force behind women's studies, is often regarded as an outmoded political position by many of today's students, and activism is no longer central to women's studies programs on many campuses. In *Women's Studies on the Edge*, leading feminist scholars tackle the critical, political, and institutional challenges that women's studies has faced since its widespread integration into university curricula.

The contributors to *Women's Studies on the Edge* embrace feminism not as a set of prescriptions, but as a critical stance, one that seeks to interrogate and disrupt prevailing systems of gender. Refusing to perpetuate and protect orthodoxies, they ask tough questions about the impact of institutionalization on the once radical field of women's studies; about the ongoing difficulties of articulating women's studies with ethnic, queer, and race studies; and about the limits of liberal concepts of emancipation for understanding non-Western women. They also question the viability of continuing to ground women's studies in identity politics authorized by personal experience. In *Women's Studies on the Edge* there are conflicting interpretations that sometimes overlap and sometimes stand in opposition to one another. The result is a collection that embodies the best aspects of critique: the intellectual and political stance that the contributors take to be feminism's ethos and its aim.

A DIFFERENCES BOOK

Joan Wallach Scott is Harold F. Linder Professor of Social Science at the Institute for Advanced Study. Her many books include *The Politics of the Veil: Banning Islamic Headscarves in French Public Schools*, *Gender and the Politics of History*, and *Feminists Theorize the Political* (co-edited with Judith Butler).

Contributors

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Queer Futures

KEVIN P. MURPHY, JASON RUIZ, &
DAVID SERLIN, SPECIAL ISSUE EDITORS

A special issue of RADICAL HISTORY REVIEW

In this special issue of *Radical History Review*, scholars and activists examine the rise of "homonormativity," a lesbian and gay politics that embraces neoliberal values under the guise of queer sexual liberation. Contributors look at the historical forces through which lesbian and gay rights organizations and community advocates align with social conservatives and endorse family-oriented formations associated with domestic partnership, adoption, military service, and gender-normative social roles.



Anita Bryant, 1977. Design by Bob Burns.

Distinguished by its historical approach, "Queer Futures" examines homonormativity as a phenomenon that emerged in the United States after World War II and gained traction in the 1960s and 1970s. One essay compares Anita Bryant's antigay campaigns in the late 1970s with those of current same-sex marriage proponents to show how both focus on the abstract figure of the "endangered child." Another essay explores how the Gay and Lesbian Alliance

Against Defamation's organizational amnesia has shaped its often conservative agenda. Other essays include a Marxist reading of the transsexual body, an examination of reactionary politics at the core of the movement to repeal the U.S. military's "don't ask, don't tell" policy, and a history of how "safe streets" patrols in the 1970s and 1980s became opportunities for urban gentrification and community exploitation.

Kevin P. Murphy is Assistant Professor of History at the University of Minnesota. **Jason Ruiz** is a Ph.D. candidate in American Studies at the University of Minnesota and a Consortium for Faculty Diversity Dissertation Fellow at Macalester College. **David Serlin** is Associate Professor of Communication and Science Studies at the University of California, San Diego.

Contributors

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Maxime Cervulle	Jason Ruiz
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Roderick A. Ferguson	Tamara L. Spira
Christina Hanhardt	Susan Stryker
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Queer/Migration

EITHNE LUIBHÉID, SPECIAL ISSUE EDITOR

A special issue of GLQ



This special double issue of *GLQ* explores the interface between queerness and migration, challenging heterosexist and heteronormative assumptions that often underpin traditional migration scholarship. Refusing to treat queer migrants as a homogeneous group, the issue also insists that sexuality scholarship must rethink the role of migration in constructing heterogeneous sexual identities, communities, politics, and practices. Considering queer migration to the United States, from the Philippines,

and between Australia and Asia, Russia and Israel, and France and the Dominican Republic, contributors critically examine how sexuality shapes all migration processes and experiences.

The issue, featuring essays by both established and emerging scholars, situates queer migration within global processes of colonization, globalization, capitalism, nationalism, and slavery. One contributor argues that a queer Atlantic history emerged during the Middle Passage experience of slavery, connecting this history to the contemporary movement of Haitian refugees and Dominican migrant laborers. Another considers how the policing of queer migrant bodies and of “unnatural offenses” by colonial administrations in the Nicobar and Andaman islands ultimately reconfigured the ecology of the entire Indian Ocean archipelago. Another contributor theorizes how gay couples comprising young Asian émigrés and considerably older white citizens negotiate Australian immigration policy to subvert dominant forms of nationalism and citizenship embedded in long histories of inequality between Australia and Asia. Other essays explore how transgender histories and theories transform queer migration scholarship; how “queer complicities” with contemporary neoliberal migration politics uphold regimes of violence and inequality; and how migration regimes and settlement policies in various parts of the world identify individuals as “queer,” “deviant,” or “abnormal” within racial, gender, class, cultural, and geopolitical hierarchies.

Eithne Luibhéid is Director of the Institute for LGBT Studies and Associate Professor of Women's Studies at the University of Arizona.

Contributors

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Kath Weston
Audrey Yue

On Reason

Rationality in a World of Cultural Conflict and Racism

EMMANUEL CHUKWUDI EZE

Given that Enlightenment rationality developed in Europe as European nations aggressively claimed other parts of the world for their own enrichment, scholars have made rationality the subject of postcolonial critique, questioning its universality and objectivity. In *On Reason*, the philosopher Emmanuel Chukwudi Eze demonstrates that rationality and, by extension, philosophy, need not be renounced as manifestations or tools of Western imperialism. Examining reason in connection to the politics of difference—the cluster of issues known variously as cultural diversity, political correctness, the culture wars, and identity politics—Eze expounds a rigorous argument that reason is produced through and because of difference. In so doing, he preserves reason as a human property while at the same time showing that it cannot be thought outside the realities of cultural diversity. Advocating rationality in a multicultural world, he proposes new ways of affirming both identity and difference.



Charles Henri Joseph Cordier, *Said Abdullah of the Mayac, Kingdom of the Dafur*, (bronze), 1848.

Eze draws on both an extraordinary command of Western philosophical thought and a deep knowledge of African philosophy and cultural traditions. He explores models of rationality in the thought of a broad range of philosophers from Aristotle, René Descartes, Francis Bacon, and Thomas Hobbes to Noam Chomsky, Richard Rorty, Hilary Putnam, Jacques Derrida, and Cornel West. He considers portrayals of reason in the work of the African thinkers and novelists Chinua Achebe, Ngugi wa Thiong'o, and Wole Soyinka. Eze reflects on contemporary thought about genetics, race, and post-colonial historiography as well

as on the interplay between reason and unreason in the hearings of South Africa's Truth and Reconciliation Commission. He contends that while rationality may have a foundational formality, understanding of its foundation and form is dynamic, always based in historical and cultural circumstances.

Emmanuel Chukwudi Eze is Associate Professor of Philosophy at DePaul University. He is the author of *Achieving our Humanity: The Idea of the Postracial Future* and the editor of *Postcolonial African Philosophy: A Critical Reader* and *African Philosophy: An Anthology*.

Against War

Views from the Underside of Modernity

NELSON MALDONADO-TORRES

Nelson Maldonado-Torres argues that European modernity has become inextricably linked with the experience of the warrior and conqueror. In *Against War*, he develops a powerful critique of modernity, and he offers a critical response combining ethics, political theory, and ideas rooted in Christian and Jewish thought. Maldonado-Torres focuses on the perspectives of those who inhabit the underside of Western modernity, particularly Jewish, black, and Latin American figures. He analyzes the works of the Lithuanian-born French-Jewish philosopher and religious thinker Emmanuel Levinas, the Martiniquean psychiatrist and political thinker Frantz Fanon, and the Catholic Argentinean-Mexican philosopher, historian, and theologian Enrique Dussel.

Considering Levinas's critique of French liberalism and Nazi racial politics, and the links between them, Maldonado-Torres identifies a "master morality" of dominion and control at the heart of Western modernity. This master morality constitutes the center of a warring paradigm that inspires and legitimizes racial policies, imperial projects, and wars of invasion. He refines the description of modernity's war paradigm and the Levinasian critique via Fanon's phenomenology of the colonized and racial self and the politics of decolonization, which he reinterprets in light of the Levinasian conception of ethics. He offers decolonial ethics and politics as the antidote to modernity's master morality and the paradigm of war. Drawing on Dussel's genealogy of the modern imperial and warring self, Maldonado-Torres theorizes race as the naturalization of war's death ethic. *Against War* advances the de-colonial turn, showing how theory and ethics cannot be conceived without politics, and how they all need to be oriented by the imperative of decolonization in the modern/colonial and postmodern world.

LATIN AMERICA OTHERWISE

A Series Edited by Walter D. Mignolo, Irene Silverblatt, and Sonia Saldívar-Hull

Nelson Maldonado-Torres is Assistant Professor in the Department of Ethnic Studies at the University of California, Berkeley. He is a coeditor of *Latin@s in the World-System: Decolonization Struggles in the 21st Century U.S. Empire*.

Mexican American Religions

Spirituality, Activism, and Culture

GASTÓN ESPINOSA & MARIO T. GARCÍA, EDITORS

This collection presents a rich, multidisciplinary inquiry into the role of religion in the Mexican American community. Breaking new ground by analyzing the influence of religion on Mexican American literature, art, activism, and popular culture, it makes the case for the establishment of Mexican American religious studies as a distinct, recognized field of scholarly inquiry. Scholars of religion, Latin American, and Chicano/a studies as well as of sociology, anthropology, and literary and performance studies, address several broad themes. Taking on questions of history and interpretation, they examine the origins of Mexican American religious studies and Mario Barrera's theory of internal colonialism. In discussions of the utopian community founded by the preacher and activist Reies López Tijerina, César Chávez's faith-based activism, and the late 1960s L.A.-based Católicos Por La Raza movement, other contributors focus on mystics and prophets. Still others illuminate popular Catholicism by looking at Our Lady of Guadalupe, home altars, and *Los Pastores* dramas (nativity plays) as vehicles for personal, social, and political empowerment.



Altar to Selena in a Texas restaurant, 2006.
Photo courtesy of Ann E. Robson.

Contributors

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Dávid Carrasco
Socorro Castañeda-Liles
Gastón Espinosa
Richard R. Flores
Mario T. García
María Herrera-Sobek
Luis D. León
Stephen R. Lloyd-Moffett
Ellen McCracken
Laura E. Pérez
Roberto Lint Sagarena
Anthony M. Stevens-Arroyo
Kay Turner

Turning to literature, contributors consider Gloria Anzaldúa's view of the borderlands as a mystic vision and the ways that Chicana writers invoke religious symbols and rhetoric to articulate a moral vision highlighting social injustice. They investigate the role of healing, looking at it in the context of the Latino Pentecostal movement and the practice of the *curanderismo* tradition in East Los Angeles. Delving into popular culture, they reflect on Luis Valdez's video drama *La Pastorela: "The Shepherds' Play,"* the spirituality of Chicana art, and the religious overtones of the reverence for the slain Tejano music star Selena. This volume signals the vibrancy and diversity of the practices, arts, traditions, and spiritualities that reflect and inform Mexican American religion.

Gastón Espinosa is Assistant Professor of Religious Studies at Claremont McKenna College. His books include *Latino Religions and Civic Activism in the United States*. **Mario T. García** is Professor of History and Chicano Studies at the University of California, Santa Barbara. His books include *Padre: The Life and Spiritual Journey of Father Virgil Cordano*.

Secularisms

JANET R. JAKOBSEN & ANN PELLEGRINI, EDITORS

At a time when secularism is put forward as the answer to religious fundamentalism and violence, *Secularisms* offers a powerful, multi-faceted critique of the narrative equating secularism with modernity, reason, freedom, peace, and progress. Bringing together essays by scholars based in religious studies, gender and sexuality studies, history, science studies, anthropology, and political science, this volume challenges the binary conception of “conservative” religion versus “progressive” secularism.

With essays addressing secularism in India, Iran, Turkey, Great Britain, China and the United States, *Secularisms* crucially complicates this dominant narrative by showing that secularism is multiple. How secularism is lived and experienced varies with its national, regional, and religious context. The religious traditions explored in relation to local secularisms range from Islam, Judaism, and Hinduism to Christianity. Several contributors explicitly take up the way feminism has been implicated in the dominant secularization story. Ultimately, by dislodging secularism’s connection to the single (and singular) progress narrative, this volume seeks to open spaces for other possible narratives about both secularism and religion—as well as for other possible ways of inhabiting the contemporary world.

SOCIAL TEXT BOOKS

A Series Edited by Brent Edwards, Randy Martin, Andrew Ross, and Ella Shohat for the *Social Text* Collective

Janet R. Jakobsen is Director of the Center for Research on Women at Barnard College. She is the author of *Working Alliances and the Politics of Difference: Diversity and Feminist Ethics* and a coeditor of *Interventions: Activists and Academics Respond to Violence*. **Ann Pellegrini** is Associate Professor of Performance Studies and Religious Studies at New York University. She is the author of *Performance Anxieties: Staging Psychoanalysis, Staging Race* and a coeditor of *Queer Theory and the Jewish Question*. Jakobsen and Pellegrini are coauthors of *Love the Sin: Sexual Regulation and the Limits of Religious Tolerance*.

Contributors

Robert J. Baird	Geeta Patel
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Tracy Fessenden	Tyler Roberts
Janet R. Jakobsen	Ranu Samantrai
Laura Levitt	Banu Subramaniam
Molly McGarry	Rajeswari Sunder Rajan
Afsaneh Najmabadi	Angela Zito
Taha Parla	

Governing Gaza

Bureaucracy, Authority, and the Work of Rule, 1917–1967

ILANA FELDMAN

Marred by political tumult and violent conflict since the early twentieth century, Gaza has been subject to a multiplicity of rulers. Still not part of a sovereign state, it would seem too exceptional to be a revealing site for a study of government. Ilana Feldman proves otherwise. She demonstrates that a focus on the Gaza Strip uncovers a great deal about how government actually works, not only in that small geographical space but more generally. Gaza’s experience shows how important bureaucracy is for the survival of government. Feldman analyzes civil service in Gaza under the British Mandate (1917–1948) and the Egyptian Administration (1948–1967). In the process, she sheds light on how governing authority is produced and reproduced; how government persists, even under conditions that seem untenable; and how government affects and is affected by the people and places it governs.

Drawing on archival research in Gaza, Cairo, Jerusalem, and London, as well as two years of ethnographic research with retired civil servants in Gaza, Feldman identifies two distinct, and in some ways contradictory, governing practices. She illuminates mechanisms of “reiterative authority” derived from the minutiae of daily bureaucratic practice: the repetitions of filing procedures, the accumulation of documents, and the habits of civil servants. Looking at the provision of services, she highlights the practice of “tactical government,” a deliberately restricted mode of rule that makes limited claims about governmental capacity, shifts in response to crisis, and works without long-term planning. This practice made it possible for government to proceed without claiming legitimacy: by holding the question of legitimacy in abeyance. Feldman shows that Gaza’s governments were able to manage in, though not to control, the difficult conditions in Gaza by deploying both the regularity of everyday bureaucracy and the exceptionality of tactical practice.

Ilana Feldman is Assistant Professor of Anthropology and International Affairs at George Washington University.



Milk distribution at Khan Yunis in Gaza. Courtesy of Campbell Hayes/AFSC Archives.

RELIGION/CULTURAL STUDIES

March 392 pages
paper, 978-0-8223-4149-9, \$24.95/£13.99
cloth, 978-0-8223-4125-3, \$89.95/£54.00

ANTHROPOLOGY/MIDDLE EAST STUDIES

June 336 pages, 14 illustrations
paper, 978-0-8223-4240-3, \$22.95/£12.99
cloth, 978-0-8223-4222-9, \$79.95/£48.00

Hans Staden's True History

An Account of Cannibal Captivity in Brazil

HANS STADEN

Edited with an introduction by Neil L. Whitehead

Translated by Michael Harbsmeier

"There is no doubt that this volume has returned Hans Staden's narrative to its place as a basic text of European expansion and one of the most important accounts of cannibalism. His 1557 text is important for the wealth of its ethnographic observations, taken at first hand by Staden, and for the narrative structure, which makes it comparable to the journal of Columbus, Raleigh's *Discoveries*, or Jean de Lery's *Histoire*."—**STUART SCHWARTZ**, George Burton Adams Professor of History, Yale University

"It is amazing how richly Neil L. Whitehead's introduction contextualizes Hans Staden's text. This is the definitive English-language edition."
— **MARY LOUISE PRATT**, Silver Professor of Spanish and Portuguese Languages and Literatures, New York University

"I was quite astonished to find out that no version of Hans Staden's account had been printed in English since 1929. Not only is it the earliest eye-witness narrative of the Tupi peoples written by a European; it deals with the heated and enduring debate about the role of cannibalism in human experience."—**IRENE SILVERBLATT**, author of *Modern Inquisitions: Peru and the Colonial Origins of the Civilized World*

In 1550, the German adventurer Hans Staden was serving as a gunner in a Portuguese fort on the Brazilian coast. While out hunting, he was captured by the Tupinambá, an indigenous people who had a reputation for engaging in ritual cannibalism, and who, as allies of the French, were hostile to the Portuguese. Staden's *True History*, first published in Germany in 1557, tells the story of his nine-month captivity among the Tupi Indians. It is a dramatic first-person account of his capture, captivity, and eventual escape.

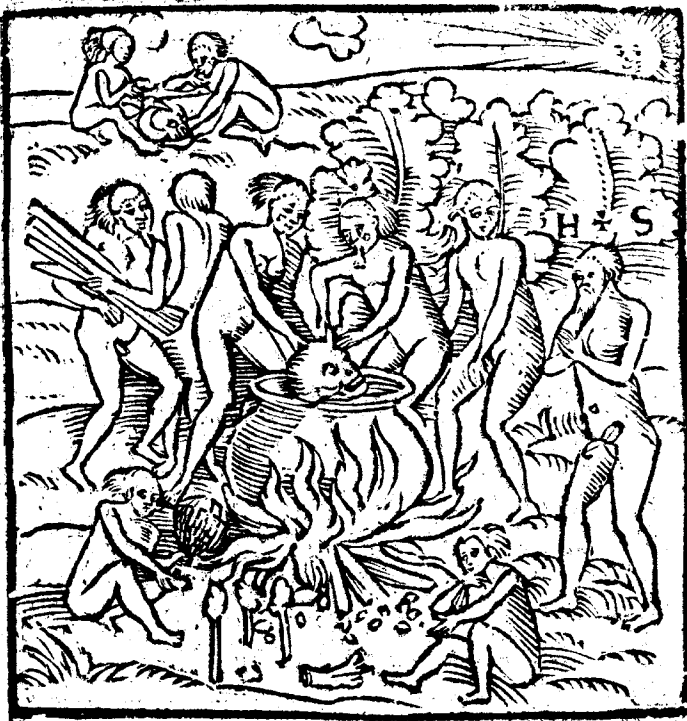
Staden's narrative is a foundational text in the history and European "discovery" of Brazil, the earliest European account of the Tupi Indians, and a touchstone in the debate on cannibalism. Yet despite its importance, the last English-language edition of Staden's *True History* was published in 1929. This new critical edition features a new translation from the sixteenth-century German along with annotations and an extensive introduction. It restores to the text the fifty-six woodcut illustrations of Staden's adventures and final escape that appeared in the original 1557 edition.

In the introduction, Neil L. Whitehead discusses the circumstances surrounding the production of Staden's narrative and its ethnological significance, paying particular attention to contemporary debates about cannibalism. Whitehead illuminates the value of Staden's *True History* as an eye-witness account of Tupi society on the eve of its collapse, of ritual war and sacrifice among Native peoples, and of colonial rivalries in the region of Rio de Janeiro. He chronicles the history of the various editions of Staden's narrative and their reception from 1557 until the present. Staden's work continues to engage a wide range of readers, not least within Brazil, where it has been the subject of two recent films and a graphic novel.

THE CULTURES AND PRACTICE OF VIOLENCE

A Series Edited by Neil L. Whitehead, Jo Ellen Fair, and Leigh A. Payne

Neil L. Whitehead is Professor of Anthropology at the University of Wisconsin, Madison. He is the author of *Dark Shamans: Kanaimã and the Poetics of Violent Death* and the editor of *Terror and Violence: Anthropological Approaches* (with Andrew Strathern and Pamela Stewart); *In Darkness and Secrecy: The Anthropology of Assault Sorcery and Witchcraft in Amazonia* (with Robin Wright); *Histories and Historicities in Amazonia*; and *The Discoverie of the Large, Rich and Bewtiful Empire of Guiana* by Sir Walter Raleigh. *Dark Shamans* and *In Darkness and Secrecy* are both also published by Duke University Press. **Michael Harbsmeier** is Associate Professor of History in the Department of Culture and Identity at Roskilde University in Roskilde, Denmark. He is the author of two books in German.



Woodcut by Brazilian artist Candido Portinari from the first edition of Hans Staden's account published in Germany in 1557.

Rumba Rules

The Politics of Dance Music in Mobutu's Zaire

BOB W. WHITE

Mobutu Sese Seko, who ruled Zaire (now the Democratic Republic of Congo) from 1965 until 1997, was fond of saying “happy are those who sing and dance,” and his regime energetically promoted the notion of culture as a national resource. During this period Zairian popular dance music (often referred to as *la rumba zairoise*) became a sort of *musica franca* in many parts of sub-Saharan Africa. But how did this privileged form of cultural expression, one primarily known for a sound of sweetness and joy, flourish under one of the continent's most brutal authoritarian regimes? In *Rumba Rules*, the first ethnography of popular music in the Democratic Republic of Congo, Bob W. White examines not only the economic and political conditions that brought this powerful music industry to its knees, but also the ways that popular musicians sought to remain socially relevant in a time of increasing insecurity.



Musician Koffi Olomide during a concert in Kinshasa, 1998. Photo by John Grinling.

Drawing partly on his experiences as a member of a local dance band in the country's capital city Kinshasa, White offers extraordinarily vivid accounts of the live music scene, including the relatively recent phenomenon of *libanga*, which involves shouting the names of wealthy or powerful people during performances in exchange for financial support or protection. With dynamic descriptions of how bands practiced, performed, and splintered, White highlights how the ways that power was sought and

understood in Kinshasa's popular music scene mirrored the charismatic authoritarianism of Mobutu's rule. In *Rumba Rules*, Congolese speak candidly about political leadership, social mobility, and what it meant to be a *bon chef* (good leader) in Mobutu's Zaire.

Bob W. White is Associate Professor of Anthropology at the University of Montreal.

Signal and Noise

Media, Infrastructure, and Urban Culture in Nigeria

BRIAN LARKIN

Mainstream media and film theory are based on the ways that media technologies operate in Europe and the United States. In this groundbreaking work, Brian Larkin provides a history and ethnography of media in Nigeria, asking what media theory looks like when Nigeria rather than a European nation or the United States is taken as the starting point. Concentrating on the Muslim city of Kano in the north of Nigeria, Larkin charts how the material qualities of technologies and the cultural ambitions they represent feed into the everyday experiences of urban Nigeria.

Media technologies were introduced to Nigeria by colonial regimes as part of an attempt to shape political subjects and create modern, urban Africans. Larkin considers the introduction of media along with electric plants and railroads as part of the wider infrastructural project of colonial and postcolonial urbanism. Focusing on radio networks, mobile cinema units, and the building of cinema theaters, he argues that what media come to be in Kano is the outcome of technology's encounter with the social formations of northern Nigeria and with norms shaped by colonialism, postcolonial nationalism, and Islam. Larkin examines how media technologies produce the modes of leisure and cultural forms of urban Africa by analyzing the leisure practices of Hausa cinemagoers in Kano, the circulation of Hindi films to Muslim Nigeria, and the dynamic emergence of Nigerian video films. His analysis highlights the diverse, unexpected media forms and practices that thrive in urban Africa. *Signal and Noise* brings anthropology and media together in an original analysis of media's place in urban life.

A JOHN HOPE FRANKLIN CENTER BOOK

Brian Larkin is Associate Professor of Anthropology at Barnard College, Columbia University. He is a coeditor of *Media Worlds: Anthropology on New Terrain*.

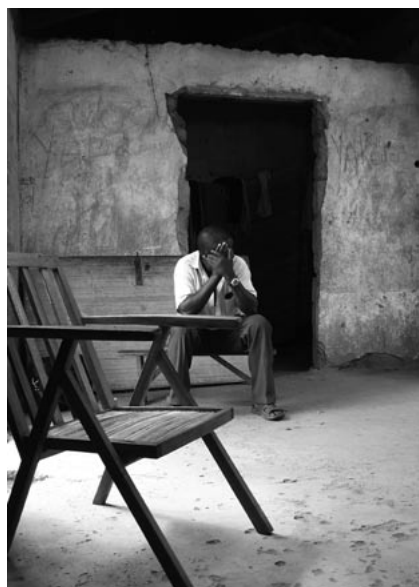


Hausa videos on sale. Photo by Brian Larkin.

Living with Bad Surroundings

War, History, and Everyday Moments
in Northern Uganda

SVERKER FINNSTRÖM



Rural northern Uganda, 2007. Photo by Sverker Finnström.

Since 1986, the Acholi people of northern Uganda have lived in the crossfire of a violent civil war, with the Lord's Resistance Army and other groups fighting the Ugandan government. Acholi have been murdered, maimed, and forced into displacement. Thousands of children have been abducted and forced into fighting. Many observers have perceived Acholiland and northern Uganda to be an exception in contemporary Uganda, which has been celebrated by the international com-

munity for its increased political stability and particularly for its fight against AIDS. In this narrative, the Acholi are portrayed as war-prone, whether because of religious fanaticism or intractable ethnic hatreds. In *Living with Bad Surroundings*, Sverker Finnström rejects these characterizations, and he challenges other simplistic explanations for the violence in northern Uganda. Foregrounding the narratives of individual Acholi, Finnström enables those most affected by the ongoing "dirty war" to explain how they participate in, comprehend, survive, and even resist it.

Finnström draws on fieldwork conducted in northern Uganda between 1997 and 2006 to describe how the Acholi—especially the younger generation, those born into the era of civil strife—understand and attempt to control their moral universe and material circumstances. Structuring his argument around indigenous metaphors and images, notably the Acholi concepts of good and bad surroundings, he vividly renders struggles in war and the related ills of impoverishment, sickness, and marginalization. In this rich ethnography, Finnström provides a clear-eyed assessment of the historical, cultural, and political underpinnings of the civil war while maintaining his focus on Acholi efforts to achieve "good surroundings," viable futures for themselves and their families.

THE CULTURES AND PRACTICE OF VIOLENCE

A Series Edited by Neil L. Whitehead, Jo Ellen Fair, and Leigh A. Payne

Sverker Finnström is a lecturer in the Department of Social Anthropology at Stockholm University.

Cosmopolitan Anxieties

Turkish Challenges to Citizenship
and Belonging in Germany

RUTH MANDEL

In *Cosmopolitan Anxieties* Ruth Mandel explores Germany's relation to the more than two million Turkish immigrants and their descendants living within its borders. Based on her two decades of ethnographic research in Berlin, she argues that Germany's reactions to the postwar Turkish diaspora have been charged, inconsistent, and resonant of past problematic encounters with a Jewish "other." Mandel examines the tensions in Germany between race-based ideologies of blood and belonging on the one hand and ambitions of multicultural tolerance and cosmopolitanism on the other. She does so by juxtaposing the experiences of Turkish immigrants, Jews, and "ethnic Germans" in relation to issues including Islam, Germany's Nazi past, and its radically altered position as a unified country in the post-Cold War era.

Mandel explains that within Germany the popular understanding of what it means to be German is often conflated with citizenship, so that a German citizen of Turkish background can never be a "real German." This conflation of blood and citizenship was dramatically illustrated when, during the 1990s, nearly two million "ethnic Germans" from Eastern Europe and the former Soviet Union arrived in Germany with a legal and social status far superior to that of "Turks" who had lived in the country for decades. Mandel analyzes how representations of Turkish difference are appropriated or rejected by Turks living in Germany; how subsequent generations of Turkish immigrants are exploring new configurations of identity and citizenship through literature, film, hip-hop, and fashion; and how migrants returning to Turkey find themselves fundamentally changed by their experiences in Germany. She maintains that until difference is accepted as unproblematic, there will continue to be serious tension regarding resident foreigners, despite recurrent attempts to realize a more inclusive and "demotic" cosmopolitan vision of Germany.

Ruth Mandel teaches in the Department of Anthropology at University College, London. She is a coeditor of *Markets and Moralities: Ethnographies of Postsocialism*.



Turkish boys at the Berlin Wall.

Crucible of Conflict

Tamil and Muslim Society
on the East Coast of Sri Lanka

DENNIS B. MCGILVRAY



Moorish proprietor.



Moorish mother and child.



Tamil schoolteacher.

Crucible of Conflict is an ethnographic and historical study of Hindu castes, matrilineal family structure, popular religious traditions, and ethnic conflict. It also the first full-length ethnography of Sri Lanka's east coast, an area that suffered heavily in the 2004 tsunami and a region of vital significance to the political future of the island nation. Since the bitter guerrilla war for an independent Tamil homeland in Sri Lanka broke out in 1983, the eastern-most region of the island has emerged as a strategic site of conflict. Dennis B. McGilvray argues that any long-term resolution of the ethnic conflict must accommodate this region, in which Sinhalese Buddhists, Tamil Hindus, and Tamil-speaking Muslims are each a significant share of the population.

McGilvray explores the densely populated farming and fishing settlements in this coastal zone, focusing on the Tamil and Muslim inhabitants of an agricultural town in the Ampara District. Drawing on fieldwork conducted over more than thirty years as well as on Tamil and Dutch historical sources, he describes the regional dominance of a non-Brahmin matri-

lineal caste of thirteenth-century Kerala origin. The Muslims, who acquired dowry lands and matrilineal family patterns through local intermarriages, have in the twentieth century emerged from Hindu caste domination and are now the Tamil Hindus' political and economic equals. *Crucible of Conflict* offers a uniquely detailed account of Muslim kinship and community organization in eastern Sri Lanka, as well as a comparison of Tamil and Muslim practices and institutions. McGilvray concludes with an analysis of the interethnic tensions and communal violence that have intensified in recent years.

Dennis B. McGilvray is Associate Professor and Chair of Anthropology at the University of Colorado, Boulder. He is the author of *Symbolic Heat: Gender, Health, and Worship among the Tamils of South India and Sri Lanka* and the editor of *Caste Ideology and Interaction*.

The New Pluralism

William Connolly and the
Contemporary Global Condition

DAVID CAMPBELL & MORTON SCHOOLMAN, EDITORS

William E. Connolly, one of the best known and most important political theorists writing today, is a principal architect of the "new pluralism." In this volume, leading thinkers in contemporary political theory and international relations provide a comprehensive investigation of the new pluralism, Connolly's contributions to it, and its influence on the fields of political theory and international relations. Together they trace the evolution of Connolly's ideas, illuminating his challenges to the "old," conventional pluralist theory dominating American and British political science and sociology in the second half of the twentieth century.

The contributors show how Connolly has continually revised his ideas about pluralism to take into account radical changes in global politics, incorporate new theories of cognition, and reflect on the centrality of religion in political conflict. They engage his arguments for an agonistic democracy in which all fundamentalisms become the objects of politicization, so that differences are not just tolerated but are productive of debate and the creative source of a politics of becoming. They also explore the implications of his work, often challenging his views to widen the reach of even his most recently developed theories. Connolly's new pluralism will provoke all citizens who refuse to subordinate their thinking to the regimes in which they reside, to religious authorities tied to the state, or to corporate interests tied to either. *The New Pluralism* concludes with an interview with Connolly in which he reflects on the evolution of his ideas and expands on his current work.

Morton Schoolman is Professor of Political Science at the University of Albany. He is the author of *Reason and Horror: Critical Theory, Democracy, and Aesthetic Individuality* and editor of the series *Modernity and Political Thought*. **David Campbell** is Professor of Cultural and Political Geography at Durham University in England. He is the author of *National Deconstruction: Violence, Identity, and Justice in Bosnia* and *Writing Security: United States Foreign Policy and the Politics of Identity*.

Contributors

Roland Bleiker	Kathy E. Ferguson
Wendy Brown	Bonnie Honig
David Campbell	George Kateb
William E. Connolly	Morton Schoolman
James Der Derian	Michael J. Shapiro
Thomas L. Dumm	Stephen K. White

The Agamben Effect

ALISON ROSS, SPECIAL ISSUE EDITOR

A special issue of SAQ



Giorgio Agamben.

Italian philosopher Giorgio Agamben—whose work has influenced intellectuals in political theory, political philosophy, legal theory, literature, and art—stands among the foremost intellectual figures of the modern era. Engaging with a range of

thinkers from Carl Schmitt and Martin Heidegger to Jacques Rancière and Alain Badiou, Agamben considers some of the most pressing issues in recent history and politics. His work explores the relationship between the sovereign state and the politically marginalized *Homo sacer*—exiles, refugees, prisoners of war, and others whom the state actively excludes from political participation and full humanity. Further, his critique of the increasing deployment of a “state of exception”—the declaration of a state of emergency that legitimizes the sovereign state’s suspension of law for the public good—as a dominant paradigm for governing has particular power in today’s global political climate.

Infused with the spirit of Agamben’s critical self-reflection, this special issue of SAQ examines his seminal works *Homo Sacer* (1995), *The Open* (2002), and *State of Exception* (2003). Some contributors use Agamben’s work to examine the history of abortion law in the West, the history of slavery, and women’s rights. Others analyze the connections between Agamben’s work and that of his contemporaries, including Jacques Derrida, Slavoj Žižek, and Jean-Luc Nancy. Other essays identify new points of interdisciplinary communication between some of Agamben’s most provocative ideas and popular twentieth-century writing.

Alison Ross is a Lecturer in Critical Theory at the Center for Comparative Literature and Cultural Studies at Monash University.

Contributors

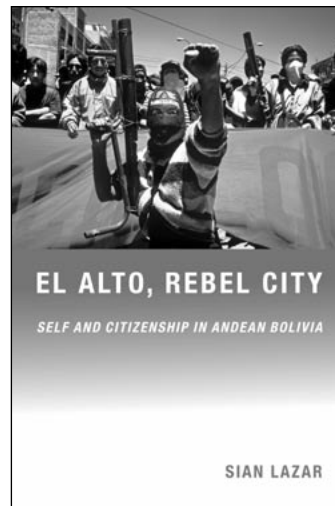
Andrew Benjamin	Catherine Mills
Claire Colebrook	Alison Ross
Jean-Philippe Deranty	Lee Spinks
Penelope Deutscher	Ewa Płonowska Ziarek
Eleanor Kaufman	Krzysztof Ziarek
Adrian Mackenzie	

El Alto, Rebel City

Self and Citizenship in Andean Bolivia

SIAN LAZAR

Combining anthropological methods and theories with political philosophy, Sian Lazar analyzes everyday practices and experiences of citizenship in El Alto, a satellite city to the Bolivian capital of La Paz. More than three-quarters of El Alto’s population identify as indigenous Aymara. For several years, El Alto has been at the heart of resistance to neoliberal market reforms such as the export of natural resources and the privatization of public water systems. In October 2003, protests centered in El Alto forced the Bolivian president to resign. The growth of a strong social justice movement in Bolivia culminated in the December 2005 election of Evo Morales, the country’s first indigenous president, and it has caught the imagination of scholars and political activists worldwide. El Alto remains crucial to this ongoing process. In *El Alto, Rebel City* Lazar examines the values, practices, and conflicts behind the astonishing political power exercised by the citizens of El Alto in the first few years of the twenty-first century.



Drawing on ethnographic fieldwork conducted between 1997 and 2004, Lazar contends that in El Alto, citizenship is a set of practices defined by one’s participation in a range of associations, many of them collectivist in nature. Her argument challenges Western liberal notions of the citizen by suggesting that citizenship is not only individual and national but in many ways communitarian and distinctly local, constituted through different kinds of affiliations. Since these affiliations emerge in El Alto most

often through people’s place of residence and their occupational ties, Lazar offers in-depth analyses of neighborhood associations and trade unions. In so doing, she describes how the city’s various collectivities mediate between the state and the individual. Collective organization in El Alto and the concept of citizenship underlying it are worthy of attention; they are the basis of the city’s formidable power to mobilize popular protest.

LATIN AMERICA OTHERWISE

A Series Edited by Walter D. Mignolo, Irene Silverblatt, and Sonia Saldivar-Hull

Sian Lazar is a Lecturer in the Department of Social Anthropology at the University of Cambridge. She is a coauthor of *Doing the Rights Thing: Latin American NGOs and Rights-Based Development*.

To Rise in Darkness

Revolution, Repression, and Memory
in El Salvador, 1920–1932

JEFFREY L. GOULD & ALDO A. LAURIA-SANTIAGO

To Rise in Darkness offers a new perspective on a defining moment in modern Central American history. In January 1932, thousands of indigenous and *ladino* (non-Indian) rural laborers provoked by electoral fraud and the repression of strikes rose up and took control of several municipalities in central and western El Salvador. Within days, the military and civilian militias retook the towns and executed thousands of people, most of whom were indigenous. This event, known as *la Matanza* (the massacre), has received relatively little scholarly attention. In *To Rise in Darkness*, Jeffrey L. Gould and Aldo A. Lauria-Santiago investigate memories of the massacre and its long-term cultural and political consequences.

Gould conducted more than two hundred interviews with survivors of *la Matanza* and their descendants. He and Lauria-Santiago combine individual accounts with documentary sources from archives in El Salvador, Guatemala, Washington, London, and Moscow. They describe the political, economic, and cultural landscape of El Salvador during the 1920s and early 1930s, and offer a detailed narrative of the uprising and massacre. The authors challenge the prevailing idea that the Communist organizers of the uprising and the rural Indians who participated in it were two distinct groups. Gould and Lauria-Santiago demonstrate that many Communist militants were themselves rural Indians, some of whom had been union activists on the coffee plantations for several years prior to the rebellion. Moreover, by meticulously documenting local variations in class relations, ethnic identity, and political commitment, the authors show that those groups considered “Indian” in western El Salvador were far from homogeneous. The united revolutionary movement of January 1932 emerged out of significant cultural difference and conflict.

Jeffrey L. Gould is Rudy Professor of History and Director of the Center for Latin American and Caribbean Studies at the University of Indiana. His books include *To Die in This Way: Nicaraguan Indians and the Myth of Mestizaje, 1880–1965*, also published by Duke University Press. He is a co-producer and co-director of the documentary film *Scars of Memory: El Salvador, 1932*.

Aldo A. Lauria-Santiago is Associate Professor of History and Chair of the Department Latino and Hispanic Caribbean Studies at Rutgers University. He is the author of *An Agrarian Republic: Commercial Agriculture and the Politics of Peasant Communities in El Salvador, 1823–1914* and a coeditor of *Identity and Struggle at the Margins of the Nation-State: The Laboring Peoples of Central America and the Hispanic Caribbean*, also published by Duke University Press.

“*To Rise in Darkness* is a remarkable achievement. It completely transforms understanding of one of the most important events in twentieth-century Central America.”—**LOWELL GUDMUNDSON**, Mount Holyoke College

“*To Rise in Darkness* tells the story of the 1932 Communist-led uprising in El Salvador and the violent repression that followed, one of the most consequential events in Latin American history. As a prelude to the widespread terror that would sweep throughout Central America during the Cold War, this killing is beginning to receive scholarly attention, yet *To Rise in Darkness* will be the touchstone for future discussion of the 1932 revolt and massacre. Based on painstaking research and exhibiting a sharp conceptual focus, this book will influence scholarship on the relationship between political mobilization, ideology, and violence for years to come.”—**GREG GRANDIN**, author of *The Blood of Guatemala: A History of Race and Nation*



Prisoners before execution, 1932. Photo by Commander Victor Brodeur, National Archives of Canada.



Workers on “El Potosí” Coffee Plantation, 1939. Photo by Carlos Alvarado, Courtesy of Mauricio Alvarado.

Linked Labor Histories

New England, Colombia,
and the Making of a Global Working Class

AVIVA CHOMSKY

Exploring globalization from a labor history perspective, Aviva Chomsky provides historically grounded analyses of migration, labor-management collaboration, and the mobility of capital. She illuminates these dynamics through case studies set mostly in New England and Colombia. Taken together, the case studies offer an intricate portrait of two regions, their industries, their workers, and the myriad links between them over the long twentieth century, as well as a new way to conceptualize globalization as a long-term process.

Chomsky examines labor and management at two early-twentieth-century Massachusetts factories: one that transformed the global textile industry by exporting looms around the world, and another that was the site of a model program of labor-management collaboration in the 1920s. She follows the path of the textile industry from New England, first to the U.S. South, and then to Puerto Rico, Japan, Mexico, Central America and the Caribbean, and Colombia. She considers how towns in Rhode Island and Massachusetts began to import Colombian workers as they struggled to keep their last textile factories going. Most of the workers eventually landed in service jobs: cleaning houses, caring for elders, washing dishes.



Salem State College students and community members (including the author, second from right) demonstrate to support workers in Colombia, 2004. Photo by Hope Benne.

Focusing on Colombia between the 1960s and the present, Chomsky looks at the Urabá banana export region, where violence against organized labor has been particularly acute, and she explores the thorny question of U.S. union involvement in foreign

policy through a discussion of the AFL-CIO's activities in Colombia. In the 1980s, two U.S. coal mining companies began to shift their operations to Colombia, where they opened two of the largest open-pit coal mines in the world. Chomsky assesses how different groups, especially labor unions in both countries, were affected. *Linked Labor Histories* suggests that economic integration among regions often exacerbates regional inequalities rather than ameliorating them.

AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS
A Series Edited by Gilbert M. Joseph and Emily S. Rosenberg

Aviva Chomsky is Professor of History and Coordinator of Latin American Studies at Salem State College in Salem, Massachusetts. She is the author of *"They Take Our Jobs!": And 20 Other Myths about Immigration and West Indian Workers and the United Fruit Company in Costa Rica, 1870–1940*; the editor of *The People behind Colombian Coal*; and coeditor of *The Cuba Reader and Identity and Struggle at the Margins of the Nation-State*, both also published by Duke University Press.

Creating Our Own

Folklore, Performance,
and Identity in Cuzco, Peru

ZOILA S. MENDOZA



Cuzco, 1930s. Photo by Martín Chambi. Courtesy of Martín Chambi Photographic Archive.

In *Creating Our Own*, anthropologist Zoila S. Mendoza explores the early-twentieth-century development of the “folkloric arts”—particularly music, dance, and drama—in Cuzco, Peru, revealing the central role these expressive practices played in shaping ethnic and regional identities. Mendoza argues that the folkloric productions that emerged in Cuzco in the early twentieth century were integral to, rather than only a reflection of, the social and political processes that led to the development of the *indigenismo* movement. By demonstrating how Cuzco's folklore emerged from complex interactions between artists and intellectuals of different social classes, she challenges ideas of indigenismo as a project of the elites.

Mendoza draws on early-twentieth-century newspapers and other archival documents as well as interviews with key artistic and intellectual figures or their descendants. She offers vivid descriptions of the Peruvian Mission of Incaic Art, a tour undertaken by a group of artists from Cuzco, at their own expense, to represent Peru to Bolivia, Argentina, and Uruguay in 1923–24, as well as of the 1920s origins of the Qosqo Center of Native Art, the first cultural institution dedicated to regional and national folkloric art. She highlights other landmarks, including both *The Charango Hour*, a radio show that contributed to the broad acceptance of rural Andean music from its debut in 1937, and the rise, in that same year, of another major cultural institution, the American Art Institute of Cuzco. Throughout, she emphasizes the intricate local, regional, national, and international pressures that combined to produce folkloric art, especially the growing importance of national and international tourism in Cuzco.

Zoila S. Mendoza is Associate Professor of Native American Studies at the University of California, Davis. She is the author of *Shaping Society through Dance: Mestizo Ritual Performance in the Peruvian Andes*.

Shaky Colonialism

The 1746 Earthquake-Tsunami in Lima, Peru, and Its Long Aftermath

CHARLES F. WALKER

Contemporary natural disasters such as Hurricane Katrina are quickly followed by disagreements about whether and how communities should be rebuilt, whether political leaders represent the community's best interests, and whether the devastation could have been prevented. *Shaky Colonialism* demonstrates that many of the same issues animated the aftermath of disasters more than 250 years ago. On October 28, 1746, a massive earthquake ravaged Lima, a bustling city of 50,000, capital of the Peruvian viceroyalty, and the heart of Spain's territories in South America. Half an hour later, a tsunami destroyed the nearby port of Callao. The earthquake-tsunami demolished churches and major buildings, damaged food and water supplies, and suspended normal social codes, throwing people of different social classes together and prompting widespread chaos. In *Shaky Colonialism*, Charles F. Walker examines reactions to the catastrophe, the Viceroy's plans to rebuild the city, and the opposition he encountered from the Church, the Spanish crown, and Lima's multiracial population.



Map of Lima and Callao, 1784.

Through his ambitious rebuilding plan, the Viceroy sought to assert the power of the colonial state over the Church, the upper classes, and other groups. Agreeing with most inhabitants of the fervently Catholic

city that the earthquake-tsunami was a manifestation of God's wrath for Lima's decadent ways, he hoped to reign in the city's baroque excesses and to tame the city's notoriously independent women. To his great surprise, almost everyone objected to his plan, sparking widespread debate about political power, divine wrath, and urbanism. Illuminating the shaky foundations of Spanish control in Lima, Walker describes the latent conflicts—about class, race, gender, religion, and the very definition of an ordered society—brought to the fore by the earthquake-tsunami of 1746.

A JOHN HOPE FRANKLIN CENTER BOOK

Charles F. Walker is Associate Professor of History and Director of the Hemispheric Institute on the Americas at the University of California, Davis. He is the author of *Smoldering Ashes: Cuzco and the Creation of Republican Peru, 1780–1840*, also published by Duke University Press.

Imposing Harmony

Music and Society in Colonial Cuzco

GEOFFREY BAKER

Imposing Harmony is a groundbreaking analysis of the role of music and musicians in the social and political life of colonial Cuzco. Challenging musicology's cathedral-centered approach to the history of music in colonial Latin America, Geoffrey Baker demonstrates that rather than being dominated by the Cathedral, Cuzco's musical culture was remarkably decentralized. He shows that institutions such as parish churches and monasteries employed indigenous professional musicians, rivaling Cuzco Cathedral in the scale and frequency of the musical performances they staged.

Building on recent scholarship by social historians and urban musicologists and drawing on extensive archival research, Baker highlights European music as a significant vehicle for reproducing and contesting power relations in Cuzco. He examines how Andean communities embraced European music, creating an extraordinary cultural florescence, at the same time that Spanish missionaries used the music as a mechanism of colonialization and control. Uncovering a musical life of considerable and unexpected richness throughout the diocese of Cuzco, Baker describes a musical culture sustained by both Hispanic institutional patrons and the upper strata of indigenous society. Mastery of European music enabled elite Andeans to consolidate their position within the colonial social hierarchy. Indigenous professional musicians distinguished themselves by fulfilling important functions in colonial society, acting as educators, religious leaders, and mediators between the Catholic Church and indigenous communities.

Geoffrey Baker is a Lecturer in the Department of Music at Royal Holloway, University of London.



Anon., 1674–80, *Confraternities of Saint Rose and La Linda*, Corpus Christi series.

Bacchanalian Sentiments

Musical Experiences and
Political Counterpoints in Trinidad

KEVIN K. BIRTH

Trinidad is known for its vibrant musical traditions, which reflect the island's ethnic diversity. Soca music is a dance music derived from calypso, a music with African antecedents. In parang, a Venezuelan and Spanish derived folk music that dominates Trinidadian Christmas festivities, groups of musicians—singers and instrumentalists—progress from house to house, performing for their neighbors. Chutney is an Indo-Caribbean music; steel drums are a Trinidadian invention. The annual Carnival, far and away the biggest event in Trinidad, is filled with soca and calypso music. In *Bacchanalian Sentiments*, Kevin K. Birth argues that these and other Trinidadian musical genres and traditions not only provide a soundtrack to daily life on the southern Caribbean island; they are central to the ways that Trinidadians experience and navigate their social lives and interpret political events.

Birth draws on fieldwork he conducted in one of Trinidad's ethnically diverse rural villages to explore the relationship between music and social and political consciousness on the island. He describes how Trinidadians use the affective power of music and the physiological experience of performance to express and work through issues related to identity, ethnicity, and politics. He looks at how the performers and audience members relate to different musical traditions. Turning explicitly to politics, Birth recounts how Trinidadians used music as a means of making sense of the attempted coup d'état in 1990 and the 1995 parliamentary election, which resulted in a tie between the two major political parties. *Bacchanalian Sentiments* is an innovative ethnographic analysis of the significance of music, and particular musical forms, in the everyday lives of rural Trinidadians.

Kevin K. Birth is Associate Professor of Anthropology at Queens College, City University of New York. He is the author of *"Any Time Is Trinidad Time": Social Meanings and Temporal Consciousness*.



Photo by Kevin Birth.

Miniature Messages

The Semiotics and Politics of
Latin American Postage Stamps

JACK CHILD



In *Miniature Messages*, Jack Child analyzes Latin American postage stamps, revealing the messages about history, culture, and politics that nations have encoded in the design and text of their stamps and disseminated to their populations and to the rest of the world. While postage stamps are a sanctioned production of official government agencies, Child argues that they accumulate popular cultural value and take on new meanings as they circulate in the public sphere. As he demonstrates in this richly illustrated study, the postage stamp conveys many of the contestations and triumphs of Latin American history.

Child combines history, political science, and philatelic research involving the collection and examination of nearly 40,000 Latin American stamps. He focuses on Argentina and the Southern Cone, highlighting stamps that indicated the consolidation of the Argentine republic and those produced under the Peronist regime. He describes how Argentine postal authorities have made ample use of slogans through their postmarks, delivering messages ranging from the patriotic ("San Martín consolidated the freedom of America with his sword"), to the nationalist ("Always ask for products made in Argentina"), to the public health notice ("To spit on the floor is to sow microbes"). Child considers postage

stamps issued by dictatorial regimes in Guatemala, the Dominican Republic, Paraguay, and Nicaragua. He compares Chilean stamps issued by the leftist government of Salvador Allende and by Augusto Pinochet's dictatorship, and he studies how international conflicts have been depicted on the stamps of Argentina, Peru, and Chile. Child also covers the cultural and political history of stamps in Bolivia, Brazil, Colombia, Cuba, Grenada, Mexico, Uruguay, and Venezuela. In *Miniature Messages* Child finds the political history of modern Latin America in its "tiny posters."

Jack Child is a professor in the Department of Language and Foreign Studies at American University in Washington, DC. He is the author of many books and articles on Latin American culture, translation, and geopolitics.

Imagining la Chica Moderna

Women, Nation, and Visual Culture
in Mexico, 1917–1936

JOANNE HERSHFIELD

In the years following the Mexican Revolution, visual images of *la chica moderna*, the modern woman, up-to-date in appearance and attitude, appeared in mass media across the country. Some of the images were addressed directly to women through advertisements, as illustrations accompanying articles in women's magazines, and on the "women's pages" in daily newspapers. Others illustrated domestic and international news stories, promoted tourism, or publicized the latest Mexican and Hollywood films. In *Imagining la Chica Moderna*, Joanne Hershfield examines these images, exploring how the modern woman was envisioned in Mexican popular culture and how she figured into postrevolutionary contestations over Mexican national identity.



Advertisement for Favorita, a cigarette for women, from *The Excelsior*, March 18, 1924.

Through her detailed interpretations of visual representations of *la chica moderna*, Hershfield demonstrates how the images embodied popular ideas and anxieties about sexuality, work, motherhood, and feminine beauty, as well as class and ethnicity. Her analysis takes into account the influence of *mexicanidad*, the vision of Mexican national identity promoted by successive postrevolutionary administrations, and the fashions that arrived in Mexico from abroad, particularly from Paris, New York, and Hollywood. She

considers how ideals of the modern housewife were promoted to Mexican women through visual culture; how working women were represented in illustrated periodicals and in the Mexican cinema; and how images of traditional "types" of Mexican women, such as *la china poblana* (the rural woman), came to define a "domestic exotic" form of modern femininity. Scrutinizing photographs of Mexican women that accompanied articles in the Mexican press during the 1920s and 1930s, Hershfield reflects on the ways that the real and the imagined came together in the production of *la chica moderna*.

Joanne Hershfield is Professor of Media Studies and Chair of the Curriculum in Women's Studies at the University of North Carolina, Chapel Hill. She is the author of *The Invention of Dolores del Río* and *Mexican Cinema/Mexican Woman, 1940–50* and a coeditor of *Mexico's Cinema: A Century of Film and Filmmakers*.

The Art of Being In-between

Native Intermediaries, Indian Identity,
and Local Rule in Colonial Oaxaca

YANNA YANNAKAKIS

In *The Art of Being In-between* Yanna Yannakakis rethinks processes of cultural change and indigenous resistance and accommodation to colonial rule through a focus on the Sierra Norte of Oaxaca, a rugged, mountainous, ethnically diverse, and overwhelmingly indigenous region of colonial Mexico. Her rich social and cultural history tells the story of the making of colonialism at the edge of empire through the eyes of native intermediary figures: indigenous governors clothed in Spanish silks, priests' assistants, interpreters, economic middlemen, legal agents, landed nobility, and "Indian conquistadors." Through political negotiation, cultural brokerage, and the exercise of violence, these fascinating intercultural figures redefined native leadership, sparked indigenous rebellions, and helped forge an ambivalent political culture that distinguished the hinterlands from the centers of Spanish empire.

Through interpretation of a wide array of historical sources—including descriptions of public rituals, accounts of indigenous rebellions, idolatry trials, legal petitions, court cases, land disputes, and indigenous pictorial histories—Yannakakis weaves together an elegant narrative that illuminates political and cultural struggles over the terms of local rule. As cultural brokers, native intermediaries at times reconciled conflicting interests, and at other times positioned themselves in opposing camps over the outcome of municipal elections, the provision of goods and labor, landholding, community ritual, the meaning of indigenous "custom" in relation to Spanish law, and representations of the past. In the process, they shaped an emergent "Indian" identity in tension with other forms of indigenous identity and a political order characterized by a persistent conflict between local autonomy and colonial control. This innovative study provides fresh insight into colonialism's disparate cultures and the making of race, ethnicity, and the colonial state and legal system in Spanish America.

Yanna Yannakakis is Assistant Professor of History at Montana State University.



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The Return of the Native

Indians and Myth-Making in Spanish America, 1810–1930

REBECCA EARLE

Why does Argentina's national anthem describe its citizens as sons of the Inca? Why did patriots in nineteenth-century Chile name a battleship after the Aztec emperor Montezuma? Answers to both questions lie in the tangled knot of ideas that constituted the creole imagination in nineteenth-century Spanish America. Rebecca Earle examines the place of preconquest peoples such as the Aztecs and the Incas within the sense of identity—both personal and national—expressed by Spanish American elites in the first century after independence, a time of intense focus on nation-building.

Starting with the anti-Spanish wars of independence in the early nineteenth century, Earle charts the changing importance elite nationalists ascribed to the pre-Columbian past through an analysis of a wide range of sources, including historical writings, poems and novels, postage stamps, constitutions, and public sculpture. This eclectic archive illuminates the nationalist vision of creole elites throughout Spanish America, who in different ways sought to construct meaningful national myths and histories. Traces of these efforts are scattered across nineteenth-century culture; Earle maps the significance of those traces. She also underlines the similarities in the development of nineteenth-century elite nationalism across Spanish America. By offering a comparative study focused on Mexico, Guatemala, Colombia, Peru, Chile, and Ecuador, *The Return of the Native* illustrates both the common features of elite nation-building, and also some of the significant variations. The book ends with a consideration of the pro-indigenous *indigenista* movements that developed in various parts of Spanish America in the early twentieth century.

Rebecca Earle is Associate Professor of History at the University of Warwick. She is the author of *Spain and the Independence of Colombia* and the editor of *Rumours of War: Civil Conflict in Nineteenth-Century Latin America* and of *Epistolary Selves: Letters and Letter Writers, 1600–1945*.



Saturnino Herrán, *Our Ancient Gods*, 1914–18.

Countering Development

Indigenous Modernity and the Moral Imagination

DAVID D. GOW

Cauca, located in southwestern Colombia, is home to the largest indigenous population in the country, and it is renowned as a site of indigenous mobilization. In 1994, following a destructive earthquake, many families in Cauca were forced to leave their communities of origin and relocate to other areas within the province, where the state provided them with land and housing. Noting that disasters offer communities the opportunity to remake themselves and their priorities, David D. Gow examines how three different communities established after the earthquake wrestled with conflicting visions of development. He shows how they each countered traditional notions of development by moving beyond a myopic obsession with poverty alleviation to demand that Colombia become more inclusive and treat all of its people as citizens with full rights and responsibilities.



Photo by David D. Gow.

Having begun ethnographic fieldwork in Cauca in 1995 and returned there annually through 2002, Gow compares the development plans of the three communities, looking at both the planning processes and the plans themselves. In so doing, he demonstrates that there is no single indigenous approach to development and modernity. He describes differences in how each community defined and employed the concept of culture, how they connected a concern with culture to economic and political reconstruction, and how they sought to assert their own priorities while engaging with the existing development resources at their disposal. Ultimately, Gow argues that the moral vision advanced by the indigenous movement, combined with the growing importance attached to human rights, offers a fruitful way to think about development: less as a process of integration into a rigidly defined modernity than as a critical modernity based on a radical politics of inclusive citizenship.

David D. Gow is the Edgar R. Baker Professor of International Affairs and Anthropology and Director of the International Development Studies Program in the Elliott School of International Affairs at George Washington University. Formerly a consultant to the World Bank and a senior associate with the World Resources Institute, he is a coeditor of *Implementing Rural Development Projects: Lessons from AID and World Bank Experience*.

American Empire and the Politics of Meaning

Elite Political Cultures in the Philippines and Puerto Rico during U.S. Colonialism

JULIAN GO

When the United States took control of the Philippines and Puerto Rico in the wake of the Spanish-American War, it declared that it would transform its new colonies through lessons in self-government and the ways of American-style democracy. In both territories, U.S. colonial officials built extensive public school systems, and they set up American-style elections and governmental institutions. The officials aimed their lessons in democratic government at the political elite: the relatively small class of the wealthy, educated, and politically powerful within each colony. While they retained ultimate control for themselves, the Americans let the elite vote, hold local office, and formulate legislation in national assemblies.

American Empire and the Politics of Meaning is an examination of how these efforts to provide the elite of Puerto Rico and the Philippines a practical education in self-government played out on the ground in the early years of American colonial rule, from 1898 until 1912. It is the first systematic comparative analysis of these early exercises in American imperial power. The sociologist Julian Go unravels how American authorities used “culture” as both a tool and a target of rule, and how the Puerto Rican and Philippine elite received, creatively engaged, and sometimes silently subverted the Americans’ ostensibly benign intentions. Rather than finding that the attempt to transplant American-style democracy led to incommensurable “culture clashes,” Go assesses complex processes of cultural accommodation and transformation. By combining rich historical detail with broader theories of meaning, culture, and colonialism, he provides an innovative study of the hidden intersections of political power and cultural meaning-making in America’s earliest overseas empire.

POLITICS, HISTORY, AND CULTURE

A Series Edited by Julia Adams and George Steinmetz

Julian Go is Assistant Professor of Sociology at Boston University. He is a coeditor of *The American Colonial State in the Philippines: Global Perspectives*, also published by Duke University Press.



General Murphy and party, 1933. From Bentley Historical Library/
Frank Murphy papers (1908–1949), University of Michigan.

Ruling Oneself Out

A Theory of Collective Abdications

IVAN ERMAKOFF

What induces groups to commit political suicide? This book explores the decisions to surrender power and to legitimate this surrender: collective abdications. Commonsensical explanations impute such actions to coercive pressures, actors’ miscalculations, or their contamination by ideologies at odds with group interests. Ivan Ermakoff argues that these explanations are either incomplete or misleading. Focusing on two paradigmatic cases of voluntary and unconditional surrender of power—the passing of an enabling bill granting Hitler the right to amend the Weimar constitution without parliamentary supervision (March 1933), and the transfer of full executive, legislative, and constitutional powers to Marshal Pétain (Vichy, France, July 1940)—*Ruling Oneself Out* recasts abdication as the outcome of a process of collective alignment.

Ermakoff distinguishes several mechanisms of alignment in troubled and uncertain times and assesses their significance through a fine-grained examination of actors’ beliefs, shifts in perceptions and subjective states. To this end, he draws on the analytical and methodological resources of perspectives that usually stand apart: primary historical research, formal decision theory, the phenomenology of group processes, quantitative analyses, and the hermeneutics of testimonies. In elaborating this dialogue across disciplinary boundaries, *Ruling Oneself Out* restores the complexity and indeterminate character of highly consequential collective decisions and demonstrates that an in-depth historical exploration can lay bare processes of crucial importance for understanding the formation of political preferences, the paradox of self-deception, and the make-up of historical events as highly consequential.

POLITICS, HISTORY, AND CULTURE

A Series Edited by Julia Adams and George Steinmetz

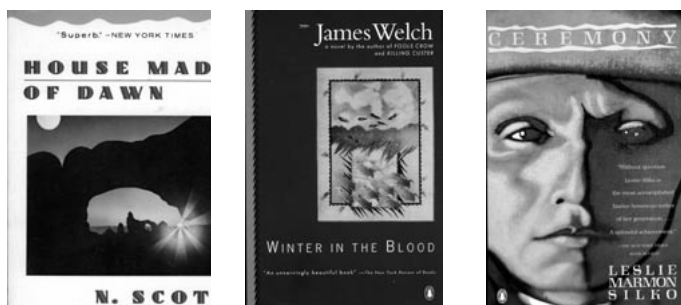
Ivan Ermakoff is Associate Professor of Sociology at the University of Wisconsin, Madison.

Red Land, Red Power

Grounding Knowledge in the American Indian Novel

SEAN KICUMMAH TEUTON

In lucid narrative prose, Sean Kicumma Teuton studies the stirring literature of “Red Power,” an era of Native American organizing that began in 1969 and expanded into the 1970s. Teuton challenges the claim that Red Power thinking relied on romantic longings for a pure Indigenous past and culture. He shows instead that the movement engaged historical memory and oral tradition to produce more enabling knowledge of American Indian lives and possibilities. Looking to the era’s moments and the literature that grew from them, Teuton develops an alternative “tribal realist” critical perspective to allow for more nuanced analyses of Native writing. In this approach, “knowledge” is not the unattainable product of disinterested observation. Rather it is the achievement of communally mediated, self-reflexive work openly engaged with the world, and, as such, it is revisable. For this tribal realist position, Teuton enlarges the concepts of Indigenous identity and tribal experience as mediated and intertwined sources of insight to a shared world.



While engaging a wide spectrum of Native American writing, Teuton focuses on three of the most canonized and, he contends, most misread, novels of the era—N. Scott Momaday’s *House Made of Dawn* (1968), James Welch’s *Winter in the Blood* (1974), and Leslie Marmon Silko’s *Ceremony* (1977). Through his readings, he demonstrates the utility of tribal realism as an interpretive framework for explaining social transformation in Indian Country during the Red Power era and today. Such transformations, Teuton maintains, were forged through a process of political awakening that grew from Indians’ rethought experience with tribal lands and oral traditions, the body and imprisonment, in literature and in life.

NEW AMERICANISTS

A Series Edited by Donald E. Pease

Sean Kicumma Teuton is Assistant Professor of English and American Indian Studies at the University of Wisconsin-Madison. He is a citizen of the Cherokee Nation.

Native Americans and the Christian Right

The Gendered Politics of Unlikely Alliances

ANDREA SMITH



In *Native Americans and the Christian Right*, Andrea Smith moves social movement theory beyond simplistic understandings of social-justice activism as either right-wing or left-wing, and she urges a more open-minded approach to the role of religion in social movements. Smith examines the interplay of Biblical scripture,

gender, and nationalism in Christian Right and Native American activism. In so doing, she rethinks the nature of political strategy and alliance-building for progressive purposes, highlighting the potential of unlikely alliances, partnerships that one of her Native activist interviewees calls “cowboys and Indians coalitions.” She also complicates ideas about identity, resistance, accommodation, and acquiescence in relation to social-justice activism.

Smith draws on archival research, interviews, and participation in Native struggles and Christian Right conferences and events. She considers American Indian activism within the Promise Keepers and new Charismatic movements. She explains that while evangelicals’ understanding of the relationship between the Bible and the state may lead to reactionary positions on issues including homosexuality, civil rights, and abortion, it also supports a relatively progressive position on prison reform. Turning to evangelical and Native American feminisms, she reveals antiviolence organizing to be a galvanizing force within both communities, discusses theories of coalition politics among both evangelical and indigenous women, and considers Native women’s visions of sovereignty and nationhood. She concludes with a reflection on the implications of her research for the field of Native American studies.

Andrea Smith is Assistant Professor of American Culture and Women’s Studies at the University of Michigan, Ann Arbor. She is the author of *Conquest: Sexual Violence and American Indian Genocide*, the editor of *The Revolution Will Not Be Funded: Beyond the Non-Profit Industrial Complex*, and a coeditor of *Color of Violence: Violence Against Women of Color*. She is a cofounder of the national activist organization Incite! Women of Color against Violence.

The Afterlife of Images

Translating the Pathological Body
Between China and the West

LARISSA N. HEINRICH

In 1739 China's emperor authorized the publication of a medical text that included images of children with smallpox to aid in the diagnosis and treatment of the disease. Those images made their way to Europe, where they were interpreted as indicative of the ill health and medical backwardness of the Chinese. In the mid-nineteenth century, the celebrated Cantonese painter Lam Qua collaborated with the American medical missionary Peter Parker in the creation of portraits of Chinese patients with disfiguring pathologies, rendered both before and after surgery. Europeans saw those portraits as evidence of Western medical prowess. Within China, the visual idiom that the paintings established influenced the development of medical photography. In *The Afterlife of Images*, Larissa N. Heinrich investigates the creation and circulation of Western medical discourses that linked ideas about disease to Chinese identity beginning in the eighteenth century.



A child with smallpox. Courtesy of the Bibliothèque Nationale de France.

Combining literary studies, the history of science, and visual cultural studies, Heinrich analyzes the rhetoric and iconography through which medical missionaries transmitted to the West an image of China as "sick" or "diseased," as well as the absorption of that image back into China through missionary activity and through the earliest translations of Western medical texts into Chinese and even through the literature of Chinese nationalism. Heinrich argues that over time "scientific" Western representations of the Chinese body and culture

accumulated a host of secondary meanings, taking on an afterlife with lasting consequences for conceptions of Chinese identity in China and beyond its borders.

BODY, COMMODITY, TEXT

A Series Edited by Arjun Appadurai, Jean Comaroff, and Judith Farquhar

Larissa N. Heinrich is Associate Professor in the Department of Literature at the University of California, San Diego. She is a coeditor of *Embodied Modernities: Corporeality and Representation in Chinese Cultures*.

Modern Tibetan Literature and Social Change

LAURAN R. HARTLEY &

PATRICIA SCHIAFFINI-VEDANI, EDITORS

With a foreword by Matthew T. Kapstein

Modern Tibetan Literature and Social Change is the first systematic and detailed overview of modern Tibetan literature, which has burgeoned only in the last thirty years. This comprehensive collection brings together fourteen pioneering scholars in the nascent field of Tibetan literary studies, including authors who are active in the Tibetan literary world itself. These scholars examine the literary output of Tibetan authors writing in Tibetan, Chinese, and English, both in Tibet and the Tibetan diaspora.



Cover of a 1984 issue of a Tibetan language literary magazine.

The contributors explore the circumstances that led to the development of modern Tibetan literature, its continuities and breaks with classical Tibetan literary forms, and the ways that writers use forms such as magical realism, satire, and humor to negotiate literary freedom within the PRC. They provide crucial information about Tibetan writers' lives in China and abroad, the social and political contexts in which they write, and the literary-critical merits of their oeuvres. Along with deep social, cultural, and political analysis, this wealth of information clarifies the complex circum-

stances under which Tibetan writers negotiate the realities they face in the PRC and in the diaspora. The contributors consider not only poetry, short stories, and novels but also other forms of cultural production—such as literary magazines, films, and Web sites—that provide a public forum in the Tibetan areas of the PRC, where censorship and restrictions on public gatherings remain the norm. *Modern Tibetan Literature and Social Change* includes a previously unavailable list of modern Tibetan works translated into Western languages and a comprehensive English-language index of names, subjects, and terms.

Lauran R. Hartley is the Tibetan Studies librarian at C. V. Starr East Asian Library at Columbia University. She is the translator of *Six Stars with a Crooked Neck: Tibetan Memoirs of the Cultural Revolution*.

Patricia Schiaffini-Vedani is part-time Assistant Professor of Chinese at Southwestern University in Georgetown, Texas. She is President and Founder of the Tibetan Arts and Literature Initiative, a nonprofit organization dedicated to supporting Tibetan publishing initiatives.

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ASIAN STUDIES/CULTURAL STUDIES

February 248 pages, 42 illustrations (8 in color)
paper, 978-0-8223-4113-0, \$22.95/£12.99
cloth, 978-0-8223-4093-5, \$79.95/£48.00

ASIAN STUDIES/LITERARY STUDIES

June 416 pages, 33 illustrations
paper, 978-0-8223-4277-9, \$24.95/£13.99
cloth, 978-0-8223-4254-0, \$89.95/£54.00

Breadwinners and Citizens

Gender in the Making of the French Social Model

LAURA LEVINE FRADER

Laura Levine Frader's synthesis of labor history and gender history brings to the fore failures in the realization of the French social model of equality for all citizens. Challenging previous scholarship, she argues that the male breadwinner ideal was stronger in France in the interwar years than scholars have typically recognized, and that it had negative consequences for women's claims to the full benefits of citizenship. She describes how ideas about masculinity, femininity, family, and work affected post-World War I reconstruction, policies designed to address France's postwar population deficit, and efforts to redefine citizenship in the 1920s and 1930s. She demonstrates that gender divisions and the male breadwinner ideal were reaffirmed through the practices and policies of employers, organized labor, and the state itself. The social model that France implemented in the 1920s and 1930s incorporated fundamental social inequalities.

Frader's analysis moves between the everyday lives of ordinary working women and men and the actions of national policymakers, political parties, and political movements, including feminists, pro-natalists, and trade unionists. She explains how, following World War I, the many women and increasing number of immigrant men in the labor force were pitted against one another in competition for employment and pay. Family policy was used not only to encourage reproduction but also to regulate wages and the size of the workforce. Policies to promote married women's and immigrants' departure from the labor force were more common when jobs were scarce, as they were during the Depression. Frader contends that gender and ethnicity exerted a powerful and unacknowledged influence on French social policy in the Depression era and for decades afterward.

Laura Levine Frader is Professor of History and Chair of the History Department at Northeastern University. She is the author of *The Industrial Revolution and Peasants and Protest: Agricultural Workers, Politics, and Unions in the Aude, 1850–1914*. She is a coeditor of *Gender and Class in Modern Europe* and of *Race in France: Interdisciplinary Perspectives on the Politics of Difference*.



"Fête au stade Buffalo, 1936." © Gaston Paris/Roger-Viollet

Economists' Lives

Biography and Autobiography in the History of Economics

E. ROY WEINTRAUB & EVELYN L. FORGET, EDITORS

A supplement to HISTORY OF POLITICAL ECONOMY

This collection of essays, a supplement to *History of Political Economy*, brings together prominent scholars from economics, sociology, literature, and history to examine the role of biography and autobiography in the history of economics. The first of its kind, this volume looks at the relevance of first-person accounts to narrative histories of economics. The essays consider both the potential and the limits of life writing, which has traditionally been used sparingly by historians of economics, and examine types of biographies, the relationship between autobiography and identity, and the writing of biography.



Vanessa Bell, *The Memoir Club* (ca. 1943). National Portrait Gallery. With the kind permission of Angelica Garnett.

Contributors to this collection question whether biography is essential to understanding the history of economic ideas and consider how autobiographical materials should be read and interpreted by historians. Articles consider the treatment of autobiographical materials such as conversations and testimonies, the construction of heroes and villains, the relationship between scientific biography and literary biography, and concerns related to living subjects. Several essays address the role of biography and autobiography in the study of economists such as F. A. Hayek, Harry Johnson, Alfred Marshall, John Maynard Keynes, Oskar Morgenstern, and François Quesnay, concluding with several accounts of the interconnection of the historians' projects with their own autobiographies.

All 2007 subscribers to *History of Political Economy* will receive a copy of "Economists' Lives: Biography and Autobiography in the History of Economics" as part of their subscription.

E. Roy Weintraub is Professor of Economics at Duke University and the author of *How Economics Became a Mathematical Science*, also published by Duke University Press. **Evelyn L. Forget** is Professor of Economics in the Faculty of Medicine at the University of Manitoba.

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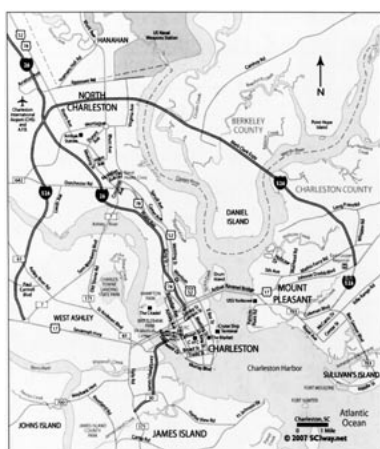
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Phonological Variation and Change in the Dialect of Charleston, South Carolina

MACIEJ BARANOWSKI

PUBLICATION OF THE AMERICAN DIALECT SOCIETY (PADS)

This volume, one of the most comprehensive studies of language change in any southern city, presents an in-depth examination of the linguistic patterns of the residents of Charleston, South Carolina, an area that claims one of the most distinctive dialects in American English. In the process of regionalization, Charleston has undergone a linguistic revolution unseen for any other dialect of English studied to date, in which the traditional dialect has been replaced with a very different type of linguistic system. The new system remains distinct from most other southern dialects.



This study traces the retreat of the traditional features with a sample of one hundred speakers, aged eight to ninety, across social classes. The best-known features of the traditional dialect—a lack of distinction between /ihr/ and /ehr/, as in *beer* and *bear*, and ingliding and monophthongal long mid vowels /e:/, /o:/, as in *take* and *goat*—have now largely

disappeared. Social class and age are important factors in the linguistics of the Charleston area. While some older Charlestonians still have the back and ingliding /ow/ vowel, as in *goat* and *so*, younger speakers, particularly those in the highest-status social group, show very advanced fronting of this vowel. This volume is organized chronologically, moving from traditional speech into the distinctively different linguistic style that has emerged.

Maciej Baranowski is a Lecturer in Linguistics and English Language at the University of Manchester.

LINGUISTICS

April 298 pages Vol. 92
cloth, 978-0-8223-6692-8, \$20.00/£10.99

Journal of Music Theory

IAN QUINN, EDITOR

Published on behalf of the Department of Music at Yale University



The *Journal of Music Theory* fosters conceptual and technical innovations in abstract, systematic musical thought and cultivates the historical study of musical concepts and compositional techniques. The journal publishes research with important and broad applications in the analysis of music and the history of music theory as well as theoretical or metatheoretical work that engages and stimulates ongoing discourse in the field. While remaining true to its original formalist outlook, the journal also

addresses the influences of philosophy, mathematics, computer science, cognitive sciences, and anthropology on music theory.

Ian Quinn is Assistant Professor of Music and Cognitive Science at Yale University.

Volume 52 Published two times annually
\$30, individual subscription; \$20, student subscription

Notre Dame Journal of Formal Logic

MICHAEL DETLEFSEN & PETER CHOLAK, EDITORS



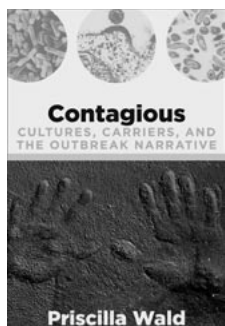
The *Notre Dame Journal of Formal Logic* publishes original work in all areas of logic and the foundations of mathematics. Leveraging a strongly interdisciplinary editorial board—including esteemed scholars of philosophy, mathematics, linguistics, and computer science from around the world—the journal strikes a unique balance among historical, philosophical, and mathematical perspectives. In addition to addressing philosophical and mathematical logic at a broad level, the journal delves into disciplinary subareas, such as formal semantics, modal

logic, constructivist logics, recursion theory/computability theory, model theory, and proof theory and provides an outlet for work addressing computational, informatic, and linguistic concerns.

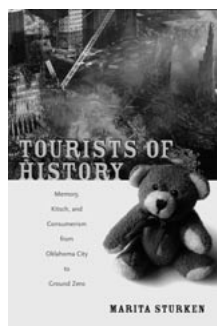
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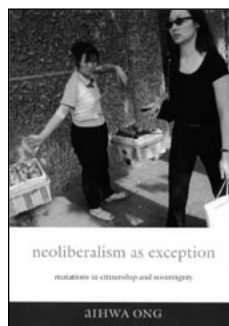
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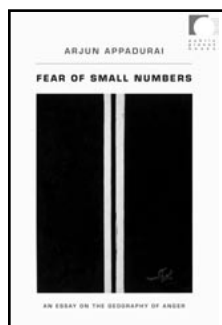
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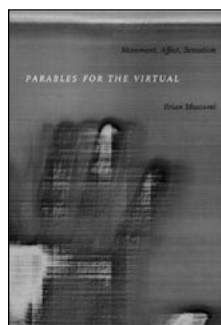
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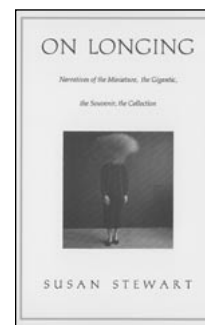
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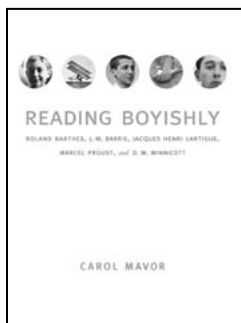


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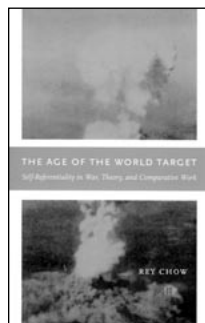


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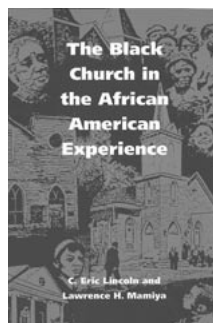
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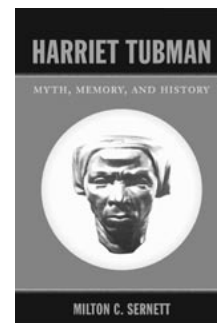
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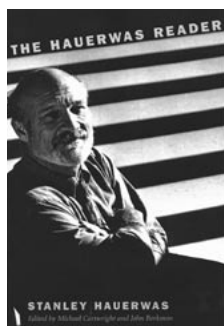


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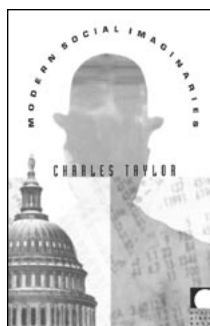
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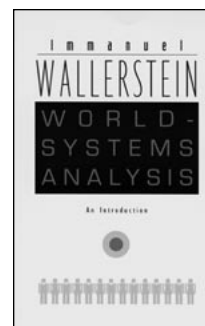


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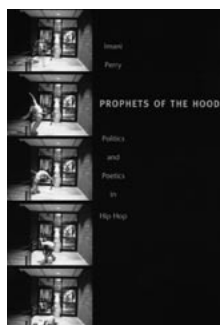
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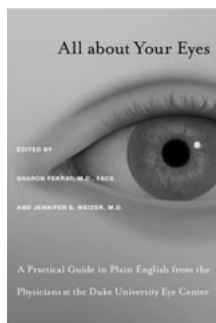


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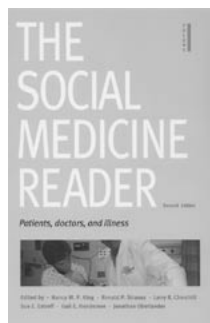


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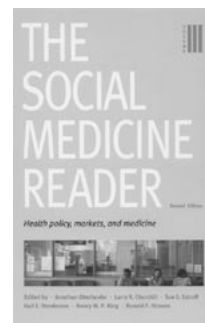
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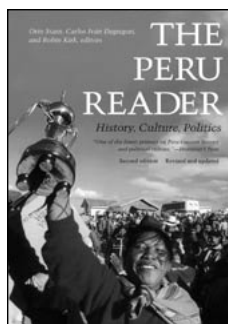


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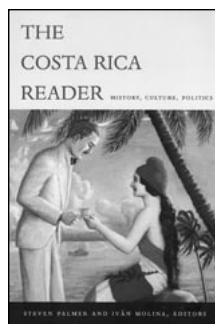


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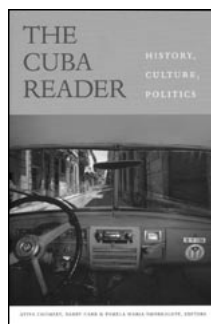
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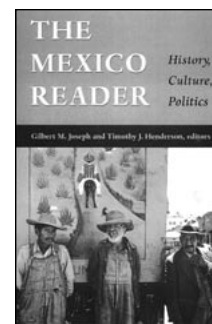
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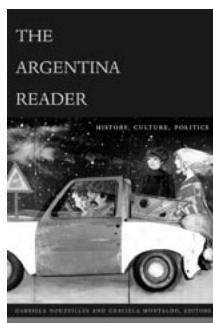
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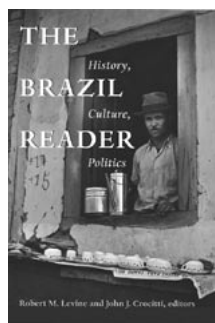
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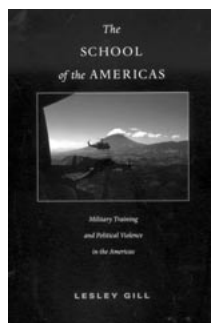
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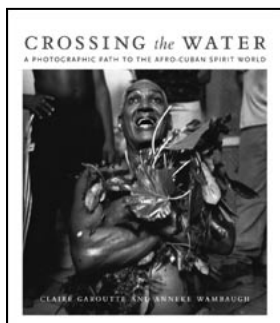


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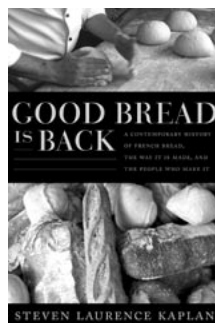


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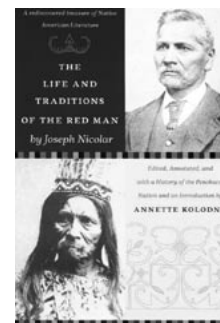
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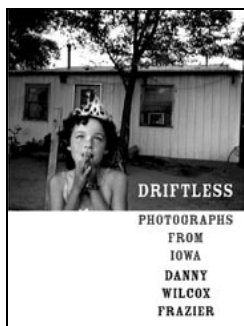
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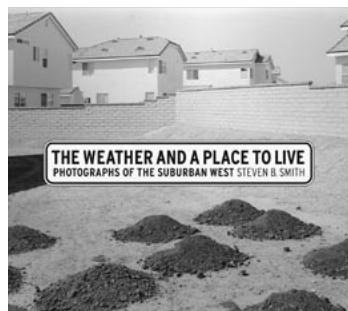


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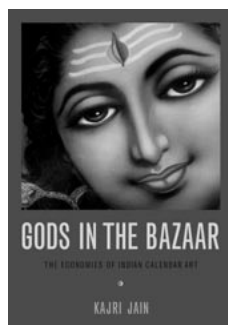
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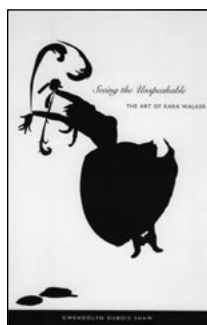
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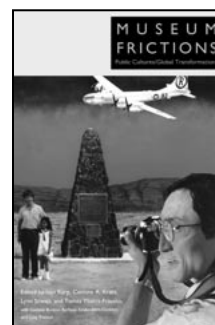
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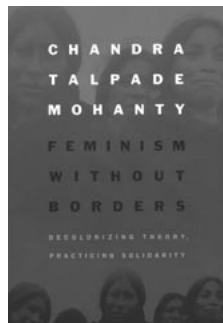


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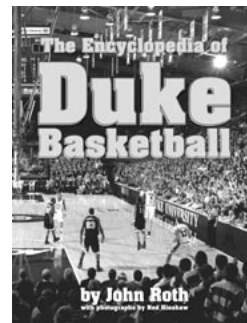
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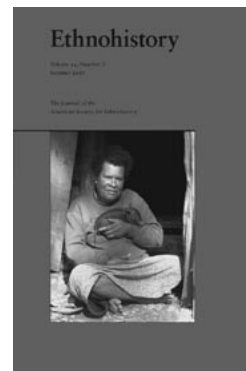
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