

DUKE

UNIVERSITY PRESS



BOOKS & JOURNALS SPRING & SUMMER 2010

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FRONT COVER ART: Jessica Rylan with the Personal Synth, a synthesizer that she designed, 2006. Photo by Lawrence Braun. From *Pink Noises* by Tara Rodgers, page 7.

INSIDE FRONT COVER ART: Student protestors and police, Yogyakarta, Indonesia, 1998. Photo by Rabemir. From *Refracted Visions* by Karen Strassler, page 16.

BACK COVER ART: Duke Ellington with dancer Louise Franklin, 1941. Photo by John Reed. Courtesy of the *Herald Examiner* Collection/Los Angeles Public Library. From *Black Arts West* by Daniel Widener, page 8.

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Please visit our website at www.dukeupress.edu

The Russia Reader

History, Culture, Politics

ADELE BARKER & BRUCE GRANT, EDITORS

An account of the day-to-day scramble to make ends meet after the end of the Soviet Union, letters recording ordinary Russians' reactions to the Revolution as events unfolded in 1917, and excerpts from a sixteenth-century manual instructing elite Muscovites on proper household management—*The Russia Reader* brings these and many other selections together in this introduction to the history, culture, and politics of the world's largest country, from the earliest written accounts of the Russian people to today. Conveying the texture of everyday life alongside experiences of epic historical events, the reader is filled with the voices of men and women, rulers and revolutionaries, peasants, soldiers, literary figures, émigrés, journalists, and scholars. Most of the selections are by Russians; thirty are translated into English for the first time. The collection is illustrated with maps, paintings, photographs, posters, and cartoons; fifteen images appear in color. The volume's editors introduce each of the thematic sections and all of the written selections.

The Russia Reader incorporates song lyrics, jokes, anecdotes, and folktales as well as poems, essays, and fiction by writers including Pushkin, Dostoyevsky, Tolstoi, and Akhmatova. Transcripts from the show trials of major Party figures and an account of how staff at the Lenin Library in Moscow were instructed to interact with foreigners are among the many selections based on personal memoirs and archival materials only recently made available to the public. From a tenth-century emissary describing his encounters in Kyivan Rus', to a scientist recalling her life in a new research city built from scratch in Siberia during the 1950s, to a novelist depicting the decadence of the "New Russians" in the 2000s, *The Russia Reader* is an extraordinary introduction to a vast and varied land.

THE WORLD READERS

A Series Edited by Robin Kirk and Orin Starn



Man and woman in Daghestan. Library of Congress. Courtesy of Jean Swetchine

Adele Barker is Professor of Russian and Slavic Studies at the University of Arizona. She is the editor of *Consuming Russia: Popular Culture, Sex, and Society since Gorbachev* (also published by Duke University Press), co-editor of *A History of Women's Writing in Russia*, and author of *Not Quite Paradise: An American Sojourn in Sri Lanka*. **Bruce Grant** is Associate Professor of Anthropology at New York University. He is the author of *The Captive and the Gift: Cultural Histories of Sovereignty in Russia and the Caucasus* and *In the Soviet House of Culture: A Century of Perestroikas*.



Renovation of the "Motherland Calls You!" monument commemorating the Battle of Stalingrad. Photo by E. Kotliakov. Courtesy of ITAR-TASS

"Adele Barker and Bruce Grant have selected a fascinating group of writings reflecting Russian reality, past and present, most by Russians themselves. They make absorbing reading and convey insights that penetrate the veil of mystery that has so long obscured the 'Russian soul.'"—**JACK F. MATLOCK JR.**, former United States Ambassador to the Soviet Union

"*The Russia Reader* provides a wonderful overview of Russian life and culture across the centuries, from the emergence of Muscovy and Russian Orthodoxy to the present day. The editors have done a remarkable job in selecting a range of texts that provide a sweeping overview of the complexity, drama, passion, and tragedy of Russian life. Their brief introductions helpfully situate the texts."—**PETER HOLQUIST**, University of Pennsylvania

TRAVEL/RUSSIA

August 896 pages, 100 illustrations (including 15 in color) paper, 978-0-8223-4648-7, \$29.95tr/£19.99; cloth, 978-0-8223-4656-2, \$99.95/£73.00

Breast Cancer Recurrence and Advanced Disease

Comprehensive Expert Guidance

BARBARA L. GORDON, Ph.D., HEATHER S. SHAW, M.D., DAVID J. KROLL, Ph.D. & BROOKE R. DANIEL, M.D.



Barbara L. Gordon, Ph.D., is Associate Professor of English at Elon University in North Carolina.



Heather S. Shaw, M.D., was a breast oncology clinician from 1999 to 2009 and Assistant Professor of Medicine at Duke University Medical Center in the Multidisciplinary Breast Program of the Duke Comprehensive Cancer Center. She is pursuing a Master of Public Health degree at the University of North Carolina, Chapel Hill.



David J. Kroll, Ph.D., is Professor and Chair of Pharmaceutical Sciences at North Carolina Central University, Adjunct Associate Professor of Medicine at Duke University, and Adjunct Associate Professor of Pharmacology at the University of North Carolina, Chapel Hill.



Brooke R. Daniel, M.D., is a private-practice medical oncologist at Chattanooga Oncology and Hematology Associates in Tennessee.

At age 42, Barbara L. Gordon was diagnosed with Stage II breast cancer. Two years later, it appeared that the cancer had metastasized. Together with her oncologist and other experts, Gordon has written the book that she wished she had as she faced late-stage breast cancer and the prospect of dying from the disease. Filled with information and advice, and designed to enable informed decisions and improved quality of life, this comprehensive guide gathers in one place authoritative medical information about recurring and late-stage breast cancer, and it addresses the practical, emotional, and interpersonal aspects of death and dying.

This indispensable guide will aid those who have late-stage or recurring breast cancer, as well as those who are concerned about a recurrence, and it will be a valuable resource for healthcare professionals, friends, family members, and others.

Topics covered include

- Types of recurrence, their symptoms, and ways of minimizing the chances of a recurrence
- Diagnostic tests, potential surgeries, and treatments to manage late-stage cancer
- Getting the best care, evaluating complementary therapies, and alleviating pain and depression
- Cessation of treatment and what one may experience as the disease progresses
- End-of-life issues including dealing with financial matters and legal documents, communicating with loved ones and hospice services, and planning memorial services

Breast Cancer Recurrence and Advanced Disease includes a glossary of medical terms, appendices on nutrition and integrative health centers, and links to current websites addressing matters such as clinical trials, patients' rights, and covering medical expenses.

Child of the Fire

Mary Edmonia Lewis and the Problem of Art History's Black and Indian Subject

KIRSTEN PAI BUICK



Mary Edmonia Lewis, *Bust of Minnehaha*, 1868 (marble, 11.0 x 6.0 x 3.5 inches). Photo ©2006 The Detroit Institute of Arts

In *Child of the Fire*, Kirsten Pai Buick provides the first book-length examination of the career of the nineteenth-century artist Mary Edmonia Lewis, best known for her sculptures inspired by historical and biblical themes. Throughout this richly illustrated study, Buick investigates how Lewis and her work were perceived, and their meanings manipulated, by others and the sculptor herself. She argues against the racist art discourse that has long cast Lewis's sculptures as reflections of her identity as an African American and Native American woman who lived most

of her life abroad. Instead, by seeking to reveal Lewis's intentions through analyses of her career and artwork, Buick illuminates Lewis's fraught but active participation in the creation of a distinct "American" national art, one dominated by themes of indigeneity, sentimentality, gender, and race. In so doing, she shows that the sculptor variously complicated and facilitated the dominant ideologies of the vanishing American (the notion that Native Americans were a dying race), sentimentality, and true womanhood.

Buick considers the institutions, people, and places that supported Lewis's career, including Oberlin College, abolitionists in Boston, and American expatriates in Italy, and she explores how their own agendas affected how they perceived and described the artist. Analyzing four of Lewis's most popular sculptures, each of which was created between 1866 and 1876, Buick discusses interpretations of *Hiawatha* in terms of the cultural impact of Henry Wadsworth Longfellow's epic poem *The Song of Hiawatha*; *Forever Free* and *Hagar in the Wilderness* in light of art historians' assumptions that artworks created by African American artists necessarily reflect African American themes; and *The Death of Cleopatra* in relation to broader problems of reading art as a reflection of identity.

Kirsten Pai Buick is Associate Professor of Art History at the University of New Mexico.



Mary Edmonia Lewis, *Marriage of Hiawatha*, 1866 (marble, height 27 inches). Camille O. and William H. Cosby Jr. Collection. Photo courtesy of Sotheby's, Inc. ©1992

Child of the Fire marks a dramatic change in how scholars approach artists marginalized by race, ethnicity, or gender. While heroic narratives of self-expression and cultural resistance are a necessary first step in recovering such artists from oblivion, the time has come for a more sophisticated analysis of how these artists actually worked and what they achieved. Kirsten Pai Buick provides that."—**KIRK SAVAGE**, author of *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America*

Child of the Fire is a tour de force. Kirsten Pai Buick has written a brilliant, historically and culturally grounded investigation into one of the most fascinating people of the nineteenth-century. Despite the challenge of a subject as elusive and enigmatic as Mary Edmonia Lewis, Buick brings Lewis's work back where it belongs: into the fold of nineteenth-century American art, albeit from the vantage point of a knowing, African American, female, expatriate, Catholic iconoclast."—**RICHARD POWELL**, author of *Cutting a Figure: Fashioning Black Portraiture*

Ariel Dorfman

An Aesthetics of Hope

SOPHIA A. MCCLENNEN



Ariel Dorfman, 2006. Photo by Julio Donoso

Ariel Dorfman: An Aesthetics of Hope is a critical introduction to the life and work of the internationally renowned writer, activist, and intellectual Ariel Dorfman. It is the first book about the author in English, and the first in any language to address the full range of his writing to date. Consistently challenging assumptions and refusing preconceived categories, Dorfman has published in every major literary genre (novel, short story, poetry, drama); adopted literary forms including the picaresque, epic, noir, and theater of the absurd; and produced a vast amount of cultural criticism. His works are read as part of the Latin American literary canon, as examples of human rights literature, as meditations on exile and displacement, and within the tradition of bilingual, cross-cultural, and ethnic writing. Yet, as Sophia A. McClennen shows, when Dorfman's extensive writings are considered as an integrated whole, a cohesive aesthetic emerges, an "aesthetics of hope" that foregrounds the arts as vital to our understanding of the world and our struggles to change it.

To illuminate Dorfman's thematic concerns, McClennen chronicles his life, including his experiences working with Salvador Allende and his exile from Chile during the dictatorship of Augusto Pinochet, and she provides a careful account of his literary and cultural influences. Tracing his literary career chronologically, McClennen interprets Dorfman's less-known texts alongside his most well-known works, which include *How to Read Donald Duck*, the pioneering critique of Western ideology and media culture he co-authored with Armand Mattelart in 1971, and the award-winning play *Death and the Maiden*. In addition, McClennen provides two valuable appendices: a chronology documenting important dates and events in Dorfman's life, and a full bibliography of his work in English and Spanish.

Sophia A. McClennen is Associate Professor of Comparative Literature, Spanish, and Women's Studies at Pennsylvania State University.

The Empire's Old Clothes

What the Lone Ranger, Babar, and Other Innocent Heroes Do to Our Minds

ARIEL DORFMAN

With a new preface by the author

PRAISE FOR *The Empire's Old Clothes*

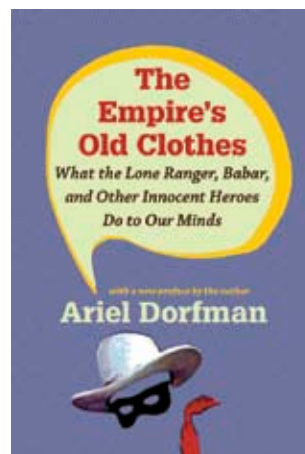
"*The Empire's Old Clothes* is as lively and relevant today as it was when it first came out. People like myself who have read it previously will re-read it with pleasure, use it in their work and courses, and re-sing its praises."

—DOUGLAS KELLNER, author of *Guys and Guns Amok*

"An intellectual book of the highest order, one that uses criticism to point a way toward social action."—HERBERT KOHL, *The Philadelphia Inquirer*

"Dorfman has set out to reveal what everybody sees and nobody recognizes. . . . His case is persuasive (and also, not incidentally, often deadly humorous)."—*San Francisco Chronicle Book Review*

"Dorfman's arguments are witty, cogent and above all, persuasive. . . . Anyone who has ever looked at a movie or a comic book or a magazine (or plans to do so in the future) should read it."—*Newsday*



In this powerful cultural critique, Ariel Dorfman explores the political and social messages behind the smiling faces that inhabit familiar books, comics, and magazines. He reveals the ideological messages conveyed in works of popular culture such as Donald Duck comics, the Babar children's books, and the *Reader's Digest* magazine. *The Empire's Old Clothes* was widely praised when it was first published in 1983. This edition, including

a new preface by the author, makes a contemporary classic newly available.

Ariel Dorfman holds the Walter Hines Page Research Chair of Literature and Latin American Studies at Duke University. A world-renowned author, he has written numerous works of fiction, plays, poems, and essays in both Spanish and English, including *Death and the Maiden*, as well as the acclaimed memoir *Heading South, Looking North: A Bilingual Journey* and (with Armand Mattelart) *How to Read Donald Duck: Imperialist Ideology in the Disney Comic*.

Bring on the Books for Everybody

How Literary Culture Became Popular Culture

JIM COLLINS



Bookstore café mural featuring famous authors. Photo by Jim Collins

Bring on the Books for Everybody is an engaging assessment of the robust popular literary culture that has developed in the United States during the past two decades. Jim Collins describes how a once solitary and print-based experience has become an exuberantly social activity, enjoyed as much on the screen as on the page. Fueled by Oprah's book club, Miramax film adaptations, superstore bookshops, and new technologies such as the Kindle digital reader, literary fiction has been transformed into bestselling, high-concept entertainment. Collins highlights the infrastructural and cultural changes that have given rise to a flourishing reading public at a time when the future of the book has been called into question. Book reading, he claims, has not become obsolete; it has become integrated into popular visual media.

Collins explores how digital technologies and the convergence of literary, visual, and consumer cultures have changed what counts as a "literary experience" in phenomena ranging from lush film adaptations such as *The English Patient* and *Shakespeare in Love* to the customer communities at Amazon. Central to Collins's analysis and, he argues, to contemporary literary culture, is the notion that refined taste is now easily acquired; it is just a matter of knowing where to access it and whose advice to trust. Through readings of recent novels, he shows that the redefined literary landscape has affected not just how books are being read, but also what sort of novels are being written for these passionate readers. Collins connects literary bestsellers from *The Jane Austen Book Club* and *Literacy and Longing in L.A.* to *Saturday* and *The Line of Beauty*, highlighting their depictions of fictional worlds filled with avid readers and their equations of reading with cultivated consumer taste.

Jim Collins is Professor of Film and Television, and English at the University of Notre Dame. He is the author of *Architectures of Excess: Cultural Life in the Information Age* and *Uncommon Cultures: Popular Culture and Post-Modernism*; the editor of *High-Pop: Making Culture into Popular Entertainment*; and a co-editor of *Film Theory Goes to the Movies*.

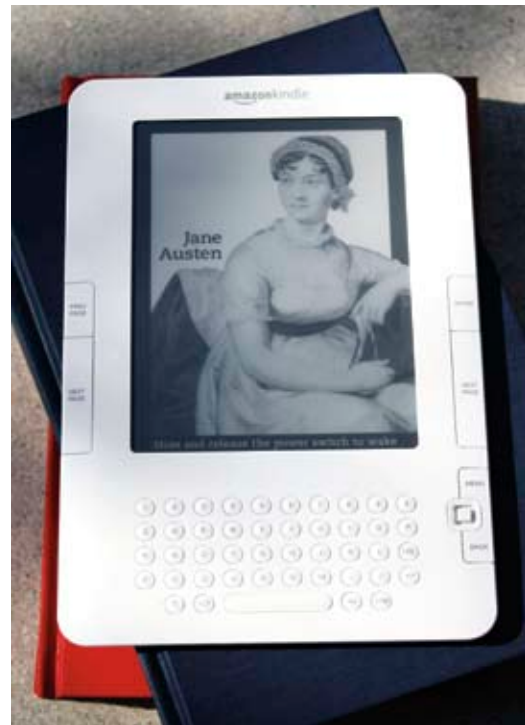


Photo by Brittany Miller

"In this lively, always insightful but never predictable book, Jim Collins claims that literary culture is alive and well today, but that to understand it we must also understand the variety of institutions and technologies that house and drive it, its storage and delivery systems, and its new forms of connoisseurship. He makes us think about what it means to love literature, and how a cultural activity comes to be enjoyed as popular culture."—LINDA HUTCHEON, author of *A Theory of Adaptation*

B Jenkins

FRED MOTEN



Fred Moten is Associate Professor of English at Duke University. He is the author of *In the Break: The Aesthetics of the Black Radical Tradition* and the poetry collections *Hughson's Tavern*, *I ran from it and was still in it*, and *Arkansas*.



The fourth collection of poetry from the literary and cultural critic Fred Moten, *B Jenkins* is named after the poet's mother, who passed away in 2000. It is both an elegy and an inquiry into many of the themes that Moten has explored throughout his career, in his scholarship and poetry: language, music, performance, improvisation, and the black radical aesthetic and political tradition. In Moten's verse, the arts, scholarship, and activism intertwine. Cadences echo from his mother's Arkansas home through African American history and avant-garde jazz riffs. Formal innovations suggest the ways that words, sounds, and music give way to one another.

The first and last poems in the collection are explicitly devoted to Moten's mother; the others relate more obliquely to her life and legacy. They invoke performers, writers, artists, and thinkers including not only James Baldwin, Roland Barthes, Frederick Douglass, Billie Holiday, Audre Lorde, Charlie Parker, and Cecil Taylor, but also contemporary scholars of race, affect, and queer theory. The volume concludes with an interview conducted by Charles Henry Rowell, editor of the journal *Callaloo*. Rowell elicits Moten's thoughts on the relation of his poetry to theory, music, and African American vernacular culture.

REFIGURING AMERICAN MUSIC

A Series Edited by Ronald Radano and Josh Kun

"Fred Moten's newest collection is a roll call, a syllabus, a discography, church. These poems are a family reunion, where relatives from different branches literally *make* conversation, the hard way, by creating the common language as they go. Listening in is a pleasurable challenge; to paraphrase Coltrane, what I didn't understand, I felt emotionally. I fell in love with the table of contents and was still giddy at the final words. 'It's a little [less] alone.'"—**EVIE SHOCKLEY**, Rutgers University

"If the blues is really the poetic spirit of a people, that place deep in the unconscious where emotion, dream, and intellect commingle in flammable combinations, then Fred Moten is one of the greatest bluesmen of our generation. Thank you, B Jenkins, for the fire."—**ROBIN D. G. KELLEY**, author of *Thelonious Monk: The Life and Times of an American Original*

Pink Noises

Women on Electronic Music and Sound

TARA RODGERS



Jessica Rylan with the Personal Synth, a synthesizer that she designed, 2006. Photo by Lawrence Braun

Pink Noises brings together twenty-four interviews with women in electronic music and sound cultures, including club and radio DJs, remixers, composers, improvisers, instrument builders, and installation and performance artists. The collection is an extension of Pinknoises.com, the critically acclaimed website founded by musician and scholar Tara Rodgers in 2000 to promote women in electronic music and make information about music production more accessible to women and girls. That site featured interviews that Rodgers conducted with women artists, exploring their personal histories, creative methods, and the roles of gender in their work. This book offers new and lengthier interviews, a critical introduction, and resources for further research and technological engagement.

Contemporary electronic music practices are illuminated through the stories of women artists of different generations and cultural backgrounds. They include the creators of ambient soundscapes, “performance novels,” sound sculptures, and custom software, as well as the developer of the Deep Listening philosophy and the founders of the Liquid Sound Lounge radio show and the monthly Basement Bhangra parties in New York. These and many other artists open up about topics such as their conflicted relationships to formal music training and mainstream media representations of women in electronic music. They discuss using sound to work creatively with structures of time and space, and voice and language; challenge distinctions of nature and culture; question norms of technological practice; and balance their needs for productive solitude with collaboration and community. Whether designing and building modular synthesizers with analog circuits or performing with a wearable apparatus that translates muscle movements into electronic sound, these artists expand notions of who and what counts in matters of invention, production, and noise-making. *Pink Noises* is a powerful testimony to the presence and vitality of women in electronic music cultures, and to the relevance of sound to feminist concerns.

Tara Rodgers (Analog Tara) is an independent writer, composer, musician, and founder of Pinknoises.com, a website devoted to women DJs, electronic musicians, and sound artists. Her electronic compositions have been released on several recordings and exhibited at venues including the Eyebeam Museum in New York City and the Museum of Contemporary Canadian Art in Toronto. She has received the New Genre Composition Prize from the International Alliance of Women in Music and a 2006 Frog Peak Experimental Music Award. Rodgers has an MFA in electronic music from Mills College. She is a Ph.D. candidate in communication studies at McGill University.

PRAISE FOR PINKNOISES.COM

“A wonderfully diverse international mix of interviews, essays, reviews, and links.”—**MICHAEL PAOLETTA**, *Billboard*

“Great practical advice on music making.”—*URB*

“Everything you ever wanted to know about electronic music and the women making it.”—**TAMARA WARREN**, *Nylon*

“Pinknoises doesn’t just talk girl power, they enable it.”
—**SOO-HYUN CHUNG**, *Mixer*

“Acknowledges women’s space in the world of electronic music and celebrates it with information, education, and innovation.”—*Flavorpill*

“Go girls!”—**ANNE HILDE NESET**, *The Wire*

Interviewees

Maria Chavez	Susan Morabito
Beth Coleman (M. Singe)	Ikue Mori
Antye Greie (AGF)	Pauline Oliveros
Jeannie Hopper	Pamela Z
Bevin Kelley (Blevin Blectum)	Chantal Passamonte (Mira Calix)
Christina Kubisch	Maggi Payne
Le Tigre	Eliane Radigue
Annea Lockwood	Jessica Rylan
Giulia Loli (DJ Mutamassik)	Carla Scaletti
Rekha Malhotra (DJ Rekha)	Laetitia Sonami
Riz Maslen (Neotropic)	Bev Stanton (Arthur Loves Plastic)
Kaffe Matthews	Keiko Uenishi (o.blaat)

Black Arts West

Culture and Struggle in Postwar Los Angeles

DANIEL WIDENER

Daniel Widener is an Associate Professor of History at the University of California, San Diego.



Watts Towers, Los Angeles, July 2009. Photo by Daniel Mayer

“Daniel Widener’s study provides a much needed, basic analysis of the complex and turbulent black arts and culture scene in Los Angeles during the 1960s and 1970s, and the dynamic mix of politics that fueled it.”—**AMIRI BARAKA**

“*Black Arts West* knocked my socks off. Daniel Widener’s exciting account of the ‘Watts Renaissance’ fundamentally revises our picture of contemporary L.A. art and literary scenes, and adds a crucial new chapter to the history of black cultural radicalism during the 1960s and 1970s.”—**MIKE DAVIS**, author of *City of Quartz: Excavating the Future in Los Angeles*

From postwar efforts to end discrimination in the motion-picture industry, recording studios, and musicians’ unions, through the development of community-based arts organizations, to the creation of searing films critiquing conditions in the black working-class neighborhoods of a city touting its multiculturalism—*Black Arts West* documents the social and political significance of African American arts activity in Los Angeles between the Second World War and the 1992 riots. Focusing on the lives and work of black writers, visual artists, musicians, and filmmakers, Daniel Widener tells how black cultural politics changed over time, and how altered political realities generated new forms of artistic and cultural expression. His narrative is filled with figures invested in the politics of black art and culture in postwar Los Angeles, including not only African American artists but also black nationalists, affluent liberal whites, elected officials, and federal bureaucrats.



Duke Ellington with dancer Louise Franklin, September 15, 1941. Photo by John Reed. Courtesy *Herald Examiner* Collection/Los Angeles Public Library

Along with the politicization of black culture, Widener explores the rise of a distinctive regional Black Arts Movement. Originating in the efforts of wartime cultural activists, the movement was based in the black working class and characterized by struggles for artistic autonomy and improved living and working conditions for local black artists. As new ideas concerning art, racial identity, and the institutional position of African American artists emerged, dozens of new collectives appeared, from the Watts Writers Workshop, to the Inner City Cultural Center, to the New Art Jazz Ensemble. Spread across generations of artists, the Black Arts Movement in Southern California was more than the artistic affiliate of the local civil-rights or black-power efforts: it was a social movement. Illuminating the fundamental connections between expressive culture and political struggle, *Black Arts West* is a major contribution to the histories of Los Angeles, black radicalism, and avant-garde art.

Satan's Playground

Mobsters and Movie Stars
at America's Greatest Gaming Resort

PAUL J. VANDERWOOD

Satan's Playground chronicles the rise and fall of the tumultuous and lucrative gambling industry that developed just south of the U.S.-Mexico border in the early twentieth century. As prohibitions against liquor, horse racing, gambling, and prostitution swept the United States, the vice industry flourished in and around Tijuana, to the extent that reformers came to call the town “Satan's Playground,” unintentionally increasing its licentious allure. The area was dominated by Agua Caliente, a large, elegant gaming resort opened by four entrepreneurial Border Barons (three Americans and one Mexican) in 1928. Diplomats, royalty, film stars, sports celebrities, politicians, patricians, and nouveau-riche capitalists flocked to Agua Caliente's luxurious complex of casinos, hotels, cabarets, and sports extravaganzas, and to its world-renowned thoroughbred racetrack. Clark Gable, Jean Harlow, Louis B. Mayer, the Marx Brothers, Bing Crosby, Charlie Chaplin, Gloria Swanson, and the boxer Jack Dempsey were among the regular visitors. So were mobsters such as Bugsy Siegel, who later cited Agua Caliente as his inspiration for building the first such resort on what became the Las Vegas Strip.



Promotional poster for the 1935 film *In Caliente*, set at Agua Caliente. Courtesy Andre Williams Collection

Less than a year after Agua Caliente opened, gangsters held up its money-car in transit to a San Diego bank, killing the courier and his guard and stealing the company money pouch. Paul J. Vanderwood weaves the story of this heist gone wrong, the search for the killers, and their sensational trial into the overall history of the often chaotic development of Agua Caliente, Tijuana, and Southern California. Drawing on newspaper accounts, police files, court records, personal memoirs, oral histories, and “true detective”

magazines, he presents a fascinating portrait of vice and society in the Jazz Age, and he makes a significant contribution to the history of the U.S.-Mexico border.

AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS

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

Paul J. Vanderwood is Professor Emeritus of Mexican History at San Diego State University. He is the author of several books including *Juan Soldado: Rapist, Murderer, Martyr, Saint*, also published by Duke University Press; *The Power of God against the Guns of Government: Religious Upheaval in Mexico at the Turn of the Nineteenth Century*; *Disorder and Progress: Bandits, Police, and Mexican Development*; and *Border Fury: A Picture Postcard Record of Mexico's Revolution and U.S. War Preparedness, 1910–1917*.

“In *Satan's Playground*, Paul J. Vanderwood tells several stories at once, lovingly, in splendid detail, and with a wonderful sense of pacing. He combines biography, urban history, and crime narrative in a unique blend of elements to produce a robust and fascinating social history of gambling and other sorts of vice (bootlegging, prostitution, political corruption) in a particularly volatile and colorful area of the world, the U.S.-Mexico border around Tijuana, during the Jazz Age.”—**ERIC VAN YOUNG**, author of *The Other Rebellion: Popular Violence, Ideology, and the Mexican Struggle for Independence, 1810–1821*

“Paul J. Vanderwood is the master. I have come to him for guidance both as a scholar and as a writer/historian more than once. I think, if the truth be told, we all steal from him. This is a fascinating book with Vanderwood's usual insight and brio. I found it delightful.”—**LUIS ALBERTO URREA**, author of *The Hummingbird's Daughter*

The Feeling of Kinship

Queer Liberalism and the Racialization of Intimacy

DAVID L. ENG

David L. Eng is Professor in the Department of English, the Program in Comparative Literature and Literary Theory, and the Program in Asian American Studies at the University of Pennsylvania. He is the author of *Racial Castration: Managing Masculinity in Asian America*, also published by Duke University Press, and a co-editor of *Loss: The Politics of Mourning* and *Q&A: Queer in Asian America*.

"The Feeling of Kinship is a timely examination of the persistence of racial and national differentiation within the privileged investments of 'queer liberalism,' in the particular focus on the rights to affective union in domesticity, privacy, and family. Here, as elsewhere, David L. Eng demonstrates his gifts of critical precision and elegant presentation."—**LISA LOWE**, University of California, San Diego

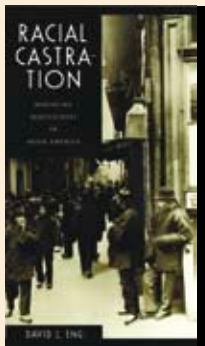
"The Feeling of Kinship is a fearless book that knows and feels what it means to have to defend oneself from the 'liberal' place in which one lives, what it means racially, sexually, and legally to have to be defensive in a nation that identifies itself with freedom."—**LAUREN BERLANT**, author of *The Female Complaint: The Unfinished Business of Sentimentality in American Culture*

In *The Feeling of Kinship*, David L. Eng investigates the emergence of "queer liberalism," the empowerment of certain gays and lesbians in the United States economically through an increasingly visible and mass-mediated queer consumer lifestyle, and politically through legal protection of rights to privacy and intimacy. Eng argues that in our "colorblind" age the emergence of queer liberalism is a particular incarnation of liberal freedom and progress, one constituted by both the racialization of intimacy and the forgetting of race. Through a startling reading of *Lawrence v. Texas*, the landmark legal decision overturning Texas's antisodomy statute, Eng reveals how the ghosts of miscegenation haunt both *Lawrence* and the advent of queer liberalism.



Film still from *Happy Together*, 1997

Eng develops the concept of "queer diasporas" as a critical response to queer liberalism. A methodology drawing attention to new forms of family and kinship, accounts of subjects and subjectivities, and relations of affect and desire, the concept differs from traditional notions of diaspora, theories of the nation-state, and principles of neoliberal capitalism upon which queer liberalism thrives. Eng analyzes films, documentaries, and literature by Asian and Asian American artists including Wong Kar-wai, Monique Truong, Deann Borshay Liem, and Rea Tajiri, as well as a psychoanalytic case history of a transnational adoptee from Korea. In so doing, he demonstrates how queer Asian migrant labor, transnational adoption from Asia, and the political and psychic legacies of Japanese internment underwrite narratives of racial forgetting and queer freedom in the present. A focus on queer diasporas also highlights the need for a poststructuralist account of family and kinship, one offering psychic alternatives to Oedipal paradigms. *The Feeling of Kinship* makes a major contribution to American studies, Asian American studies, diaspora studies, psychoanalysis, and queer theory.



ALSO BY DAVID L. ENG

Racial Castration

Managing Masculinity
in Asian America

paper, 978-0-8223-2636-6, \$23.95/£15.99
2001

The Promise of Happiness

SARA AHMED

The Promise of Happiness is a provocative cultural critique of the imperative to be happy. It asks what follows when we make our desires and even our own happiness conditional on the happiness of others: “I just want you to be happy,” “I’m happy if you’re happy.” Combining philosophy and feminist cultural studies, Sara Ahmed reveals the affective and moral work performed by the “happiness duty,” the expectation that we will be made happy by taking part in that which is deemed good, and that by being happy ourselves, we will make others happy. Ahmed maintains that happiness is a promise that directs us toward certain life choices and away from others. Happiness is promised to those willing to live their lives in the right way.

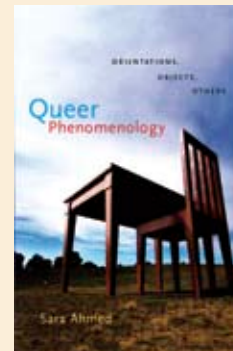
Ahmed draws on the intellectual history of happiness, from classical accounts of ethics as the good life, through seventeenth-century writings on affect and the passions, eighteenth-century debates on virtue and education, and nineteenth-century utilitarianism. She engages with feminist, antiracist, and queer critics who have shown how happiness is used to justify social oppression, and how challenging oppression causes unhappiness. Reading novels and films including *Mrs. Dalloway*, *The Well of Loneliness*, *Bend It Like Beckham*, and *Children of Men*, Ahmed considers the plight of the figures who are challenged by, and themselves challenge, the attribution of happiness to particular objects or social ideals: the feminist killjoy, the unhappy queer, the angry black woman, and the melancholic migrant. Through her readings, she raises critical questions about the moral order imposed by the injunction to be happy.



Sara Ahmed is Professor of Race and Cultural Studies at Goldsmiths College, University of London. She is the author of *Queer Phenomenology: Orientations, Objects, Others*, also published by Duke University Press; *The Cultural*

Politics of Emotion; *Strange Encounters: Embodied Others in Post-Coloniality*; and *Differences that Matter: Feminist Theory and Postmodernism*.

“What could be more naturalized and less subject to ideological critique than happiness? How are we to get critical perspective on it? Through her readings of texts and films, Sara Ahmed shows how this might work. By revealing the complexity and ambivalence of happiness, she intervenes in several fields—including queer and feminist theory, affect studies, and critical race theory—in a genuinely new and exciting way.”—**HEATHER K. LOVE**, author of *Feeling Backward: Loss and the Politics of Queer History*



ALSO BY SARA AHMED

Queer Phenomenology

Orientations, Objects, Others

Sara Ahmed

paper, 978-0-8223-3914-4, \$22.95/£14.99

2006

Terrorizing Women

Femicide in the Américas

**ROSA-LINDA FREGOSO &
CYNTHIA BEJARANO, EDITORS**

With a preface by Marcela Lagarde y de los Ríos



Chihuahua, 2007.
Photo by Angela Fregoso

More than 600 women and girls have been murdered and more than 1,000 disappeared in the Mexican state of Chihuahua since 1993. Violence against women has increased throughout Mexico and in other countries including Argentina, Costa Rica, Guatemala, and Peru. Law enforcement officials have often failed or refused to undertake investigations

and prosecutions, creating a climate of impunity for perpetrators and denying survivors of violence and victims' relatives truth and justice. *Terrorizing Women* is an impassioned yet rigorously analytical response to the escalation in violence against women in Latin America during the past two decades. It is part of a feminist effort to categorize violence rooted in gendered power structures as violations of human rights. The analytical framework of "femicide" is crucial to that effort, as the editors explain in their introduction. They define femicide as gender-based violence that implicates both the state (directly or indirectly) and individual perpetrators. It is structural violence rooted in social, political, economic, and cultural inequalities. *Terrorizing Women* brings together essays by feminist and human rights activists, attorneys, and scholars from Latin America and the United States, as well as testimonios by relatives of women who were disappeared or murdered.

Rosa-Linda Fregoso is Professor of Latin American and Latino studies at the University of California, Santa Cruz. **Cynthia Bejarano** is Associate Professor of Criminal Justice at New Mexico State University. **Marcela Lagarde y de los Ríos** is a professor at the School of Philosophy and Letters and the School of Political and Social Sciences of the Universidad Nacional Autónoma de México.

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The Deportation Regime

Sovereignty, Space,
and the Freedom of Movement

**NICHOLAS DE GENOVA &
NATHALIE PEUTZ, EDITORS**

This important collection examines deportation as an increasingly global mechanism of state control. Anthropologists, historians, legal scholars, and sociologists consider not only the physical expulsion of noncitizens, but also the social discipline and labor subordination resulting from deportability, the threat of forced removal. They explore practices and experiences of deportation in regional and national settings from the U.S.-Mexico border to Israel, and from Somalia to Switzerland. They also address broader questions, including the ontological significance of freedom of movement; the historical antecedents of deportation, such as banishment and exile; and the development, entrenchment, and consequences of organizing sovereign power and framing individual rights by territory.



Courtesy of Residents Against Racism, Ireland

Whether investigating the power that individual and corporate sponsors have over the fate of foreign laborers in Bahrain, the implications of Germany's temporary suspension of deportation orders for pregnant and ill migrants, or the significance of the detention camp, the contributors reveal how deportation reflects and reproduces notions about public health, racial purity, and class privilege. They also provide insight into

how deportation and deportability are experienced by individuals, including Arabs, South Asians, and Muslims in the United States.

Nicholas De Genova holds the Swiss Chair in Mobility Studies as a visiting professor at the Institut für Sozialanthropologie at the University of Bern (Switzerland). He will be a visiting professor in the Institute for Migration and Ethnic Studies at the University of Amsterdam in the spring 2010 semester. **Nathalie Peutz** is Assistant Professor of Anthropology at Wayne State University.

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Nicholas De Genova	Peter Nyers	Sarah S. Willen

The Afro-Latin@ Reader

History and Culture in the United States

MIRIAM JIMÉNEZ ROMÁN & JUAN FLORES, EDITORS



Arturo Alfonso Schomburg and sister Dolores, San Juan, Puerto Rico, 1905. Courtesy of the Schomburg Center for Research in Black Culture

The Afro-Latin@ Reader focuses attention on a large, vibrant, yet oddly invisible community in the United States: people of African descent from Latin America and the Caribbean. The presence of Afro-Latin@s in the United States (and throughout the Americas) belies the notion that Blacks and Latin@s are two distinct categories or cultures. Afro-Latin@s are uniquely situated to bridge the widening social divide between Latin@s and African Americans. At the same time, their experiences reveal pervasive racism among Latin@s and ethnocentrism among African Americans. Offering insight into Afro-Latin@ life and new ways to understand culture, ethnicity, nation, identity, and antiracist politics, *The Afro-Latin@ Reader* presents a kaleidoscopic view of Black Latin@s in the United States. It addresses history, music, gender, class, and media representations in more than sixty selections, including scholarly essays, memoirs, newspaper and magazine articles, poetry, short stories, and interviews.

While the selections cover centuries of Afro-Latin@ history, from the mid-sixteenth-century arrival of Spanish-speaking Africans to the present, the majority focus on the past fifty years. The central question of how Afro-Latin@s relate to and experience both U.S. and Latin American racial ideologies is engaged throughout, in first-person accounts of growing up Afro-Latin@, a classic essay by a leader of the Young Lords, and analyses of U.S. Census data on race and ethnicity, as well as in pieces on gender and sexuality, major-league baseball, and religion. The contributions that Afro-Latin@s have made to U.S. culture are highlighted in essays on the illustrious Afro-Puerto Rican bibliophile Arturo Alfonso Schomburg and music and dance genres from salsa to mambo, and boogaloo to hip-hop. Taken together, these and many more selections help to bring Afro-Latin@s in the United States into critical view.

A JOHN HOPE FRANKLIN CENTER BOOK

“The Afro-Latin@ Reader assembles in one place an extraordinary range of articles, chapters, and first-person accounts of Afro-Latin@ identity. These pieces show that explorations of Afro-Latin@ identities quickly reveal significant hidden histories of racialization, colonization, exploitation, and social mobilization. They complicate our understanding of the U.S. racial order and its complex systems of inclusion and exclusion.”—**GEORGE LIPSITZ**, author of *American Studies in a Moment of Danger*

“The Afro-Latin@ Reader is a superb collection, one that I cannot wait to use in my own courses. Its breadth, as well as its effort to actually define the entire field, make it a unique scholarly contribution.”—**BEN VINSON III**, co-author of *African Slavery in Latin America and the Caribbean*

Miriam Jiménez Román is a visiting scholar in the Africana Studies Program at New York University and Executive Director of *afrolatin@* forum, a research and resource center focusing on Black Latin@s in the United States. **Juan Flores** is Professor in the Department of Social and Cultural Analysis at New York University. His most recent works include *The Diaspora Strikes Back: Caribeño Tales of Learning and Turning*, *From Bomba To Hip-Hop: Puerto Rican Culture and Latino Identity*, and the English translation of Edgardo Rodríguez Juliá’s book *Cortijo’s Wake*, also published by Duke University Press.



René Benito Lassalle, telling his story to the Afro-Puerto Rican Testimonies Project, 2007. Photo by José Irizarry

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LATINO(A) STUDIES/AFRICAN AMERICAN STUDIES

August 592 pages, 36 illustrations paper, 978-0-8223-4572-5, \$29.95/£19.99; cloth, 978-0-8223-4558-9, \$99.95/£73.00

Reckoning with Pinochet

The Memory Question
in Democratic Chile, 1989–2006

STEVE J. STERN

BOOK THREE OF THE TRILOGY: THE MEMORY BOX OF PINOCHET'S CHILE

Steve J. Stern is the Alberto Flores Galindo Professor of History at the University of Wisconsin, Madison.

"This is a master work on what has proved to be one of the late twentieth century's key events: Chile's transition from General Pinochet's brutal rule to a growing promise of democracy. But it is much more. Steve J. Stern not only convincingly argues that the transition was made possible by a fierce battle over the 'memory' of Pinochet's rule and a 'healthier, accountable democracy,' but concludes by placing this struggle in a profound global context: in the early 1970s many nations began a historic shift toward human-rights concerns and democracy, a shift on which Chile's experience has had a major, and reciprocal, influence."—**WALTER LAFEBER**, Andrew and James Tisch University Professor Emeritus, Cornell University



Chilean demonstration against human-rights violators.
Courtesy of Claudio Barrientos

Reckoning with Pinochet is the first comprehensive account of how Chile came to terms with General Augusto Pinochet's legacy of human-rights atrocities. An icon of Latin America's "dirty war" dictators, Pinochet had ruled with extreme violence while building a loyal social base. Hero to some and criminal to others, the general cast a long shadow over Chile's future. Steve J. Stern recounts the full history of Chile's democratic reckoning, from the negotiations to chart a post-dictatorship transition in 1989; through Pinochet's arrest in London in 1998; the thirtieth anniversary, in 2003, of the coup that overthrew President Salvador Allende; and Pinochet's death in 2006. He shows how transnational events and networks shaped Chile's battles over memory, and how the Chilean case contributed to shifts in the world culture of human rights.

Stern's analysis integrates policymaking by elites, grassroots efforts by human-rights victims and activists, and inside accounts of the truth commissions and courts where top-down and bottom-up initiatives met. Interpreting solemn presidential speeches, raucous street protests, interviews, journalism, humor, cinema, and other sources, he describes the slow, imperfect, but surprisingly forceful advance of efforts to revive democratic values through public memory struggles, despite the power still wielded by the military and a conservative social base including the investor class. Over time, resourceful civil-society activists and select state actors won hard-fought, if limited, gains. As a result, Chileans were able to face the unwelcome past more honestly, launch the world's first truth commission to examine torture, ensnare high-level perpetrators in the web of criminal justice, and build a public culture of human rights. Stern provides an important conceptualization of collective memory in the wake of national trauma in this magisterial work of history.

LATIN AMERICA OTHERWISE

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

BOOKS ONE AND TWO OF THE TRILOGY: THE MEMORY BOX OF PINOCHET'S CHILE



BOOK ONE

Remembering Pinochet's Chile

On the Eve of London 1998
paper, 978-0-8223-3816-1,
\$21.95/£13.99
2004



BOOK TWO

Winner of the Bolton-Johnson Prize (*Conference on Latin American History*)

Battling for Hearts and Minds

Memory Struggles in Pinochet's Chile, 1973–1988
paper, 978-0-8223-3841-3, \$27.95/£17.99
2006

A Mother's Cry

A Memoir of Politics, Prison, and Torture
under the Brazilian Military Dictatorship

LINA PENNA SATTAMINI

Edited and with an introduction by James N. Green

Translated by Rex P. Nielson and James N. Green

With an epilogue by Marcos P. S. Arruda

During the late 1960s and early 1970s, Brazil's dictatorship arrested, tortured, and interrogated many people it suspected of subversion; hundreds of those arrested were killed in prison. In May 1970, Marcos P. S. Arruda, a young political activist, was seized in São Paulo, imprisoned, and tortured. *A Mother's Cry* is the harrowing story of Marcos's incarceration and his family's efforts to locate him and obtain his release. Marcos's mother, Lina Penna Sattamini, was living in the United States and working for the U.S. State Department when her son was captured. After learning of his arrest, she and her family mobilized every resource and contact to discover where he was being held, and then they launched an equally intense effort to have him released. Marcos was freed from prison in 1971. Fearing that he would be arrested and tortured again, he left the country, beginning eight years of exile.



Sign protesting the Brazilian President's visit to the White House, 1971. Courtesy of the Committee Against Repression in Brazil/Harry and Loretta Strharsky

Lina Penna Sattamini describes her son's tribulations through letters exchanged among family members, including Marcos, during the year that he was imprisoned. Her narrative is punctuated by Marcos's account of his arrest, imprisonment, and torture. James N. Green's introduction provides an overview of the political situation in Brazil, and Latin America more broadly, during those tumultuous times. In the 1990s, some Brazilians began to suggest that it would be best to forget the trauma of that era and move on. Lina Penna Sattamini wrote her

memoir as a protest against historical amnesia. First published in Brazil in 2000, *A Mother's Cry* is testimonial literature at its best. It conveys the experiences of a family united by love and determination during years of political repression.

Lina Penna Sattamini, a former freelance interpreter with the U.S. State Department, lives in Rio de Janeiro. **James N. Green** is Professor of Brazilian History and Culture at Brown University. **Rex P. Nielson** is a Ph.D. candidate in Portuguese and Brazilian Studies at Brown University. **Marcos P. S. Arruda** is General Coordinator at the Institute of Alternative Policies for the Southern Cone of Latin America. He lives in Rio de Janeiro.

LATIN AMERICAN STUDIES/HUMAN RIGHTS

August 192 pages
paper, 978-0-8223-4736-1, \$21.95/£13.99
cloth, 978-0-8223-4718-7, \$74.95/£55.00

We Cannot Remain Silent

Opposition to the Brazilian Military
Dictatorship in the United States

JAMES N. GREEN

In 1964, Brazil's democratically elected, left-wing government was ousted in a coup and replaced by a military junta. The Johnson administration quickly recognized the new government. The U.S. press and members of Congress were nearly unanimous in their support of the "revolution" and the coup leaders' anticommunist agenda. Few Americans were aware of the human-rights abuses perpetrated by Brazil's new regime. By 1969, a small group of academics, clergy, Brazilian exiles, and political activists had begun to educate the American public about the violent repression in Brazil and mobilize opposition to the dictatorship. By 1974, most informed political activists in the United States associated the Brazilian government with its torture chambers. In *We Cannot Remain Silent*, James N. Green analyzes the U.S. grassroots activities against torture in Brazil, and the ways those efforts helped to create a new discourse about human-rights violations in Latin America. He explains how the campaign against Brazil's dictatorship laid the groundwork for subsequent U.S. movements against human-rights abuses in Chile, Uruguay, Argentina, and Central America.



Student demonstration, Rio de Janeiro, 1967. Courtesy of Acervo Última Hora/Arquivo Público do Estado de São Paulo

Green interviewed many of the activists who educated journalists, government officials, and the public about the abuses taking place under the Brazilian dictatorship. Drawing on those interviews and archival research from Brazil and the United States, he describes the creation of a network of activists with international connections, the docu-

mentation of systematic torture and repression, and the cultivation of Congressional allies and the press. Those efforts helped to expose the terror of the dictatorship and undermine U.S. support for the regime. Against the background of the political and social changes of the 1960s and 1970s, Green tells the story of a decentralized, international grassroots movement that effectively challenged U.S. foreign policy.

James N. Green is Professor of Brazilian History and Culture at Brown University and past president of the Brazilian Studies Association. He is the author of *Beyond Carnival: Male Homosexuality in Twentieth-Century Brazil*.

RADICAL PERSPECTIVES: A RADICAL HISTORY REVIEW BOOK SERIES

Edited by Daniel J. Walkowitz and Barbara Weinstein

LATIN AMERICAN STUDIES/HUMAN RIGHTS

August 440 pages, 25 illustrations
paper, 978-0-8223-4735-4, \$26.95/£17.99
cloth, 978-0-8223-4717-0, \$94.95/£69.00

Refracted Visions

Popular Photography and National Modernity in Java KAREN STRASSLER

Karen Strassler is Assistant Professor of Anthropology at Queens College, City University of New York.



Student protestors and police, Gadjah Mada University, Yogyakarta, April 2, 1998. Photo by Rabernir



Landscape backdrop, Iboe Photo, Yogyakarta, ca. 1995. Photo by Karen Strassler



Convertible backdrop, Madiun, East Java, mid-1950s. Collection of Agus Leonardus

At a photography studio in the 1950s, young women pose in a convertible roaring through a tropical landscape. In the mid-1990s, an amateur photographer plans to submit his photograph of children performing a traditional dance to a photo competition sponsored by an international cultural agency. A university student dodges police batons to snap a picture at a political demonstration during the *reformasi* movement of 1998. In *Refracted Visions*, a copiously illustrated ethnography including more than thirty color images, Karen Strassler argues that popular photographic practices such as these have played a crucial role in the making of modern national subjects in postcolonial Java. Contending that photographic genres cultivate distinctive ways of seeing and positioning oneself and others within the affective, ideological, and temporal location of Indonesia, she examines genres ranging from state identification photos to pictures documenting family rituals.

Oriented to projects of selfhood, memory, and social affiliation, popular photographs recast national iconographies in an intimate register. They convey the longings of Indonesian national modernity: nostalgia for rural idylls and “tradition,” desires for the trappings of modernity and affluence, dreams of historical agency, and hopes for political authenticity. Yet photography also brings people into contact with ideas and images that transcend and at times undermine a strictly national frame. Photography’s primary practitioners in the postcolonial era have been Chinese Indonesians. Acting as cultural brokers who translate global and colonial imageries into national idioms, these members of a transnational minority have helped shape the visual contours of Indonesian belonging even as their own place within the nation remains tenuous. A richly detailed historical ethnography, *Refracted Visions* illuminates the ways that everyday photographic practices generate visual habits that in turn give rise to political subjects and communities.

OBJECTS/HISTORIES

A Series Edited by Nicholas Thomas

“*Refracted Visions* is a genuinely marvelous work which merits reading and rereading.”

—**JOHN PEMBERTON**, author of *On the Subject of “Java”*

“*Refracted Visions* is a tour de force. Karen Strassler has a sophisticated grasp of contemporary theories of representation in both anthropology and photography studies, a deep and carefully attentive ethnographic eye, and a refined aesthetic sensibility. She limns the boundary between new historicist cultural studies and old fashioned anthropology with uncommon grace.”—**ROSALIND MORRIS**, editor of *Photographies East: The Camera and Its Histories in East and Southeast Asia*

The Goddess and the Nation

Mapping Mother India

SUMATHI RAMASWAMY



Mother India with Gandhi, Bose, Patel, and Nehru. Print by Oriental Calendar, Calcutta, circa 1948. Courtesy of Erwin Neumayer and Christine Schelberger

Making the case for a new kind of visual history, *The Goddess and the Nation* charts the pictorial life and career of Bharat Mata, “Mother India,” the Indian nation imagined as mother/goddess, embodiment of national territory, and unifying symbol for the country’s diverse communities. Soon after her appearance in the late nineteenth century, artists, both famous and amateur, began to picture her in various media, incorporating the map of India into her visual persona.

The images they produced enabled patriotic men and women in a heterogeneous population to collectively

visualize India, affectively identify with it, and even become willing to surrender their lives for it. Filled with illustrations, including 100 in color, *The Goddess and the Nation* draws on visual studies, gender studies, and the history of cartography to offer a rigorous analysis of Mother India’s appearance in painting, print, poster art, and pictures from the late nineteenth century to the present.

By exploring the mutual entanglement of the scientifically mapped image of India and a (Hindu) mother/goddess, Sumathi Ramaswamy reveals Mother India as a figure who relies on the British colonial mapped image of her dominion to distinguish her from the other goddesses of India, and to guarantee her novel status as embodiment, sign, and symbol of national territory. Providing an exemplary critique of ideologies of gender and the science of cartography, Ramaswamy demonstrates that images do not merely reflect history; they actively make it. In *The Goddess and the Nation*, she teaches us about pictorial ways of learning the form of the nation: how to live with it—and ultimately to die for it.

Sumathi Ramaswamy is Professor of History at Duke University. She is the author of *Lost Land of Lemuria: Fabulous Geographies, Catastrophic Histories* and *Passions of the Tongue: Language Devotion in Tamil India, 1891–1970* and the editor of *Beyond Appearances? Visual Practices and Ideologies in Modern India*.

“Filled with important and arresting observations, *The Goddess and the Nation* is a magnificent example of the possibilities of visual history. Guaranteed to have a substantial impact in South Asian cultural history, it also ought to be seen as a milestone for all historiography. Sumathi Ramaswamy situates a massively informed cultural history of India from the late nineteenth century onwards in relation to broader literatures and debates on the history of cartography, iconographies of nationhood and motherhood, and a feminist dynamics of gendered identifications.”—**CHRISTOPHER PINNEY**, author of *Photos of the Gods: The Printed Image and Political Struggle in India*

“This deft and lively history of visual patriotism, evoked through both words and images, combines the pleasures of looking with the rigor of serious analysis. It does nothing less than demonstrate by example the novel interpretive possibilities that only a pictorial history of nationalism based on a recognition of the constitutive impact of images can bring.”

—**MRINALINI SINHA**, author of *Specters of Mother India: The Global Restructuring of an Empire*



Bharat Mata, terracotta figurine attributed to Subramania Bharati, circa 1911. Photograph by Kota Noble. Courtesy of Bharatidasan Museum cum Research Centre

Trespases

Selected Writings

MASAO MIYOSHI

Edited and with an introduction by Eric Cazdyn

With a foreword by Fredric Jameson

Radical art, the commercialization of the university, the nation-state, Japan and the West, cultural studies, subjectivity and pronouns, ecology, the state of things from Korea to the Mexican border, or from Cardinal Newman to *documenta X*—such are the seemingly heterogeneous materials united by a commitment to an implacable unification of the aesthetic and the political, of attention to art and attention to globalization, which Miyoshi's life work holds out for us like an ideal."—**FREDRIC JAMESON**, from the foreword



Masao Miyoshi.
Photo by Eric Cazdyn

Trespases presents key writings of Masao Miyoshi, the Tokyo-born literary scholar who became one of the most important postwar intellectuals to link culture with politics and a singular critical voice within the academy. For more than four decades, Miyoshi was a voice outside the mainstream, trespassing into new fields, making previously unseen connections, and upending

naive assumptions. With an impeccable sense of when a topic or discussion had lost its critical momentum, he moved on to the next question, and then the next after that, taking on matters of literary form, cross-culture relations, globalization, art and architecture, the corporatization of the university, and the threat of ecological disaster. *Trespases* reveals the tremendous range of Miyoshi's thought and interests, shows how his thinking transformed over time, and highlights his recurring concerns.

This volume brings together eleven selections of Miyoshi's previously published writing, a major new essay, a critical introduction to his life and work, and an interview in which Miyoshi reflects on the trajectory of his thought and the institutional history of modern Japan studies. In the new essay, "Literary Elaborations," he provides a masterful overview of the nature of the contemporary university, and he calls for a global environmental protection studies that would radically reconfigure academic disciplines and merge the hard sciences with the humanities and the social sciences. *Trespases* is an invaluable introduction to the work of a fearless cultural critic.

Masao Miyoshi (1928–2009) was the Hajime Mori Distinguished Professor Emeritus of Japanese, English, and Comparative Literature at the University of California, San Diego. He is the author of several books, including *Off Center: Power and Culture Relations between Japan and the United States*, *Accomplices of Silence: The Modern Japanese Novel*, and *this is not here*. Miyoshi is a co-editor of *Learning Places: The Afterlives of Area Studies*, *The Cultures of Globalization*, and *Postmodernism and Japan*, all also published by Duke University Press. **Eric Cazdyn** is Professor of Comparative Literature and East Asian Studies at the University of Toronto. **Fredric Jameson** is the William A. Lane Professor in the Program in Literature and Romance Studies at Duke University.

POST-CONTEMPORARY INTERVENTIONS

A Series Edited by Stanley Fish and Fredric Jameson

Asia as Method

Towards De-Imperialization

KUAN-HSING CHEN

"A major, innovative intellectual project. . . . A substantial work in decolonizing the field."—**STUART HALL**

Centering his analysis in the dynamic forces of modern East Asian history, Kuan-Hsing Chen casts cultural studies as a politically urgent, global endeavor. He argues that the intellectual and subjective work of decolonization begun across East Asia after the Second World War was stalled by the Cold War. At the same time, the work of de-imperialization was rendered impossible to imagine in imperial centers such as Japan and the United States. Chen argues that it is now necessary to resume those tasks, and that decolonization, de-imperialization, and an intellectual undoing of the Cold War must proceed simultaneously. Combining postcolonial studies, globalization studies, and the emerging field of "Asian studies in Asia," he contends that those on both sides of the imperial divide must assess the conduct, motives, and consequences of imperial histories. With *Asia as Method*, Chen charts necessary new directions for cultural studies worldwide.

Chen is one of the most important intellectuals working in East Asia today; his writing has been influential in Taiwan, South Korea, Hong Kong, Japan, Singapore, and mainland China for the past fifteen years. As a founding member of the Inter-Asia Cultural Studies Society and its corresponding journal, he has helped to initiate change in the dynamics and intellectual orientation of the region, building a network that made inter-Asian connections possible. *Asia as Method* encapsulates Chen's vision and activities within the increasingly "inter-referencing" East Asian intellectual community and charts necessary new directions for cultural studies.



Kuan-Hsing Chen. Photo by Kim Soyoun

Kuan-Hsing Chen is a professor in the Institute for Social Research and Cultural Studies at Chiao Tung University in Taiwan. He has written and edited many books in Chinese. He is co-executive editor of the journal *Inter-Asia Cultural Studies*.

The Cinematic Life of the Gene

JACKIE STACEY



Film still from *Teknolust*, 2002

What might the cinema tell us about how and why the prospect of cloning disturbs our most profound ideas about gender, sexuality, difference, and the body? In *The Cinematic Life of the Gene*, the pioneering feminist film theorist Jackie Stacey argues that as a cultural technology of imitation, cinema is uniquely situated to help

us theorize “the genetic imaginary,” the constellation of fantasies that genetic engineering provokes. Since the mid-1990s, there has been remarkable innovation in genetic engineering and a proliferation of films structured by anxieties about the changing meanings of biological and cultural reproduction. Bringing analyses of several of these films into dialogue with contemporary cultural theory, Stacey demonstrates how the cinema animates the tropes and enacts the fears at the heart of our genetic imaginary. She engages with film theory; queer theories of desire, embodiment, and kinship; psychoanalytic theories of subject formation; and debates about the reproducibility of the image and the shift from analogue to digital technologies.

Stacey examines the body horror movies *Alien Resurrection* and *Species* in light of Jean Baudrillard’s apocalyptic proclamations about cloning and “the hell of the same,” and she considers the art-house thrillers *Gattaca* and *Code 46* in relation to ideas about imitation, including feminist theories of masquerade, postcolonial conceptualizations of mimicry, and queer notions of impersonation. Turning to *Teknolust* and *Genetic Admiration*, independent films by feminist directors, she extends Walter Benjamin’s theory of aura to draw an analogy between the replication of biological information and the reproducibility of the art object. Stacey suggests new ways to think about those who are not what they appear to be, the problem of determining identity in a world of artificiality, and the loss of singularity amid unchecked replication.

Jackie Stacey is Professor of Media and Cultural Studies at the University of Manchester. She is the author of *Star Gazing: Hollywood Cinema and Female Spectatorship* and *Teratologies: A Cultural Study of Cancer*; co-author of *Global Nature, Global Culture*; and co-editor of several books, including *Queer Screen: A Screen Reader* and *Thinking through the Skin*. Stacey is an editor of the journals *Screen* and *Feminist Theory*.

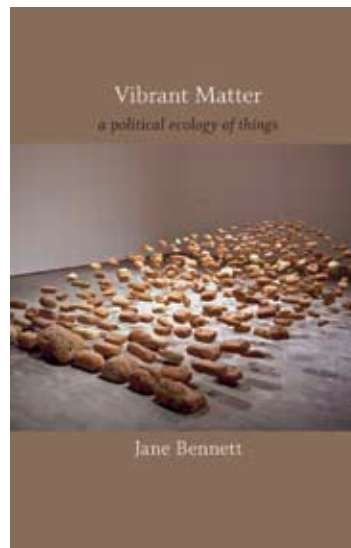
“*The Cinematic Life of the Gene* is the best work yet by one of the major feminist film theorists of our time. It is an exhilarating read as well as a fabulous contribution to the crossover area between film theory and science studies.”—**LISA CARTWRIGHT**, author of *Moral Spectatorship: Technologies of Voice and Affect in Postwar Representations of the Child*

Vibrant Matter

A Political Ecology of Things

JANE BENNETT

In *Vibrant Matter* the political theorist Jane Bennett, renowned for her work on nature, ethics, and affect, shifts her focus from the human experience of things to things themselves. Bennett argues that political theory needs to do a better job of recognizing the active participation of nonhuman forces in events. Toward that end, she theorizes a “vital materiality” that runs through and across bodies, both human and nonhuman. Bennett explores how political analyses of public events might change were we to acknowledge that agency always emerges as the effect of ad hoc configurations of human and nonhuman forces. She suggests that recognizing that agency is distributed this way, and is not solely the province of humans, might spur the cultivation of a more responsible, ecologically sound politics: a politics less devoted to blaming and condemning individuals than to discerning the web of forces affecting situations and events.



Bennett examines the political and theoretical implications of vital materialism through extended discussions of commonplace things and physical phenomena including stem cells, fish oils, electricity, metal, and trash. She reflects on the vital power of material formations such as landfills, which generate lively streams of chemicals, and omega-3 fatty acids, which can transform brain chemistry and mood. Along the way, she engages with the concepts and claims of Spinoza, Nietzsche, Thoreau, Darwin, Adorno, and Deleuze, disclosing a long history of thinking

about vibrant matter in Western philosophy, including attempts by Kant, Bergson, and the embryologist Hans Driesch to name the “vital force” inherent in material forms. Bennett concludes by sketching the contours of a “green materialist” ecophilosophy.

Jane Bennett is Professor of Political Theory and Chair of the Department of Political Science at The Johns Hopkins University. She is the author of *The Enchantment of Modern Life: Attachments, Crossings, and Ethics*.

A JOHN HOPE FRANKLIN CENTER BOOK

“*Vibrant Matter* is a fascinating, lucid, and powerful book of political theory. By focusing on the ‘thing-side of affect,’ Jane Bennett seeks to broaden and transform our sense of care in relation to the world of humans, non-human life, and things. She calls us to consider a ‘parliament of things’ in ways that provoke our democratic imaginations and interrupt our anthropocentric hubris.”—**ROMAND COLES**, author of *Beyond Gated Politics: Reflections for the Possibility of Democracy*

FILM/SCIENCE STUDIES

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CULTURAL STUDIES/POLITICAL THEORY

February 200 pages
paper, 978-0-8223-4633-3, \$21.95/£13.99
cloth, 978-0-8223-4619-7, \$74.95/£55.00

The Heavens on Earth

Observatories and Astronomy in
Nineteenth-Century Science and Culture

DAVID AUBIN, CHARLOTTE BIGG &
H. OTTO SIBUM, EDITORS



Observatory at Michigan University. *La Nature* 4:1, 1876

The Heavens on Earth explores the place of the observatory in nineteenth-century science and culture. Astronomy was a core pursuit for observatories but usually not the only one. It belonged

to a larger group of “observatory sciences” that also included geodesy, meteorology, geomagnetism, and even parts of physics and statistics. These pursuits coexisted in the nineteenth-century observatory; this collection surveys them as a coherent whole. Broadening the focus beyond the solitary astronomer at his telescope, it illuminates the observatory’s importance not only in advancing and popularizing the mathematical, physical, and cosmological sciences, but also to technological, military, political, and colonial undertakings of the nineteenth century.

The contributors examine “observatory techniques” developed and used not only in connection with observatories, but also by instrument makers in their workshops, navy officers on ships, civil engineers in the field, and many others. These techniques included the calibration and coordination of precision instruments for making observations and taking measurements; methods of data acquisition and tabulation; and the production of maps, drawings, and photographs, as well as numerical, textual, and visual representations of the heavens and the earth. They also encompassed the social management of personnel within observatories, the coordination of international scientific collaborations, and interactions with dignitaries and the public. Focusing on observatory techniques in settings from Berlin, London, Paris, and Rome to Australia, Russia, Thailand, and the United States, *The Heavens on Earth* is a major contribution to the history of science.

David Aubin is Professor of History of Science at the Université Pierre et Marie Curie, Paris, and a member of the Institut mathématiques de Jussieu. **Charlotte Bigg** is a research scientist at the Centre National de la Recherche Scientifique (Centre Alexandre Koyré, Paris). **H. Otto Sibum** is Hans Rausing Professor of History of Science and Director of the Office for History of Science at Uppsala University in Sweden.

SCIENCE AND CULTURAL THEORY

A Series Edited by Barbara Herrnstein Smith and E. Roy Weintraub

Contributors

David Aubin	Massimo Mazzotti	Richard Staley
Charlotte Bigg	Ole Molvig	John Tresch
Guy Boistel	Simon Schaffer	Simon Werrett
Theresa Levitt	H. Otto Sibum	Sven Widmalm

Baroque New Worlds

Representation, Transculturation, Counterconquest

LOIS PARKINSON ZAMORA & MONIKA KAUP, EDITORS

Baroque New Worlds traces the changing nature of Baroque representation in Europe and the Americas across four centuries, from its seventeenth-century origins as a Catholic and monarchical aesthetic and ideology to its contemporary function as a postcolonial ideology aimed at disrupting entrenched power structures and perceptual categories. Baroque forms are exuberant, ample, dynamic, and porous, and in the regions colonized by Catholic Europe, the Baroque was itself eventually colonized. In the New World, its transplants immediately began to reflect the cultural perspectives and iconographies of the indigenous and African artisans who built and decorated Catholic structures, and Europe’s own cultural products were radically altered in turn. Today, under the rubric of the Neobaroque, this transculturated Baroque continues to impel artistic expression in literature, the visual arts, architecture, and popular entertainment worldwide.

Neobaroque reconstitutions necessarily require reference to the European Baroque. This collection begins with the reevaluation of the Baroque that evolved in Europe during the late nineteenth century and the early twentieth. Foundational essays by Friedrich Nietzsche, Heinrich Wölfflin, Walter Benjamin, Eugenio D’Ors, René Wellek, and Mario Praz recuperate and redefine the historical Baroque. Their essays lay the groundwork for the revisionist Latin American essays, many of which have not been translated into English until now. Authors including Alejo Carpentier, José Lezama Lima, Severo Sarduy, Édouard Glissant, Haroldo de Campos, and Carlos Fuentes understand the New World Baroque and Neobaroque as decolonizing strategies in Latin America and other postcolonial contexts. This collection moves between art history and literary criticism to provide a rich interdisciplinary discussion of the transcultural forms and functions of the Baroque.

Lois Parkinson Zamora is John and Rebecca Moores Distinguished Professor in the Departments of English, History, and Art at the University of Houston.

Monika Kaup is Associate Professor of English and Adjunct Associate Professor of Comparative Literature at the University of Washington, Seattle.



Altar of the Passion of Christ, Church of Santa María Tonantzintla, Puebla, Mexico, eighteenth century

Selected contributors

Walter Benjamin
Christine Buci-Glucksmann
Haroldo de Campos
Alejo Carpentier
Irlomar Chiampi
Gonzalo Celorio
Eugenio d’Ors
Carlos Fuentes
Édouard Glissant
Roberto González Echevarría
Ángel Guido
José Lezama Lima
Mario Praz
Severo Sarduy
Pedro Henríquez Ureña
René Wellek
Heinrich Wölfflin

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cloth, 978-0-8223-4628-9, \$94.95/£69.00

June 664 pages, 52 illustrations
paper, 978-0-8223-4642-5, \$27.95/£17.99
cloth, 978-0-8223-4630-2, \$99.95/£73.00

The Legitimacy of the Middle Ages

On the Unwritten History of Theory

ANDREW COLE & D. VANCE SMITH, EDITORS

With an afterword by Fredric Jameson

This collection of essays argues that any valid theory of the modern should—indeed must—reckon with the medieval. Offering a much needed correction to theorists such as Hans Blumenberg who, in his *Legitimacy of the Modern Age*, describes the “modern age,” including the present, as a complete departure from the Middle Ages, these essays forcefully show that thinkers from Adorno to Žižek have repeatedly drawn from medieval source materials to theorize modernity. To forget the medieval or to discount its continued effect on contemporary thought is to neglect the responsibilities of periodization.

In *The Legitimacy of the Middle Ages*, modernists and medievalists, as well as scholars specializing in eighteenth-, nineteenth-, and twentieth-century comparative literature, offer a new history of theory and philosophy, with essays on “secularization” and periodization, Marx’s (medieval) theory of commodity fetishism, Heidegger’s scholasticism, and Adorno’s nominalist aesthetics. Where one essay illustrates the workings of medieval mysticism in the writing of Freud’s most famous patient, Daniel Paul Schreber, author of *Memoirs of My Nervous Illness* (1903), another looks at Michael Hardt and Antonio Negri’s *Empire*, a theoretical synthesis whose conscientious medievalism was the subject of much polemic in the post-9/11 era, in which premodernity itself was perceived as a threat to western values. The collection concludes with an afterword by Fredric Jameson, a theorist of postmodernism who has engaged with the medieval throughout his career.

Andrew Cole is Associate Professor of English at Princeton University. He is the author of *Literature and Heresy in the Age of Chaucer*. **D. Vance Smith** is Professor of English at Princeton University. He is the author of *Arts of Possession: The Middle English Household Imaginary and The Book of the Incipit: Beginnings in the Fourteenth Century*. **Fredric Jameson** is the William A. Lane Professor in the Program in Literature and Romance Studies at Duke University.

POST-CONTEMPORARY INTERVENTIONS

A Series Edited by Stanley Fish and Fredric Jameson

Contributors

Charles D. Blanton
Andrew Cole
Kathleen Davis
Michael Hardt
Bruce Holsinger
Fredric Jameson
Ethan Knapp
Erin Labbie
Jed Rasula
D. Vance Smith
Michael Uebel

Red, White & Black

Cinema and the Structure of U.S. Antagonisms

FRANK B. WILDERSON III

Red, White & Black is a provocative critique of socially engaged films and the related critical discourse. Offering an unflinching account of race and representation, Frank B. Wilderson III asks whether such films accurately represent the structure of U.S. racial antagonisms. That structure, he argues, is based on three essential subject positions: that of the White (the “settler,” “master,” and “human”), the Red (the “savage” and “half-human”), and the Black (the “slave” and “non-human”). Wilderson contends that for Blacks, slavery is ontological, an inseparable element of their being. From the beginning of the European slave trade until now, Blacks have had symbolic value as fungible flesh, as the non-human (or anti-human) against which Whites have defined themselves as human. Just as slavery is the existential basis of the Black subject position, genocide is essential to the ontology of the Indian. Both positions are foundational to the existence of (White) humanity.

Wilderson provides detailed readings of two films by Black directors, *Antwone Fisher* (Denzel Washington) and *Bush Mama* (Haile Gerima); one by an Indian director, *Skins* (Chris Eyre); and one by a White director, *Monster’s Ball* (Marc Foster). These films present Red and Black people beleaguered by problems such as homelessness and the repercussions of incarceration. They portray social turmoil in terms of conflict, as problems that can be solved (at least theoretically, if not in the given narratives). Wilderson maintains that at the narrative level, they fail to recognize that the turmoil is based not in conflict, but in fundamentally irreconcilable racial antagonisms. Yet, as he explains, those antagonisms are unintentionally disclosed in the films’ non-narrative strategies, in decisions regarding matters such as lighting, camera angles, and sound.

Frank B. Wilderson III is Associate Professor of African American Studies and Drama at the University of California, Irvine. He is the author of *Incognegro: A Memoir of Exile and Apartheid*, winner of the American Book Award from the Before Columbus Foundation.



Film still from *Monsters Ball*, 2001

CRITICAL THEORY

February 296 pages
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paper, 978-0-8223-4701-9, \$24.95/£15.99
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Points on the Dial

Golden Age Radio beyond the Networks

ALEXANDER RUSSO



Ad for NBC's national transcription service. From *Broadcasting*, March 15, 1934

The “golden age” of radio is often recalled as a time when the medium unified the nation, as families gathered around the radios in homes across the country to listen to live, commercially sponsored network broadcasts. In *Points on the Dial*, Alexander Russo complicates this account of radio by revealing how complex and diverse production, distribution, and reception practices actually were during the medium’s golden age or network era, from the mid-1920s, when radio stations were first connected by wire networks, until the arrival and popularization of television in the late 1940s and early 1950s.

Russo’s revisionist radio history brings to light a tiered broadcasting system with intermingling but distinct national, regional, and local programming forms, sponsorship patterns, and methods of program distribution. Regional networks, which increased in number from the 1930s into the 1950s, offered regionally tailored programming to stations with national network affiliations as well as those without them. “Station representatives,” both individuals and organizations, assessed regional audiences and pitched the market value of those audiences to potential sponsors. “Spot advertising,” promotions created for and placed in particular markets, allowed national advertisers to customize their messages for regional audiences, and stations and regional networks to maintain some autonomy in relation to their affiliate national networks. Dependence on network programming was also lessened by sound-on-disc transcriptions (high-quality sound recordings produced solely for radio broadcast) and transcription syndication services. As Americans purchased multiple radios for the home and radios were integrated into cars, listening practices changed. The broadcast system created by station representatives, transcription producers, and regional networks facilitated the development of programming formats geared toward distracted individuals rather than attentive groups.

Alexander Russo is Assistant Professor of Media Studies at The Catholic University of America.

Segregating Sound

Inventing Folk and Pop Music in the Age of Jim Crow

KARL HAGSTROM MILLER

In *Segregating Sound*, Karl Hagstrom Miller argues that the categories that we have inherited to think and talk about southern music bear little relation to the ways that southerners long heard and played music. Focusing on the late nineteenth century and the early twentieth, he chronicles how southern music, a fluid complex of sounds and styles in practice, was reduced to a series of distinct genres associated with particular racial and ethnic identities. The blues were African American. Rural white southerners played what came to be called country music. By the 1920s, these depictions were touted in folk song collections and the catalogs of “race” and “hillbilly” records produced by the phonograph industry. Such simple links among race, region, and music were new. Black and white artists alike had played not only blues, ballads, ragtime, and string band music, but also nationally popular sentimental ballads, minstrel songs, Tin Pan Alley tunes, and Broadway hits.

In a cultural history filled with musicians, listeners, scholars, and business people, Miller describes how folklore studies and the music industry helped to create a “musical color line,” a cultural parallel to the physical color line that came to define the Jim Crow South. Segregated sound emerged slowly through the interactions of southern and northern musicians, record companies who sought to penetrate new markets across the South and the globe, and academic folklorists who attempted to tap southern music for evidence about the deep history of human civilization. Contending that people’s musical worlds were defined less by who they were than by the music that they heard, Miller challenges basic assumptions about the relation of race, music, and the market.

Karl Hagstrom Miller is an Assistant Professor who teaches in the History Department and the Sarah and Ernest Butler School of Music at the University of Texas at Austin.

REFIGURING AMERICAN MUSIC

A Series Edited by Ronald Radano and Josh Kun

“If you ever wondered where MTV, CMT, VH1, and BET got their marketing logic, look no further. In fact, you’ll never experience a *Billboard* chart, nor the words ‘keep it real’ in the same way after reading this book!”
—GUTHRIE P. RAMSEY JR., author of *Race Music: Black Cultures from Bebop to Hip-Hop*

The Politics of Recorded Sound

GUSTAVUS STADLER, EDITOR

A special issue of SOCIAL TEXT



Paul Kos, *Sound of Ice Melting*, copyright 1970

This issue of *Social Text* offers fresh perspectives on the study of sound, music, and politics by centering its attention on recording. The contributors to “The Politics of Recorded Sound” seek to tell a broader story, both politically and historically, about the role of recording in modernity, moving beyond the usual focus on music alone, and portraying it as dialectically engaged with historical formations of race, gender, labor, disability, and nation.

One essay uncovers the lost history of studio recordings of lynching reenactments in the 1890s and analyzes the place of these reenactments among representations of blackness in early phonography. Another essay provides a detailed account of the piano roll’s centrality in technological and cultural conceptions of sound reproduction, while yet another essay exposes the role of experiments with the deaf in the development of sound recording technology. The final essay addresses the utopian impulse in contemporary global pop.

Gustavus Stadler is Associate Professor of English at Haverford College.

Contributors

Jayna Brown
Mara Mills
Gustavus Stadler
Jennifer Stoever-Ackerman
David Suisman
Alexandra T. Vazquez

Babylon East

Performing Dancehall, Roots Reggae, and Rastafari in Japan

MARVIN D. STERLING

An important center of dancehall reggae performance, sound clashes are contests between rival sound systems: groups of emcees, tune selectors, and sound engineers. In *World Clash 1999*, held in Brooklyn, Mighty Crown, a Japanese sound system and the only non-Jamaican competitor, stunned the international dancehall community by winning the event. In 2002, the Japanese dancer Junko Kudo became the first non-Jamaican to win Jamaica’s National Dancehall Queen Contest. High-profile victories such as these affirmed and invigorated Japan’s enthusiasm for dancehall reggae. In *Babylon East*, anthropologist Marvin D. Sterling traces the history of the Japanese embrace of dancehall reggae and other elements of Jamaican culture, including Rastafari, roots reggae, and dub music. Sterling provides a nuanced ethnographic analysis of the ways that many Japanese involved in reggae as musicians and dancers, and those deeply engaged with Rastafari as a spiritual practice, seek to reimagine their lives through Jamaican culture.



Junko Kudo. Photo by Nobu (AVGVST) / Rove

Sterling considers Japanese performances and representations of Jamaican culture in clubs, competitions, and festivals; in the city and the countryside; in song lyrics, and music videos; on websites; and in texts including reggae magazines, travel writing, fiction, and self-help books. He illuminates issues of race, ethnicity, gender, sexuality, and class as he discusses topics ranging from the cultural capital that Japanese dancehall artists amass by immersing themselves in dancehall culture in Jamaica, New York, and England, to the use of Rastafari as a means of critiquing class difference, consumerism, and the West’s and Japan’s colonial pasts. Encompassing the reactions of Jamaica’s artists to Japanese appropriations of Jamaican culture, and the two countries’ relative positions in the world economy, *Babylon East* is also a rare ethnographic analysis of Afro-Asian cultural exchange and global discourses of blackness beyond the African diaspora.

Marvin D. Sterling is Assistant Professor of Anthropology at Indiana University.

Anthropology and the Racial Politics of Culture

LEE D. BAKER

In the late nineteenth century, if ethnologists in the United States recognized African American culture, they often perceived it as something to be overcome and left behind. At the same time, they were committed to salvaging “disappearing” Native American culture by curating objects, narrating practices, and recording languages. In *Anthropology and the Racial Politics of Culture*, Lee D. Baker examines theories of race and culture developed by U.S. anthropologists during the late nineteenth century and early twentieth. He investigates the role that ethnologists played in creating a racial politics of culture in which Indians had a culture worthy of preservation and exhibition while African Americans did not.

Baker argues that the anthropological concept of culture developed to understand American Indian languages and customs in the nineteenth century formed the basis of the anthropological concept of race eventually used to confront “the Negro problem” in the twentieth century. As he explores the implications of anthropology’s different approaches to African Americans and Native Americans, and the field’s different but overlapping theories of race and culture, Baker delves into the careers of prominent anthropologists and ethnologists including James Mooney Jr., Frederic W. Putnam, Daniel G. Brinton, and Franz Boas. His analysis takes into account not only scientific societies, journals, museums, and universities, but also the development of sociology in the United States, African American and Native American activists and intellectuals, philanthropy, the media, and government entities from the Bureau of Indian Affairs to the Supreme Court. In *Anthropology and the Racial Politics of Culture*, Baker tells how anthropology has both responded to and helped shape ideas about race and culture in the United States, and how its ideas have been appropriated (and misappropriated) to wildly different ends.



Lee D. Baker is Dean of Academic Affairs in the Trinity College of Arts and Sciences and Associate Professor of Cultural Anthropology, Sociology, and African and African American Studies at Duke University. He is the author of *From Savage to Negro: Anthropology and the Construction of Race, 1896–1954* and the editor of *Life in America: Identity in Everyday Experience*.

“In this smart and provocative book, Lee D. Baker takes on a terribly important topic: the transformations in the discipline of anthropology as it relates to race and culture. Among other things, Baker raises very good questions about how anthropology ‘treats’ Native Americans versus African Americans. The answers aren’t going to make anyone feel good, but they are going to make people think. I learned a lot from this thoughtful work.”—**JONATHAN HOLLOWAY**, co-editor of *Black Scholars on the Line: Race, Social Science, and American Thought in the Twentieth Century*

Un/common Cultures

Racism and the Rearticulation of Cultural Difference

KAMALA VISWESWARAN

In *Un/common Cultures*, Kamala Visweswaran develops an incisive critique of the idea of culture at the heart of anthropology, describing how it lends itself to culturalist assumptions. She holds that the “new culturalism”—the idea that cultural differences are definitive, and thus divisive—produces a view of “uncommon cultures” defined by relations of conflict rather than forms of collaboration. The essays in *Un/common Cultures* straddle the line between an analysis of how racism works to form the idea of “uncommon cultures” and a reaffirmation of the possibilities of “common cultures”—those that enact new forms solidarity in seeking common cause. Such “cultures in common” or “cultures of the common” also produce new intellectual formations that demand different analytic frames for understanding their emergence. By tracking the emergence and circulation of the culture concept in American anthropology and Indian and French sociology, Visweswaran offers an alternative to strictly disciplinary histories by pointing to the importance of critical race theory for locating the intersection between ethnic/diaspora studies and area studies as a generative site for addressing the formation of culturalist discourses. In so doing, she interprets the work of social scientists and intellectuals such as Elsie Clews Parsons, Alice Fletcher, Franz Boas, Louis Dumont, Claude Lévi-Strauss, Clifford Geertz, W. E. B. Du Bois, and B. R. Ambedkar.

Kamala Visweswaran is Associate Professor of Anthropology at the University of Texas. She is the author of *Fictions of Feminist Ethnography*.

“*Un/common Cultures* is a profound and important book, a major intervention in cultural studies, anthropology, and feminist and South Asian studies. It has all the hallmarks of Kamala Visweswaran’s work—impeccable scholarship and a keen sense of purpose that is both activist and intellectual.”—**R. RADHAKRISHNAN**, author of *History, the Human, and the World Between*

The Politics of Survival

MARC ABÉLÈS

Translated by Julie Kleinman

In this provocative analysis of global politics, the anthropologist Marc Abélès argues that the meaning and aims of political action have radically changed in the era of globalization. As dangers such as terrorism and global warming have moved to the fore of global consciousness, foreboding has replaced the belief that tomorrow will be better than today. Survival, outlasting the uncertainties and threats of a precarious future, has supplanted harmonious coexistence as the primary goal of politics. Abélès contends that this political reorientation has changed our priorities and modes of political action, and generated new debates and initiatives. The proliferation of supranational and transnational organizations, from the European Union to the World Trade Organization (WTO) to Oxfam, is the visible effect of this radical transformation in our relationship to the political realm. Areas of governance as diverse as the economy, the environment, and human rights have been partially taken over by such agencies. Non-governmental organizations in particular have become linked with the mindset of risk and uncertainty; they both reflect and help produce the politics of survival.

Abélès examines the new global politics, which assumes many forms and is enacted by diverse figures with varied sympathies: the officials at WTO meetings and the demonstrators outside them, celebrity activists, and individuals making online donations to international charities. He makes an impassioned case that analyses of globalization need to reckon with the preoccupations and affiliations now driving global politics. *The Politics of Survival* was first published in France in 2006. The English edition has been revised and includes a new preface.



Marc Abélès is a professor at the Ecole des Hautes Etudes en Sciences Sociales, and he holds a research professorship at the French Centre National de la Recherche Scientifique. He is the author of numerous books, including *Anthropologie de la globalisation*, *Le Spectacle du pouvoir*, and *Quiet Days in Burgundy: A Study of Local Politics*. **Julie Kleinman** is a Ph.D. candidate in anthropology at Harvard University.

PUBLIC PLANET BOOKS

A Series Edited by Dilip Gaonkar, Jane Kramer, Benjamin Lee, and Michael Warner

“Marc Abélès is one of the foremost anthropological specialists on the study of contemporary politics, and *The Politics of Survival* is a brilliant book. Abélès’s distinctly European take on issues of globalization will be extraordinarily valuable for a U.S. readership.”—**GEORGE MARCUS**, co-author of *Designs for an Anthropology of the Contemporary*

Houses in a Landscape

Memory and Everyday Life in Mesoamerica

JULIA A. HENDON



Ballcourt at the Mayan ruins of Copan, Honduras. Photo by Julia Hendon

In *Houses in a Landscape*, Julia A. Hendon examines the connections between social identity and social memory using archaeological research on indigenous societies that existed more than one thousand years ago in what is now Honduras. While these societies left behind monumental buildings, the remains of their dead, remnants of their daily life, intricate works of art, and fine examples of craftsmanship such as pottery and stone tools, they left only a small body of written records. Despite the paucity of written information, Hendon contends that an archaeological study of memory in past societies like these is possible and worthwhile. It is possible because memory is not just a faculty of the individual mind operating in isolation, but a social process embedded in the materiality of human existence. Intimately bound up in the relations people develop with one another and with the world around them through what they do, where and how they do it, and with whom or what, memory leaves material traces.

Hendon conducted research on three contemporaneous Native American civilizations that flourished from the seventh century CE through the eleventh: the Maya kingdom of Copan, the hilltop center of Cerro Palenque, and the dispersed settlement of the Cuyumapa valley. She analyzes domestic life in these societies, from cooking to crafting, as well as public and private ritual events including the ballgame. Combining her findings with a rich body of theory from anthropology, history, and geography, she explores how objects—the things people build, make, use, exchange, and discard—help people remember. In so doing, she demonstrates how everyday life becomes part of the social processes of remembering and forgetting, and how “memory communities” assert connections between the past and the present.

Julia A. Hendon is Associate Professor of Anthropology at Gettysburg College. She is the co-editor of *Mesoamerican Archaeology: Theory and Practice*.

MATERIAL WORLDS

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Sexuality, Nationality, Indigeneity

Rethinking the State at the Intersection of Native American and Queer Studies

DANIEL HEATH JUSTICE, MARK RIFKIN, & BETHANY SCHNEIDER, EDITORS

A special issue of GLQ

This issue shows how a conversation between the interdisciplinary fields of Native American studies and queer studies can generate more complex and nuanced understandings of the U.S. nation-state, of Native peoplehood, and of the roles culture plays in processes of political expression and identification. Recent bans on same-sex marriage within the Cherokee and Navajo nations suggest the importance of charting the relationship between discourses of sexuality and dominant ideologies of political legitimacy. Exploring how marriage, family, home-making, kinship, personal identity, and everyday experience are linked to legal institutions and public policy, the contributors investigate the complex interweaving of histories of queerness and indigeneity.

Challenging operative assumptions in these two fields by putting them into dialogue, the collection opens up new ways of approaching the matrix of settlement, sexuality, and sovereignty. One essay cross-examines the heterosexism of the Cherokee government's outlawing of same-sex marriage by revisiting that culture's traditional embrace of variation. Another essay theorizes the politics of visibility surrounding Native writers whose work takes a queer turn but who do not publicly contest the presumption of their straightness. Several essays address the possibilities and limits of queer theoretical frameworks in conceptualizing the legacies of settler colonialism. The final essay traces the history of gendercide in Native California and argues for the recovery of traditional notions of two-spirit identity within contemporary projects of decolonization.

Daniel Heath Justice is Associate Professor of Aboriginal Literatures at the University of Toronto. **Mark Rifkin** is Assistant Professor of English at the University of North Carolina, Greensboro. **Bethany Schneider** is Associate Professor of English at Bryn Mawr College.

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Deborah A. Miranda	Craig Womack

Graphic Pluralism

FRANK SALOMON & SABINE HYLAND, EDITORS

A special issue of ETHNOHISTORY

This issue examines how Amerindian graphic codes interacted with alphabetic writing in the colonial polities of the Americas. Expanding on the common understanding of writing, the issue introduces the term *graphic pluralism* to describe situations in which multiple systems of inscription were used in the same linguistic community. The contributors' studies of graphic pluralism shed light on colonial interactions in North America, Mesoamerica, and South America, and on how both alphabets and indigenous systems helped form the basis of colonial control and resistance.



Peruvian villager displays *kipus*.
Photo by Frank Salomon

One contributor shows how the Spanish colonial powers and the traditional Maya nobility in the Yucatán struggled over alphabetic literacy and the continued use of hieroglyphics. Another contributor documents how the Natick speakers of Martha's Vineyard adopted alphabetic literacy for their own purposes in the seventeenth and eighteenth centuries, incorporating writing as a tool of traditional governance. In another article, a Spanish translation is compared to the original Nahua text to show how the two versions provide

very different views of the Spanish conquest of the city-state of Mexico-Tenochtitlán. Yet another contributor examines how competing language ideologies in the Andes were used to characterize *kipus* (Andean knotted strings) and alphabetic script.

Frank Salomon is John V. Murra Professor of Anthropology at the University of Wisconsin–Madison. **Sabine Hyland** is Associate Professor of Anthropology at St. Norbert College.

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Bridging National Borders in North America

Transnational and Comparative Histories

**BENJAMIN H. JOHNSON &
ANDREW R. GRAYBILL, EDITORS**

Despite a shared interest in using borders to explore the paradoxes of state-making and national histories, historians of the Canadian-U.S. border region and those focused on the Mexican-U.S. borderlands have generally worked in isolation from one another. A timely and important addition to borderlands history, *Bridging National Borders in North America* initiates a conversation between scholars of the continent's northern and southern borderlands. The historians in this collection examine borderlands events and phenomena from the mid-nineteenth century through the mid-twentieth. Some consider the U.S.-Canada border, others concentrate on the U.S.-Mexico border, and still others take both regions into account.

The contributors engage topics such as how mixed-race groups living on the peripheries of national societies dealt with the creation of borders in the nineteenth century, how medical inspections and public-health knowledge came to be used to differentiate among bodies, and how practices designed to channel livestock and prevent cattle smuggling became the model for regulating the movement of narcotics and undocumented people. They explore the ways that U.S. immigration authorities mediated between the desires for unimpeded boundary-crossings for day laborers, tourists, casual visitors, and businessmen, and the restrictions imposed by measures such as the Chinese Exclusion Act of 1882 and the 1924 Immigration Act. Turning to the realm of culture, they analyze the history of tourist travel to Mexico from the United States and depictions of the borderlands in early-twentieth-century Hollywood movies. The concluding essay suggests that historians have obscured non-national forms of territoriality and community that preceded the creation of national borders and sometimes persisted afterwards. This collection signals new directions for continental dialogue about issues such as state-building, national expansion, territoriality, and migration.

Benjamin H. Johnson is Associate Professor of History and Associate Director of the Clements Center for Southwest Studies at Southern Methodist University. **Andrew R. Graybill** is Associate Professor of History at the University of Nebraska, Lincoln.

Published in cooperation with the William P. Clements Center for Southwest Studies, Southern Methodist University.

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

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HISTORY

April 360 pages, 29 illustrations
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Competing Kingdoms

Women, Mission, Nation, and the
American Protestant Empire, 1812–1960

**BARBARA REEVES-ELLINGTON, KATHRYN KISH SKLAR
& CONNIE A. SHEMO, EDITORS**



Missionaries and Bible students in the Philippines, ca. 1921. Courtesy of the Houghton Library, Harvard University and Wider Church Ministries, United Church of Christ

Competing Kingdoms rethinks the importance of women and religion within U.S. imperial culture from the early nineteenth century to the mid-twentieth. In an era when the United States was emerging as a world power to challenge the hegemony of European imperial powers, American women missionaries strove to create a new Kingdom of God, helping to shape a Protestant empire based on American values and institutions. In this important collection, an international and interdisciplinary group of scholars bring under-utilized evidence from U.S. and non-U.S. sources to bear on the study of American women missionaries abroad. Focusing on women from several denominations, their essays build on the insights of postcolonial scholarship to incorporate the agency of the people among whom missionaries lived. They explore how people in China, the Congo Free State, Egypt, India, Japan, Ndebeleland (colonial Rhodesia), Ottoman Bulgaria, and the Philippines perceived, experienced, and negotiated American cultural expansion. They also consider missionary work among people who were constructed as foreign within the United States, including African Americans, Native Americans, and Chinese immigrants. *Competing Kingdoms* expands the field of U.S. women's history into the international arena, increases understanding of the global spread of American culture, and offers new concepts for analyzing the history of American empire.

Barbara Reeves-Ellington is Associate Professor of History at Siena College, Loudonville, New York. **Kathryn Kish Sklar** is Distinguished Professor of History at the State University of New York, Binghamton. **Connie A. Shemo** is Assistant Professor of History at the State University of New York, Plattsburgh.

AMERICAN ENCOUNTERS/GLOBAL INTERACTIONS
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April 400 pages, 32 illustrations
paper, 978-0-8223-4650-0, **\$24.95/£15.99**
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Indigenous and Popular Thinking in América

RODOLFO KUSCH

Translated by María Lugones and Joshua M. Price

With an introduction by Walter D. Mignolo

Originally published in Mexico in 1970, *Indigenous and Popular Thinking in América* is the first book by the Argentine philosopher Rodolfo Kusch (1922–79) to be translated into English. At its core is a binary created by colonization and the concomitant devaluation of indigenous practices and cosmologies: an opposition between the technologies and rationalities of European modernity and a “popular” mode of thinking, which is deeply tied to Indian ways of knowing and being. Arguing that this binary cuts through América, Kusch seeks to identify and recover the indigenous and popular way of thinking, which he contends is dismissed or misunderstood by many urban Argentines, including leftist intellectuals.

Indigenous and Popular Thinking in América is a record of Kusch’s attempt to immerse himself in the indigenous ways of knowing and being. At first glance, his methodology resembles ethnography. He speaks with and observes indigenous people, witches, and mestizos in Peru, Bolivia, and Argentina. He questions them about their agricultural practices and economic decisions; he observes rituals; he asks women in the market the meaning of indigenous talismans; he interviews shamans; he describes the spatial arrangement and the contents of shrines, altars, and temples; and he reproduces diagrams of archaeological sites, which he then interprets at length. Yet he does not represent a “them” to a putative “us.” Instead, he offers an inroad to a different way of thinking and being, one that does not follow the logic or fit into the categories of Western social science and philosophy. In his introduction, Walter D. Mignolo discusses Kusch’s work and its relation to that of other twentieth-century intellectuals, Argentine history, and contemporary scholarship on the subaltern and postcoloniality.



Rodolfo Kusch

Rodolfo Kusch studied philosophy at the Universidad de Buenos Aires and taught for many years at the Universidad de Salta in northern Argentina. He is the author of numerous books, including *Esbozo de una antropología filosófica Americana*, *Geocultura del Hombre Americano*, *América Profunda*, and *la Seducción*

de la Barbarie. **María Lugones** teaches at the Escuela Popular Norteña in Valdez, New Mexico, and at the State University of New York, Binghamton, where she directs the Center for Interdisciplinary Research in Philosophy, Interpretation, and Culture. **Joshua M. Price** teaches in the Program in Philosophy, Interpretation, and Culture at the State University of New York, Binghamton. **Walter D. Mignolo** is the William H. Wannamaker Professor of Romance Studies and Literature and Director of the Center for Global Studies and the Humanities at Duke University.

LATIN AMERICA OTHERWISE

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

The New Cultural History of Peronism

Power and Identity in Mid-Twentieth-Century Argentina

MATTHEW B. KARUSH & OSCAR CHAMOSA, EDITORS

In nearly every account of modern Argentine history, the first Peronist regime (1946–55) emerges as the critical juncture. Appealing to growing masses of industrial workers, Juan Perón built a powerful populist movement that transformed economic and political structures, promulgated new conceptions and representations of the nation, and deeply polarized the Argentine populace. Yet until now, most scholarship on Peronism has been constrained by a narrow, top-down perspective. Inspired by the pioneering work of the historian Daniel James and new approaches to Latin American cultural history, scholars have recently begun to rewrite the history of mid-twentieth-century Argentina. *The New Cultural History of Peronism* brings together the best of this important new scholarship.

Situating Peronism within the broad arc of twentieth-century Argentine cultural change, the contributors focus on the interplay among cultural traditions, official policies, commercial imperatives, and popular perceptions. They describe how the Perón regime’s rhetoric and representations helped to produce new identities that have shaped Argentina’s recent political history. At the same time, they show how Argentines pursued their interests through their engagement with the Peronist project, and, in so doing, pushed and pulled the regime in new directions. While the volume’s emphasis is on the first Perón presidency, one contributor explores the origins of the regime and two others consider Peronism’s transformations in subsequent years. The essays address topics including mass culture and melodrama, folk music, pageants, social respectability, architecture, and the intense emotional investment inspired by Peronism. They examine the experiences of women, indigenous groups, middle-class anti-Peronists, internal migrants, academics, and workers. By illuminating the connections between the state and popular consciousness, *The New Cultural History of Peronism* exposes the contradictions and ambivalences that have characterized Argentine populism.

Matthew B. Karush is Associate Professor of History and Director of Latin American Studies at George Mason University. He is the author of *Workers or Citizens: Democracy and Identity in Rosario, Argentina (1912–1930)*. **Oscar Chamosa** is Assistant Professor of History at the University of Georgia.



Juan Perón crowns the 1955 Working Class Beauty Queen. Courtesy Archivo General de la Nación

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Transatlantic Fascism

Ideology, Violence, and the Sacred in Argentina and Italy, 1919–1945

FEDERICO FINCHELSTEIN



In *Transatlantic Fascism*, Federico Finchelstein traces the intellectual and cultural connections between Argentine and Italian fascisms, showing how fascism circulates transnationally. From the early 1920s well into the Second World War, Mussolini tried to export Italian fascism to Argentina, the “most Italian” country outside of Italy. (Nearly half the country’s population was of Italian descent.) Drawing on extensive archival research on both sides of the Atlantic, Finchelstein examines Italy’s

efforts to promote fascism in Argentina by distributing bribes, sending emissaries, and disseminating propaganda through film, radio, and print. He investigates how Argentina’s political culture was transformed as Italian fascism was appropriated, reinterpreted, or resisted by the state and the mainstream press, as well as by the Left, the Right, and the radical Right.

As Finchelstein explains, *nacionalismo*, the right-wing ideology that developed in Argentina, was not the wholesale imitation of Italian fascism that Mussolini wished it to be. Argentine *nacionalistas* conflated Catholicism and fascism, making the bold claim that their movement had a central place in God’s designs for their country. Finchelstein explores the fraught efforts of nationalists to develop a “sacred” ideological doctrine and political program, and he scrutinizes their debates about Nazism, the Spanish Civil War, imperialism, anti-Semitism, and anticommunism. Showing how right-wing groups constructed a distinctive Argentine fascism by appropriating some elements of the Italian model and rejecting others, *Transatlantic Fascism* reveals the specifically local ways that a global ideology such as fascism crossed national borders.

Federico Finchelstein is Assistant Professor of History at the New School for Social Research and the Eugene Lang College of The New School in New York City.

Crossing Borders, Claiming a Nation

A History of Argentine Jewish Women, 1880–1955

SANDRA MCGEE DEUTSCH



Colonia Monigotes, Santa Fe, Argentina

In *Crossing Borders, Claiming a Nation*, Sandra McGee Deutsch brings to light the powerful presence and influence of Jewish women in Argentina. Argentina has the largest Jewish community in Latin America and the third largest in the hemisphere, a result of large-scale migration of Jewish people from European and Mediterranean countries beginning in the 1880s through World War II. During this period, Argentina experienced multiple waves of political and cultural change, including liberalism, *nacionalismo*, and Peronism. Although Argentine liberalism stressed universal secular education, immigration, and individual mobility and freedom, women were denied basic citizenship rights, and sometimes Jews were cast as outsiders, especially during the later political era of right-wing *nacionalismo*. Deutsch’s research fills a gap by revealing the ways that Argentine Jewish women negotiated their own plural identities and in the process participated in and contributed to Argentina’s liberal project to create a more just society.

Drawing on extensive archival research and original oral histories, Deutsch tells the stories of individual women, relating their sentiments and experiences as both insiders and outsiders to illuminate themes of cultural, political, ethnic, and gender borders, state formation, and transnationalism in Argentine history. As agricultural pioneers and film stars, human rights activists and teachers, mothers and doctors, Argentine Jewish women led wide-ranging and multifaceted lives. Their community involvement, including building libraries and secular schools, and activism against global fascism in the 1930s and 1940s directly contributed to the cultural and political lifeblood of a changing Argentina. Despite their marginalization as members of an ethnic minority and as women, Argentine Jewish women formed communal bonds, carved out their own place in society, and ultimately shaped Argentina’s changing pluralistic culture through their creativity and work.

Sandra McGee Deutsch is Professor of History at the University of Texas at El Paso. She is the author of *Las Derechas: The Extreme Right in Argentina, Brazil, and Chile, 1890–1939* and *Counterrevolution in Argentina, 1900–1932: The Argentine Patriotic League*.

Who Can Stop the Drums?

Urban Social Movements in Chávez's Venezuela

SUJATHA FERNANDES



Oscar Betancourt, Terepaima from the Gallery of Chiefs, 2004 (mural in Barrio 23 de Enero, Caracas). Photo by Sujatha Fernandes

In this vivid ethnography of social movements in the barrios, or poor shantytowns, of Caracas, Sujatha Fernandes reveals a significant dimension of political life in Venezuela since President Hugo Chávez was elected. Fernandes traces the histories of the barrios, from the guerrilla insurgency, movements against displacement, and cultural resistance of the 1960s and 1970s, through the debt crisis of the early 1980s and the neoliberal reforms that followed, to the Chávez period. She weaves barrio residents' life stories into her account of movements for social and economic justice. *Who Can Stop the Drums?* demonstrates that the transformations underway in Venezuela are shaped by negotiations between the Chávez government and social movements with their own forms of historical memory, local organization, and consciousness.

Fernandes portrays everyday life and politics in the shantytowns of Caracas through accounts of community-based radio, barrio assemblies, and popular fiestas, and the many interviews she conducted with activists and government officials. Most of the barrio activists she presents are Chávez supporters. They see the leftist president as someone who understands their precarious lives and has made important changes to the state system to redistribute resources. Yet they must balance receiving state resources, which are necessary to fund their community-based projects, with their desire to retain a sense of agency. Fernandes locates the struggles of the urban poor within Venezuela's transition from neoliberalism to what she calls "post-liberalism." She contends that in contemporary Venezuela we find a hybrid state; while Chavez is actively challenging neoliberalism, the state remains subject to the constraints and logics of global capital.

Sujatha Fernandes is Assistant Professor of Sociology at Queens College, City University of New York. She is the author of *Cuba Represent! Cuban Arts, State Power, and the Making of New Revolutionary Cultures*, also published by Duke University Press.

This Land Is Ours Now

Social Mobilization and the Meanings of Land in Brazil

WENDY WOLFORD

In *This Land Is Ours Now*, Wendy Wolford presents a new framework for understanding social mobilization. She argues that social movements are not the politically coherent, bounded entities often portrayed by scholars, the press, and movement leaders. Instead, they are constantly changing mediations between localized moral economies and official movement ideologies. Wolford develops her argument by analyzing how a particular social movement actually works. She focuses on an extraordinary grassroots agrarian movement, Brazil's Rural Landless Workers' Movement, known as the MST (Movimento Sem Terra). Founded in the southernmost states of Brazil in the mid-1980s, the MST grew dramatically in the following years, and by the late 1990s it was the most dynamic, well-organized social movement in Brazilian history.

Drawing on extensive ethnographic research, Wolford compares the development of the movement in Brazil's southern state of Santa Catarina and its northeastern state of Pernambuco. As she explains, in the South, most of the movement's members were sons and daughters of small peasant farmers; in the Northeast, they were almost all former plantation workers, who related awkwardly to the movement's overall agenda of accessing "land for those who work it." The MST became an effective presence in the coastal region of Pernambuco only when the local sugarcane economy collapsed. Worldwide sugarcane prices dropped throughout the 1990s, and by 1999 the MST was a prominent political organizer in the plantations. Yet fewer than four years later, most of the region's workers had dropped out of the movement. By delving into the northeastern workers' motivations for joining and then leaving the MST, Wolford adds nuance and depth to accounts of a celebrated grassroots social movement, and she highlights the contingent nature of social movements and political identities more broadly.

Wendy Wolford is Associate Professor of Geography at the University of North Carolina, Chapel Hill.



Rural Landless Workers Union meeting, 1999. Photo by Wendy Wolford

Searching for Africa in Brazil

Power and Tradition in Candomblé

STEFANIA CAPONE

Translated by Lucy Lyall Grant

Searching for Africa in Brazil is a learned exploration of tradition and change in Afro-Brazilian religions. Focusing on the convergence of anthropologists' and religious leaders' exegeses, Stefania Capone argues that twentieth-century anthropological research contributed to the construction of an ideal Afro-Brazilian religious orthodoxy identified with the Nagô (Yoruba) cult in the northeastern state of Bahia. In contrast to other researchers, Capone foregrounds the agency of Candomblé leaders. She demonstrates that they successfully imposed their vision of Candomblé on anthropologists, reshaping in their own interest narratives of Afro-Brazilian religious practice. The anthropological narratives were then taken as official accounts of religious orthodoxy by many practitioners of Afro-Brazilian religions in Brazil. Drawing on ten years of ethnographic fieldwork in Salvador de Bahia and Rio de Janeiro, Capone demonstrates that there is no pure or orthodox Afro-Brazilian religion.



Afro-Brazilian religious practice. Photo courtesy of Leonardo Carneiro

Challenging the usual interpretations of Afro-Brazilian religions as fixed entities, completely independent of one another, Capone reveals these practices as parts of a unique religious continuum. She does so through an analysis of ritual variations as well as discursive practices. To illuminate the continuum of Afro-Brazilian religious practice and the tensions between exegetic discourses and ritual practices, Capone focuses on the figure of Exu, the sacred African trickster who allows

communication between gods and men. Following Exu and his avatars, she discloses the centrality of notions of prestige and power—mystical and religious—in Afro-Brazilian religions. Explaining how religious identity is constantly negotiated among social actors, Capone emphasizes the agency of practitioners and their political agendas in the “return to roots” or re-Africanization movement, an attempt to recover the original purity of a mythical and legitimizing Africa.

Stefania Capone is a Directrice de recherche at the French National Center for Scientific Research and a Visiting Scholar at New York University. She is the author of *Les Yoruba du Nouveau Monde: Religion, ethnicité et nationalisme noir aux Etats-Unis*. **Lucy Lyall Grant** is a professional translator living in southern France.

Mama Africa

Reinventing Blackness in Bahia

PATRICIA DE SANTANA PINHO

Original edition translated by Elena Langdon

Often called the “most African” part of Brazil, the northeastern state of Bahia has the country’s largest Afro-descendant population and a black culture renowned for its vibrancy. In *Mama Africa*, Patricia de Santana Pinho examines the meanings of Africa in Bahian constructions of blackness. Combining insights from anthropology, sociology, and cultural studies, Pinho considers how Afro-Bahian cultural groups, known as *blocos afro*, conceive of Africanness, blackness, and themselves in relation to both. *Mama Africa* is a translated, updated, and expanded edition of an award-winning book published in Brazil in 2004. Central to the book, and to Bahian constructions of blackness, is what Pinho calls the “myth of Mama Africa,” the idea that Africa exists as a nurturing spirit inside every black person.

Pinho explores how Bahian cultural production influences and is influenced by black diasporic cultures and the idealization of Africa—to the extent that Bahia draws African American tourists wanting to learn about their heritage. Analyzing the conceptions of blackness produced by the *blocos afro*, she describes how Africa is re-inscribed on the body through clothes, hairstyles, and jewelry; once demeaned, blackness is reclaimed as a source of beauty and pride. Turning to the body’s interior, Pinho explains that the myth of Mama Africa implies that black appearances have corresponding black essences. Musical and dance abilities are seen as naturally belonging to black people, and these traits are often believed to be transmitted by blood. Pinho argues that such essentialized ideas of blackness render black culture increasingly vulnerable to exploitation by the state and commercial interests. She contends that the myth of Mama Africa, while informing oppositional black identities, overlaps with a constraining notion of Bahianness promoted by the government and the tourist industry.

Patricia de Santana Pinho is Assistant Professor in the Department of Latin American, Caribbean, and U.S. Latino Studies at the State University of New York, Albany. **Elena Langdon** is a professional translator certified by the American Translators Association. She is based in Holyoke, Massachusetts.

Strange Enemies

Indigenous Agency and
Scenes of Encounters in Amazonia

APARECIDA VILAÇA

Translated by David Rodgers

In 1956, in the Brazilian state of Rondônia, near the border with Bolivia, a group of Wari' Indians experienced their first peaceful contact with whites: Protestant missionaries and agents from the national government's Indian Protection Service. On returning to their villages, the Wari' announced, "We touched their bodies!" The whites reported to their people that "the region's most warlike tribe has entered the pacification phase!" First published in Brazil, *Strange Enemies* is a vivid ethnographic account of the first encounters between groups with radically different worldviews.

During the 1940s and 1950s, white rubber tappers interested in Wari' lands raided their villages, shooting and killing sleeping victims. Those massacres prompted the Wari' to initiate a period of intense retaliatory warfare. The national government and religious organizations stepped in, seeking to "pacify" the Indians. Aparecida Vilaça was able to interview both Wari' and non-Wari' people who participated in these encounters, and she shares their firsthand narratives of the dramatic events. Taking the Wari' perspective as its starting point, *Strange Enemies* combines a detailed examination of the cross-cultural encounters with analyses of classical ethnological themes such as kinship, shamanism, cannibalism, warfare, and mythology. It is a major contribution to the recent anthropological debates about Amazonian indigenous peoples and to the understanding of their present-day situation.

Aparecida Vilaça is Associate Professor of Social Anthropology in the Graduate Program in Social Anthropology of the Museu Nacional, Universidade Federal de Rio de Janeiro. She is a co-editor of *Native Christians: Modes and Effects of Christianity in the Americas*. **David Rodgers** is a freelance translator and an anthropologist with research experience in southern Amazonia.

THE CULTURES AND PRACTICE OF VIOLENCE

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

Queering the Public Sphere in Mexico and Brazil

Sexual Rights Movements in Emerging Democracies

RAFAEL DE LA DEHESA



Gay rights demonstration at National Congress of Brazil. Photo by Antonio Cruz

Queering the Public Sphere in Mexico and Brazil is a groundbreaking comparative analysis of the historical development and contemporary dynamics of LGBT activism in Latin America's two largest democracies. Rafael de la Dehesa focuses on the ways that LGBT activists have engaged with the state, particularly in alliance with political parties and through government health agencies in the wake of the AIDS crisis. He examines this engagement against the backdrop of the broader political transitions to democracy, the neoliberal transformation of state-civil society relations, and the gradual consolidation of sexual rights at the international level. His comparison highlights similarities between sexual rights movements in Mexico and Brazil, including a convergence on legislative priorities such as antidiscrimination laws and the legal recognition of same-sex couples. At the same time, de la Dehesa points to notable differences in the tactics deployed by activists and the coalitions brought to bear on the state.

De la Dehesa studied the archives of activists, social-movement organizations, political parties, religious institutions, legislatures, and state agencies, and he interviewed hundreds of individuals, not only LGBT activists, but also feminists, AIDS and human-rights activists, party militants, journalists, academics, and state officials. He marshals his prodigious research to reveal the interplay between evolving representative institutions and LGBT activists' entry into the political public sphere in Latin America, offering a critical analysis of the possibilities opened by emerging democratic arrangements, as well as their limitations. At the same time, exploring activists' engagement with the international arena, he offers new insights into the diffusion and expression of transnational norms inscribing sexual rights within a broader project of liberal modernity. *Queering the Public Sphere in Mexico and Brazil* is a landmark examination of LGBT political mobilization.

Rafael de la Dehesa is Assistant Professor in the Department of Sociology, Anthropology, and Social Work at the City University of New York, College of Staten Island.

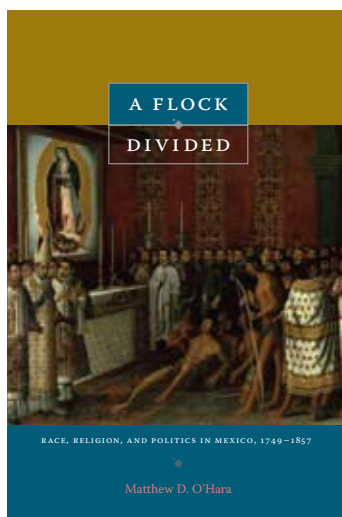
LATIN AMERICAN STUDIES/GAY & LESBIAN STUDIES

A Flock Divided

Race, Religion, and Politics in Mexico, 1749–1857

MATTHEW D. O'HARA

Catholicism, as it developed in colonial Mexico, helped to create a broad and remarkably inclusive community of Christian subjects, while it also divided that community into countless smaller flocks. Taking this contradiction as a starting point, Matthew D. O'Hara describes how religious thought and practice shaped Mexico's popular politics. As he shows, religion facilitated the emergence of new social categories and modes of belonging in which individuals—initially subjects of the Spanish crown, but later citizens and other residents of republican Mexico—found both significant opportunities for improving their place in society and major constraints on their ways of thinking and behaving.



O'Hara focuses on interactions between church authorities and parishioners from the late-colonial era into the early-national period, first in Mexico City and later in the surrounding countryside. Paying particular attention to disputes regarding caste status, the category of “Indian,” and the ownership of property, he demonstrates that religious collectivities from neighborhood parishes to informal devotions served as complex but effective means of political organization for plebeians and peasants. At the same

time, longstanding religious practices and ideas made colonial social identities linger into the decades following independence, well after republican leaders formally abolished the caste system that classified individuals according to racial and ethnic criteria. These institutional and cultural legacies would be profound, since they raised fundamental questions about political inclusion and exclusion precisely when Mexico was trying to envision and realize new forms of political community. The modes of belonging and organizing created by colonialism provided openings for popular mobilization, but they were always stalked by their origins as tools of hierarchy and marginalization.

Matthew D. O'Hara is Assistant Professor of History at the University of California, Santa Cruz.

The Tyranny of Opinion

Honor in the Construction of the Mexican Public Sphere

PABLO PICCATO



The Verástegui-Romero duel, print by José Guadalupe Posada, 1894

In the mid-to-late nineteenth century, as Mexico emerged out of decades of civil war and foreign invasion, a modern notion of honor—of one's reputation and self-worth—became the keystone in the construction of public culture. Mexicans gave great symbolic, social, and material value to honor. Only honorable men

could speak in the name of the public. Honor earned these men, and a few women, support and credit, and gave civilian politicians a claim to authority after an era dominated by military heroism.

Tracing changing notions of honor in nineteenth-century Mexico, Pablo Piccato examines legislation, journalism, parliamentary debates, criminal defamation cases, personal stories, urban protests, and the rise and decline of dueling in the 1890s. He highlights the centrality of notions of honor to debates over the nature of Mexican liberalism, describing how honor helped to define the boundaries between public and private life; balance competing claims of free speech, public opinion, and the protection of individual reputations; and motivate politicians, writers, and other men to enter public life. As Piccato explains, under the authoritarian rule of Porfirio Díaz, the state became more active in the protection of individual reputations. It implemented new restrictions on the press. This did not prevent people from all walks of life from defending their honor and reputations, whether in court or through violence. *The Tyranny of Opinion* is a major contribution to a new understanding of Mexican political history and the evolution of Mexican civil society.

Pablo Piccato is Associate Professor of History and Director of the Institute of Latin American Studies at Columbia University. He is the author of *City of Suspects: Crime in Mexico City, 1900–1931*, also published by Duke University Press, and a co-editor of *True Stories of Crime in Modern Mexico*.

Violent Democracies in Latin America

ENRIQUE DESMOND ARIAS &
DANIEL M. GOLDSTEIN, EDITORS

Despite recent political movements to establish democratic rule in Latin American countries, much of the region still suffers from pervasive violence. From vigilantism to human rights violations to police corruption, violence persists in legal and illegal forms. It is perpetrated by state-sanctioned armies, guerillas, gangs, drug traffickers, and local community groups seeking self-protection. The everyday presence of violence contrasts starkly with governmental efforts to extend civil, political, and legal rights to all citizens, and is used as evidence of the failure of Latin American countries to achieve true democracy. *Violent Democracies in Latin America* takes the more nuanced view that violence, rather than a social aberration or the result of institutional failure, is intimately bound up with institutions and policies of economic liberalization and democratization in complex and essential ways.

Scholars in anthropology, political science, sociology, and history explore how individuals and institutions in Latin American democracies, from rural regions of Colombia and the Dominican Republic to urban centers of Brazil and Mexico, use violence to impose and contest notions of order, rights, citizenship, and justice. Contributors detail the lived realities of citizens and reveal the historical foundations for the violence from which Latin America suffers today. One contributor examines the tightly woven relationship between violent individuals and state officials in Colombia, while another contextualizes local violence in Rio de Janeiro within the transnational political economy of drug trafficking. By advancing the discussion of democratic Latin American regimes beyond the usual binary of success and failure, *Violent Democracies in Latin America* opens up more sophisticated ways to understand the challenges posed by violence and conceive of new institutional and non-institutional frameworks that may lead to the guarantee of human rights in Latin America.

Enrique Desmond Arias is Associate Professor of Political Science at the John Jay College of Criminal Justice, CUNY and in the Doctoral Program in Criminal Justice at the Gradaute Center, CUNY. **Daniel M. Goldstein** is Associate Professor of Anthropology and Director of the Center for Latin American Studies at Rutgers University, New Brunswick.

THE CULTURES AND PRACTICE OF VIOLENCE

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

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Enrique Desmond Arias
Javier Auyero
Lilian Bobea
Diane E. Davis
Robert Gay
Daniel M. Goldstein
Todd Landman
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María Clemencia Ramírez

The Spectacular State

Culture and National Identity in Uzbekistan
LAURA L. ADAMS

By exploring Uzbekistan's production of national culture in the 1990s, Laura L. Adams offers unique insight into nation building in Central Asia during the post-Soviet era. As she explains, the Uzbek government maintained a monopoly over ideology after independence, and Soviet institutional and cultural legacies remained. The state expressed national identity through tightly controlled mass spectacles, including theatrical and musical performances. Adams focuses on these events, particularly the massive outdoor concerts the government staged on the two biggest national holidays, Navro'z, the spring equinox celebration, and Independence Day. Her analysis of the content, form, and manner of production of these ceremonies shows how Uzbekistan's cultural and political elites engaged in a highly directive, largely successful program of nation building through culture.



Building in Tashkent, Uzbekistan decorated for holiday celebrations. Photo by Laura Adams

Adams draws on observations and interviews she conducted with artists, intellectuals, and bureaucrats involved in the production of Uzbekistan's national culture. These elites used globalized cultural forms such as Olympics-style spectacle to showcase local, national, and international aspects of official culture. While these state-sponsored extravaganzas were intended to be displays of Uzbekistan's ethnic and civic national identity, Adams found that cultural renewal in the decade after Uzbekistan's independence

was not so much a rejection of Soviet power as it was a re-appropriation of Soviet methods of control and ideas about culture. The public sphere actually became more restricted than it had been in Soviet times, even as Soviet-era ideas about ethnic and national identity paved the way for Uzbekistan to join a far more open global community. Coming to political independence in an age of globalization, Uzbekistan's cultural elites struggled to balance their desire to create a postcolonial culture with the often conflicting demands of the state and the global marketplace.

Laura L. Adams is a lecturer on sociology and co-director of the Program on Central Asia and the Caucasus at Harvard University.

POLITICS, HISTORY, AND CULTURE

A Series Edited by Julia Adams and George Steinmetz

Hybrid Constitutions

Challenging Legacies of Law, Privilege, and Culture in Colonial America

VICKI HSUEH

In *Hybrid Constitutions*, Vicki Hsueh challenges the idea that early-modern colonial constitutions were part of a uniform process of modernization, conquest, and assimilation. Through detailed analyses of the founding of several seventeenth-century English proprietary colonies in North America, she reveals how diverse constitutional thought and practice were at the time, and how colonial ambitions were advanced through cruelty toward and accommodation of indigenous peoples. Proprietary colonies were governed by an individual (or small group of individuals) granted colonial charters by the Crown. These proprietors had quasi-sovereign status over their colonies; they were able to draw on and transform English legal and political instruments as they developed constitutions. Hsueh demonstrates that the proprietors cobbled together constitutions based on the terms of their charters and the needs of their settlements. The “hybrid constitutions” they created were often altered based on interactions among the English settlers, other European settlers, and indigenous peoples.



Benjamin West, *The Treaty of Penn with the Indians*, 1772 (oil on canvas, 190 x 274 cm)

Hsueh traces the historical development and theoretical implications of proprietary constitutionalism by examining the founding of the colonies of Maryland, Carolina, and Pennsylvania. She provides close readings of colonial proclamations, executive orders, and assembly statutes, as well as the charter granting Cecilus Calvert the colony of Maryland in 1632; the Fundamental Constitutions of Carolina, adopted in 1669; and the treaties brokered by William Penn and various Lenni Lenape and Susquehannock tribes during the 1680s and 1690s. These founding documents were shaped by ambition, contingency, and limited resources; they reflected an ambiguous and unwieldy colonialism rather than a purposeful, uniform march to modernity. Hsueh concludes by reflecting on hybridity as a rubric for analyzing the historical origins of colonialism and reconsidering contemporary indigenous claims in former settler colonies such as Australia, New Zealand, and the United States.

Vicki Hsueh is Associate Professor of Political Science at Western Washington University.

Constituent Moments

Enacting the People in Postrevolutionary America

JASON FRANK



Courtesy of the Library of Congress

Since the American Revolution, there has been broad cultural consensus that “the people” are the only legitimate ground of public authority in the United States. For just as long, there has been disagreement over who the people are and how they should be represented or institutionally embodied. In *Constituent Moments*, Jason Frank explores this dilemma of authorization, the grounding of democratic legitimacy in an elusive notion of the people. Frank argues that the people are not a coherent or sanctioned collective. Instead, the people exist as an *effect* of successful claims to speak on their behalf; the power to speak in their name can be vindicated only retrospectively. The people, and democratic politics more broadly, emerge from the dynamic tension between popular politics and representation. They spring from what Frank calls “constituent moments,” moments when claims to speak in the people’s name are politically felicitous, even though those making such claims break from established rules and procedures for representing popular voice.

Elaborating his theory of constituent moments, Frank focuses on specific historical instances when under-authorized individuals or associations seized the mantle of authority, and, by doing so, changed the inherited rules of authorization and produced new spaces and conditions for political representation. He looks at crowd actions such as parades, riots, and protests; the Democratic-Republican Societies of the 1790s; and the writings of Walt Whitman and Frederick Douglass. Frank demonstrates that the revolutionary establishment of the people is not a solitary event, but rather a series of micropolitical enactments, small dramas of self-authorization that take place in the informal contexts of crowd actions, political oratory, and literature as well as in the more formal settings of constitutional conventions and political associations.

Jason Frank is the Gary S. Davis Assistant Professor in the History of Political Thought at Cornell University.

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A Certain Age

Colonial Jakarta through the Memories of Its Intellectuals

RUDOLF MRÁZEK



The faculty at the opening of the Law College in Batavia-Jakarta, 1924. Courtesy Royal Netherlands Institute of Southeast Asian and Caribbean Studies, Leiden (KITLV)

A Certain Age is an unconventional, evocative work of history and a series of moving reflections on memory, modernity, space and time, and the limitations of traditional historical narratives. Throughout the 1990s, Rudolf Mrázek visited Indonesia, where he recorded lengthy interviews with elderly intellectuals in and around Jakarta. With few exceptions, they were part of an urban elite born under colonial rule and educated at Dutch schools. Since the early twentieth century, through the late colonial era and national revolution, and well into independence after 1945, these intellectuals were prominent in Jakarta, where they injected their ideas of modernity, progress, and freedom into local and national discussion.

When he began his interviews, Mrázek expected to discuss phenomena such as the transition from colonialism to independence. His interviewees wanted to share more personal recollections. Their stories form the backbone of *A Certain Age*. Fragments of their conversations are embedded in descriptions of the locations where the interviews were conducted. Mrázek brings to bear insights from thinkers including Walter Benjamin, Bertold Brecht, Le Corbusier, and Marcel Proust, and from his own reflections on looking back at his youth in Prague, another metropolis with its own experience of passages and revolution. Architectural and spatial tropes organize the book. Thresholds, windowsills, and sidewalks come to seem more apt as descriptors of historical transitions than colonial and postcolonial or modern and postmodern. Asphalt-covered surfaces, homes, classrooms, fences, and windows organize movement, perceptions, and selves in relation to others. *A Certain Age* is a portal into questions about how the past informs the present and how historical accounts are inevitably partial and incomplete.

Rudolf Mrázek is Professor of History at the University of Michigan. He is the author of several books, including *Engineers of Happy Land: Technology and Nationalism in a Colony*, *Sjahir: Politics and Exile in Indonesia*, and *Bali: The Split Gate to Heaven*.

A JOHN HOPE FRANKLIN CENTER BOOK

The Appearances of Memory

Mnemonic Practices of Architecture and Urban Form in Indonesia

ABIDIN KUSNO

In *The Appearances of Memory*, the Indonesian architectural and urban historian Abidin Kusno explores the connections between the built environment and political consciousness in Indonesia during the colonial and postcolonial eras. Focusing primarily on Jakarta, he describes how perceptions of the past, anxieties about the rapid pace of change in the present, and hopes for the future have been embodied in architecture and urban space at different historical moments. He argues that the built environment serves as a reminder of the practices of the past and an instantiation of the desire to remake oneself within, as well as beyond, one's particular time and place.

Addressing developments in Indonesia since the fall of President Suharto in 1998, Kusno delves into topics including the domestication of violence and trauma and the restoration of order in the urban space, the intense interest in urban history in contemporary Indonesia, and the implications of "superblocks," large urban complexes consisting of residences, offices, and retail and entertainment venues. Moving backward in time, he examines how Indonesian architects reinvented colonial architectural styles to challenge political cultures of the state, how colonial structures such as the railway and commercial buildings created a new politically charged cognitive map of major cities in Java in the early twentieth century, and how the Dutch, in attempting to quell dissent, imposed a distinctive urban visual order in the 1930s. Finally, the present and the past meet in his long-term considerations of how Java has responded to the global flows of Islamic architecture, and how the meanings of Indonesian gatehouses have changed and persisted over time. *The Appearances of Memory* is a pioneering look at the roles of architecture and urban development in Indonesia's ongoing efforts to move forward.

Abidin Kusno is Associate Professor at the Institute of Asian Research and Faculty Associate of the Department of Art History, Visual Art, and Theory at the University of British Columbia, where he holds a Canada Research Chair in Asian Urbanism and Culture. He is the author of *Behind the Postcolonial: Architecture, Urban Space and Political Cultures in Indonesia*.



Nineteenth-century house surrounded by skyscraper. Photo by Abidin Kusno

Cities Surround the Countryside

Urban Aesthetics in Post-Socialist China

ROBIN VISSER

Denounced as parasitical under Chairman Mao and devalued by the norms of traditional Chinese ethics, the city now functions as a site of individual and collective identity in China. Cities envelop the countryside, not only geographically and demographically, but also in terms of cultural impact. Robin Visser illuminates the cultural dynamics of three decades of radical urban development in China. Interpreting fiction, cinema, visual art, architecture, and urban design, she analyzes how the aesthetics of the urban environment have shaped the emotions and behavior of individuals and cultures, and how individual and collective images of and practices in the city have produced urban aesthetics. In relating the built environment to culture, Visser situates postsocialist Chinese urban aesthetics within local and global economic and intellectual trends.



Shu Haoren documents the demolition of his neighborhood in *Nostalgia* (2006)

In the 1980s, writers, filmmakers, and artists began to probe the contradictions in China's urbanization policies and rhetoric. Powerful neorealist fiction, cinema, documentaries, paintings, photographs, performances, and installations contrasted forms of glitzy urban renewal with the government's inattention to a livable urban infrastructure. Narratives and images depicting the melancholy urban subject came to illustrate ethical quandaries raised by urban life. Visser relates her analysis of this art to major transformations in urban planning under global neoliberalism, to the development of cultural studies in the Chinese academy, and to ways that specific cities, particularly Beijing and Shanghai, figure in the cultural imagination. Despite the environmental and cultural destruction caused by China's neoliberal policies, Visser argues for the emergence of a new urban self-awareness, one that offers creative resolutions for the dilemmas of urbanism through new forms of intellectual engagement in society and nascent forms of civic governance.

Robin Visser is Associate Professor of Chinese at the University of North Carolina, Chapel Hill.

Painting the City Red

Chinese Cinema and the Urban Contract

YOMI BRAESTER



Film still from *Baober in Love*, 2004. Courtesy of Li Shaohong

In *Painting the City Red*, Yomi Braester examines the role of the cinema and theater in debates about urban planning in China from 1949 to the present. He shows how the screen and stage arts propagated and regulated visions of the future city. In transforming the city into a visual subject, films and dramas rallied popular support for urbanization policies and later carved out a space for criticism. They weighed in on issues such as building an ideal socialist city, integrating China's metropolises into the globalizing economy, and preserving architectural heritage.

Combining extensive archival research, material from interviews with many leading filmmakers and urban planners, and close readings of scripts and images, Braester assesses the stakes in stage and screen productions that address urban development. He discusses in detail the cinematic treatment of specific endeavors and sites, including the promotion of public works and housing projects in Beijing's impoverished Outer City, the spoofing of a glitzy Orange County-themed Beijing suburb, and the vilifying of Shanghai's Nanjing Road as a symbol of bourgeois decadence. He also explores cinema's role in criticizing the gentrification of Beijing's Old City and Taipei's veterans' villages, aggrandizing the monumental Tiananmen Square, and calling for the preservation of the vernacular architecture of courtyard houses. Braester shows that stage plays and films provide insights into the spatial reorganization and historical rewriting of Chinese cities. The cinema has contributed to the imposition of state power, the formation of communities, the struggle for civil society, the establishing of cultural norms, and the emergence of new urban visions.

Yomi Braester is Professor of Comparative Literature and Cinema Studies at the University of Washington. He is the author of *Witness against History: Literature, Film, and Public Discourse in Twentieth-Century China*.

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Backward Glances

Contemporary Chinese Cultures
and the Female Homoerotic Imaginary

FRAN MARTIN



Film still from *Love Me If You Can*, 2003

Backward Glances reveals that the passionate love of one woman for another occupies a position of unsuspected centrality in contemporary Chinese mass cultures. By examining representations of erotic and romantic love between women in popular films, elite and pulp fiction, and television dramas, Fran Martin shows how youthful same-sex love is often framed as a universal, even ennobling, feminine experience. She argues that a temporal logic dominates depictions of female homoeroticism, and she traces that logic across texts produced and consumed in mainland China, Hong Kong, and Taiwan during the twentieth century and the early-twenty-first. Attentive to both transnational cultural flows and local particularities, Martin shows how loving relations between women in mass culture are usually represented as past experiences. Adult protagonists revel in the repeated, mournful narration of their memories. Yet these portrayals do not simply or finally consign the same-sex loving woman to the past—they also cause her to reappear ceaselessly in the present.

As Martin explains, memorial schoolgirl love stories are popular throughout contemporary Chinese cultures. The same-sex attracted young woman appears in both openly homophobic and proudly queer-affirmative narratives, as well as in stories whose ideological valence is less immediately clear. Martin demonstrates that the stories, television programs, and films she analyzes are not idiosyncratic depictions of marginal figures, but manifestations of a broader, mainstream cultural preoccupation. Her investigation of representations of same-sex love between women sheds new light on contemporary Chinese understandings of sex, love, gender, marriage, and the cultural ordering of human life.

Fran Martin is a Senior Lecturer in Cultural Studies at the University of Melbourne.

ASIA-PACIFIC

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Becoming Imperial Citizens

Indians in the Late-Victorian Empire

SUKANYA BANERJEE

In this remarkable account of imperial citizenship, Sukanya Banerjee investigates the ways that Indians formulated notions of citizenship in the British empire from the late nineteenth century through the early twentieth. Tracing the affective, thematic, and imaginative tropes that underwrote Indian claims to formal equality prior to decolonization, she emphasizes the extralegal life of citizenship: the modes of self-representation it generates even before it is codified, and the political claims it triggers because it is deferred. Banerjee theorizes modes of citizenship decoupled from the rights-conferring nation-state; in so doing, she provides a new frame for understanding the colonial subject, who is usually excluded from critical discussions of citizenship.



Gandhi and associates, Johannesburg, 1905

Interpreting autobiography, fiction, election speeches, economic analyses, parliamentary documents, and government correspondence, Banerjee foregrounds the narrative logic sustaining the unprecedented claims to citizenship advanced by racialized colonial subjects. She focuses on the writings of figures such as Dadabhai Naoroji, the first Asian to be elected to the British Parliament; Surendranath Banerjea, among the earliest Indians admitted into the Indian Civil Service; Cornelia Sorabji, the first woman to study law in Oxford and the first woman lawyer in India; and Mohandas K. Gandhi, who lived in South Africa for twenty-one years prior to his involvement in Indian nationalist politics. In her analysis of the unexpected registers through which they carved out a language of formal equality, Banerjee draws extensively from discussions in both late-colonial India and Victorian Britain on political economy, indentured labor, female professionalism, and bureaucratic modernity. Signaling the centrality of these discussions to the formulations of citizenship, *Becoming Imperial Citizens* discloses a vibrant transnational space of political action and subjecthood, and it sheds new light on the complex mutations of the category of citizenship.

Sukanya Banerjee is Associate Professor of English at the University of Wisconsin-Milwaukee.

NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES

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This issue considers the sustainability of English studies and of the humanities as a whole in the context of shrinking budgets and job opportunities and of shifting resources. Exploring topics from academic freedom and globalization to digitization, diversity, and the value of a humanities-based education, “To Delight and Instruct” reexamines the work of the English professor and calls for a reassessment of the priorities and means that undergird it.

Contributors examine the faculty’s fundamental responsibilities to classroom teaching, the university, and the community. Attending to the relationship between changing technologies and literacy in a global environment, the issue not only argues for a reassertion and reimagining of the humanities in the contemporary university but, perhaps as important, helps articulate a way forward.

Jennifer L. Holberg is Associate Professor of English at Calvin College.
Marcy Taylor is Professor and Chair of English at Central Michigan University.

Robert Solow and the Development of Growth Economics

MAURO BOIANOVSKY & KEVIN D. HOOVER, EDITORS

A supplement to HISTORY OF POLITICAL ECONOMY

This collection addresses the history of modern growth economics and the role of the American economist and Nobel laureate Robert Solow in developing it as a major area of research in macroeconomics and economic theory. While the concept of growth has been central to economic thought since at least the eighteenth century, the modern analysis of growth using formal models came about largely because of Solow’s articles “A Contribution to the Theory of Economic Growth” and “Technical Change and the Aggregate Production Function.”

The essays in this supplement consider the rise of growth economics as an active field of research in the 1950s, its extension into other branches of the discipline in the 1960s, its decline in the 1970s, and its return to the center stage of macroeconomics over the last twenty years.

All subscribers to *History of Political Economy* will receive a copy of “Robert Solow and the Development of Growth Economics” as part of their subscription.

Mauro Boianovsky is Professor of Economics at Universidade de Brasília.
Kevin D. Hoover is Professor of Economics and Philosophy at Duke University.

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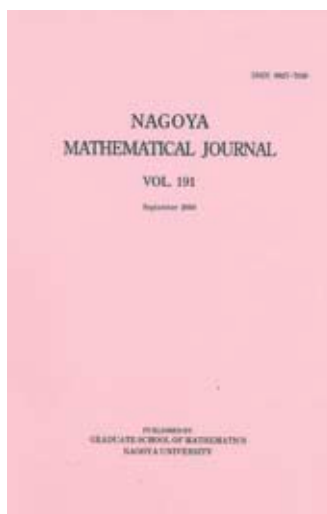
Kyoto Journal of Mathematics

MASAKI IZUMI & YOSHINORI NAMIKAWA,
CO-CHIEF EDITORS

The *Kyoto Journal of Mathematics*, formerly known as the *Journal of Mathematics of Kyoto University*, has a long and distinguished history as a forum for high-quality and original scholarship at the forefront of pure and applied mathematics. Two issues commemorating the work of Professor Masayoshi Nagata will be among the first issues published by Duke University Press.

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Masaki Izumi and **Yoshinori Namikawa** are Professors of Mathematics at Kyoto University.



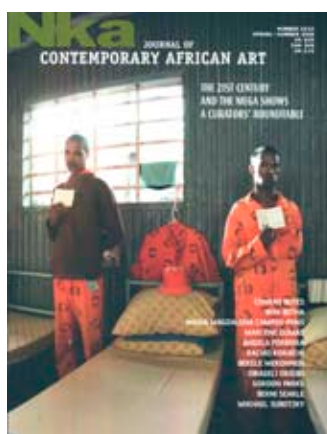
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Akihiko Gyoja is Professor of Mathematics at Nagoya University.



Nka: Journal of Contemporary African Art

OKWUI ENWEZOR, SALAH M. HASSAN,
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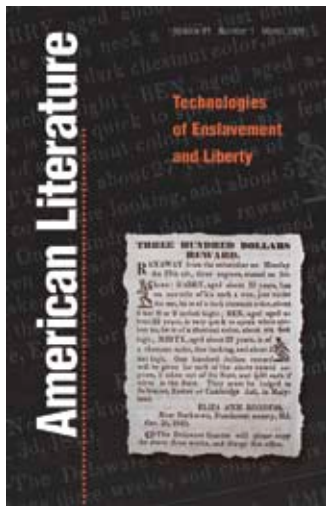
In the developing field of contemporary African art, *Nka* plays a significant role in creating the discourse of the discipline itself. Since its inception more than a decade ago, *Nka* has made an appreciable difference in the lives and careers of many African and African Diaspora artists. It has contributed to the intellectual dialogue on world art and on internationalism and multiculturalism in the visual arts. The journal features scholarly articles, reviews of exhibitions, book reviews, interviews, roundtables, and full-color images.

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Okwui Enwezor is Dean of Academic Affairs at the San Francisco Art Institute. **Salah M. Hassan** is Professor of African and African Diaspora Art History and Visual Culture at Cornell University. **Chika Okeke-Agulu** is Assistant Professor of Art and Archaeology at Princeton University.

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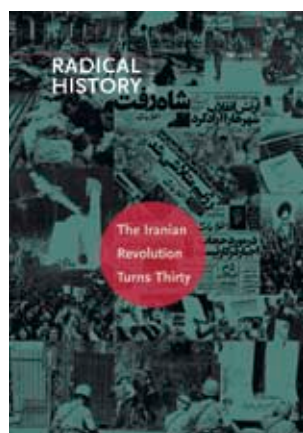
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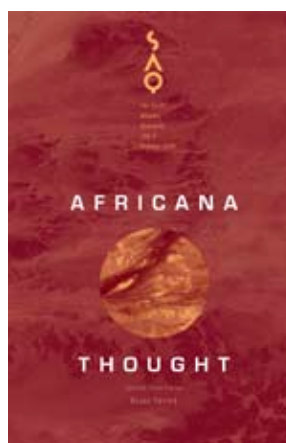
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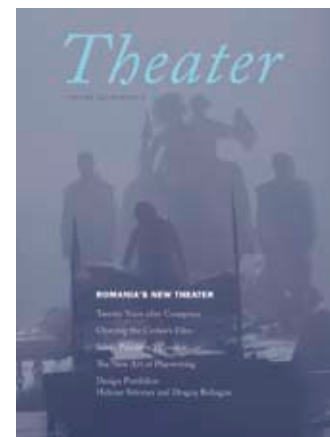
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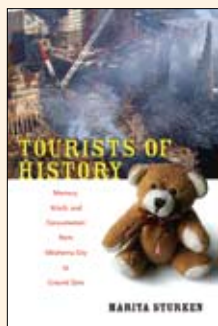


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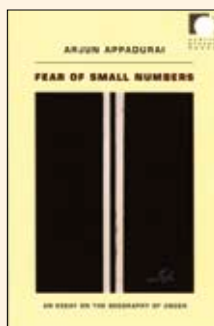
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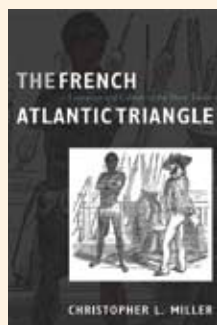


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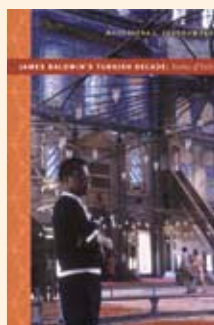
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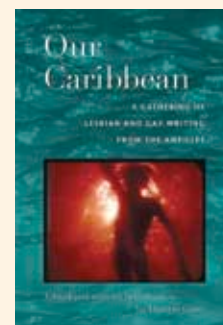
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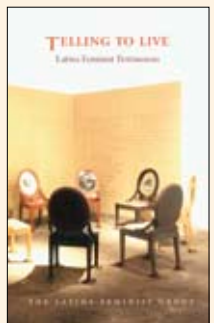
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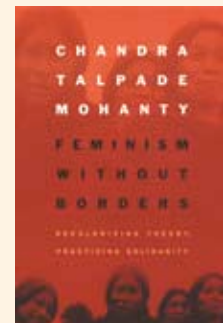
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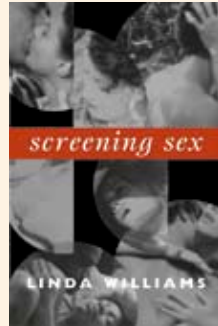


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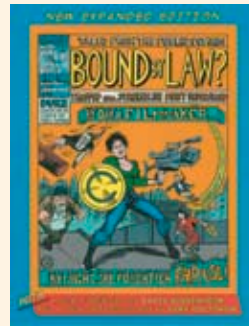
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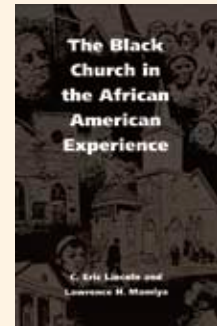


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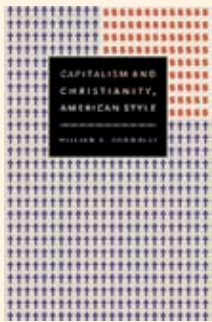
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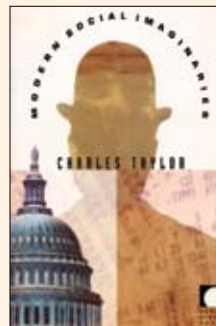
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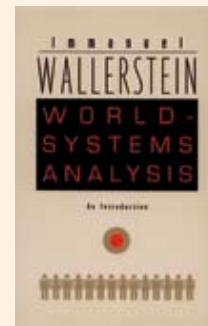
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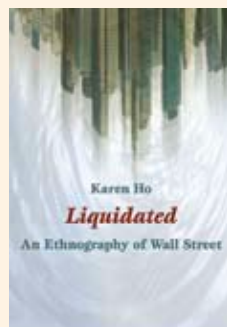


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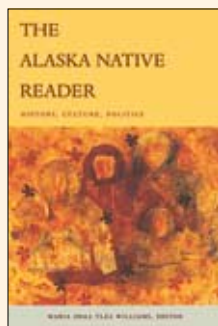


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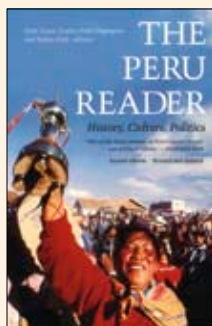


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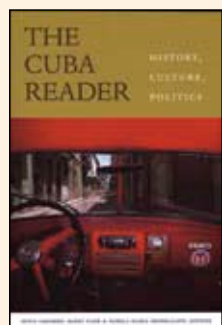
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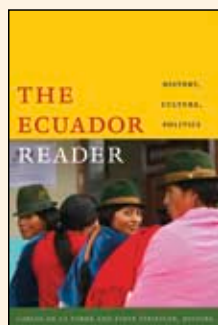
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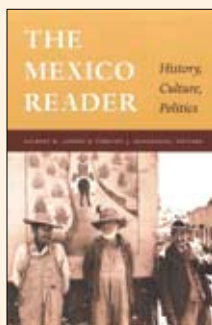
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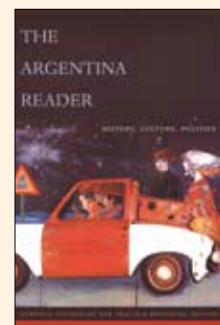
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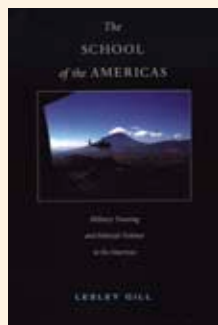


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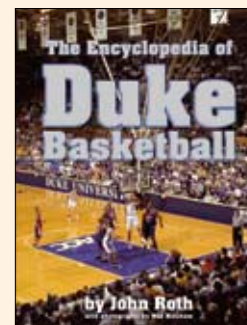


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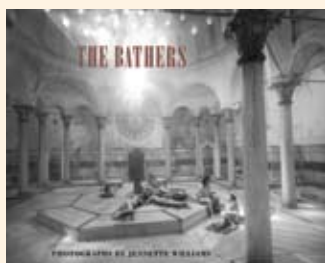
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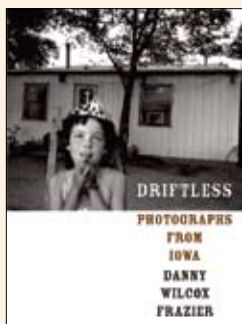


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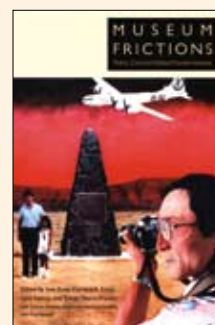
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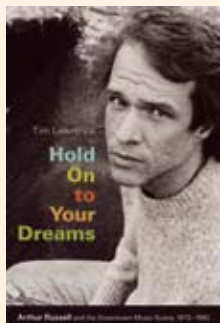


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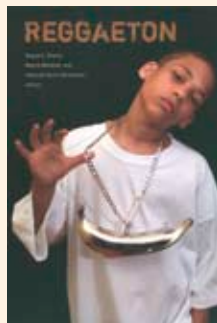
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