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"Plátano Pride" (2006), by Miguel Luciano. From *Reggaeton*, edited by Raquel Z. Rivera, Wayne Marshall, and Deborah Pacini Hernandez, facing page.

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Reggaeton

RAQUEL Z. RIVERA, WAYNE MARSHALL & DEBORAH PACINI HERNANDEZ, EDITORS

With a foreword by Juan Flores

A hybrid of reggae and rap, reggaeton is a music with Spanish-language lyrics and Latin-Caribbean aesthetics that has taken Latin America, the United States, and the world by storm. Superstars including Daddy Yankee, Don Omar, and Ivy Queen garner international attention, while aspiring performers use digital technologies to create and circulate their own tracks. *Reggaeton* is the first critical assessment of this wildly popular genre. Journalists, scholars, and artists delve into reggaeton's local roots and its transnational dissemination; they parse the genre's aesthetics, particularly as they differ from those of hip-hop; and they explore the debates about race, nation, gender, and sexuality generated by the music and its associated cultural practices, from dance to fashion.



Miguel Luciano, "Plátano Pride," 2006

The collection opens with an in-depth exploration of the social and sonic currents that coalesced into reggaeton in Puerto Rico during the 1990s. Contributors consider reggaeton in relation to that island, Panama, Jamaica, and New York; Cuban society, Miami's hip-hop scene, and Dominican identity; and other genres including *reggae en español*, underground, and dancehall reggae. The reggaeton artist Tego Calderón provides a powerful indictment of racism in Latin America, while the hip-hop artist Welmo Romero Joseph discusses the development

of reggaeton in Puerto Rico and his refusal to embrace the upstart genre. The collection features interviews with the DJ/rapper El General and the reggae performer Renato, as well as a translation of "Chamaco's Corner," the poem that served as the introduction to Daddy Yankee's debut album. Among the volume's striking images are photographs from Miguel Luciano's series Pure Plantainum, a meditation on identity politics in the bling-bling era, and photos taken by the reggaeton videographer Kacho López during the making of the documentary *Bling'd: Blood, Diamonds, and Hip-Hop*.

REFIGURING AMERICAN MUSIC

A Series Edited by Ronald Radano and Josh Kun

"I cannot overstate how critically important this volume is. It captures the synergies of a musical and cultural movement that few have seriously grappled with, even as the sounds and styles of reggaeton have dominated the air space of so many urban locales."—**MARK ANTHONY NEAL**, author of *Soul Babies: Black Popular Culture and the Post-Soul Aesthetic*

MUSIC/POPULAR CULTURE

April 392 pages, 36 illustrations paper, 978-0-8223-4383-7, \$24.95/£15.99; cloth, 978-0-8223-4360-8, \$89.95/£62.00

Raquel Z. Rivera is a Researcher at the Center for Puerto Rican Studies at Hunter College, City University of New York. She is the author of *New York Ricans from the Hip Hop Zone* and many articles for magazines and newspapers including *Vibe*, *Urban Latino*, *El Diario/La Prensa*, *El Nuevo Día*, and *Claridad*. She blogs at reggaetonica.blogspot.com. **Wayne Marshall** is the Florence Levy Kay Fellow in Ethnomusicology at Brandeis University. He blogs at wayneandwax.com, from which a post on reggaeton was selected for the *Da Capo Best Music Writing 2006* anthology. **Deborah Pacini Hernandez** is Associate Professor of Anthropology at Tufts University. The author of *Bachata: A Social History of a Dominican Popular Music* and a co-editor of *Rockin' Las Americas: The Global Politics of Rock in Latin/o America*, she has written many articles on Spanish Caribbean and U.S. Latino popular music. **Juan Flores** is Professor of Social and Cultural Analysis at New York University. His books include *The Diaspora Strikes Back: Caribbean Latino Tales of Learning and Turning* and *From Bomba to Hip-Hop: Puerto Rican Culture and Latino Identity*.

Contributors

- | | |
|------------------------------|--------------------------|
| Geoff Baker | Wayne Marshall |
| Tego Calderón | Frances Negrón-Muntaner |
| Carolina Caycedo | Alfredo Nieves Moreno |
| Jose Davila | Ifeoma C. K. Nwankwo |
| Jan Fairley | Deborah Pacini Hernandez |
| Juan Flores | Raquel Z. Rivera |
| Gallego (José Raúl González) | Welmo Romero Joseph |
| Félix Jiménez | Christoph Twickel |
| Kacho López | Alexandra T. Vazquez |
| Miguel Luciano | |



A Language of Song

Journeys in the Musical World of the African Diaspora

SAMUEL CHARTERS

Samuel Charters is a renowned and influential ethnomusicologist whose many books on music include *A Trumpet around the Corner: The Story of New Orleans Jazz*; *The Blues Makers*; *The Roots of the Blues*, winner of an ASCAP Deems Taylor Award; *Robert Johnson*; *The Life, the Times, the Songs of Country Joe and the Fish*; *The Bluesmen*; and *The Country Blues*. In recognition of his writing, Charters was inducted into the Blues Hall of Fame in 1994. He is a Grammy-winning music producer who has made many recordings as well as a documentary film, *The Blues*. He is also the author of four novels, numerous books of poetry, and a memoir.



The Mobile Strugglers, Alabama, 1954



Alhaji Fabala Kanuteh, Gambia, 1974

In *A Language of Song*, Samuel Charters—one of the pioneering collectors of African American music—writes of a trip to West Africa where he found “a gathering of cultures and a continuing history that lay behind the flood of musical expression [he] encountered everywhere, from Brazil to Cuba, to Trinidad, to New Orleans, to the Bahamas, to dancehalls in west Louisiana and the great churches of Harlem.” In this book, Charters takes readers along to each of those places and others including Jamaica and the Georgia Sea Islands, as he recounts experiences from a half-century spent following, documenting, recording, and writing about the Africa-influenced music of the United States, Brazil, and the Caribbean.

Each of the book’s fourteen chapters is a vivid rendering of a particular location that Charters visited. While music is always his focus, the book is filled with details about individuals, history, landscape, and culture. In first-person narratives, Charters relates voyages including a trip to the St. Louis home of the legendary ragtime composer Scott Joplin and the journey to West Africa, where he met a man who performed an hours-long song about the Europeans’ first colonial conquests in Gambia. Throughout the book, Charters traces the persistence of African musical culture despite slavery as well as the influence of slaves’ songs on subsequent musical forms. In evocative prose, he relates a lifetime of travel and research, listening to brass bands in New Orleans; investigating the emergence of reggae, ska, and rock-steady music in Jamaica’s dancehalls; and exploring the history of Afro-Cuban music through the life of the jazz musician Bebo Valdés. *A Language of Song* is a unique expedition led by one of music’s most observant and well-traveled explorers.

“*A Language of Song* is an important work. Samuel Charters is a lovely writer, his observations and anecdotes are invaluable, and his background for writing this book perhaps unsurpassed among living writers. He has visited so many important places in the history of the music of the African diaspora during the last half century, and has always done so with great attentiveness and sensitivity.”—**TED GIOIA**, author of *Work Songs* and *Healing Songs*

The Real Hip-hop

Battling for Knowledge, Power,
and Respect in the LA Underground

MARCYLIENA MORGAN

Project Blowed is a legendary hip-hop workshop based in Los Angeles. It began in 1994 when a group of youth moved their already renowned open-mic nights from The Good Life, a Crenshaw district health food store, to the KAOS Network, an arts center in Leimert Park. The local freestyle of articulate, rapid-fire, extemporaneous delivery; the juxtaposition of multiple meaningful words and sounds; and the way that mcs follow one another without missing a beat quickly became known throughout LA's underground. Leimert Park has long been a center of African American culture and arts in Los Angeles; Project Blowed inspired youth throughout the city to consider the neighborhood the epicenter of their own cultural movement. *The Real Hip-hop* is an in-depth account of the language and culture of Project Blowed, based on the seven years Marcyliena Morgan spent observing the workshop and the KAOS Network. Morgan is a leading scholar of hip-hop, and throughout the volume her ethnographic analysis of the LA underground opens up into a broader examination of the artistic and cultural value of hip-hop.

Morgan intersperses her observations with excerpts from interviews and transcripts of freestyle lyrics. Providing a thorough linguistic interpretation of the music, she teases out the cultural antecedents and ideologies embedded in the language, emphases, and wordplay. She discusses the artistic skills and cultural knowledge MCs must acquire to rock the mic, the socialization of hip-hop culture's core and long-term members, and the persistent focus on skills, competition, and evaluation. She brings attention to adults who provided material and moral support to sustain underground hip-hop, identifies the ways that women choose to participate in Project Blowed, and vividly renders the dynamics of the workshop's famous lyrical battles.

"The Real Hip-hop is a powerful argument for hip-hop's continuing salience and centrality to any serious discussion about the state of contemporary black life. Marcyliena Morgan unearths the socio-cultural particularities of hip-hop as a dynamic musical genre and a complex way of life, and she links her analysis to the ethnographic particulars of Los Angeles, which crackles to life from the opening vignette."—**JOHN L. JACKSON JR.**, author of *Harlemworld: Doing Race and Class in Contemporary Black America*

Marcyliena Morgan, Professor of African and African American Studies at Harvard University, is the founder and director of the Hip-hop Archive and the author of *Language, Discourse, and Power in African American Culture*.



The KAOS Network. Photo by Tony B. Courtesy of Project Blowed



Hip-hop artist Medusa. Photo by Tony B. Courtesy of Project Blowed

The Indonesia Reader

History, Culture, Politics

TINEKE HELLWIG & ERIC TAGLIACOZZO, EDITORS

Tineke Hellwig is Associate Professor of Asian Studies at the University of British Columbia. She is the author of *In the Shadow of Change: Images of Women in Indonesian Literature* and a co-editor of *Asian Women: Interconnections*. **Eric Tagliacozzo** is Associate Professor of History at Cornell University. He is the author of *Secret Trades, Porous Borders: Smuggling and States along a Southeast Asian Frontier, 1865–1915* and editor of *Southeast Asia and the Middle East: Islam, Movement, and the Longue Duree*.



“From reflections on the role of interoceanic trade, the flow of world religions, the fight for independence and, ultimately, a just society, the book offers a key corpus of documents to debate and contextualize.”

—MICHAEL LAFFAN, Princeton University

Indonesia is the world’s largest archipelago, encompassing nearly 18,000 islands. The fourth most populous country in the world, it has a larger Muslim population than any other nation. *The Indonesia Reader* is a unique introduction to this extraordinary country. Assembled for the traveler, student, and expert alike, the *Reader* includes more than 150 selections: journalists’ articles, explorers’ chronicles, photographs, poetry, stories, cartoons, drawings, letters, speeches, and more. Many pieces are by Indonesians; some are translated into English for the first time. All of them are preceded by introductions written by the volume’s editors. Well-known figures such as Indonesia’s acclaimed novelist Pramoedya Ananta Toer and the American anthropologist Clifford Geertz are featured alongside other artists and scholars as well as politicians, revolutionaries, colonists, scientists, and activists.

Organized chronologically, the volume addresses early Indonesian civilizations; contact with traders from India, China, and the Arab Middle East; and the European colonization of Indonesia, which culminated in centuries of Dutch rule. Selections offer insight into Japan’s 1942–45 occupation, the establishment of an independent Indonesia, and the post-independence era, from the Sukarno presidency (1945–67), through Suharto’s dictatorial regime (1967–98), to the present *Reformasi* period. Themes of resistance and activism recur: in a book excerpt decrying the exploitation of Java’s natural wealth by the Dutch; in the writing of Kartini (1879–1904), a Javanese princess considered the icon of Indonesian feminism; in a 1978 statement from East Timor objecting to annexation by Indonesia; and in an essay by the founder of Indonesia’s first gay activist group. From fifth-century Sanskrit inscriptions in stone to selections related to the 2002 Bali bombings and the 2004 tsunami, *The Indonesia Reader* conveys the long history and the cultural, ethnic, and ecological diversity of this far-flung archipelago nation.

THE WORLD READERS

A Series Edited by Robin Kirk and Orin Starn

Announcing THE WORLD READERS

A New Series Edited by Robin Kirk and Orin Starn

Building on the success of the popular Latin America Readers, this new series will provide vivid, thought-provoking introductions to the history, culture, and politics of countries, cities, and regions around the world. Including images and carefully selected texts about a specific location, each volume will feature many perspectives, including those of scholars, journalists, activists, novelists, poets, and politicians: historical and contemporary figures, men and women, racial and ethnic minorities, residents providing first-hand accounts and outsiders looking in. Much of the material will be translated into English for the first time. The World Readers are intended for travelers, scholars, and students alike.

The Alaska Native Reader

History, Culture, Politics

MARIA SHÁA TLÁA WILLIAMS, EDITOR

Alaska is home to more than two hundred federally recognized tribes. Yet the long histories and diverse cultures of Alaska's first peoples are often ignored while the stories of Russian fur hunters and U.S. gold-miners, of salmon canneries and oil pipelines, are praised. Filled with essays, poems, songs, stories, maps, and visual art, this volume foregrounds the perspectives of Alaska Native people, from a Tlingit photographer to Athabascan and Yup'ik linguists, and from an Alutiiq mask carver to a prominent Native politician and member of Alaska's House of Representatives. The contributors, most of whom are Alaska Native, include scholars, political leaders, activists, and artists. The majority of the pieces in *The Alaska Native Reader* were written especially for the volume; several incorporate translations from Native languages.

The Alaska Native Reader describes indigenous worldviews, languages, arts, and other cultural traditions as well as contemporary efforts to preserve them. Several pieces examine Alaska Natives' experiences of and resistance to Russian and American colonialism; some of these address land claims, self-determination, and sovereignty. Essays discuss contemporary Alaska Native literature, indigenous philosophical and spiritual tenets, and the ways that Native peoples are represented in the media. Others take up such diverse topics as the use of digital technologies to document Native cultures, planning systems that have enabled indigenous communities to survive in the Arctic for thousands of years, and a project to accurately represent Dena'ina heritage in and around Anchorage. Fourteen of the volume's many illustrations appear in color; these include work by the contemporary artists Subhankar Banerjee, Perry Eaton, Erica Lord, and Larry McNeil.

Maria Sháa Tláa Williams is Associate Professor of Music at the University of New Mexico.

"The predominance of indigenous voices in *The Alaska Native Reader* will help correct the disgraceful imbalance in the way that the history of Alaska has been recorded and constructed. The reasons for the imbalance lie in the very history that is exposed here."

—**CHARLOTTE TOWNSEND-GAULT**, University of British Columbia



Erica Lord, photos from her Un/Defined Self-Portrait series, 2004–06

THE WORLD READERS

A Series Edited by Robin Kirk and Orin Starn



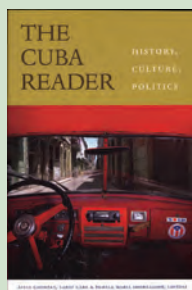
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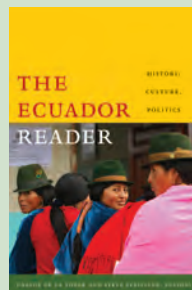
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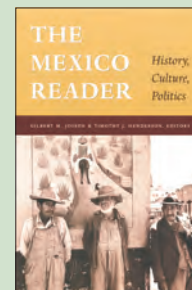
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paper, \$26.95tr/£16.99



Orin Starn, Carlos Iván Degregori and Robin Kirk, editors
978-0-8223-3649-5
Second edition
paper, \$25.95tr/£15.99

NATIVE AMERICAN STUDIES/TRAVEL

August 424 pages, 44 illustrations (including 14 in color) paper, 978-0-8223-4480-3, **\$25.95tr/£15.99**; cloth, 978-0-8223-4465-0, **\$94.95/£65.00**

Inherent Vice

Bootleg Histories of Videotape and Copyright

LUCAS HILDERBRAND

Lucas Hilderbrand is Assistant Professor of Film and Media Studies at the University of California, Irvine.



Image distorted by bootleg circulation. From Todd Haynes's *Superstar: The Karen Carpenter Story*, 1987

"Inherent Vice does more than anything else I've read to bring together aesthetic analysis and intellectual property studies. It offers a beautifully conceived historical study of the 'medium specificity' of videotape and an eloquent defense of video in a world populated by film aesthetes and digital utopians. I learned a lot from this book and it helped me to think in new ways about analog media."—**JONATHAN STERNE**, author of *The Audible Past: Cultural Origins of Sound Reproduction*

In an age of digital technology and renewed anxiety about media piracy, *Inherent Vice* revisits the recent analog past with an eye-opening exploration of the aesthetic and legal innovations of home video. Analog videotape was introduced to consumers as a blank format, essentially as a bootleg technology, for recording television without permission. The studios initially resisted VCRs and began legal action to oppose their marketing. In turn, U.S. courts controversially reinterpreted copyright law to protect users' right to record, while content owners eventually developed ways to exploit the video market. Lucas Hilderbrand shows how videotape and fair use offer essential lessons relevant to contemporary progressive media policy.



Inventory of Korean TV serials on VHS at the Dachan Video store in Irvine, California. Photo by Kevin Hilderbrand, 2007

Videotape not only radically changed how audiences accessed the content they wanted and loved, but also altered how they watched it. Hilderbrand develops an aesthetic theory of analog video, an "aesthetics of access" most boldly embodied by bootleg videos. He contends that the medium speci-

ficity of videotape becomes most apparent through repeated duplication, wear, and technical failure; video's visible and audible degeneration signals its uses toward legal transgressions and illicit pleasures. Bringing formal and cultural analysis into dialogue with industrial history and case law, Hilderbrand revisits four decades of often overlooked histories of video recording, including the first network news archive, the underground circulation of *Superstar: The Karen Carpenter Story*, a feminist tape-sharing network, and the phenomenally popular Web site YouTube. This book reveals the creative uses of videotape that have made essential content more accessible and expanded our understanding of copyright law. *Inherent Vice* is a politically provocative, unabashedly nostalgic ode to analog.

The Sopranos

DANA POLAN



“In its original run on HBO, *The Sopranos* mattered, and it matters still,” Dana Polan asserts early in this analysis of the hit show, in which he sets out to clarify the impact and importance of the series in both its cultural and media-industry contexts. A renowned film and TV scholar, Polan combines a close and extended reading of the show itself—and of select episodes and scenes—with broader attention to the social landscape with which it is in dialogue. For Polan, *The Sopranos* is a work of playful irony that complicates simplistic attempts to grasp its meanings and values. The show seductively

beckons the viewer into an amoral universe and seems to hint at ways to make sense of its ethically complicated situations, only to challenge the viewer’s complacent grasp of things. It deftly exploits the interplay between art culture and popular culture by combining elements of art cinema—meandering plots, narrative breaks, and an uncertain progression—with the allure of a soap opera as it delves into its characters’ sex lives, mob rivalries, and parent-child conflicts.

A show about corrupt figures who parasitically try to squeeze illicit profit from the system, *The Sopranos* itself seems a target of attempts to glom onto its fame as a successful TV series, from media executives to marketers to critics and writers to presidential candidates. “Everyone wants a piece of *Sopranos* action,” says Polan, and he traces the marketing of the series across both official and unauthorized media platforms, including cookbooks, games, DVDs, and the kitschy *Sopranos* bus tour. Critiquing previous books on *The Sopranos*, Polan suggests that in their quest to see deep meaning, many of the authors missed the show’s ironic and comedic side.

SPIN OFFS

A Production of the Console-ing Passions Books Series
Edited by Lynn Spigel

“An engaging and lucid account of the influential cultural status that HBO’s *The Sopranos* achieved by allowing diverse artistic and commercial interests to profitably converge in the post-network era. The book is distinctive in detailing not just how fans and critics animated the series, but how HBO and the producers carefully crafted an epic narrative that would lead to a profitable ancillary afterlife.”—**JOHN CALDWELL**, author of *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television*

Dana Polan is Professor of Cinema Studies at the Tisch School of the Arts, New York University. He is the author of several books, including *Scenes of Instruction: The Beginnings of the U.S. Study of Film*; *Jane Campion*; *Pulp Fiction*; and *Power and Paranoia: History, Narrative, and the American Cinema, 1940–1950*.

Announcing SPIN OFFS

A Production of the
Console-ing Passions
Books Series

EDITED BY LYNN SPIGEL



A new branch of the Console-ing Passions series, Spin Offs features short books about television. The first works in the series will be explorations of specific TV shows. Subsequently, the focus of Spin Offs will expand to include analyses of particular genres, writers, historical periods, or topics connected with digital media. Through concise books intended to generate dialogue among general readers and in classrooms, Spin Offs will showcase original ways of thinking about the media.



TELEVISION STUDIES/CULTURAL STUDIES

March 232 pages, 29 illustrations paper, 978-0-8223-4410-0, \$21.95tr/£13.99; cloth, 978-0-8223-4392-9, \$74.95/£52.00

Punishing the Poor

The Neoliberal Government of Social Insecurity

LOÏC WACQUANT



Photo by Louis Monier

Loïc Wacquant is Professor of Sociology at the University of California, Berkeley, and Researcher at the Centre de sociologie européenne, Paris. He is a MacArthur Foundation Fellow and recipient of the 2008 Lewis Coser Award of the American Sociological Association. His recent books include *Urban Outcasts: A Comparative Sociology of Advanced Marginality*, *Body & Soul: Notebooks of an Apprentice Boxer*, and *Pierre Bourdieu and Democratic Politics*. He is a co-founder and editor of the interdisciplinary journal *Ethnography*.

“This powerful book shows that America’s harsh penal policies are of a piece with our harsh social policies and that both can be understood as a symbolic and material apparatus to control the marginal populations created by neoliberal globalization. A tour de force!”—**FRANCES FOX PIVEN**, co-author of *Regulating the Poor: The Functions of Public Welfare*

The punitive turn taken by penal policies in advanced societies over the past two decades does not pertain to the traditional duo of crime and punishment. Rather, it heralds the establishment of a new government of social insecurity aimed at molding the conduct of the men and women caught in the turbulence of economic deregulation and the conversion of welfare into a springboard toward precarious employment. Within this “liberal-paternalist” apparatus, the prison has recovered its original mission: to tame the populations and the territories rebellious to the emerging economic and moral order, and to ritually reassert the fortitude of the rulers.

It is in the United States that this new politics and policy of marginality wedding restrictive “workfare” and expansive “prisonfare” was invented, in the wake of the social and racial reaction of the 1970s that was the crucible of the neoliberal revolution. *Punishing the Poor* takes the reader inside America’s prison to probe the entrails of the bulimic carceral state that has risen on the ruins of the charitable state and the black ghetto. It demonstrates how, in the era of fragmented labor, the regulation of the lower classes no longer involves solely the maternal arm of the social-welfare state, but crucially implicates the stern and virile arm of the penal state. And it explains why the battle against crime is both a reaction to, and a diversion from, the new social question: namely, the generalization of insecure work and its impact on the life spaces and strategies of the urban proletariat.

By uncovering the material underpinnings and unhinging the symbolic springs of the law-and-order reason that is now sweeping through the countries of the First and Second worlds, this bold book linking social and penal policies makes an original contribution to the historical anthropology of the state in the age of triumphant neoliberalism.

POLITICS, HISTORY, AND CULTURE

A Series Edited by Julia Adams and George Steinmetz

A JOHN HOPE FRANKLIN CENTER BOOK

Bricks Without Straw

A Novel

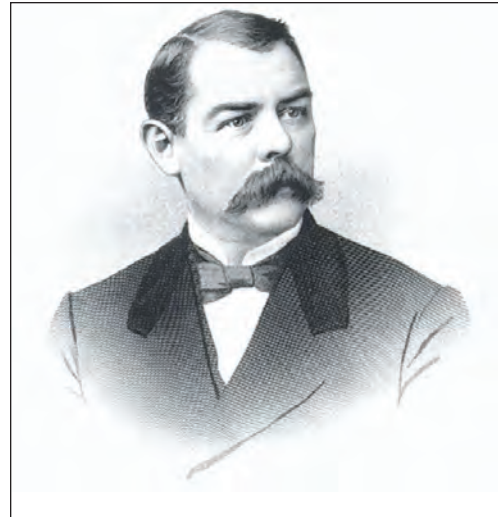
ALBION W. TOURGÉE

Edited and with a new introduction by Carolyn L. Karcher

A classic of American political fiction first published in 1880, a mere three years after Reconstruction officially ended, *Bricks Without Straw* offers an inside view of the struggle to create a just society in the post-slavery South. It is unique among the white-authored literary works of its time in presenting Reconstruction through the eyes of emancipated slaves. As a leading Radical Republican, the author, Albion W. Tourgée, played a key role in drafting a democratized Constitution for North Carolina following the Civil War, and he served as a state superior court judge during Reconstruction. Tourgée worked closely with African Americans and poor whites in the struggle to transform North Carolina's racial and class politics. He saw the ravages of the Ku Klux Klan first-hand, worked to bring the perpetrators of Klan atrocities to justice, and fought against what he called the "counter-revolution" that destroyed Reconstruction.

Bricks Without Straw is Tourgée's fictionalized account of how Reconstruction was sabotaged. It is a chilling picture of violence against African Americans condoned, civil rights abrogated, constitutional amendments subverted, and electoral fraud institutionalized. Its plot revolves around a group of North Carolina freedpeople who strive to build new lives for themselves by buying land, marketing their own crops, setting up a church and school, and voting for politicians sympathetic to their interests, until Klan terrorism and the ascendancy of a white supremacist government reduce them to neo-slavery. This edition of *Bricks Without Straw* is enhanced by Carolyn L. Karcher's introduction, which sets the novel in historical context and provides an overview of Albion W. Tourgée's career, a chronology of the significant events of both the Reconstruction era and Tourgée's life, and explanatory notes identifying actual events fictionalized in the novel.

"Albion Tourgée's novel is a classic, a great read with some extraordinary insights into the Reconstruction era and post-Civil War American race relations. The centrality of blacks in the story makes it nearly unique in the literature of the period."—**IRA BERLIN**, author of *Many Thousands Gone: The First Two Centuries of Slavery in North America*



Albion W. Tourgée, 1870. Library of Congress

Albion W. Tourgée (1838–1905) was a soldier, journalist, attorney, judge, and prolific author of books, including the novel *A Fool's Errand, by One of the Fools* (1879). As the lead attorney for the plaintiff in the landmark Supreme Court case *Plessy v. Ferguson* (1896), Tourgée argued against the "separate but equal" doctrine.

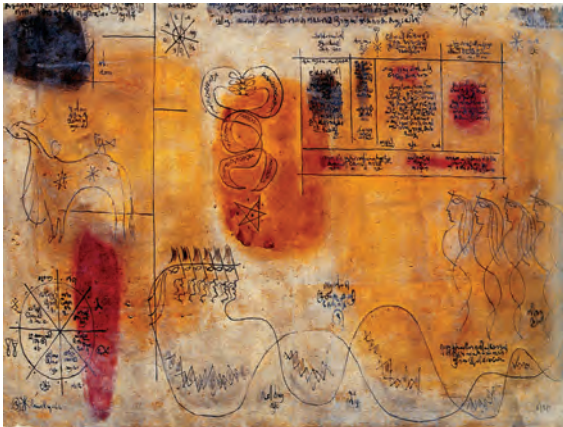
Carolyn L. Karcher is Professor Emerita at Temple University, where she taught English, American studies, and women's studies. Among her books are *The First Woman of the Republic: A Cultural Biography of Lydia Maria Child* and *A Lydia Maria Child Reader*, both also published by Duke University Press.

Art for a Modern India, 1947–1980

REBECCA M. BROWN

Rebecca M. Brown is Visiting Associate Professor of Art History at Johns Hopkins University. She is a co-editor of *Asian Art*.

“Rebecca M. Brown weaves a rich and layered narrative of Indian postindependence art, interweaving painting with a wide range of references that include the architecture of Charles Correa, the ‘high’ cinema of Satyajit Ray, and the demotic art of Bollywood. All the while she balances theoretical sophistication with penetrating insights into the singular achievements of these artists as they negotiate the predicament of local versus global modernism.”
—**PARTHA MITTER**, author of *The Triumph of Modernism: India’s Artists and the Avant-Garde, 1922–47*



K. C. S. Paniker, *Words and Symbols*, 1964 (oil on canvas). Courtesy of Shri S. Nandagopal



Bhupen Khakhar, *Man with Bouquet of Plastic Flowers*, 1976 (oil on canvas). National Gallery of Modern Art, New Delhi

In the process of creating modern art following India’s independence in 1947, Indian artists faced a paradox as they sought to maintain a local idiom, an “Indianness” representative of their newly independent nation, while connecting to modernism, an aesthetic then understood as universal and Western. They depicted India’s pre-colonial past while embracing aspects of modernism’s rejection of the past in pursuit of the new, and they challenged the West’s dismissal of non-Western places

and cultures as “not modern,” as sources of primitivist imagery but not of modernist artworks. Highlighting these paradoxes, Rebecca M. Brown explores the emergence of a self-conscious Indian modernism—in painting, drawing, sculpture, architecture, film, and photography—in the years between independence and 1980, by which time the Indian art scene had changed significantly and postcolonial discourse had begun to complicate mid-century ideas of nationalism.

Through close analyses of specific objects of art and design, Brown describes how Indian artists engaged with questions of authenticity, iconicity, narrative, urbanization, and science and technology. In his acclaimed Apu trilogy (1955–59), the filmmaker Satyajit Ray presented the rural Indian village as a socially complex space rather than as the idealized site of “authentic India.” The painter Bhupen Khakhar reworked Indian folk idioms and borrowed iconic images from calendar prints in his paintings of urban dwellers such as *Man with Bouquet of Plastic Flowers* (1976). In planning the Ashok Hotel and the Vigyan Bhavan conference center in New Delhi during the 1950s, Indian architects developed a revivalist style of bold architectural gestures anchored in India’s past. Discussing these works of art and design along with others, Brown chronicles the mid-twentieth-century trajectory of India’s modern visual culture.

OBJECTS/HISTORIES
A Series Edited by Nicholas Thomas

The Indian Craze

Primitivism, Modernism, and Transculturation in American Art, 1890–1915

ELIZABETH HUTCHINSON

In the early twentieth century, Native American baskets, blankets, and bowls could be purchased from department stores, “Indian stores,” dealers, reform organizations, and government Indian schools. Men and women across the United States indulged in a widespread passion for collecting Native American art and displaying it in domestic nooks called “Indian corners.” Elizabeth Hutchinson identifies collecting as part of a larger “Indian craze,” linking it to other activities such as the inclusion of Native American artifacts in art exhibitions sponsored by museums, arts and crafts societies, and World’s Fairs and the use of indigenous handicrafts as models for non-Native artists exploring formal abstraction and emerging notions of artistic subjectivity. She argues that the Indian craze convinced policy makers that art was an aspect of “traditional” Native culture worth preserving, an attitude that continues to influence popular attitudes and federal legislation.

Illustrating her argument with images culled from turn-of-the-century publications, Hutchinson revises the standard history of the mainstream interest in Native American material culture as “art.” While many see this as a development that took place in the Southwest after the First World War, Hutchinson reveals that this cross-cultural conversation occurred earlier and spread across the nation from west to east and from reservation to metropolis. She demonstrates that artists, teachers, and critics associated with the development of American modernism, including Arthur Wesley Dow and Gertrude Käsebier, were inspired by Native art. Native artists were also able to achieve some recognition as modern artists, as Hutchinson shows through her discussion of the Winnebago painter and educator Angel DeCora. By taking a transcultural approach, Hutchinson transforms our understanding of the place of Native Americans in modernist culture.

OBJECTS/HISTORIES

A Series Edited by Nicholas Thomas

“*The Indian Craze* is not only a delight to read; it is a major contribution to American visual cultural studies. Wearing her erudition lightly, Elizabeth Hutchinson participates in and adds appreciably to the transcultural critiques that so many of us are interested in now.”—**JANET BERLO**, co-author of *Native North American Art*

Elizabeth Hutchinson is Assistant Professor of Art and Art History at Barnard College.



Weaver unknown, Pomo, bowl, ca. 1900. Courtesy of the National Museum of the American Indian



Bureau of Indian Affairs Exhibit, Louisiana Purchase Exposition, St. Louis, 1904

ART HISTORY/NATIVE AMERICAN STUDIES

March 296 pages, 88 illustrations (including 8 in color) 7" x 10" trim size
paper, 978-0-8223-4408-7, **\$24.95/£14.99**; cloth, 978-0-8223-4390-5, **\$89.95/£62.00**

Photographies East

The Camera and Its Histories
in East and Southeast Asia

ROSALIND C. MORRIS, EDITOR

Rosalind C. Morris is Professor of Anthropology and Associate Director of the Institute for Comparative Literature and Society at Columbia University. She is the author of *In the Place of Origins: Modernity and Its Mediums in Northern Thailand*, also published by Duke University Press, and *New Worlds from Fragments: Film, Ethnography, and the Representation of Northwest Coast Culture*.



Cover of *Leslie's Weekly*, 1900

“Photographies East is remarkable in many ways. As the first systematic consideration of photography in East and Southeast Asia, it offers some of the most acute reflections on the different workings and effects of photography in non-Western contexts. It will also stir fresh thinking about the relationship between history and anthropology in the wake of the camera.”—**VICENTE RAFAEL**, author of *The Promise of the Foreign: Nationalism and the Technics of Translation in the Spanish Philippines*

Introducing *Photographies East*, Rosalind C. Morris notes that, although the camera is now a taken-for-granted element of everyday life in most parts of the world, it is difficult to appreciate “the shock and sense of utter improbability that accompanied the new technology” as it was introduced in Asia (and elsewhere). In this collection, scholars of Asia, most of whom are anthropologists, describe frequent attribution of spectral powers to the camera, first brought to Asia by colonialists, as they examine the transformations precipitated or accelerated by the spread of photography across East and Southeast Asia. In essays resonating across theoretical, historical, and geopolitical lines, they engage with photography in China, Japan, Taiwan, and Thailand, and on the islands of Aru, Aceh, and Java in what is now Indonesia.



Naitō Masatoshi, 1971

The contributors analyze how, in specific cultural and historical contexts, the camera has affected experiences of time and subjectivity, practices of ritual and tradition, and understandings of death. They highlight the links between photography and power, looking at how the camera has figured in the

operations of colonialism, the development of nationalism, the transformation of monarchy, and the militarization of violence. Moving beyond a consideration of historical function or effect, the contributors also explore the forms of illumination and revelation for which the camera offered itself as instrument and symbol. And they trace the emergent forms of alienation and spectralization, as well as the new kinds of fetishism that photography brought in its wake. Taken together, the essays chart a bravely interdisciplinary path to visual studies, one that places the particular knowledge of a historicized anthropology in a comparative frame and in conversation with aesthetics and art history.

OBJECTS/HISTORIES

A Series Edited by Nicholas Thomas

Contributors

James L. Hevia
Marilyn Ivy
Thomas LaMarre
Rosalind C. Morris
Nickola Pazderic

John Pemberton
Carlos Rojas
James T. Siegel
Patricia Spyer

PHOTOGRAPHY/ANTHROPOLOGY/ASIAN STUDIES

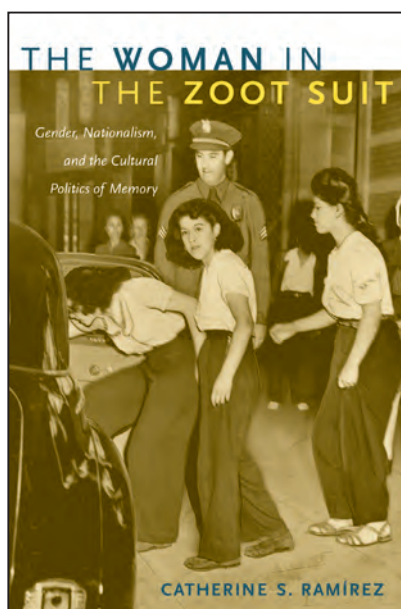
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The Woman in the Zoot Suit

Gender, Nationalism, and
the Cultural Politics of Memory

CATHERINE S. RAMÍREZ

The Mexican American woman zoot-suiter, or pachuca, often wore a v-neck sweater or a long, broad-shouldered coat, a knee-length pleated skirt, fishnet stockings or bobby socks, platform heels or saddle shoes, dark lipstick, and a bouffant. Or she donned the same style of zoot suit that her male counterparts wore. With their striking attire, pachucos and pachucas represented a new generation of Mexican American youth, one that emerged on the public scene in the 1940s. Yet while pachucos have often been the subject of literature, visual art, and scholarship, *The Woman in the Zoot Suit* is the first book focused on pachucas.



Two events in wartime Los Angeles thrust young Mexican American zoot-suiters into the media spotlight. In the Sleepy Lagoon incident, a man was murdered during a mass brawl in August 1942. Twenty-two young men, all but one of Mexican descent, were tried and convicted of the crime. In the Zoot Suit Riots of June 1943, white servicemen attacked young zoot-suiters, particularly Mexican Americans, throughout Los Angeles. The Chicano movement of the 1960s–1980s cast these events as key moments in the political awakening of Mexican Americans and pachucos as exemplars of Chicano identity, resistance,

and style. While pachucas and other Mexican American women figured in the two incidents, they were barely acknowledged in later Chicano-movement narratives. Catherine S. Ramírez recovers the neglected stories of pachucas, drawing on interviews with former zooters. Investigating the relative absence of pachucas in scholarly and artistic works, she argues that both wartime U.S. culture and the Chicano movement rejected pachucas because they threatened traditional gender roles. Ramírez reveals how pachucas challenged dominant notions of Mexican American and Chicano identity, how feminists have reinterpreted *la pachuca*, and how attention to an overlooked figure can disclose much about history-making, nationalism, and resistant identities.

Catherine S. Ramírez is Associate Professor of American Studies at the University of California, Santa Cruz.



Three pachucas, including one in a zoot suit (on left).
Lowrider magazine © 1978–79

The Speed Handbook

Velocity, Pleasure, Modernism

ENDA DUFFY

Enda Duffy is Professor of English at the University of California, Santa Barbara. He is the author of *The Subaltern Ulysses*.



Robert Frank, "Couple, Paris, 1952." Courtesy of the Robert Frank Collection, National Gallery of Art

"The Speed Handbook is not just a dazzling book but a necessary one. There is nothing else like it. Enda Duffy insists on the political stakes of speed, persuasively connecting the emergence of speed as the 'only new pleasure invented by modernity' with commodity fetishism, the sensorium, gender, 'endocolonization,' 'adrenaline aesthetics,' and social control. This superlative work will become required reading for scholars of modernism, historians of technology, materialist critics, and even egg-headed car lovers."—**PAUL K. SAINT-AMOUR**, author of *The Copyrights: Intellectual Property and the Literary Imagination*



Jaques-Henri Lartigue, "The Marquis de Soriano in a Gregoire Automobile in the Bois de Boulogne," 1911. Friends of J. Henri Lartigue, Paris

Speed, the sensation one gets when driving fast, was described by Aldous Huxley as the single new pleasure invented by modernity. *The Speed Handbook* is a virtuoso exploration of Huxley's claim. Enda Duffy shows how the experience of speed has always been political and how it has affected nearly all aspects of modern culture. Primarily a result of the mass-produced automobile, the experience of speed became the quintessential way for individuals to experience modernity, the way for them to feel modernity in their bones.

Duffy illuminates speed as a logic and genuine pleasure of modernity. He plunges full-throttle into speed's "adrenaline aesthetics," offering deft readings of works ranging from F. Scott Fitzgerald's *The Great Gatsby*, through J. G. Ballard's *Crash*, to the cautionary consumerism of Ralph Nader. He describes how speed changed understandings of space, distance, chance, and violence; how the experience of speed was commodified in the dawning era of mass consumption; and how people were incited to abhor slowness and desire speed. He examines how they were trained by new media such as the cinema to see, hear, and sense speed, and how speed, demanded of the efficient assembly-line worker, was given back to that worker as the chief thrill of leisure. Assessing speed's political implications, Duffy considers how speed pleasure was offered to citizens based on criteria including their ability to pay and their gender, and how speed quickly became something to be patrolled by governments. Drawing on novels, news reports, photography, advertising, and much more, Duffy provides a breakneck tour through the cultural dynamics of speed.

POST-CONTEMPORARY INTERVENTIONS

A Series Edited by Fredric Jameson and Stanley Fish

CULTURAL STUDIES

Cosmopolitan Archaeologies

LYNN MESKELL, EDITOR

An important collection, *Cosmopolitan Archaeologies* delves into the politics of contemporary archaeology in an increasingly complex international environment. The contributors explore the implications of applying the cosmopolitan ideals of obligations to others and respect for cultural difference to archaeological practice, showing that those ethics increasingly demand the rethinking of research agendas. While cosmopolitan archaeologies must be practiced in contextually specific ways, what unites and defines them is archaeologists' acceptance of responsibility for the repercussions of their projects, and their undertaking of heritage practices attentive to the concerns of the living communities with whom they work. These concerns may require archaeologists to address the impact of war, the political and economic deprivations of past regimes, the livelihoods of those living near archaeological sites, or the incursions of transnational companies and institutions.



An amulet seller in Bangkok.
Photograph courtesy of Denis Byrne

The contributors describe various forms of cosmopolitan engagement involving sites that span the globe. They take up the links between conservation, natural heritage and ecology movements, and the ways that local heritage politics are constructed through international discourses and regulations. They are attentive to how communities near heritage sites are affected by archaeological fieldwork and findings, and to the complex interactions that local communities and national bodies have with international sponsors and universities, conservation

agencies, development organizations, and NGOs. Whether discussing the toll of efforts to preserve biodiversity on South Africans living near Kruger National Park, the ways that UNESCO's global heritage project universalizes the ethic of preservation, or the *Open Declaration on Cultural Heritage at Risk* that the Archaeological Institute of America sent to the U.S. government before the Iraq invasion, the contributors provide nuanced assessments of the ethical implications of the discursive production, consumption, and governing of other people's pasts.

MATERIAL WORLDS
A Series Edited by Lynn Meskell

Lynn Meskell is Professor of Anthropology at Stanford University. She is the author of *Object Worlds in Ancient Egypt: Material Biographies Past and Present*, *Private Life in New Kingdom Egypt*, and *Archaeologies of Social Life: Age, Sex, Class Etcetera in Ancient Egypt*. She is editor of *Archaeologies of Materiality, Embedding Ethics* (with Peter Pels), and *The Companion to Social Archaeology* (with Bob Preucel). Meskell is the founder and editor of the *Journal of Social Archaeology*.

Announcing MATERIAL WORLDS

A New Series Edited by Lynn Meskell

Material Worlds is dedicated to promoting social approaches across archaeology, anthropology, and material culture studies. Exploring archaeology's relation to the humanities and social sciences, *Material Worlds* will bring together books that engage with and contribute to theoretical developments in other fields. The series will support the development of a global archaeology comprised of work from diverse international traditions and regions, and it will encourage innovative writing styles that balance evocative prose, rigorous analysis, and compelling materials.

Contributors

O. Hugo Benavides	Ian Hodder
Lisa Breglia	Ian Lilley
Denis Byrne	Jane Lydon
Chip Colwell-Chanthaphonh	Lynn Meskell
Alfredo González-Ruibal	Sandra Arnold Scham

Anthropological Futures

MICHAEL M. J. FISCHER

In *Anthropological Futures*, Michael M. J. Fischer explores the uses of anthropology as a mode of philosophical inquiry, an evolving academic discipline, and a means for explicating the complex and shifting interweaving of human bonds and social interactions on a global level. Through linked essays which are both speculative and experimental, Fischer seeks to break new ground for anthropology by illuminating the field's broad analytical capacity and its attentiveness to emergent cultural systems.



Cellphone Ganesha. Photo by Dennis McGilvray

Fischer is particularly concerned with cultural anthropology's interactions with science studies, and throughout the book he investigates how emerging knowledge formations in molecular biology, environmental studies, computer science, and bioengineering are transforming some of anthropology's key concepts, including nature, culture, personhood, and the body. In an essay on culture, he uses the science studies paradigm of "experimental systems" to consider how a social scientific notion of culture has evolved as an analytical tool since the nineteenth century. Charting anthropology's role in

understanding and analyzing the production of knowledge within the sciences since the 1990s, he highlights anthropology's aptitude for tracing the transnational collaborations and multi-sited networks that constitute contemporary scientific practice. Fischer investigates changing ideas about cultural inscription on the human body in a world where genetic engineering, robotics, and cybernetics are constantly redefining our understanding of biology. In the final essay, Fischer turns to Kant's "philosophical anthropology" to reassess the object of study for contemporary anthropology and to reassert the field's primacy for answering the largest questions about human beings, societies, culture, and our interactions with the world around us. In *Anthropological Futures*, Fischer continues setting out what Clifford Geertz, in reviewing Fischer's earlier book *Emergent Forms of Life and the Anthropological Voice*, called "a broad new agenda for cultural description and political critique."

Michael M. J. Fischer is Andrew W. Mellon Professor in the Humanities and Professor of Anthropology and Science and Technology Studies at the Massachusetts Institute of Technology. He is also a Lecturer in the Department of Social Medicine at Harvard Medical School. His most recent books include *Mute Dreams, Blind Owls, and Dispersed Knowledges: Persian Poesis in the Transnational Circuitry* and *Emergent Forms of Life and the Anthropological Voice* (winner of the American Ethnological Society's Senior Book Prize), both also published by Duke University Press.

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

ALSO BY MICHAEL M. J. FISCHER



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"This huge, comprehensive compendium is useful for anyone interested in Persian culture."—*Times Higher Education Supplement*

"In addition to presenting the variegated culture of Iran, the author truly captures the character of a nation in its dense richness."—Z. Pamela Karimi, *Art Journal*



Emergent Forms of Life and the Anthropological Voice

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2003

"[Fischer] is one of America's most prominent anthropological theorists."—David Napier, *Anthropological Quarterly*

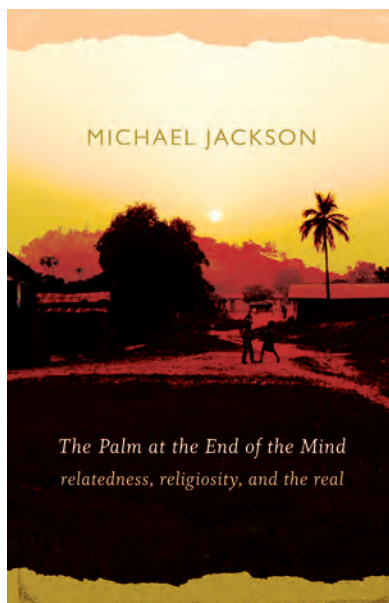
"Fischer has been navigating adroitly with great force and urgency through a whole set of interlocking discourses and practices."—Paul Rabinow, *American Anthropologist*

"A sprawling, encyclopedic work that attests to Michael Fischer's impressive erudition, [and] his openness to new modes of thought."—Vincent Crapanzo, *Anthropos*

The Palm at the End of the Mind

Relatedness, Religiosity, and the Real

MICHAEL JACKSON



In many societies, and for many people, religiosity is only incidentally connected with texts or theologies, church or mosque, temple or monastery. Drawing on a lifetime's ethnographic work among people for whom religion is not principally a matter of faith, doctrine, or definition, Michael Jackson turns his attention to those situations in life where we come up against the limits of language, our strength, and our knowledge, yet are sometimes thrown open to new ways of understanding our being-in-the-world, new ways of connecting with others.

Through sixty-one beautifully crafted essays based on sojourns in Europe, West Africa, the United States, Australia, and New Zealand, and taking his cue from Wallace Stevens's late poem, "Of Mere Being," Jackson explores a range of experiences where "the palm at the end of the mind" stands "beyond thought," on "the edge of space," "a foreign song." Moments of crisis as well as everyday experiences in cafés, airports, and offices disclose the subtle ways in which a single life shades into others, the boundaries between cultures become blurred, fate unfolds through genealogical time, elective affinities make their appearance, and different values contend.

Michael Jackson is Distinguished Visiting Professor in World Religions at Harvard Divinity School. His many books of anthropology include *Excursions*, *In Sierra Leone*, and *At Home in the World*, all also published by Duke University Press. He is the author of a memoir, six books of poetry, and two novels.

"The Palm at the End of the Mind insists on the integrity of transmutations, even terrible ones, for these are still eternally precious and deeply true. It bears witness to the cosmic connections forged in such mystery, refusing to let us look away. Long after its last page, it haunts, it sings, it prophesies. This is a brilliant ethnography of the heart."—**KIMBERLEY PATTON**, Harvard Divinity School

Missing

Youth, Citizenship, and Empire after 9/11

SUNAINA MARR MAIRA

In *Missing*, Sunaina Marr Maira explores how young South Asian Muslim immigrants living in the United States experienced and understood national belonging (or exclusion) at a particular moment in the history of U.S. imperialism: in the years immediately following September 11, 2001. Drawing on ethnographic research in a New England high school, Maira investigates the cultural dimensions of citizenship for South Asian Muslim students and their relationship to the state in the everyday contexts of education, labor, leisure, dissent, betrayal, and loss. The narratives of the mostly working-class youth she focuses on demonstrate how cultural citizenship is produced in school, at home, at work, and in popular culture. Maira examines how young South Asian Muslims made sense of the political and historical forces shaping their lives and developed their own forms of political critique and modes of dissent, which she links both to their experiences following September 11, 2001, and to a longer history of regimes of surveillance and repression in the United States.



Bringing grounded ethnographic analysis to the critique of U.S. empire, Maira teases out the ways that imperial power affects the everyday lives of young immigrants in the United States. She illuminates the paradoxes of national belonging, exclusion, alienation, and political expression facing a generation of Muslim youth coming of age at this particular moment. She also sheds new light on larger ques-

tions about civil rights, globalization, and U.S. foreign policy. Maira demonstrates that a particular subjectivity, the "imperial feeling" of the present historical moment, is linked not just to issues of war and terrorism but also to migration and work, popular culture and global media, family and belonging.

Sunaina Marr Maira is Associate Professor of Asian American Studies at the University of California, Davis. She is the author of *Desis in the House: Indian American Culture in New York City* and a co-editor of *Youthscapes: The Popular, the National, the Global*.

ANTHROPOLOGY/RELIGION

February 288 pages
paper, 978-0-8223-4381-3, \$22.95/£14.99
cloth, 978-0-8223-4359-2, \$79.95/£55.00

ANTHROPOLOGY/ASIAN AMERICAN STUDIES

May 344 pages, 13 illustrations
paper, 978-0-8223-4409-4, \$23.95/£14.99
cloth, 978-0-8223-4391-2, \$84.95/£59.00

Genocide

Truth, Memory, and Representation

ALEXANDER LABAN HINTON &
KEVIN LEWIS O'NEILL, EDITORS

What happens to people and the societies in which they live after genocide? How are the devastating events remembered on the individual and collective levels, and how do these memories intersect and diverge as the rulers of post-genocidal states attempt to produce a more monolithic “truth” about the past? In this important volume, leading anthropologists consider such questions about the relationship of genocide, truth, memory, and representation in the Balkans, Guatemala, Indonesia, East Timor, Germany, Nigeria, Rwanda, Sudan, and other locales.

Specialists on the societies they write about, these anthropologists draw on ethnographic research to provide on-the-ground analyses of communities in the wake of mass brutality. They investigate how mass violence is described or remembered, and how those representations are altered by the attempts of others, ranging from NGOs to governments, to assert “the truth” about outbreaks of violence. One contributor questions the neutrality of an international group monitoring violence in Sudan and the assumption that, at worst, such groups are benign. Another examines the consequences of how events, victims, and perpetrators are portrayed by the Rwandan government on the annual day marking that country’s 1994 genocide. Still another explores the silence around the deaths of 80,000–100,000 people on Bali during Indonesia’s state-sponsored anticommunist violence of 1965–66, a genocidal period that until only recently was rarely referenced in tourist guidebooks, anthropological studies on Bali, or even among the Balinese themselves. Other contributors consider issues of political identity and legitimacy, coping, the media, and “ethnic cleansing.” *Genocide: Truth, Memory, and Representation* reveals the major contribution that cultural anthropologists can make to the study of genocide.

Alexander Laban Hinton is Director of the Center for the Study of Genocide and Human Rights and Associate Professor of Anthropology and Global Affairs at Rutgers University, Newark. He is the author of *Why Did They Kill? Cambodia in the Shadow of Genocide* and editor of *Annihilating Difference: The Anthropology of Genocide*. **Kevin Lewis O’Neill** is Assistant Professor of Religious Studies and American Studies at Indiana University, Bloomington.

THE CULTURES AND PRACTICE OF VIOLENCE

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

Contributors

Pamela Ballinger	Sharon E. Hutchinson
Jennie E. Burnet	Uli Linke
Conerly Casey	Kevin Lewis O’Neill
Elizabeth Drexler	Antonius C. G. M. Robben
Leslie Dwyer	Debra Rodman
Alexander Laban Hinton	Victoria Sanford

Political Myth

On the Use and Abuse of Biblical Themes

ROLAND BOER

In this provocative and necessary work, Roland Boer, a leading scholar of biblical studies and cultural theory, develops a political myth for the Left: a powerful narrative to be harnessed in support of progressive policy. Boer focuses on foundational stories in the Hexateuch, the first six books of the Bible, from Genesis through Joshua. He contends that the “primal story” that runs from Creation, through the Exodus, and to the Promised Land is a complex political myth, one that has been appropriated recently by the Right to advance reactionary political agendas. To reclaim it in support of progressive political ends, Boer maintains, it is necessary to understand the dynamics of political myth.

Boer elaborates a theory of political myth in dialogue with Ernst Bloch, Theodor Adorno, Alain Badiou, Jacques Lacan, and Slavoj Žižek. Through close readings of well-known biblical stories he then scrutinizes the nature of political myth in light of feminism, psychoanalysis, and Marxism. Turning to contemporary politics, he examines the statements of prominent American and Australian politicians to show how the stories of Creation, conquest, paradise, and the Promised Land have been distorted into a fantasy of Israel as a perpetual state in the making and a land in need of protection. Boer explains how this fantasy of Israel shapes U.S. and Australian foreign and domestic policies, and he highlights the links between it and the fantasy of unfettered global capitalism. Contending that political myths have repressed dimensions which if exposed undermine the myths’ authority, Boer urges the Left to expose the weakness in the Right’s mythos. He suggests that the Left make clear what the world would look like were the dream of unconstrained capitalism to be realized.

Roland Boer is a Research Professor at the University of Newcastle, Australia. His many books include *Rescuing the Bible*, *Criticism of Heaven: On Marxism and Theology*, *Marxist Criticism of the Bible*, *Last Stop before Antarctica: The Bible and Postcolonialism in Australia*, and *Knockin’ on Heaven’s Door: The Bible and Popular Culture*. He is the founding editor of the journal *The Bible and Critical Theory*.

NEW SLANT: RELIGION, POLITICS, ONTOLOGY

A Series Edited by Creston Davis, Philip Goodchild, and Kenneth Surin

Theology of Money

PHILIP GOODCHILD

Theology of Money is a major philosophical inquiry into the nature and role of money in the contemporary world. Revealing the significance of money as a dynamic social force, Philip Goodchild argues that under its influence, moral evaluation is subordinated to economic valuation, which is essentially abstract and anarchic. His rigorous inquiry opens into a complex analysis of political economy, encompassing markets and capital, banks and the state, class divisions, accounting practices, and the ecological crisis awaiting capitalism.

Engaging with Christian theology and the thought of Carl Schmitt, Georg Simmel, Karl Marx, Adam Smith, and many others, Goodchild develops a theology of money based on four contentions, which he elaborates in depth. First, money has no intrinsic value; it is a promise of value, a crystallization of future hopes. Second, money is the supreme value in contemporary society. Third, the value of assets measured by money is always future-oriented, dependent on expectations about how much might be obtained for those assets at a later date. Since such value, when realized, will again depend on future expectations, the future is forever deferred. Financial value is essentially a degree of hope, expectation, trust, or credit. Fourth, money is created as debt, which involves a social obligation to work or make profits to repay the loan. As a system of debts, money imposes an immense and irresistible system of social control on individuals, corporations, and governments, each of whom are threatened by economic failure if they refuse their obligations to the money system. This system of debt has progressively tightened its hold on all sectors and regions of global society. With *Theology of Money*, Goodchild aims to make conscious our collective faith and its dire implications.

Philip Goodchild is Professor of Religion and Philosophy at the University of Nottingham. He is the author of *Capitalism and Religion: The Price of Piety* and the editor of *Difference in the Philosophy of Religion* and *Rethinking Philosophy of Religion: Approaches from Continental Philosophy*.

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“The power of the analysis, the energy of the text, the passions it excites in the reader, and its call upon us to think beyond the limits in which most philosophical, theological, economic, and cultural thought is enclosed make *Theology of Money* an indispensable book.”—**WILLIAM E. CONNOLLY**, author of *Capitalism and Christianity, American Style*

“Well written and very well researched, *Theology of Money* is a remarkable and very important book; there is nothing else like it currently in print. Philip Goodchild’s thesis is, in a way, startlingly simple: the universal sway of money exists instead of a universal sway of an ethics and a religion.”
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Theodor W. Adorno

An Introduction

GERHARD SCHWEPPENHÄUSER

Translated by James Rolleston



Theodor W. Adorno

Theodor W. Adorno (1903–1969) was one of the twentieth century's most important thinkers. Seeking to synthesize the essential insights of Western philosophy, Adorno revisited the ethical and sociological arguments of his predecessors—Kant, Hegel, Marx, Nietzsche, and Benjamin—in light of two pivotal twentieth-century developments: the rise of fascism, which culminated in the Holocaust, and the standardization of “popular” culture as a commodity indispensable to contemporary capitalism.

This volume, first published in Germany in 1996, provides a succinct introduction to Adorno's challenging and far-reaching thought. Gerhard Schweppenhäuser, a leading German scholar of the Frankfurt School of critical theory (whose members included Adorno, Benjamin, and Horkheimer), explains Adorno's epistemology, social and political philosophy, aesthetics, and theory of culture.

After providing a brief overview of Adorno's life, Schweppenhäuser turns to the theorist's core philosophical concepts, including post-Kantian critique, determined negation, and the primacy of the object, as well as his view of the Enlightenment as a code for world domination, his diagnosis of modern mass culture as a program of social control, and his understanding of modernist aesthetics as a challenge to conceive an alternative politics. Along the way, Schweppenhäuser illuminates the works widely considered Adorno's most important achievements: *Minima Moralia*, *Dialectic of Enlightenment* (co-authored with Horkheimer), and *Negative Dialectics*. Adorno wrote much of the first two of these during his years in California (1938–49), where he lived near Arnold Schoenberg and Thomas Mann, whom he assisted with the musical aesthetics at the center of Mann's novel *Doctor Faustus*.

Gerhard Schweppenhäuser is Professor of Design, Communication, and Media Theory at the University of Würzburg in Germany. He has written many books building on the sociocultural, analytical mission of the Frankfurt School, including two focused on Adorno. **James Rolleston** is Professor Emeritus of Germanic Languages and Literatures at Duke University. He has written books on Kafka, Rilke, and modern German poetry. His translation of Bernd Witte's *Walter Benjamin: An Intellectual Biography* won the German Literary Prize of the American Translators Association. His and Kai Evers's translation of Peter Weiss's last play, *The New Trial*, is also published by Duke University Press.

POST-CONTEMPORARY INTERVENTIONS

A Series Edited by Fredric Jameson and Stanley Fish

Canadian Cultural Studies

A Reader

SOURAYAN MOOKERJEA, IMRE SZEMAN

& GAIL FAURSCHOU, EDITORS

With a foreword by Fredric Jameson

Canada is situated geographically, historically, and culturally between old empires (Great Britain and France) and a more recent one (the United States), as well as on the terrain of First Nations communities. Poised between historical and metaphorical empires and operating within the conditions of incomplete modernity and economic and cultural dependency, Canada has generated a body of cultural criticism and theory that offers unique insights into the dynamics of both center *and* periphery. This anthology brings together for the first time in one volume recent writing in Canadian cultural studies and work by significant Canadian cultural analysts of the postwar era.

Including essays by Anglophone, Francophone, and First Nations writers, the *Reader* is divided into three parts, the first of which features essays by scholars who helped set the agenda for cultural and social analysis in Canada and remain important to contemporary intellectual formations: Harold Innis, Marshall McLuhan, and Tony Wilden in communications theory; Northrop Frye in literary studies; George Grant and Harold Innis in a left-nationalist tradition of critical political economy; Fernand Dumont and Paul Émile Borduas in Québécois national and political culture; and Harold Cardinal in native studies.

The volume's second section showcases work in which contemporary authors address Canada's problematic and incomplete nationalism; race, difference, and multiculturalism; and modernity and contemporary culture. The final section includes excerpts from federal policy documents especially important to how Canadians conceive of their social, political, and cultural circumstances. The *Reader* opens with a foreword by Fredric Jameson and concludes with an afterword in which the Québécois scholar Yves Laberge explores the differences between English-Canadian cultural studies and the prevailing forms of cultural analysis in Francophone Canada.

Sourayan Mookerjee is Associate Professor of Sociology at the University of Alberta and the author of *Crisis and Catachresis: Pedagogy at the Limits of Identity Politics*. **Imre Szeman** is Senator McMaster Chair of Globalization and Cultural Studies at McMaster University and author of *Zones of Instability: Literature, Postcolonialism and the Nation*. **Gail Faurischou** is a Research Associate in the Department of Sociology at the University of Alberta. **Fredric Jameson** is William A. Lane, Jr., Professor of Comparative Literature at Duke University.

Contributors

Ian Angus	Gail Faurischou	Marshall McLuhan
Himani Bannerji	Len Findlay	Katharyne Mitchell
Jody Berland	Northrop Frye	Sourayan Mookerjee
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Harold Cardinal	Rick Gruneau	Rob Shields
Maurice Charland	Harold Innis	Will Straw
Stephen Crocker	Yves Laberge	Imre Szeman
Ioan Davies	Jocelyn Létourneau	Serra Tinic
Fernand Dumont	Eva Mackey	David Whitson
Kristina Fagan	Lee Maracle	Tony Wilden

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CULTURAL STUDIES

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Derrida and the Time of the Political

PHENG CHEAH & SUZANNE GUERLAC, EDITORS



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An intellectual event, *Derrida and the Time of the Political* marks the first time that leading scholars have come together to critically assess Jacques Derrida's political and ethical writings since the philosopher's

death in 2004. Skepticism about the import of deconstruction for political thought has been widespread among American critics since Derrida's work became widely available in English in the late 1970s. While Derrida expounded political and ethical themes from the late 1980s onward, there has been relatively little Anglo-American analysis of that later work or its relation to the philosopher's entire corpus. Filling a critical gap, this volume provides multiple perspectives on the political turn in Derrida's work, showing how deconstruction bears on political theory and real-world politics. The contributors include distinguished scholars of deconstruction whose thinking developed in close proximity to Derrida's, as well as leading political theorists and philosophers who engage Derrida's thought from further afield.

The volume opens with a substantial introduction in which Pheng Cheah and Suzanne Guerlac survey Derrida's entire corpus and position his later work in relation to it. The essays that follow address the concerns that arise out of Derrida's analysis of politics and the conditions of the political, such as the meaning and scope of democracy, the limits of sovereignty, the relationship between the ethical and the political, the nature of responsibility, the possibility for committed political action, the implications of deconstructive thought for non-Western politics, and the future of nationalism in an era of globalization and declining state sovereignty. The collection is framed by original contributions from H  l  ne Cixous and Judith Butler.

Pheng Cheah is Professor of Rhetoric at the University of California, Berkeley. He is the author of *Inhuman Conditions: On Cosmopolitanism and Human Rights* and *Spectral Nationality: Passages of Freedom from Kant to Postcolonial Literatures of Liberation*. **Suzanne Guerlac** is Professor of French at the University of California, Berkeley. She is the author of *Thinking in Time: An Introduction to Henri Bergson* and *Literary Polemics: Bataille, Sartre, Val  ry, Breton*, co-winner of the Modern Language Association's Scaglione Prize.

Contributors

��tienne Balibar	Suzanne Guerlac
Geoffrey Bennington	Marcel H��naff
Wendy Brown	Martin Jay
Judith Butler	Anne Norton
Pheng Cheah	Jacques Ranci��re
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CULTURAL STUDIES/POLITICAL THEORY

January 368 pages
paper, 978-0-8223-4372-1, \$24.95/ 15.99
cloth, 978-0-8223-4350-9, \$89.95/ 62.00

Statistical Panic

Cultural Politics and Poetics of the Emotions

KATHLEEN WOODWARD

In this moving and thoughtful book, Kathleen Woodward explores the politics and poetics of the emotions, focusing on American culture since the 1960s. She argues that we are constrained in terms of gender, race, and age by our culture's scripts for "emotional" behavior and that the accelerating impoverishment of interiority is a symptom of our increasingly media-saturated culture. She also shows how we can be empowered by stories that express our experience, revealing the value of our emotions as a crucial form of intelligence.

Referring discreetly to her own experience, Woodward considers the interpenetration of social structures and subjectivity, considering how psychological emotions are social phenomena, with feminist anger, racial shame, old-age depression, and sympathy for non-human cyborgs (including robots) as key cases in point. She discusses how emerging institutional and discursive structures engender "new" affects that in turn can help us understand our changing world if we are attentive to them—the "statistical panic" produced by the risk society, with its numerical portents of disease and mortality; the rage prompted by impenetrable and bloated bureaucracies; the brutal shame experienced by those caught in the crossfire of the media; and the conservative compassion that is not an emotion at all, only an empty political slogan.

The orbit of *Statistical Panic* is wide, drawing in feminist theory, critical phenomenology, and recent theories of the emotions. But at its heart are stories. As an antidote to the vacuous dramas of media culture, with their mock emotions and scattershot sensations, Woodward turns to the autobiographical narrative in particular. Stories of illness—by Joan Didion, Yvonne Rainer, Paul Monette, and Alice Wexler, among others—receive special attention, with the inexhaustible emotion of grief framing the book as a whole.



Photo by Mary Levin

Kathleen Woodward is Professor of English at the University of Washington, where she directs the Simpson Center for the Humanities. She is the author of *Aging and Its Discontents: Freud and Other Fictions* and the editor of *Figuring Age: Women, Bodies, Generations and The Myths of Information: Technology and Postindustrial Culture*.

CULTURAL STUDIES/LITERARY STUDIES

February 328 pages
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Online a Lot of the Time

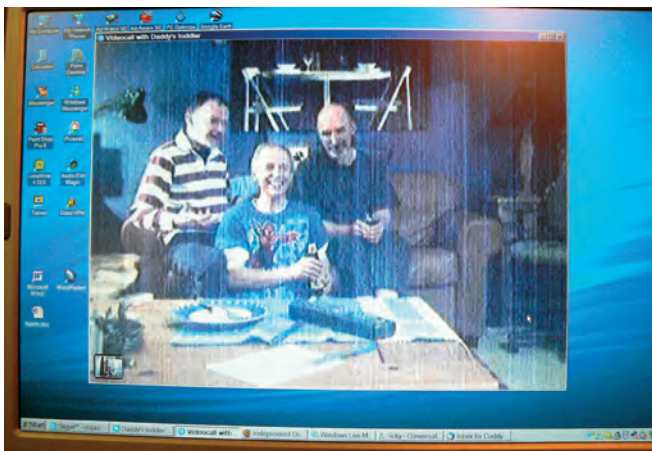
Ritual, Fetish, Sign

KEN HILLIS

A wedding ceremony in a Web-based virtual world. Online memorials commemorating the dead. A coffee klatch attended by persons thousands of miles apart via Web-cameras. These are just a few of the ritual practices that have developed and are emerging in online settings. Such Web-based rituals depend on the merging of two modes of communication often held distinct by scholars: the use of a device or mechanism to transmit messages between people across space, and a ritual gathering of people in the same place for the performance of activities intended to generate, maintain, repair, and renew social relations. In *Online a Lot of the Time*, Ken Hillis explores the stakes when rituals that would formerly have required participants to gather in one physical space are reformulated for the Web. In so doing, he develops a theory of how ritual, fetish, and signification translate to online environments and offer new forms of visual and spatial interaction. The online environments Hillis examines reflect the dynamic contradictions at the core of identity and the ways these contradictions get signified.

Hillis analyzes forms of ritual and fetishism made possible through second-generation virtual environments such as Second Life and the popular practice of using Web-cameras to “lifecast” one’s life online twenty-four hours a day, seven days a week. Discussing how people create and identify with their electronic avatars, he shows how the customs of virtual-world chat reinforce modern consumer-based subjectivities, allowing individuals to both identify with and distance themselves from their characters. His consideration of Web-cam cultures links the ritual of exposing one’s life online to a politics of visibility. Hillis argues that these new “rituals of transmission” are compelling because they provide a seemingly material trace of the actual person on the other side of the interface.

Ken Hillis is Associate Professor of Media Studies at the University of North Carolina, Chapel Hill. He is the author of *Digital Sensations: Space, Identity, and Embodiment in Virtual Reality* and a co-editor of *Everyday eBay: Culture, Collecting, and Desire*.



Screen display of friends during virtual coffee klatch

Pleasure Consuming Medicine

The Queer Politics of Drugs

KANE RACE

On a summer night in 2007, the Azure Party, part of Sydney’s annual gay and lesbian Mardi Gras, is underway. Alongside the outfits, drugs, lights, and DJs is a volunteer care team trained to deal with the drug-related emergencies that occasionally occur. But when police appear at the gates with drug-detecting dogs, mild panic ensues. Some patrons down all their drugs, heightening their risk of overdose. Others try their luck at the gates. After 26 attendees are arrested with small quantities of illicit substances, the party is shut down and the remaining partygoers dispersed into the city streets. For Kane Race, the Azure Party drug search is emblematic of a broader technology of power that converges on embodiment, consumption, and pleasure in the name of health. In *Pleasure Consuming Medicine*, he illuminates the symbolic role that the illicit drug user fulfills for the neoliberal state. As he demonstrates, the state’s performance of moral sovereignty around substances designated “illicit” bears little relation to the actual dangers of drug consumption; in fact, it sometimes exacerbates those dangers.



An ad equating the use of crystal meth with the transmission of HIV

Race does not suggest that the use of drugs is risk-free, good, or bad, but rather that the regulation of drugs has become a site where ideological lessons about the propriety of consumption are propounded. He argues that official discourses about drug-use conjure a space where the neoliberal state can be seen to be policing the “excesses” of the amoral market. He explores this normative investment in drug regimes and some “counterpublic” health measures that have emerged in response.

These measures, which Race finds in certain pragmatic gay men’s health and HIV prevention practices, are not cloaked in moralistic language, and they do not cast health as antithetical to pleasure.

Kane Race is a Senior Lecturer in Gender and Cultural Studies at the University of Sydney.

The Sixties and the World Event

CHRISTOPHER CONNERY &

HORTENSE SPILLERS, SPECIAL ISSUE EDITORS

a special issue of *BOUNDARY 2*

This special issue of *boundary 2* revisits the 1960s through a global and multidisciplinary lens. It treats the decade as a global historical event, comprising decolonization, liberation, revolution, and movements against various establishments. Engaging questions of history and temporality, this issue illustrates that continued exploration and consideration of the 1960s around the world are crucial to a critical engagement with the present.

Contributors to this issue represent a wide range of disciplines, from Latin American studies and sociology to political theory and literary criticism. They bring a global perspective to the social and political legacy of the 1960s, touching on the Caribbean, Latin America, the former USSR, China, and France, as well as the United States. One contributor presents a reexamination of Latin American armed struggles in the 1960s that foregrounds the relatively positive influence of these struggles on present-day Latin American society and politics. Another contributor translates a seminal essay on José Martí written by one of Cuba's foremost intellectuals in the mid-1960s, when the course of the Cuban revolution was still uncertain. Yet another contributor considers the forces that have sought to neutralize the struggles and negate the gains of the African American liberation movement in the 1960s American South.

Christopher Connery is Professor of World Literature and Cultural Studies at the University of California, Santa Cruz. **Hortense Spillers** is Gertrude Conway Vanderbilt Chair in English at Vanderbilt University.

Contributors

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Globalization and the Post-Creole Imagination

Notes on Fleeing the Plantation

MICHAELINE A. CRICHLAW

With Patricia Northover

Globalization and the Post-Creole Imagination is a major intervention into discussions of Caribbean practices gathered under the rubric of “creolization.” Examining sociocultural, political, and economic transformations in the Caribbean, Michaeline A. Crichlow argues that creolization—culture-creating processes usually associated with plantation societies and with subordinate populations remaking dominant groups’ cultural forms—must be liberated from and expanded beyond plantations, and even beyond the black Atlantic, to include productions of “culture” in any place where vulnerable populations live in situations of modern power inequalities, from regimes of colonialism to those of neoliberalism. Crichlow theorizes a concept of creolization that speaks to how individuals from historically marginalized groups refashion self, time, and place in multiple ways, from creating art to traveling in search of homes. Grounding her theory in the material realities of Caribbean peoples in the plantation era and the present, Crichlow contends that creolization and Creole subjectivity are constantly in flux, morphing in response to the changing conditions of modernity and creatively expressing a politics of place.



“Castaway,” Detail from Trinidadian artist Christopher Cozier’s *Tropical Night* installation, 2007–2008

Engaging with the thought of Michel Foucault, Michel Rolph-Trouillot, Achille Mbembe, Henri Lefebvre, Margaret Archer, Saskia Sassen, Pierre Bourdieu, and others, Crichlow argues for understanding creolization as a continual creative remaking of past and present moments to shape the future. She draws on sociology, philosophy, postcolonial studies, and cultural studies to illustrate how national histories are lived personally and how transnational experiences reshape individual lives and collective spaces. Critically extending

Bourdieu’s idea of habitus, she describes how contemporary Caribbean subjects remake themselves in and beyond the Caribbean region, challenging, appropriating, and subverting older, localized forms of creolization. In this book, Crichlow offers a nuanced understanding of how Creole citizens of the Caribbean have negotiated modern economies of power.

Michaeline A. Crichlow, an historical sociologist, is Associate Professor in the Department of African and African American Studies at Duke University. She is the author of *Negotiating Caribbean Freedom: Peasants and the State in Development* and a co-editor of *Informalization: Process and Structure*. **Patricia Northover** is a Fellow at the Sir Arthur Lewis Institute of Social and Economic Studies, University of the West Indies, Mona, Jamaica.

A JOHN HOPE FRANKLIN CENTER BOOK

CULTURAL STUDIES

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POSTCOLONIAL STUDIES/CARIBBEAN STUDIES/SOCIOLOGY

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cloth, 978-0-8223-4427-8, \$84.95/£59.00

Things Fall Away

Philippine Historical Experience
and the Makings of Globalization

NEFERTI X. M. TADIAR

In *Things Fall Away*, Neferti X. M. Tadiar offers a new paradigm for understanding politics and globalization. Her analysis illuminates both the power of Filipino subaltern experience to shape social and economic realities and the critical role of the nation's writers and poets in that process. Through close readings of poems, short stories, and novels brought into conversation with scholarship in anthropology, sociology, politics, and economics, Tadiar demonstrates how the devalued experience of the Philippines' vast subaltern populations—experiences that “fall away” from the attention of mainstream and progressive accounts of the global capitalist present—help to make the material conditions of social life that feminists, urban activists, and revolutionaries seek to transform. Reading these “fallout” experiences as vital yet overlooked forms of political agency, Tadiar offers a new and provocative analysis of the unrecognized productive forces at work in global trends such as the growth of migrant domestic labor, the emergence of postcolonial “civil society,” and the “democratization” of formerly authoritarian nations.

Tadiar treats the historical experiences articulated in feminist, urban protest, and revolutionary literatures of the 1960s–90s as “cultural software” for the transformation of dominant social relations. She considers feminist literature in relation to the feminization of labor in the 1970s, when between 300,000 and 500,000 prostitutes were working in the areas around U.S. military bases, and in the 1980s and 1990s, when more than five million Filipinas left the country to toil as maids, nannies, nurses, and sex workers. She reads urban protest literature in relation to authoritarian modernization and crony capitalism, and she reevaluates revolutionary literature's constructions of the heroic revolutionary subject and the messianic masses, probing these social movements' unexhausted cultural resources for radical change.

Neferti X. M. Tadiar is Professor of Women's Studies at Barnard College. She is the author of *Fantasy-Production: Sexual Economies and Other Philippine Consequences for the New World Order*, winner of the Philippine National Book Award.

POST-CONTEMPORARY INTERVENTIONS
A Series Edited by Fredric Jameson and Stanley Fish

A JOHN HOPE FRANKLIN CENTER BOOK

Japan's Holy War

The Ideology of Radical Shintō Ultrationalism
WALTER A. SKYA

Japan's Holy War reveals how a radical religious ideology drove the Japanese to imperial expansion and global war. Bringing to light a wealth of new research, Walter A. Skya demonstrates that whatever other motives the Japanese had for waging war in the Pacific, for many the war was the fulfillment of a religious mandate. In the early twentieth century, a fervent nationalism developed within State Shintō. This ultrationalism gained widespread military and public support and led to rampant terrorism; between 1921 and 1935 three serving and three former prime ministers were assassinated. Shintō ultrationalist societies fomented a discourse calling for the abolition of parliamentary government and unlimited Japanese expansion.

Skya documents a transformation in the ideology of State Shintō in the late nineteenth century and the early twentieth. He shows that within the religion, support for the German-inspired theory of constitutional monarchy that had underpinned the Meiji Constitution gave way to a theory of absolute monarchy advocated by the constitutional scholar Hozumi Yatsuka in the late 1890s. That, in turn, was superseded by a totalitarian ideology centered on the emperor: an ideology advanced by the political theorists Uesugi Shinkichi and Kakehi Katsuhiko in the 1910s and 1920s. Examining the connections between various forms of Shintō nationalism and the state, Skya demonstrates that where the Meiji oligarchs had constructed a quasi-religious, quasi-secular state, Hozumi Yatsuka desired a traditional theocratic state. Uesugi Shinkichi and Kakehi Katsuhiko went further, encouraging radical, militant forms of extreme religious nationalism. Skya suggests that the creeping democracy and secularization of Japan's political order in the early twentieth century were the principal causes of the terrorism of the 1930s, which ultimately led to a holy war against Western civilization.

Walter A. Skya is Visiting Assistant Professor of History and East Asian Studies at Colby College.

ASIA-PACIFIC
A Series Edited by Rey Chow, H. D. Harootunian, and Masao Miyoshi

24 POSTCOLONIAL STUDIES/WOMEN'S STUDIES/ASIAN STUDIES

May 480 pages
paper, 978-0-8223-4446-9, \$27.95/£17.99
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JAPANESE HISTORY/RELIGION

March 400 pages
paper, 978-0-8223-4423-0, \$25.95/£15.99
cloth, 978-0-8223-4425-4, \$94.95/£65.00

The Culture of Japanese Fascism

ALAN TANSMAN, EDITOR

With a foreword by Marilyn Ivy



Bronze statue of Hackikō, the "Loyal Dog."
Erected in Tokyo in 1934

This bold collection of essays demonstrates the necessity of understanding fascism in cultural terms rather than only or even primarily in terms of political structures and events. Contributors from history, literature, film, art

history, and anthropology describe a culture of fascism in Japan in the decades preceding the end of the Pacific War. In so doing, they challenge past scholarship, which has generally rejected descriptions of pre-1945 Japan as fascist. The contributors explain how a fascist ideology was diffused through Japanese culture via literature, popular culture, film, design, and everyday discourse. Alan Tansman's introduction places the essays in historical context and situates them in relation to previous scholarly inquiries into the existence of fascism in Japan.

Several contributors examine how fascism was understood in Japan during the 1930s: by influential theorists of fascism, by an antifascist literary group, and by leading intellectuals responding to the repercussions of capitalist modernization. Others explore the idea that fascism's solution to alienation and exploitation lay in efforts to beautify work, the workplace, and everyday life. Still others analyze the realization of and limits to fascist aesthetics in film, memorial design, architecture, animal imagery, a military museum, and national exposition. Contributors also assess manifestations of fascist ideology, or resistance to it, in the work of renowned authors including the Nobel-prize-winning novelist and short-story writer Kawabata Yasunari and the mystery writers Edogawa Rampo and Hamao Shiō. In the work of these final two writers, the tropes of sexual perversity and paranoia open a new perspective on fascist culture. This volume makes fascism in Japan available as a critical point of comparison for scholars of fascism worldwide. A concluding piece models such work by comparing Spanish and Japanese fascisms.

Alan Tansman is Agassiz Professor of Japanese Literature at the University of California, Berkeley. **Marilyn Ivy** is Associate Professor of Anthropology at Columbia University.

ASIA-PACIFIC

A Series Edited by Rey Chow, H. D. Harootunian, and Masao Miyoshi

Contributors

Noriko Aso	Harry Harootunian	Akiko Takenaka
Michael Baskett	Marilyn Ivy	Alan Tansman
Kim Brandt	Angus Lockyer	Richard Torrance
Nina Cornyetz	Jim Reichert	Keith Vincent
Kevin M. Doak	Jonathan M. Reynolds	Alejandro Yarza
James Dorsey	Ellen Schattschneider	
Aaron Gerow	Aaron Skabelund	

ASIAN STUDIES/CULTURAL STUDIES

April 464 pages, 24 illustrations
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cloth, 978-0-8223-4452-0, \$99.95/£69.00

The Proletarian Gamble

Korean Workers in Interwar Japan

KEN C. KAWASHIMA

Korean workers in Japan constituted imperial Japan's largest colonial labor force in the 1920s and 1930s. Caught between the Scylla of agricultural destitution in Korea and the Charybdis of industrial depression in Japan, migrant Korean peasants arrived on Japanese soil amid extreme forms of precariousness in the labor and housing markets. For the migrant, becoming a worker in Japan was dependent on chance, on knowing or meeting the right people, on being in the right place at the right time. In *The Proletarian Gamble*, Ken C. Kawashima maintains that contingent labor is a defining characteristic of capitalist commodity economies. He develops his argument by scrutinizing how the labor power of Korean workers in Japan was commodified, how they fought against the racist and contingent conditions of exchange, and how they combated institutionalized racism.

Kawashima draws on previously unseen archival materials from interwar Japan as he describes how Korean migrants struggled against various recruitment practices, unfair and discriminatory wages, sudden firings, racist housing practices, and excessive bureaucratic red-tape. Demonstrating that there was no single Korean "minority," he reveals how Koreans exploited fellow Koreans and how the stratification of their communities worked to the advantage of state and capital. However, Kawashima also describes how when migrant workers did organize, as when they became involved in Rosō (the largest Korean communist labor union in Japan), and in Zenkyō (the Japanese communist labor union), their diverse struggles were united toward a common goal. In *The Proletarian Gamble*, his analysis of the Korean migrant workers' experiences opens into a much broader rethinking of the fundamental nature of capitalist commodity economies and the analytical categories of the proletariat, surplus populations, commodification, and state power.

Ken C. Kawashima is Associate Professor of East Asian Studies at the University of Toronto.

ASIA-PACIFIC

A Series Edited by Rey Chow, H. D. Harootunian, and Masao Miyoshi

ASIAN STUDIES/LABOR HISTORY

April 304 pages, 38 illustrations
paper, 978-0-8223-4417-9, \$23.95/£14.99
cloth, 978-0-8223-4399-8, \$84.95/£59.00

The Yale Indian

The Education of Henry Roe Cloud

JOEL PFISTER



Undergraduate portrait of Henry Roe Cloud.
Courtesy Yale University Library

Honored in his own time as one of the most prominent Indian public intellectuals, Henry Roe Cloud (c. 1884–1950) fought to open higher education to Indians. Joel Pfister's extensive archival research establishes the historical significance of key chapters in the Winnebago's remarkable life. Roe Cloud was the first Indian to receive undergraduate and graduate degrees from Yale University, where he was elected to the prestigious and intellectual Elihu Club. Pfister compares Roe Cloud's experience to that of other "college

Indians" and also to African Americans such as W. E. B. DuBois. Roe Cloud helped launch the Society of American Indians, graduated from Auburn seminary, founded a preparatory school for Indians, and served as the first Indian superintendent of the Haskell Institute (forerunner of Haskell Indian Nations University). He also worked under John Collier at the Bureau of Indian Affairs, where he was a catalyst for the Indian New Deal.

Roe Cloud's white-collar activism was entwined with the Progressive Era formation of an Indian professional and managerial class, a Native "talented tenth," whose members strategically used their contingent entry into arenas of white social, intellectual, and political power on behalf of Indians without such access. His Yale training provided a cross-cultural education in class-structured emotions and individuality. While at Yale, Roe Cloud was informally adopted by a white missionary couple. Through them he was schooled in upper-middle-class sentimentality and incentives. He also learned how interracial romance could jeopardize Indian acceptance into their class. Roe Cloud expanded the range of what modern Indians could aspire to and achieve.

Joel Pfister is Professor of American Studies and English at Wesleyan University. He is the author of four books, including *Individuality Incorporated: Indians and the Multicultural Modern*, also published by Duke University Press, and *Critique for What? Cultural Studies, American Studies, Left Studies*. He is a co-editor of *Inventing the Psychological: Toward a Cultural History of Emotional Life in America*.

NEW AMERICANISTS

A Series Edited by Donald E. Pease

Life Between Two Deaths, 1989–2001

U.S. Culture in the Long Nineties

PHILLIP E. WEGNER



Ross Birrell, "The stars & stripes are thrown from the Staten Island Ferry in New York." Part of Birrell's *Envoy: New York, 2000* exhibit. Photo by Bryan Saner

Through virtuoso readings of significant works of American film, television, and fiction, Phillip E. Wegner demonstrates that the period between the fall of the Berlin Wall in November 1989 and the bombing of the World Trade Center in September 2001 fostered a unique consciousness and represented a moment of immense historical possibilities now at risk of being forgotten in the midst of the "war on terror." Wegner argues that 9/11 should be understood as a form of what Jacques Lacan called the "second death," an event that repeats an earlier "fall," in this instance the collapse of the Berlin Wall. By describing 9/11 as a repetition, Wegner does not deny its significance. Rather, he argues that it was only with the fall of the Towers that the symbolic universe of the Cold War was finally destroyed and a true "New World Order," in which the United States assumed disturbing new powers, was put into place.

Wegner shows how phenomena including the debate on globalization, neo-liberal notions of the end of history, the explosive growth of the Internet, the efflorescence of new architectural and urban planning projects, developments in literary and cultural production, new turns in theory and philosophy, and the rapid growth of the antiglobalization movement came to characterize the long nineties. He offers readings of some of the most interesting cultural texts of the era: Don DeLillo's *White Noise*, Joe Haldeman's *Forever* trilogy, Octavia Butler's *Parable* novels, the *Terminator* films, *Fight Club*, *Independence Day*, *Cape Fear*, *Ghost Dog*, and the television series *Buffy the Vampire Slayer*. In so doing, he illuminates fundamental issues concerning narrative, such as how beginnings and endings are recognized and how relationships between events are constructed.

Phillip E. Wegner is Associate Professor of English at the University of Florida. He is the author of *Imaginary Communities: Utopia, the Nation, and the Spatial Histories of Modernity*.

POST-CONTEMPORARY INTERVENTIONS

A Series Edited by Fredric Jameson and Stanley Fish

Land of Necessity

Consumer Culture in the United States-Mexico Borderlands

ALEXIS MCCROSSEN, EDITOR

In *Land of Necessity*, historians and anthropologists unravel the interplay of the national and transnational and of scarcity and abundance in the region split by the 1,969-mile boundary line dividing Mexico from the United States. This richly illustrated volume, with more than 100 images including maps, photographs, and advertisements, explores the convergence of broad demographic, economic, political, cultural, and transnational developments resulting in various forms of consumer culture in the borderlands. Though its importance is uncontested, the role of necessity in consumer culture has rarely been explored. Indeed, it has been argued that where necessity reigns, consumer culture is anemic. This volume demonstrates otherwise. In doing so, it sheds new light on the history of the U.S.-Mexico borderlands, while also opening up similar terrain for scholarly inquiry into consumer culture.



Russell Lee, "Small Store Owner," Corpus Christi, TX, 1949. Courtesy of Russell Lee Photograph Collection

The volume opens with two chapters that detail the historical trajectories of consumer culture and of the borderlands. In the following thematic chapters, contributors take up subjects including smuggling, tourist districts and resorts, purchasing power, and living standards. Others address home décor, houses, urban development, and commercial real estate, while still others consider the circulation of cinematic images, contraband, used cars, and clothing. Several contributors discuss the movement of people across borders, within cities, and in retail spaces. In the two afterwords, scholars reflect on the U.S.-Mexico borderlands as a particular site of trade in labor, land, leisure, and commodities, while also musing about consumer culture as a particular site of complex political and economic negotiations. Through this volume, the U.S.-Mexico borderlands become a perch from which new insight accrues about the historical and contemporary aspects of the big "isms" shaping modern life: capitalism, nationalism, transnationalism, globalism, and, without a doubt, consumerism.

Alexis McCrossen is Associate Professor of History at Southern Methodist University. She is the author of *Holy Day, Holiday: The American Sunday*.

AMERICAN STUDIES

June 432 pages, 110 illustrations
paper, 978-0-8223-4475-9, \$26.95/£16.99
cloth, 978-0-8223-4460-5, \$99.95/£69.00

The Enduring Legacy

Oil, Culture, and Society in Venezuela

MIGUEL TINKER SALAS

Oil has played a major role in Venezuela's economy since the first gusher was discovered along Lake Maracaibo in 1922. As Miguel Tinker Salas demonstrates, oil has also transformed the country's social, cultural, and political landscapes. In *The Enduring Legacy*, Tinker Salas traces the history of the oil industry's rise in Venezuela from the beginning of the twentieth century, paying particular attention to the experiences and perceptions of industry employees, both American and Venezuelan. He reveals how class ambitions and corporate interests combined to reshape many Venezuelans' ideas of citizenship. Middle-class Venezuelans embraced the oil industry from the start, anticipating that it would transform the country by introducing modern technology, sparking economic development, and breaking the landed elites' stranglehold. Eventually Venezuelan employees of the industry found that their benefits, including relatively high salaries, fueled loyalty to the oil companies. That loyalty sometimes trumped allegiance to the nation-state.

United States and British petroleum companies, seeking to maintain their stakes in Venezuela, promoted the idea that their interests were synonymous with national development. They set up oil camps, residential communities to house their workers. The camps brought Venezuelan employees together with U.S. and British workers, and eventually with Chinese, West Indian, and Mexican migrants as well. Through the camps, the companies offered not just housing but also education, recreation, and acculturation into a structured, corporate way of life. Tinker Salas contends that these practices shaped the "heart and soul" of generations of Venezuelans whom the industry provided with access to a middle-class lifestyle. His interest in how oil shaped the consciousness of Venezuela is personal; Tinker Salas was born and raised in one of its oil camps.

Miguel Tinker Salas is Arango Professor of Latin American History at Pomona College in Claremont, California. He is the author of *In the Shadow of the Eagles: Sonora and the Transformation of the Border during the Porfiriato* and co-editor of *Venezuela: Hugo Chávez and the Decline of an "Exceptional Democracy."*

AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS

A Series Edited by Gilbert M. Joseph and Emily S. Rosenberg

LATIN AMERICAN STUDIES

May 328 pages
paper, 978-0-8223-4419-3, \$23.95/£14.99
cloth, 978-0-8223-4400-1, \$84.95/£59.00

Tropical Zion

General Trujillo, FDR, and the Jews of Sosúa

ALLEN WELLS



European Jews arriving in the Dominican Republic. JDC Archives

“This is an extraordinary and original contribution to Latin American, Jewish and U.S. history. In a remarkable work Allen Wells describes and assesses how and why one of Latin America’s bloodiest dictators was willing to rescue Jews from Nazi persecution.”—**FRIEDRICH KATZ**, Morton D. Hull Distinguished Service Professor Emeritus of Latin American History, University of Chicago

“This illuminating and irony-laden study deftly integrates twentieth-century Latin American, Jewish, and American history and that of the Holocaust. Readers interested in any of these fields will be rewarded and have their perspectives widened. An admirably researched and crafted book, and a touching one, too.”—**PETER HAYES**, Theodore Zev Weiss Professor of Holocaust Studies, Northwestern University

Seven hundred and fifty Jewish refugees fled Nazi Germany and founded the agricultural settlement of Sosúa in the Dominican Republic, then ruled by one of Latin America’s most repressive dictators, General Rafael Trujillo. In *Tropical Zion*, Allen Wells, a distinguished historian and the son of a Sosúa settler, tells the compelling story of that dictator, Franklin Delano Roosevelt, and those fortunate pioneers who founded a successful employee-owned dairy cooperative on the north shore of the island.

Why did a dictator admit these desperate refugees when so few nations would accept those fleeing fascism? Eager to mollify international critics after his army had massacred 15,000 unarmed Haitians, Trujillo sent representatives to Évian, France in July, 1938 for a conference on refugees from Nazism. Proposed by FDR to deflect criticism from his administration’s restrictive immigration policies, the Évian Conference proved an abject failure. The Dominican Republic was the only nation that agreed to open its doors. Obsessed with stemming the tide of Haitian migration across his nation’s border, the opportunistic Trujillo sought to “whiten” the Dominican populace, welcoming Jewish refugees who were themselves subject to racist scorn in Europe.

The Roosevelt administration sanctioned the Sosúa colony. Since the United States did not accept Jewish refugees in significant numbers, it encouraged Latin America to do so. That prodding, paired with FDR’s overriding preoccupation with fighting fascism, strengthened U.S. relations with Latin American dictatorships for decades to come. Meanwhile, as Jewish organizations worked to get Jews out of Europe, discussions about the fate of worldwide Jewry exposed fault lines between Zionists and Non-Zionists. Throughout his discussion of these broad dynamics, Wells weaves vivid narratives about the founding of Sosúa, the original settlers and their families, and the life of the unconventional beach-front colony.

Allen Wells is the Roger Howell, Jr. Professor of History at Bowdoin College. He is the author of *Yucatán’s Gilded Age: Haciendas, Henequen, and International Harvester, 1860–1915*; a co-author of *Summer of Discontent, Seasons of Upheaval: Elite Politics and Rural Rebellion in Yucatán, 1876–1915*; and a co-editor of *The Second Conquest of Latin America: Coffee, Henequen, and Oil during the Export Boom, 1850–1930*.

AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS

A Series Edited by Gilbert M. Joseph and Emily S. Rosenberg

The Dictator's Seduction

Politics and the Popular Imagination in the Era of Trujillo

LAUREN DERBY



Rafael Trujillo (Archivo General de la Nación)

The dictatorship of Rafael Trujillo, who ruled the Dominican Republic from 1930 until his assassination in 1961, was one of the longest and bloodiest in Latin American history. *The Dictator's Seduction* is a cultural history of the Trujillo regime as it was experienced in the capital city of Santo Domingo. Focusing on everyday forms of state domination, Lauren Derby describes how the regime infiltrated civil society by

fashioning a “vernacular politics” based on popular idioms of masculinity and fantasies of race and class mobility. Derby argues that the most pernicious aspect of the dictatorship was how it appropriated quotidian practices such as gossip and gift exchange, leaving almost no place for Dominicans to hide or resist.

Drawing on previously untapped documents in the Trujillo National Archives and interviews with Dominicans who recall life under the dictator, Derby emphasizes the role that public ritual played in Trujillo's exercise of power. His regime included the people in affairs of state on a massive scale as never before. Derby pays particular attention to how events and projects were received by the public as she analyzes parades and rallies, the rebuilding of Santo Domingo following a major hurricane, and the staging of a year-long celebration marking the twenty-fifth year of Trujillo's regime. She looks at representations of Trujillo, exploring how claims that he embodied the popular barrio antihero the *tíguere* (tiger) stoked a fantasy of upward mobility and how a rumor that he had a personal guardian angel suggested he was uniquely protected from his enemies. *The Dictator's Seduction* sheds new light on the cultural contrivances of autocratic power.

Lauren Derby is Assistant Professor of History at the University of California, Los Angeles.

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

LATIN AMERICAN STUDIES

August 416 pages, 33 illustrations
paper, 978-0-8223-4482-7, \$25.95/£15.99
cloth, 978-0-8223-4486-5, \$94.95/£65.00

Reckoning

The Ends of War in Guatemala

DIANE M. NELSON

Following the 1996 treaty ending decades of civil war, how are Guatemalans reckoning with genocide, especially since almost everyone collaborated in some way with the violence? Meaning “to count, figure up” and “to settle rewards and punishments,” reckoning promises accounting and accountability. Yet as Diane M. Nelson shows, the means by which the war was waged, especially as they related to race and gender, unsettled the very premises of knowing and being. Symptomatic are the stories of duplicity and living with “two faces” pervasive in postwar Guatemala and applied to the left, the Mayan people, and the state. Drawing on more than twenty years of research in Guatemala, Nelson explores how postwar struggles to reckon with traumatic experience illuminate the assumptions of identity more generally.

Nelson brings stories of human rights activism, Mayan identity struggles, coerced participation in massacres, and popular entertainment—including traditional dances, horror films, and carnivals—together with analyses of mass-grave exhumations, official apologies, and reparations. She discusses the stereotype of the Two-Faced Indian as colonial discourse revived by anti-guerrilla counterinsurgency and by the claims of duplicity leveled against Nobel laureate Rigoberta Menchú, and she explores how duplicity may in turn function as a survival strategy for some. She examines suspicions that state power is also two-faced, from the left's fears of a clandestine para-state behind the democratic façade to the right's conviction that NGOs threaten Guatemalan sovereignty. Her comparison of antimalaria and antisubversive campaigns suggests biopolitical ways that the state is two-faced, simultaneously taking and giving life. In *Reckoning*, Nelson offers a ground-up take on political transition as Guatemalans find creative ways forward, turning ledger books, technoscience, and even gory horror movies into tools for making sense of violence, loss, and the future.

Diane M. Nelson is Associate Professor of Cultural Anthropology at Duke University. She is the author of *A Finger in the Wound: Body Politics in Quincentennial Guatemala*.



Protestors holding papier-mâché skulls inscribed with the names of massacred villages, during Army Day parade, 2000. Photo by Antonio Jiménez

LATIN AMERICAN STUDIES/ANTHROPOLOGY

February 440 pages, 32 illustrations
paper, 978-0-8223-4324-0, \$25.95/£15.99
cloth, 978-0-8223-4341-7, \$94.95/£65.00

La Patria del Criollo

An Interpretation of Colonial Guatemala

SEVERO MARTÍNEZ PELÁEZ

Translated by Susan M. Neve and W. George Lovell

Edited and introduced by W. George Lovell and Christopher H. Lutz



This translation of Severo Martínez Peláez's *La Patria del Criollo*, a book first published in Guatemala in 1970, makes a classic, controversial work of Latin American history available to English-language readers. Martínez was one of Guatemala's foremost historians and a political

activist committed to revolutionary social change. *La Patria del Criollo* is his scathing assessment of Guatemala's colonial legacy. Martínez argues that Guatemala remains a colonial society because the conditions that arose centuries ago when imperial Spain held sway have endured. He maintains that neither independence in 1821 nor liberal reform following 1871 altered economic circumstances that assure prosperity for a few and deprivation for the majority. The few in question are an elite group of criollos, people of Spanish descent born in Guatemala; the majority are predominantly Maya Indians, whose impoverishment is shared by many mixed-race Guatemalans.

Martínez asserts that "the coffee dictatorships were the full and radical realization of criollo notions of the *patria*." This patria, or homeland, was one that criollos had wrested from Spaniards in the name of independence and taken control of based on claims of liberal reform. He contends that since labor is needed to make land productive, the exploitation of labor, particularly Indian labor, was a necessary complement to criollo appropriation. His depiction of colonial reality is bleak, his portrayal of Spanish and criollo behavior toward Indians unrelenting in its emphasis on cruelty and oppression. Martínez felt that the grim past he documented surfaces each day in an equally grim present, and that confronting the past is a necessary step in any effort to improve Guatemala's woes. An extensive introduction situates *La Patria del Criollo* in historical context and relates it to contemporary issues and debates.

Severo Martínez Peláez (1925–1998) is today recognized as one of Central America's most distinguished men of letters. The Association of Guatemalan Journalists awarded him the Quetzal de Oro for *La Patria del Criollo*. **Susan M. Neve**, a translator specializing in Spanish language and literature, teaches at the City University and the University of Westminster in London, England. **W. George Lovell** is Professor of Geography at Queen's University in Kingston, Ontario, and Visiting Professor in Latin American History at the Universidad Pablo de Olavide in Seville, Spain. **Christopher H. Lutz** is Managing Director of Plumsock Mesoamerican Studies and co-founder of the Maya Educational Foundation in South Woodstock, Vermont.

Women Build the Welfare State

Performing Charity and Creating Rights in Argentina, 1880–1955

DONNA J. GUY

In this path-breaking history, Donna J. Guy shows how feminists, social workers, and female philanthropists contributed to the emergence of the Argentine welfare state through their advocacy of child welfare and family-law reform. From the creation of the government-subsidized Society of Beneficence in 1823, women were at the forefront of the child-focused philanthropic and municipal groups that proliferated first to address the impact of urbanization, European immigration, and high infant mortality rates, and later to meet the needs of wayward, abandoned, and delinquent children. Women staffed child-centered organizations that received subsidies from all levels of government. Their interest in children also led them into the battle for female suffrage and the campaign to promote the legal adoption of children. When Juan Perón expanded the welfare system during his presidency (1946–1955), he reorganized private charitable organizations that had, until then, often been led by elite and immigrant women.

Drawing on extensive research in Argentine archives, Guy reveals significant continuities in Argentine history, including the rise of a liberal state that subsidized all kinds of women's and religious groups. State and private welfare efforts became more organized in the 1930s and reached a pinnacle under Juan Perón, when men took over the running of the welfare state and philanthropic and feminist women's influence on child-welfare activities and policy declined. Comparing the rise of Argentina's welfare state with the development of others around the world, Guy considers both why women's child-welfare initiatives have not received more attention in historical accounts and whether the welfare state emerges from the top down or from the bottom up.

Donna J. Guy is Distinguished Professor of Humanities and History at Ohio State University. She is the author of *White Slavery and Mothers Alive and Dead: The Troubled Meeting of Sex, Gender, Public Health, and Progress in Latin America* and *Sex and Danger in Buenos Aires: Prostitution, Family, and Nation in Argentina* and a co-editor of *Feminisms and Internationalism* and *Sex and Sexuality in Latin America*.



Children admitted to Jewish Girls' Orphanage. Archivo General de la Nación. Photo by G. Hearn

Looking for Mexico

Modern Visual Culture and National Identity

JOHN MRAZ

In *Looking for Mexico*, a leading historian of visual culture, John Mraz, provides a panoramic view of Mexico's modern visual culture from the U.S. invasion of 1847 to the present. Along the way, he illuminates the powerful role of photographs, films, illustrated magazines, and image-filled history books in the construction of national identity, showing how Mexicans have made themselves through, and been made by, the webs of significance spun by modern media. Central to Mraz's book is photography, which was distributed widely throughout Mexico in the form of *cartes-de-visite*, postcards, and illustrated magazines. Mraz analyzes the work of a broad range of photographers, including Guillermo Kahlo, Winfield Scott, Hugo Brehme, Agustín Víctor Casasola, Tina Modotti, Manuel Álvarez Bravo, Héctor García, Pedro Meyer, and the New Photojournalists. He also examines representations of Mexico's past in the country's influential picture histories: popular large-format, multivolume series replete with thousands of photographs and an assortment of texts.



Hugo Brehme, Campesinos, maguay and clouds. SINAFO-Fototeca

Turning to film, Mraz compares portrayals of the Mexican Revolution by Fernando de Fuentes to the later movies of Emilio Fernández and Gabriel Figueroa. He considers major stars of Golden Age cinema as gender archetypes for *Mexicanidad*, juxtaposing the *charros* (hacienda cowboys) embodied by Pedro Infante, Pedro Armendáriz, and Jorge Negrete with the effacing women: the mother, Indian, and shrew as played by Sara García, Dolores del Río, and María Félix. Mraz analyzes the leading comedians of the Mexican

screen, representations of the 1968 student revolt, and depictions of Frida Kahlo in films made by Paul Leduc and Julie Taymor. Filled with more than fifty illustrations, *Looking for Mexico* is an exuberant plunge into Mexico's national identity, its visual culture, and the connections between the two.

John Mraz is a Research Professor with the Instituto de Ciencias Sociales y Humanidades at Benemerita Universidad Autonoma de Puebla, Mexico. He is the author of *Nacho Lopez, Mexican Photographer* and *La Mirada Inquieta: Nuevo fotoperiodismo mexicano, 1976–1996* and a co-author of *Uprooted: Braceros in the Hermanos Mayo Lens*.

Revolutions in Mexican Catholicism

Reform and Revelation in Oaxaca, 1887–1934

EDWARD WRIGHT-RIOS

In *Revolutions in Mexican Catholicism*, Edward Wright-Rios investigates how Catholicism was lived and experienced in the Archdiocese of Oaxaca, a region known for its distinct indigenous cultures and vibrant religious life, during the turbulent period of modernization in Mexico that extended from the late nineteenth century through the early twentieth. Wright-Rios centers his analysis on three “visions” of Catholicism: an enterprising archbishop's ambitious religious reform project, an elderly indigenous woman's remarkable career as a seer and faith healer, and an apparition movement that coalesced around a visionary Indian girl. Deftly integrating documentary evidence with oral histories, Wright-Rios provides a rich, textured portrait of Catholicism during the decades leading up to the Mexican Revolution of 1910 and throughout the tumultuous 1920s.



Ilmo. y Rmo. Sr. Dr. D. Eulogio G. Gillo v.
Arzobispo de Antequera.
Archbishop Eulogio Gillow (1841–1922).
Courtesy of AHAO

Wright-Rios demonstrates that pastors, peasants, and laywomen sought to enliven and shape popular religion in Oaxaca. The clergy tried to adapt the Vatican's blueprint for Catholic revival to Oaxaca through institutional reforms and attempts to alter the nature and feel of lay religious practice in what amounted to a religious modernization program. Yet some devout women had their own plans. They proclaimed their own personal experiences of allegedly miraculous revelation, pressured priests to recognize those experiences, marshaled their supporters, and even created new local institu-

tions to advance their causes and sustain new practices they created. By describing female-led visionary movements and the ideas, traditions, and startling innovations that emerged from Oaxaca's indigenous laity, Wright-Rios adds a rarely documented perspective to Mexican cultural history. He reveals a remarkable dynamic of interaction and negotiation in which priests and parishioners as well as prelates and local seers sometimes clashed and sometimes cooperated but remained engaged with one another in the process of making their faith meaningful in tumultuous times.

Edward Wright-Rios is Assistant Professor of History at Vanderbilt University.

Uneven Encounters

Making Race and Nation in Brazil and the United States

MICOL SEIGEL



Coffee advertisement, 1920. N. W. Ayer Advertising Agency records, National Museum of American History

In *Uneven Encounters*, Micol Seigel chronicles the exchange of popular culture between Brazil and the United States in the years between the World Wars, and she demonstrates how that exchange affected ideas of race and nation in both countries. From Americans interpreting advertisements for Brazilian coffee or dancing the Brazilian *maxixe*, to Rio musicians embracing the “foreign”

qualities of jazz, Seigel traces a lively cultural back-and-forth. Along the way, she shows how race and nation are constructed together, by both non-elites and elites, and gleaned from global cultural and intellectual currents as well as local, regional, and national ones.

Seigel explores the circulation of images of Brazilian coffee and of *maxixe* in the United States during the period just after the imperial expansions of the early twentieth century. Exoticist interpretations structured North Americans’ paradoxical sense of self as productive “consumer citizens.” Some people, however, could not simply assume the privileges of citizenship. In their struggles against racism, Afro-descended citizens living in the cities of Rio de Janeiro, São Paulo, New York, and Chicago encountered images and notions of each other and found them useful. Seigel introduces readers to cosmopolitan Afro-Brazilians and African Americans who rarely traveled far but who absorbed ideas from abroad nonetheless. African American vaudeville artists saw the utility of pretending to “be” Brazilian to cross the color line on stage. Putting on “nation drag,” they passed not from one race to another but out of familiar racial categories entirely. Afro-Brazilian journalists reported intensively on foreign, particularly North American, news and eventually entered into conversation with the U.S. black press in a collaborative but still conflictual dialogue. Seigel suggests that projects comparing U.S. and Brazilian racial identities as two distinct constructions are misconceived. Racial formations transcend national borders; attempts to understand them must do the same.

Micol Seigel is Assistant Professor in the Department of African American and African Diaspora Studies and the Program in American Studies at Indiana University, Bloomington.

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

A Place in Politics

São Paulo, Brazil, from Seigneurial Republicanism to Regionalist Revolt

JAMES P. WOODARD

A Place in Politics is a thorough reinterpretation of the politics and political culture of the Brazilian state of São Paulo between the 1890s and the 1930s. The world’s foremost coffee-producing region from the outset of this period and home to more than six million people by 1930, São Paulo was an economic and demographic giant. In an era marked by political conflict and dramatic social and cultural change in Brazil, nowhere were the conflicts as intense or changes more dramatic than in São Paulo. The southeastern state was the site of the country’s most important political developments, from the contested presidential campaign of 1909–10 to the massive military revolt of 1924. With an impressive command of a wide array of source materials, James P. Woodard analyzes these events and the republican political culture that informed them.



Woodard’s fine-grained political history proceeds chronologically from the turn of the twentieth century, when São Paulo’s leaders enjoyed political preeminence within the federal system codified by the Constitution of 1891, through the mass mobilization of 1931–32, in which São Paulo’s people marched, rioted, and eventually took up arms against the national government in what was to be Brazil’s last great regionalist revolt. In taking to the streets in the name of their

state, constitutionalism, and the “civilization” that they identified with both, the people of São Paulo were at once expressing their allegiance to elements of a regionally distinct political culture and converging on a broader, more participatory public sphere that had come into being amid the political conflicts of the preceding decades.

James P. Woodard is Assistant Professor of History at Montclair State University in Montclair, New Jersey.

Imperial Subjects

Race and Identity in Colonial Latin America

ANDREW B. FISHER & MATTHEW D. O'HARA, EDITORS

With a foreword by Irene Silverblatt

In colonial Latin America, social identity did not correlate neatly with fixed categories of race and ethnicity. As *Imperial Subjects* demonstrates, from the early years of Spanish and Portuguese rule, understandings of race and ethnicity were fluid. In this collection, historians offer nuanced interpretations of identity as they investigate how Iberian settlers, African slaves, Native Americans, and their multiethnic progeny understood who they were as individuals, as members of various communities, and as imperial subjects. The contributors' explorations of the relationship between colonial ideologies of difference and the identities historical actors presented span the entire colonial period and even beyond: from early contact to the legacy of colonial identities in the new republics of the nineteenth century. The volume includes essays on the major colonial centers of Mexico, Peru, and Brazil, as well as the Caribbean basin and the imperial borderlands.

Whether analyzing cases in which the Inquisition found that the individuals before it were "legally" Indians and thus exempt from prosecution, or considering late-eighteenth- and early-nineteenth-century petitions for declarations of whiteness entitling the mixed-race recipients to legal and social benefits enjoyed by whites, the book's contributors approach the question of identity by examining interactions between imperial subjects and colonial institutions. Colonial mandates, rulings, and legislation worked in conjunction with the actual exercise and negotiation of power between individual officials and an array of social actors engaged in countless brief interactions. Identities emerged out of the interplay between internalized understandings of self and group association and externalized social norms and categories.

Andrew B. Fisher is Assistant Professor of History at Carleton College. **Matthew D. O'Hara** is Assistant Professor of History at the University of California, Santa Cruz. **Irene Silverblatt** is Professor of Cultural Anthropology at Duke University.

LATIN AMERICA OTHERWISE

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

Contributors

Karen D. Caplan	Matthew D. O'Hara
R. Douglas Cope	Cynthia Radding
Mariana L. R. Dantas	Sergio Serulnikov
María Elena Díaz	Irene Silverblatt
Andrew B. Fisher	David Tavárez
Jane E. Mangan	Ann Twinam
Jeremy Ravi Mumford	

LATIN AMERICAN STUDIES

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cloth, 978-0-8223-4401-8, **\$84.95/£59.00**

City/Art

The Urban Scene in Latin America

REBECCA E. BIRON, EDITOR

In *City/Art* anthropologists, literary and cultural critics, a philosopher, and an architect explore how creative practices continually reconstruct the urban scene in Latin America. The contributors, all Latin Americanists, describe how creativity—broadly conceived to encompass urban design, museums, graffiti, film, music, literature, architecture, performance art, and more—combines with nationalist rhetoric and historical discourse to define Latin American cities. Taken together, the essays model different



Pablo Ortiz Monasterio, "Y se hizo la luz," from the series *The Last City*, Mexico, D.F., 1980. Courtesy of the artist

ways of approaching Latin America's urban centers not only as places that inspire and house creative practices but also as ongoing collective creative endeavors themselves. The essays range from an examination of how differences of scale and point of view

affect people's experience of everyday life in Mexico City to a reflection on the transformation of a prison into a shopping mall in Uruguay, and from an analysis of Buenos Aires' preoccupation with its own status and cultural identity to a consideration of what Miami means to Cubans in the United States.

Contributors delve into the aspirations embodied in the modernist urbanism of Brasília and the work of Lotty Rosenfeld, a Santiago performance artist who addresses the intersections of art, urban landscapes, and daily life. One assesses the political possibilities of public art through an analysis of subway-station mosaics and Julio Cortázar's short story "Graffiti," while others look at the representation of Buenos Aires as a "Jewish elsewhere" in twentieth-century fiction and at two different responses to urban crisis in Rio de Janeiro. The collection closes with an essay by a member of the São Paulo urban intervention group Arte/Cidade, which invades office buildings, de-industrialized sites, and other vacant areas to install collectively produced works of art. Like that group, *City/Art* provides original, alternative perspectives on specific urban sites so that they can be seen anew.

Rebecca E. Biron is Associate Professor of Spanish and Comparative Literature at Dartmouth College. She is the author of *Murder and Masculinity: Violent Fictions of Twentieth-Century Latin America*.

Contributors

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LATIN AMERICAN STUDIES/CULTURAL STUDIES

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cloth, 978-0-8223-4455-1, **\$84.95/£59.00**

Feminist Agendas and Democracy in Latin America

JANE S. JAQUETTE, EDITOR

Latin American women's movements played important roles in the democratic transitions in South America during the 1980s and in Central America during the 1990s. However, very little has been written on what has become of these movements and their agendas since the return to democracy. This timely collection examines how women's movements have responded to the dramatic political, economic, and social changes of the last twenty years. In these essays, leading scholar-activists focus on the various strategies women's movements have adopted and assess their successes and failures.

The book is organized around three broad topics. The first, women's access to political power at the national level, is addressed in essays on the election of Michelle Bachelet in Chile, gender quotas in Argentina and Brazil, and the responses of the women's movement to the "Bolivarian Revolution" in Venezuela. The second topic, the use of legal strategies, is taken up in essays on women's rights across the board in Argentina, violence against women in Brazil, and gender in the work of the Truth and Reconciliation Commission in Peru. Finally, the international impact of Latin American feminists is explored through an account of their participation in the World Social Forum, an assessment of a Chilean-led project carried out by women's organizations in several countries to hold governments to the promises they made in Cairo and Beijing, and an account of cross-border organizing to address femicides and domestic abuse in the Juarez-El Paso border region. Jane S. Jaquette provides the historical and political context of women's movement activism in her introduction, and her conclusion draws on the essays to advance contemporary debates about feminism, civil society, and democracy.

Jane S. Jaquette is Bertha Harton Orr Professor in the Liberal Arts and Professor of Politics, Emerita at Occidental College in Los Angeles. A past president of both the Association for Women and Development and the Latin American Studies Association, she is the editor of *Women and Gender Equity in Development Theory and Practice* (also published by Duke University Press), *Women and Democracy: Latin America and Central and Eastern Europe* (with Sharon Wolchik), and *The Women's Movement in Latin America: Feminism and the Transition to Democracy*.

Contributors

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34 LATIN AMERICAN STUDIES/DEVELOPMENT/WOMEN'S STUDIES

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Contested Histories in Public Space

Memory, Race, and Nation

DANIEL J. WALKOWITZ & LISA MAYA KNAUER, EDITORS



Publicity for a 2002 exhibit at the British Library. Courtesy of the British Library

Contested Histories in Public Space brings multiple perspectives to bear on historical narratives presented to the public in museums, monuments, texts, and festivals around the world, from Paris to Kathmandu, from the Mexican state of Oaxaca to the waterfront of Wellington, New Zealand. Paying particular attention to how race and empire are implicated in the creation and display of national narratives, historians, anthropologists, and other scholars delve into representations of contested histories in sites including a British Library exhibition on the East India Company, a Rio de Janeiro shantytown known as "the cradle of samba," the Ellis Island immigration museum, and high-school history textbooks in Ecuador.

Several contributors examine how the experiences of indigenous groups and the imperial past are incorporated into public histories in British Commonwealth nations: in Te Papa, New Zealand's national museum; in the First Peoples Hall at the Canadian Museum of Civilization; and, more broadly, in late-twentieth-century Australian culture. Still others focus on the role of governments in mediating contested racialized histories. One such contributor discusses the post-apartheid fate of South Africa's Voortrekker Monument, which was originally designed to celebrate an Afrikaner defeat of Zulu resistance. Among several essays describing how national narratives have been challenged by non-government actors are pieces on a dispute over how to represent Nepali history and identity, on representations of Afro-Cuban cultures in contemporary Cuba, and on the installation of a statue of Louis Delgrès, a leader of Guadeloupean resistance to French colonialism, in the Pantheon, the Paris museum honoring France's leaders.

Daniel J. Walkowitz is Professor of History, Professor of Social and Cultural Analysis, and Director of Experiential Education at New York University.

Lisa Maya Knauer is Assistant Professor of Anthropology and African and African American Studies at the University of Massachusetts, Dartmouth. They are co-editors of *Memory and the Impact of Political Transformation in Public Space*, also published by Duke University Press.

RADICAL PERSPECTIVES

A Radical History Review Book Series

Edited by Daniel J. Walkowitz and Barbara Weinstein

Contributors

Paul Amar	Durba Ghosh	Mark Salber Phillips
Paul Ashton	Albert Grundlingh	Ruth B. Phillips
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Laurent Dubois	Lisa Maya Knauer	Anne M. Rademacher
Richard Flores	Charlotte Macdonald	Daniel J. Walkowitz

HISTORY/MUSEUM STUDIES

February 392 pages, 66 illustrations
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cloth, 978-0-8223-4217-5, \$89.95/£62.00

Tours of Vietnam

War, Travel Guides, and Memory

SCOTT LADERMAN

In *Tours of Vietnam*, Scott Laderman demonstrates how tourist literature has shaped Americans' understanding of Vietnam and projections of United States power since the mid-twentieth century. Laderman analyzes portrayals of Vietnam's land, history, culture, economy, and people in travel narratives, U.S. military guides, and tourist guidebooks, pamphlets, and brochures. Whether implying that Vietnamese women were in need of saving by "manly" American military power or celebrating the neoliberal reforms Vietnam implemented in the 1980s, ostensibly neutral guides have repeatedly represented events, particularly those related to the Vietnam War, in ways that favor the global ambitions of the United States.

Tracing a history of ideological assertions embedded in travel discourse, Laderman analyzes the use of tourism in the Republic of Vietnam as a form of Cold War cultural diplomacy by a fledgling state that, according to one pamphlet published by the Vietnamese tourism authorities, was joining the "family of free nations." He chronicles the evolution of the Defense Department pocket guides to Vietnam, the first of which, published in 1963, promoted military service in Southeast Asia by touting the exciting opportunities that Vietnam offered Americans to sightsee, swim, hunt, and water-ski. Laderman points out that, despite historians' ongoing and well-documented uncertainty about the facts of the 1968 "Hue Massacre" during the National Liberation Front's occupation of the former imperial capital, the incident often appears in English-language guidebooks as a settled narrative of revolutionary Vietnamese atrocity. And turning to the War Remnants Museum in Ho Chi Minh City, he notes that while most contemporary accounts concede that the United States perpetrated gruesome acts of violence in Vietnam, many tourists and travel writers still dismiss the museum's display of that record as little more than "propaganda."

Scott Laderman is Assistant Professor of History at the University of Minnesota, Duluth.

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

The Irish Question

CONOR MCGRADY, DONAL Ó DRISCEOIL
& VAN GOSSE, SPECIAL ISSUE EDITORS

a special issue of RADICAL HISTORY REVIEW



Image from publicity poster for *The Wind that Shakes the Barley*. © Oil Flick Films No.2 LLP, UKFC, Sixteen Films Ltd, Element Films Ltd, EMC GmbH, BIM Distribuzione and Tornasol Films S.A.

This special issue of *Radical History Review* focuses on the "Irish question"—the historical role of British imperialism in Ireland and its legacies in the modern Republic of Ireland and in Northern Ireland. This collection of essays places Ireland in a comparative context, addressing the broader relevance of the Irish experience to questions of empire and colonialism worldwide. Examining how the Irish nationalist movement functioned for more than two centuries within the context of various forms of British imperialism, the issue analyzes the evolution of contemporary Ireland's politics of race, immigration, and armed resistance.

One contributor addresses the issue of constitutional nationalism in late-nineteenth- and early-twentieth-century Ireland, while another looks at the recent history of Irish republicanism in relation to the peace process. Other essays examine Protestant society and Unionist hegemony in nineteenth-century Ulster, immigration and racism as the Irish experienced them in postwar Britain, and the historiography of race and racialization in Ireland. The historical adviser for the award-winning film *The Wind That Shakes the Barley* reflects on its portrayal of the period of the Irish War of Independence and Civil War and a photographic essay focuses on supporters of the modern Irish republican movement in the United States and Ireland.

Conor McGrady is Adjunct Lecturer at the School of Visual Arts and at the Eugene Lang College of Liberal Arts at the New School. **Donal Ó Drisceoil** is Lecturer in History at University College Cork in Ireland. **Van Gosse** is Associate Professor of History at Franklin and Marshall College and a member of the *Radical History Review* collective.

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HISTORY/AMERICAN STUDIES/TOURISM

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EUROPEAN HISTORY

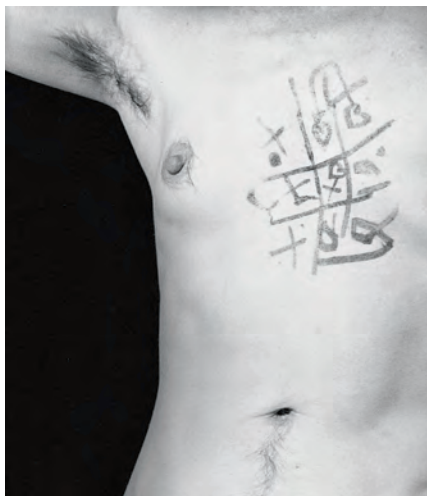
May 225 pages, 8 illustrations #104
paper, 978-0-8223-6710-9, \$14.00/£9.99

Intersex and After

IAIN MORLAND, SPECIAL ISSUE EDITOR

a special issue of GLQ

In this special issue of *GLQ*, experts from a variety of disciplines discuss the future of treatment for people with intersex conditions—those born with ambiguous genitalia—and consider what intersexuality means for theories of gender. By examining the ethics of medical treatment and the repercussions of intersex surgery, “Intersex and After” demonstrates how biology, activism, law, morality, and ethics have a shared interest in the relationship between intersexuality and the meaning of sex, gender, and sexuality.



Detail from Del LaGrace Volcano's *HermTorso* (1999)

In one essay, two prominent intersex activists reflect on their often controversial work on behalf of the Intersex Society of North America to achieve change in medical policy over the last ten years. Other essays explore the impact of the categorization of intersexuality as a “disorder of sex development” and of the treatment guidelines published in 2006 by the Consortium on the

Management of Disorders of Sex Development. An essay by the issue's guest editor takes a comprehensive look at the relationship between intersexuality and the study of gender and sexuality. The issue also includes a portfolio of photographs as well as a roundtable discussion that brings together intersex experts from medicine, law, psychology, and the humanities.

Iain Morland is Lecturer in Cultural Criticism at Cardiff University.

Contributors

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April Herndon
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Nikki Sullivan
Del LaGrace Volcano

Chocolate and Other Writings on Male Homoeroticism

PANDEY BECHAN SHARMA

Translated with an introduction by Ruth Vanita



Bhupen Khakhar, Portrait of Pandey Bechan Sharma

This volume makes available for the first time in English the work of a significant Indian nationalist author, Pandey Bechan Sharma, better known in India as “Ugra” (“Extreme”). His book *Chocolate*, a 1927 collection of eight stories, was the first work of Hindi fiction to focus on male same-sex relations, and its publication sparked India's first public debates about homosexuality. Many prominent figures, including Gandhi, weighed in on the debates, which lasted into the 1950s. This edition, translated and introduced by Ruth Vanita, includes the

full text of *Chocolate* along with an excerpt from Ugra's novel *Letters of Some Beautiful Ones* (also published in 1927). In her introduction, Vanita situates Ugra and his writings in relation to Indian nationalist struggles and Hindi literary movements and feuds, and she analyzes the controversies that surrounded *Chocolate*. Those outraged by the titillating portrayal of homosexuality labeled the collection obscene. On the other side, although no one explicitly defended homosexuality in public, some justified Ugra's work by arguing that it was the artist's job to educate through provocation.

The stories depict male homoeroticism in quotidian situations: a man brings a lover to his disapproving friend's house; a good-looking young man becomes the object of desire at his school. The love never ends well, but the depictions are not always unsympathetic. Although Ugra claimed that the stories were aimed at suppressing homosexuality by exposing it, Vanita highlights the ambivalence of his characterizations. Cosmopolitan, educated, and hedonistic, the Hindu and Muslim men he portrayed quote Hindi and Urdu poetry to express their love, and they justify same-sex desire by drawing on literature, philosophy, and world history. Vanita's introduction includes anecdotal evidence that *Chocolate* was enthusiastically received by India's homosexual communities.

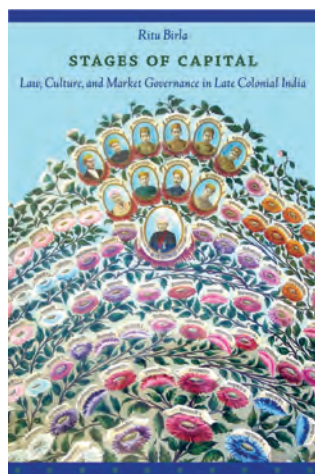
Pandey Bechan Sharma (1901–1967) was a nationalist writer who edited and wrote for many Indian newspapers, authored several novels and short story collections, and was dubbed a founder of the genre of *ghaslet* (inflammatory literature). He lived in Benares, Calcutta, Bombay (where he wrote film scripts), and Delhi. **Ruth Vanita** is Professor of Liberal Studies at the University of Montana. Her books include *Gandhi's Tiger and Sita's Smile: Essays on Gender, Sexuality, and Culture*; *Love's Rite: Same-Sex Marriage in India and the West*; and (with Saleem Kidwai) *Same-Sex Love in India: Readings from Literature and History*.

Stages of Capital

Law, Culture, and Market Governance
in Late Colonial India

RITU BIRLA

In *Stages of Capital*, Ritu Birla brings research on nonwestern capitalisms into conversation with postcolonial studies to illuminate the historical roots of India's market society. Between 1870 and 1930, the British regime in India implemented a barrage of commercial and contract laws directed at the "free" circulation of capital, including measures regulating companies, income tax, charitable gifting, and pension funds, and procedures distinguishing gambling from speculation and futures trading. Birla argues that this understudied legal infrastructure institutionalized a new object of sovereign management, the market, and along with it, a colonial concept of the public. In jurisprudence, case law, and statutes, colonial market governance enforced an abstract vision of modern society as a public of exchanging, contracting actors free from the anachronistic constraints of indigenous culture.



Birla reveals how the categories of public and private infiltrated colonial commercial law, establishing distinct worlds for economic as opposed to cultural practice. This bifurcation was especially apparent in legal dilemmas concerning indigenous or "vernacular" capitalists, crucial engines of credit and production that operated through networks of extended kinship. Focusing on the story of the Marwaris, a powerful business group renowned as a key sector of India's capitalist class, Birla demonstrates how colonial law governed vernacular capitalists

as rarefied cultural actors, so rendering them illegitimate as economic agents. Birla's innovative attention to the negotiations between vernacular and colonial systems of valuation illustrates how kinship-based commercial groups asserted their legitimacy by challenging and inhabiting the public/private mapping. Highlighting the cultural politics of market governance, *Stages of Capital* is an unprecedented history of colonial commercial law, its legal fictions, and the formation of the modern economic subject in India.

Ritu Birla is Associate Professor of History at the University of Toronto.

Marriage and Modernity

Family Values in Colonial Bengal

ROCHONA MAJUMDAR



Suprita Ghosh and Asit Mitra, 1934. Bourne & Shephard Studios. Courtesy of the author

An innovative cultural history of the evolution of modern marriage practices in Bengal, *Marriage and Modernity* challenges assumptions that arranged marriage is an antiquated practice. Rochona Majumdar demonstrates that in the late colonial period Bengali marriage practices underwent specific changes that led to a valorization of the larger, intergenerational family as a revered, "ancient" social institution, with arranged marriages as the apotheosis of an "Indian" tradition. She meticulously documents

the ways that these newly embraced "traditions"—the extended family and arranged marriage—entered into competition and conversation with other emerging forms of kinship such as the modern unit of the couple, with both models participating promiscuously in the new "marketplace" for marriages, where matrimonial advertisements in the print media and the payment of dowry played central roles. Majumdar argues that together the two developments—the kinship structures newly asserted as distinctively Indian and the emergence of the marriage market—constituted what was and still is modern about marriages in India.

Majumdar examines three broad developments related to the modernity of arranged marriage: the growth of a marriage market, concomitant debates about consumption and vulgarity in the conduct of weddings, and the legal regulation of family property and marriages. Drawing on matrimonial advertisements, wedding invitations, poems, photographs, legal debates, and a vast periodical literature, she shows that modernization of families does not necessarily imply a transition from extended kinship to nuclear family structures, or from matrimonial agreements negotiated between families to marriage contracts between individuals. Colonial Bengal tells a very different story.

Rochona Majumdar is Assistant Professor of South Asian Languages and Civilizations at the University of Chicago. She is a co-editor of *From the Colonial to the Postcolonial: India and Pakistan in Transition*.

Untimely Bollywood

Globalization and India's New Media Assemblage

AMIT S. RAI

Known for its elaborate spectacle of music, dance, costumes, and fantastical story lines, Bollywood cinema is a genre that foregrounds narrative rupture, indeterminacy, and bodily sensation. In *Untimely Bollywood*, Amit Rai argues that the fast-paced, multivalent qualities of contemporary Bollywood cinema are emblematic of the changing conditions of media consumption in a globalizing India. Through analyses of contemporary media practices, Rai shifts emphasis from a representational and linear understanding of the effects of audiovisual media to the multiple, contradictory, and evolving aspects of media events. He uses the Deleuzian concept of “assemblage” as the model for the complex clustering of technological, historical, and physical processes that give rise to contemporary media practices. Exploring the ramifications of globalized media, he sheds light on how cinema and other popular media organize bodies, populations, and spaces in order to manage the risky excesses of power and sensation and reinforce a liberalized post-colonial economy.

Recounting his experience of attending the first showing of a Bollywood film in a single-screen theater in Bhopal, Rai recalls the sensory experience of the exhibition space, the sound system, the visual style of the film, the crush of the crowd. From that event, he elicits an understanding of cinema as a historically contingent experience of pleasure, a place where the boundaries of identity and social spaces are dissolved and redrawn. He considers media as a form of contagion, endlessly mutating and spreading, connecting human bodies, organizational structures, and energies, thus creating an inextricable bond between affect and capital. Expanding on the notion of media contagion, Rai traces the emerging correlation between the postcolonial media assemblage and capitalist practices, such as viral marketing and the development of multiplexes and malls in India.

Amit S. Rai is Associate Professor of English at Florida State University. He is the author of *Rule of Sympathy: Race, Sentiment, and Power, 1750–1860*.



First day first show for *Lakshya* (2004), Muskan Chhavi Grah. Photo by Amit S. Rai

Mourning the Nation

Indian Cinema in the Wake of Partition

BHASKAR SARKAR

What remains of the “national” when the nation unravels at the birth of the independent state? The political truncation of India at the end of British colonial rule in 1947 led to a social cataclysm in which roughly one million people died, and 10 to 12 million were displaced. Combining film studies, trauma theory, and South Asian cultural history, Bhaskar Sarkar follows the shifting traces of this event in Indian cinema over the next six decades. He argues that Partition remains a wound in the collective psyche of South Asia and that its representation on screen enables forms of historical engagement that are largely opaque to standard historiography.

Sarkar tracks the initial reticence to engage with the trauma of 1947 and the subsequent emergence of a strong Partition discourse, revealing both the silence and the eventual “return of the repressed” as strands of one complex process. Connecting the relative silence of the early decades after Partition to a project of postcolonial nation-building and to trauma’s disjunctive temporal structure, Sarkar develops an allegorical reading of the silence as a form of mourning. He relates the proliferation of explicit Partition narratives in films made since the mid-1980s to disillusionment with post-independence achievements, and he discusses how current cinematic memorializations of 1947 are influenced by economic liberalization and the rise of a Hindu-chauvinist nationalism. Traversing Hindi and Bengali commercial cinema, art cinema, and television, Sarkar provides a history of Indian cinema that interrogates the national (a central category organizing cinema studies) and participates in a wider process of mourning the modernist promises of the nation form.

Bhaskar Sarkar is Associate Professor of Film and Media Studies at the University of California, Santa Barbara.



Still from *Meghe Dhaka Tara* (1960)

Crisis and Capitalism in Contemporary Argentine Cinema

JOANNA PAGE



Still from *Pizza, birra, faso* (1998)

There has been a significant boom in recent Argentine cinema, with an explosion in the number of films made in the country since the mid-1990s. Many of these productions have been highly acclaimed by critics in Argentina and internationally. What makes this boom all the more extraordinary is that it has coincided with a period of severe economic crisis and civil unrest in the nation. Offering the first in-depth English-language study of Argentine fiction films released since the mid-1990s, Joanna Page explains how these productions have registered Argentina's experience of capitalism, neoliberalism, and economic crisis. In different ways, the films selected for discussion testify to the social consequences of growing unemployment, rising crime, marginalization, and the expansion of the informal economy.

Page focuses particularly on films associated with New Argentine Cinema, but she also discusses highly experimental films, and genre movies borrowing from the conventions of crime thrillers, Westerns, and film noir. She analyzes films that have received wide international recognition alongside others that have rarely been shown outside Argentina. What unites all the films she examines is their attention to shifts in subjectivity provoked by political or economic conditions and events. Page emphasizes the paradoxes arising from the circulation of Argentine films within the same global economy they so often critique, and she argues that while Argentine cinema has been intent on narrating the collapse of the nation-state, it has also contributed to the nation's reconstruction. She brings these films into dialogue with a broader range of issues in contemporary film criticism, including the role of national and transnational film studies, theories of subjectivity and spectatorship, and the relationship between private and public spheres.

Joanna Page is a Lecturer in Latin American Cultural Studies at the University of Cambridge.

The Political Life of Sensation

DAVIDE PANAGIA

The taste of chocolate, the noise of a crowd, the visual impressions of filmic images—such sensory perceptions are rarely if ever discussed in relation to democratic theory. In response, Davide Panagia argues that by overlooking sensation political theorists ignore a crucial dimension of political life. Drawing on Gilles Deleuze's and Jacques Rancière's readings of Kantian aesthetics, Panagia posits sensation as a radical democratic moment of aesthetic judgment. He contends that sensory experience interrupts our perceptual givens, creating occasions to suspend authority and reconfigure the arrangement of a political order.

Panagia claims that the rule of narrative governs our inherited notions of political subjectivity and agency, such that reading and writing are the established modes of political deliberation. Yet the contemporary citizen-subject is a viewing subject, influenced by film, photos, and other perceptual stimuli as much as by text. Challenging the rule of narrative, Panagia analyzes diverse sites of cultural engagement including the visual dynamics portrayed in the film *The Ring*, the growth of festival culture in late-fifteenth-century Florence, the practices of convivium espoused by the Slow Food movement, and the architectural design of public newsstands. He then ties these occasions for sensation to notable moments in the history of political thought and shows the political potential of a dislocated subjectivity therein. Democratic politics, Panagia concludes, involves a taking part in those everyday practices that interrupt our common modes of sensing and afford us an awareness of what had previously been insensible.

Davide Panagia is Canada Research Chair in Cultural Studies at Trent University in Peterborough, Ontario. He is the author of *The Poetics of Political Thinking*, also published by Duke University Press.



Proclamation of the Italian Republic. Piazza Garibaldi, town of Casalmaggiore, 1946

FILM STUDIES/LATIN AMERICAN STUDIES

May 272 pages, 39 illustrations
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POLITICAL THEORY

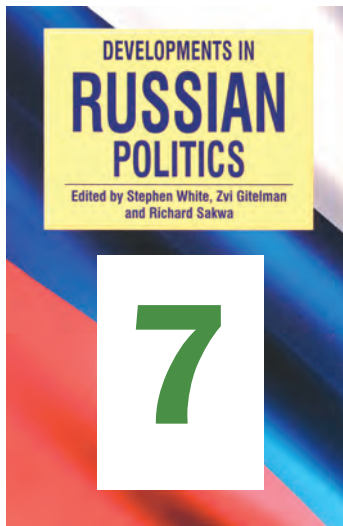
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paper, 978-0-8223-4479-7, \$21.95/£13.99
cloth, 978-0-8223-4463-6, \$74.95/£52.00

Developments in Russian Politics 7

STEPHEN WHITE, HENRY HALE &
RICHARD SAKWA, EDITORS

Developments in Russian Politics 7 brings together specially commissioned essays by leading experts to provide a broad-ranging assessment of the power of Vladimir Putin and the government of Dmitry Medvedev. The contributors provide succinct overviews of aspects of contemporary Russia's political landscape, including executive leadership, parliamentary politics, elections, political parties, the media and political communication, regional politics, management of the economy, social policy, foreign policy, and defense and security. Clearly and accessibly written, *Developments in Russian Politics* remains the first-choice introduction to politics in the world's largest state.

Stephen White is Professor of International Politics at the University of Glasgow and Senior Research Associate at the University's School of Central and Eastern European Studies. He is the author of *Russia's New Politics: The Management of a Postcommunist Society* and the chief editor of *The Journal of Communist Studies and Transition Politics*. **Henry Hale** is Associate Professor of Political Science and International Affairs at George Washington University. He is the author of *Why Not Parties in Russia? Democracy, Federalism, and the State*. **Richard Sakwa** is Professor of Russian and European Politics at the University of Kent. He is the author of *Putin: Russia's Choice*.



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Keeping Faith, Losing Faith

Religious Belief and Political Economy

BRADLEY W. BATEMAN &
H. SPENCER BANZHAF, EDITORS

A supplement to *History of Political Economy*

"Keeping Faith, Losing Faith: Religious Belief and Political Economy" considers the historical and current relationship between religious and economic schools of thought. The volume explores the integration of theology and economics that was prevalent before the twentieth century, the rise of secular neoclassical economic models in the middle of that century, and the recent trend toward examining economic behavior through the prism of religious belief.

Two of the essays examine the antagonism between Christianity and utilitarianism in postrevolutionary French economics and the rising influence of the materialism of the market vis-à-vis the declining authority of the Roman Catholic Church in eighteenth-century Europe. Other topics explored include the work of the great American neoclassicist Frank Knight, the combination of utility analysis and Christian principles among the "clerical economists" in America, and the effect of a crisis of personal faith on the theories of the English philosopher and economist Henry Sidgwick.

Bradley W. Bateman is Provost at Denison University. **H. Spencer Banzhaf** is Associate Professor of Economics at Georgia State University.

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Stephen Meardon
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Daniela Parisi
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A. M. C. Waterman

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Comparative Literature

George E. Rowe, editor

The oldest journal in its field published in the United States, *Comparative Literature* explores the intersections among national literatures, global literary trends, and theoretical discourse. Since its inception in 1949, the journal has been an important venue for both traditional and cutting-edge essays by scholars from the United States and abroad. *Comparative Literature* remains open to a variety of theoretical and critical approaches and is strongly committed to presenting the work of talented young scholars breaking ground in the field.

George E. Rowe is Professor of English at the University of Oregon.

Volume 61 Published quarterly \$40, individual subscription; \$28 student subscription



Novel

A Forum on Fiction

Nancy Armstrong, editor

Widely acknowledged as the leading journal in its field, *Novel* publishes essays concerned with the novel's role in engaging and shaping the world. To promote critical discourse on the novel, the journal publishes significant work on fiction and related areas of research and theory. Recent issues on the early American novel, eighteenth-century fiction, and post-colonial modernisms carry on *Novel's* long-standing interest in the Anglo-American tradition, while a forthcoming issue dedicated to the contemporary African novel demonstrates the journal's increasingly broad focus.

Nancy Armstrong is Professor of English at Duke University.

Volume 42 Published three times annually \$40, individual subscription; \$20 student subscription



Small Axe

A Caribbean Journal of Criticism

David Scott, editor

Small Axe offers an interdisciplinary approach to social, political, and cultural criticism across the Anglo-Creole and Franco-Creole Caribbean. This unique journal features scholarly essays, fiction, poetry, interviews, discussion pieces, and a visual arts section. The first issue to be published by Duke University Press features two themed sections: the first commemorates the twentieth anniversary of Hazel V. Carby's *Reconstructing Womanhood*, and the second considers how the past is incorporated into contemporary Caribbean art.

David Scott is Professor of Anthropology at Columbia University.

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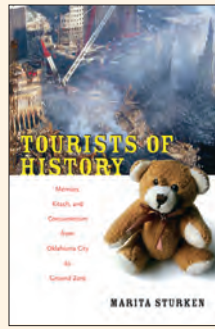
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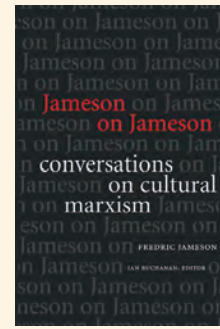
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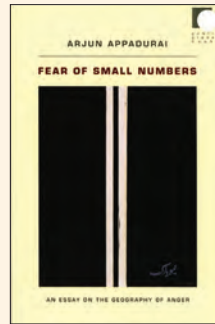
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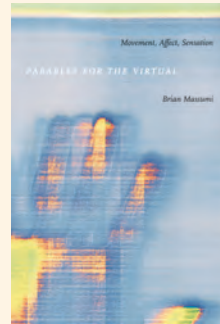
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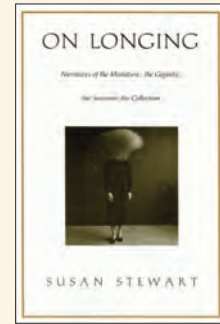
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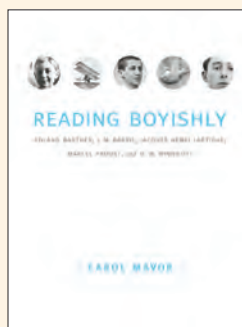
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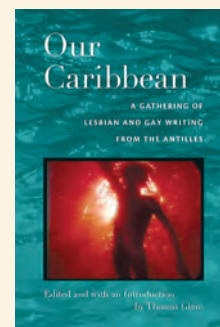
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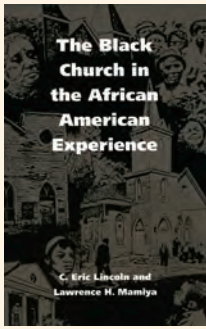


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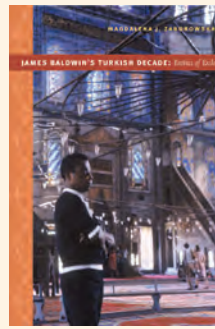
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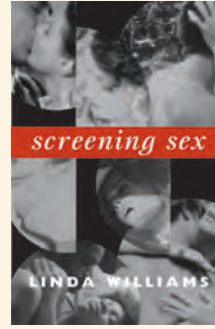
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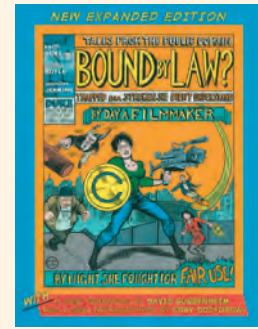


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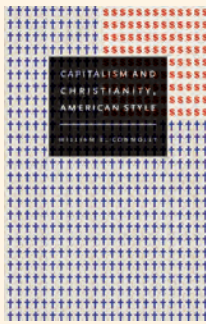


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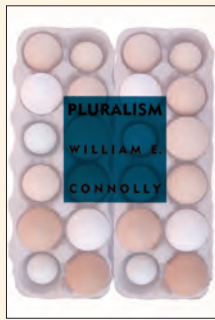


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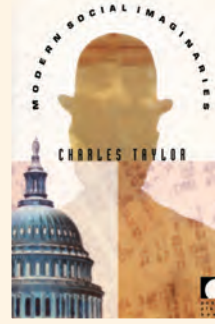
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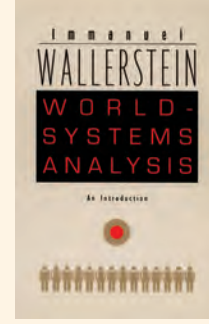
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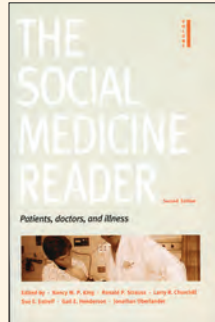


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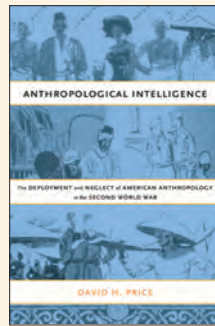


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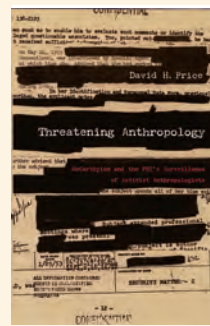
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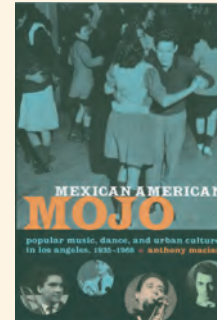
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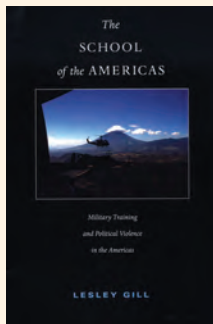


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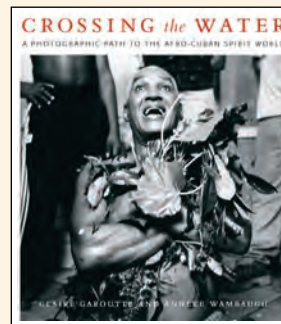
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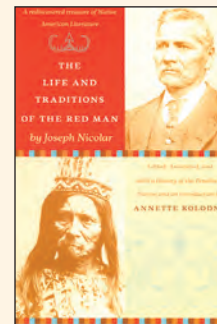


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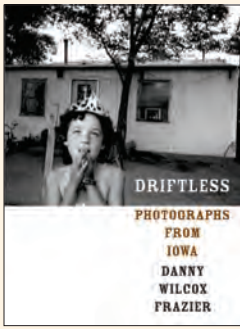
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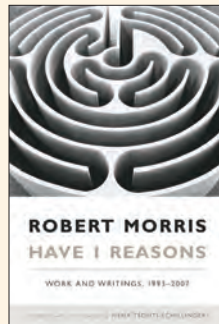
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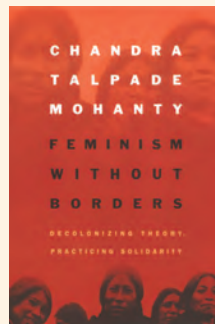


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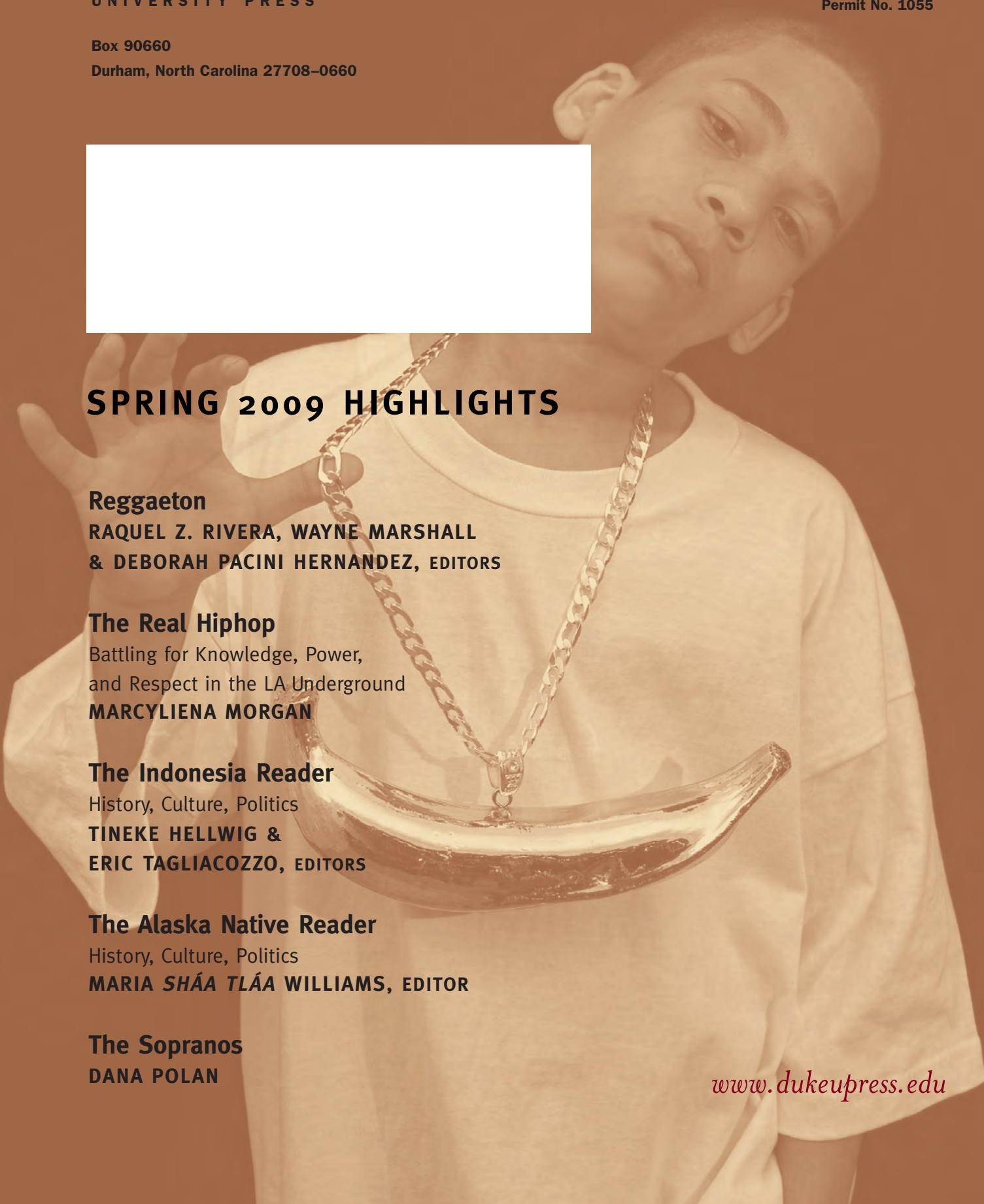
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