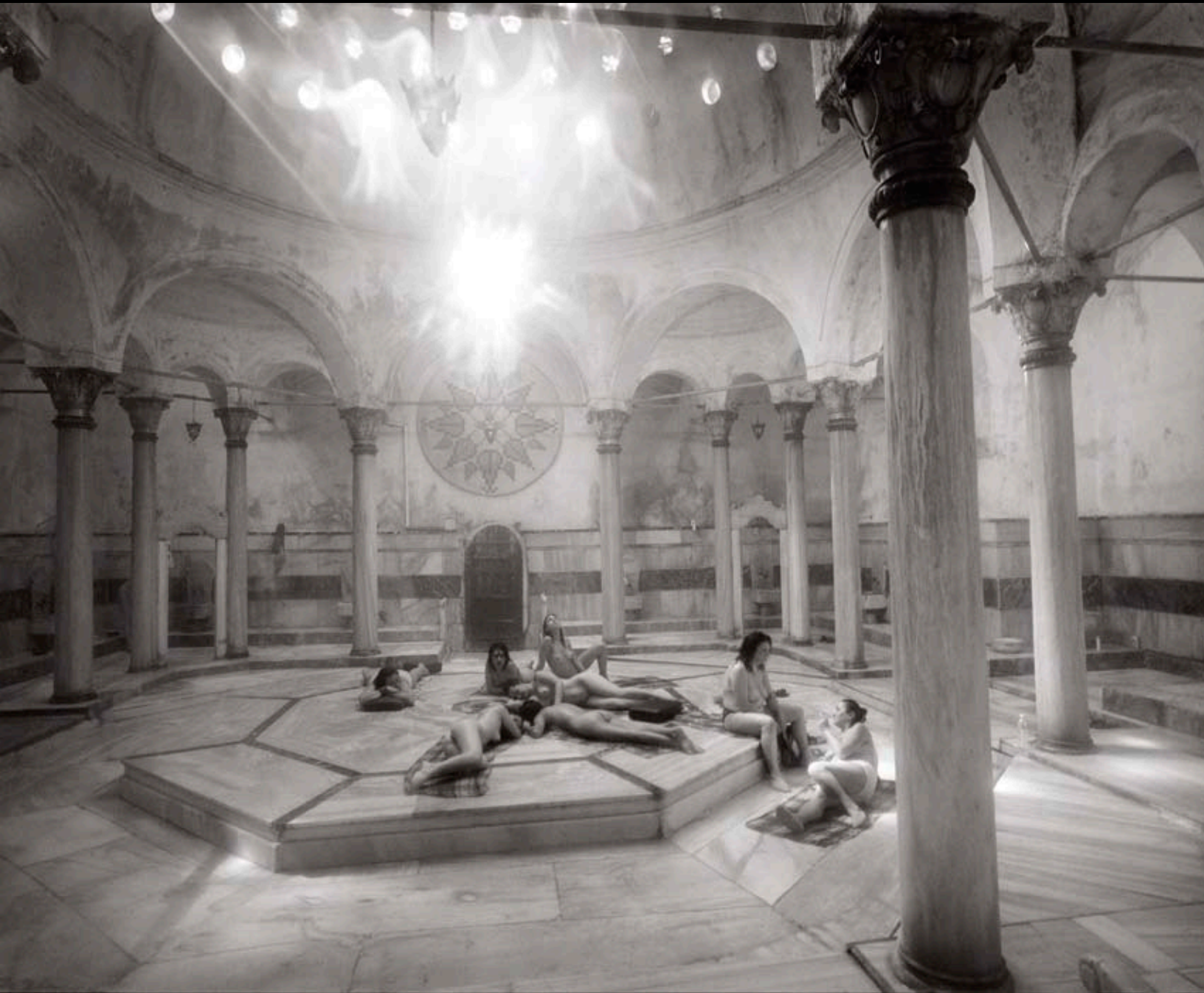


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BOOKS & JOURNALS FALL & WINTER 2009

contents

GENERAL INTEREST

- Surviving against the Odds**, Dunham 1
A Decade of Negative Thinking, Schor 2
The Bathers, Williams 3
Selenidad, Paredez 4
Makeover TV, Weber 4
Hold On to Your Dreams, Lawrence 5
Liquidated, Ho 6
The Gloria Anzaldúa Reader, Anzaldúa 7
The Search for the Codex Cardona, Bauer 8
The Labor of Job, Negri 9
Democracy and Other Neoliberal Fantasies, Dean 10
Debating Moral Education, Kiss and Euben 11
Words in Motion, Gluck and Tsing 12
The Intimate University, Abelmann 13
The Making of a Human Bomb, Abufarha 13

CULTURAL STUDIES

- Freedom Not Yet**, Surin 14
North of Empire, Berland 14
Communities of Sense, Hinderliter, Kaizen, Maimon, Mansoor, and McCormick 15
Jacques Rancière, Rockhill and Watts 15
Translating Time, Lim 16
The Cultural “State” of Contemporary Taiwan, Lupke 16
The Un-Americans, Litvak 17
Collective History, Edwards and McCarthy 17
Tracking Europe, Verstraete 18
Dada and Photomontage across Borders, Bathrick, Huyssen, and Rabinbach 18
Ruins of Modernity, Hell and Schönle 19
Slaves to Fashion, Miller 19
Next of Kin, Rodríguez 20
Africana Thought, Farred 20

LITERATURE

- The Americas, Otherwise**, Zamora and Spitta 21
American Poetry after 1975, Bernstein 21

GAY & LESBIAN STUDIES/QUEER THEORY

- Reframing Bodies**, Hallas 22
The Queer Child, or Growing Sideways in the Twentieth Century, Stockton 22
Homophobias, Murray 23
For the Record, Arondekar 23

RELIGION

- Religion and Poverty**, Paris 24
Creating Ourselves, Pinn and Valentin 24
Religion at the Corner of Bliss and Nirvana, Lorentzen, Gonzalez, Chun, and Do 25

ANTHROPOLOGY

- The Edge of Islam**, McIntosh 25
Crooked Stalks, Pandian 26

- Liberalization's Children**, Lukose 26
South Koreans in the Debt Crisis, Song 27
Other-Worldly, Zhan 27
River of Tears, Dent 28
Managing African Portugal, Fikes 28

SCIENCE STUDIES

- Ordinary Genomes**, Taussig 29
Emergence and Embodiment, Clarke and Hansen 29
A Body Worth Defending, Cohen 30
Hitting the Brakes, Johnson 30

HISTORY OF ECONOMICS

- The Provocative Joan Robinson**, Aslanbeigui and Oakes 31

ENVIRONMENTAL STUDIES

- The Environment and the People in American Cities, 1600s–1900s**, Taylor 31

LATIN AMERICAN STUDIES

- Ugly Stories of the Peruvian Agrarian Reform**, Mayer 32
Jungle Laboratories, Soto Laveaga 32
Blazing Cane, McGillivray 33
Black and Green, Asher 33
Holiday in Mexico, Berger and Wood 34
Indigenous Development in the Andes, Andolina, Laurie, and Radcliffe 34
Expecting Pears from an Elm Tree, Langer 35
New Languages of the State, Gustafson 35
Children of Fate, Milanich 36

HISTORY

- The Iranian Revolution at Thirty**, Ghamari-Tabrizi, Bonakdarian, Rahimieh, Sadri, and Abrahamian 36
Mobilizing Youth, Whitney 37
Reproducing the French Race, Camiscioli 37

POLITICAL SCIENCE

- Choosing to Lead**, Carter and Scott 38
Now Is the Time!, Shaw 38
Racially Writing the Republic, Baum and Harris 39

SOCIOLOGY

- Blood and Culture**, Miller-Idriss 39

LINGUISTICS

- The Life and Death of Texas German**, Boas 40

ELECTRONIC COLLECTIONS 40

JOURNALS 41

SELECTED BACKLIST & BESTSELLERS 44

ORDER FORM 48

SALES INFORMATION Inside Back Cover

INDEX Inside Back Cover

FRONT COVER ART:

Istanbul, 2001. Photo by Jennette Williams, from *The Bathers*. See page 3 and insert.

BACK COVER ART:

S. Ann Dunham in an Indonesian village. Photo courtesy of Bron Solym, from *Surviving against the Odds*, page 1.

BOOK REVIEW EDITORS—Review copy requests may be faxed to (919) 688-4391 or sent to the attention of Publicity, Duke University Press. All requests must be submitted on publication letterhead.

Please visit our website at www.dukeupress.edu

Surviving against the Odds

Village Industry in Indonesia

S. ANN DUNHAM

Edited and with a preface by Alice G. Dewey and Nancy I. Cooper

With a foreword by Maya Soetoro-Ng and

an afterword by Robert W. Hefner



S. Ann Dunham in Bali in the early 1990s.
Photo courtesy of Bron Solyom

President Barack Obama's mother, S. Ann Dunham, was an economic anthropologist and rural development consultant who worked in several countries including Indonesia.

Dunham received her doctorate in 1992. She died in 1995, at the age of 52, before having the opportunity to revise her dissertation for publication, as she had planned. Alice G. Dewey and Nancy I. Cooper, Dunham's graduate adviser and fellow graduate student respectively, undertook the revisions at the request of Dunham's daughter, Maya

Soetoro-Ng. The result is *Surviving against the*

Odds, a book based on Dunham's research, over a period of fourteen years, among the rural craftsmen of Java, the island home to nearly half Indonesia's population. *Surviving against the Odds* reflects Dunham's commitment to helping small-scale village industries survive; her pragmatic, non-ideological approach to research and problem-solving; and her impressive command of history, economic data, and development policy. Along with photographs of Dunham, the book includes many pictures taken by her in Indonesia.

After Dunham married Lolo Soetoro in 1967, she and her six-year-old son, Barack Obama, moved from Hawai'i to Soetoro's home in Jakarta, where Maya Soetoro was born three years later. Barack returned to Hawai'i to attend school in 1971. Dedicated to Dunham's mother Madelyn, adviser Alice, and "Barack and Maya, who seldom complained when their mother was in the field," *Surviving against the Odds* centers on the metalworking industries in the Javanese village of Kajar. Focusing attention on the small rural industries overlooked by many scholars, Dunham argued that wet-rice agriculture was not the only viable economic activity in rural Southeast Asia.

Surviving against the Odds includes a preface by the editors, Alice G. Dewey and Nancy I. Cooper, and a foreword by Dunham's daughter Maya Soetoro-Ng, each of which discusses Dunham and her career. In his afterword, the anthropologist and Indonesianist Robert W. Hefner explores the content of *Surviving against the Odds*, its relation to anthropology when it was researched and written, and its continuing relevance today.

A JOHN HOPE FRANKLIN CENTER BOOK

An anthropological study by the mother of President Barack Obama

S. Ann Dunham (1942–1995), mother of President Barack Obama and Maya Soetoro-Ng, earned her undergraduate, master's, and doctoral degrees, all in anthropology, from the University of Hawai'i at Manoa. Dunham spent years working on rural development, microfinance, and women's welfare through organizations including USAID, the World Bank, the Ford Foundation, the Indonesian Federation of Labor Unions, and Bank Rakyat Indonesia. **Alice G. Dewey**, an Indonesianist, is Professor Emeritus of Anthropology at the University of Hawai'i. **Nancy I. Cooper** is Adjunct Associate Professor of Anthropology at the University of Hawai'i. **Maya Soetoro-Ng** has a doctorate in international comparative education from the University of Hawai'i and teaches high-school history in Honolulu. **Robert W. Hefner** is Professor of Anthropology and Associate Director of the Institute on Culture, Religion, and World Affairs at Boston University. He is President of the Association for Asian Studies.



S. Ann Dunham with craftswomen on the island of Lombok.
Photo courtesy of Bron Solyom

"*Surviving against the Odds* is a work of very fine scholarship grounded in a deep understanding of Indonesia. Reading it, I learned a great deal about economic anthropology, blacksmithing (across a range of dimensions, from the supernatural to metal-lurgy), local life and labor in the Javanese village of Kajar, and the remarkable welter of development schemes and projects in play during the long period of S. Ann Dunham's research. Dunham knew the arcane world of development very well and her account of it is fascinating and important."—**DONALD BRENNEIS**, University of California, Santa Cruz, past president of the American Anthropological Association

A Decade of Negative Thinking

Essays on Art, Politics, and Daily Life

MIRA SCHOR

Mira Schor is a painter and writer living in New York. She is the author of *Wet: On Painting, Feminism, and Art Culture* and co-editor of *M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory, and Criticism*, both also published by Duke University Press. She is also the editor of *The Extreme of the Middle: Writings of Jack Tworlov* (forthcoming). Schor is a recipient of the College Art Association's Frank Jewett Mather Award in Art Criticism.



Alice Neel, *Portrait of Ethel Ashton*, 1930 (Oil on canvas, 24"x22").
© Estate of Alice Neel. Courtesy of Tate Gallery, London



Sandra Orgel, *Linen Closet*, 1972 (mixed media). Installation at Womanhouse

A Decade of Negative Thinking brings together writings on contemporary art and culture by the painter and feminist art theorist Mira Schor. Mixing theory and practice, the personal and the political, she tackles questions about the place of feminism in art and political discourse, the aesthetics and values of contemporary painting, and the influence of the market on the creation of art. Schor writes across disciplines and is committed to the fluid interrelationship between a formalist aesthetic, a literary sensibility, and a strongly political

viewpoint. Her critical views are expressed with poetry and humor in the accessible language that has been her hallmark, and her perspective is informed by her dual practice as a painter and a writer and by her experience as a teacher of art.

In essays such as "The *ism* that Dare Not Speak Its Name," "Generation 2.5," "Like a Veneer," "Modest Painting," "Blurring Richter," and "Trite Tropes, Clichés, or The Persistence of Styles," Schor considers how artists relate to and represent the past and how the art market influences their choices, whether to disavow a social movement, to explicitly compare their work to that of a canonical artist, or to take up an exhausted style. She places her writings in the rich transitory space between the near-past and the "nextmodern." Witty, brave, rigorous, and heartfelt, Schor's essays are impassioned reflections on art, politics, and criticism.



M/E/A/N/I/N/G

An Anthology of Artists' Writings,
Theory, and Criticism

SUSAN BEE & MIRA SCHOR, EDITORS

2000. paper, \$25.95tr/£19.99; 978-0-8223-2566-6

"An invaluable resource."—**Raphael Rubinstein**, *Art in America*

"Should be required reading in MFA programs across the country."
—**Christina Schlesinger**, *Provincetown Arts*



Wet

On Painting, Feminism, and Art Culture
MIRA SCHOR

1997. paper, \$22.95tr/£17.99; 978-0-8223-1915-3

"A great read. Schor is gloriously fierce."—**Erica Rand**, *Bookforum*

"Where have all the feminists gone? Let us hope they are all putting
together collections like this one by Schor."—*Publishers Weekly*

The Bathers

JENNETTE WILLIAMS

With a foreword by Mary Ellen Mark



Budapest, 2006. Photo by Jennette Williams.

Jennette Williams's stunning platinum prints of women bathers in Budapest and Istanbul take us inside spaces intimate and public, austere and sensuous, filled with water, steam, tile, stone, ethereal sunlight, and earthly flesh. Over a period of eight years, Williams, who is based in New York City, traveled to Hungary and Turkey to photograph, without sentimentality or objectification, women daring enough to stand naked before her camera. Young and old, the women of *The Bathers* inhabit and display their bodies with comfort and ease—floating, showering, conversing, lost in reverie.

To create the images in *The Bathers*, Williams drew on gestures and poses found in iconic paintings of nude women, including tableaux of bathers by Paul Cézanne and Auguste Renoir, renderings of Venus by Giorgione and Titian, Dominique Ingres's *Odalisque and Slave*, and Pablo Picasso's *Les Femmes d'Alger*. By alluding to these images and others, Williams sought to reflect the religious and mythological associations of water with birth and rebirth, comfort and healing, purification and blessing. She also used copies of the paintings to communicate with her Hungarian- and Turkish-speaking subjects—homemakers, factory workers, saleswomen, secretaries, managers, teachers, and students. Working in steam-filled environments, Williams created quiet, dignified images that invoke not only canonical representations of female nudes but also early pictorial photography. At the same time, they raise contemporary questions about the gaze, the definition of documentary photography, and the representation and perception of beauty and femininity, particularly as they relate to the aging body. Above all else, her photos are sensuously evocative. They invite the viewer to feel the steam, hear the murmur of conversation, and reflect on the allure of the female form.

PHOTOGRAPHY

November 96 pages, 11" x 13 3/4" trim size, 50 duotones cloth, 978-0-8223-4623-4, \$39.95tr/£28.99

WINNER

*The Center for Documentary Studies/
Honickman First Book Prize in Photography*

Jennette Williams is a photography instructor at the School of Visual Arts in New York City. Williams has a master's degree from Yale University and has been awarded a Guggenheim fellowship and grants from the New York Foundation for the Arts. Her work has been shown in exhibitions at the Bonni Benrubi, Robert Mann, and Opsiis galleries in New York and the Museum of Photographic Arts in San Diego. Her images have also been featured in such publications as *Blind Spot* and the *New York Times Magazine*, as well as in the book *The Spirit of Family* by Al and Tipper Gore. Based on her pictures of women bathers, Williams was chosen from three hundred entrants as the fourth winner of the biennial CDS/Honickman First Book Prize in Photography.

Mary Ellen Mark has received international acclaim for her many books and exhibitions as well as her editorial magazine work. Mark's portrayals of Mother Teresa, Indian circuses, brothels in Bombay, and her award-winning essay on runaway children in Seattle have confirmed her place as one of America's most significant and expressive documentary photographers. Her many honors include a Cornell Capa Award from the International Center of Photography, an Infinity Award for Journalism, a Guggenheim fellowship, the World Press Award for Outstanding Body of Work throughout the Years; and the Matrix Award for Outstanding Woman in the field of Film/Photography.

A CDS BOOK

Published by Duke University Press and
the Center for Documentary Studies

see centerfold insert

**The Center for Documentary Studies/
Honickman First Book Prize in Photography** is open to American photographers who use their cameras for creative exploration, whether it be of places, people, or communities; of the natural or social world; of beauty at large or the lack of it; of objective or subjective realities. Information and guidelines about the next competition (2010) are available at <http://cds.aas.duke.edu/grants>.

Selenidad

Selena, Latinos, and the Performance of Memory

DEBORAH PAREDEZ

An outpouring of memorial tributes and public expressions of grief followed the 1995 death of the Tejana recording artist Selena Quintanilla Pérez. The Latina superstar was remembered and mourned in documentaries, magazines, Web sites, monuments, biographies, murals, look-alike contests, musicals, drag shows, and more. Calling these and other acts of mourning the slain star “Selenidad,” Deborah Paredez explores their significance and the broader meanings of remembering Selena. She considers the performer’s career and emergence as a posthumous icon within political and cultural transformations in the United States during the 1990s, the decade that witnessed a “Latin explosion” in culture and commerce alongside a resurgence of anti-immigrant discourse and policy.



Photo courtesy of *People Weekly*

Paredez argues that Selena’s death galvanized Latina/o efforts to publicly mourn collective tragedies (such as the murders of young women along the U.S.-Mexico border) and to envision a brighter future. At the same time, reactions to the star’s death catalyzed corporate attempts to corner the Latino market and political jockeying for the Latino vote. Foregrounding the role of performance in the politics

of remembering, Paredez unravels the cultural, economic, and political dynamics at work in specific commemorations of Selena. She analyzes Selena’s final concert, the controversy surrounding the memorial erected in the star’s hometown of Corpus Christi, and the political climate that served as the backdrop to the touring musicals *Selena Forever* (2000) and *Selena: A Musical Celebration of Life* (2001). Paredez considers what “becoming” Selena meant to the young Latinas who auditioned for the 1997 biopic *Selena*, and she surveys a range of Latina/o queer engagements with Selena, including Latina lesbian readings of the star’s death scene and queer Selena drag. *Selenidad* is a provocative exploration of how commemorations of Selena reflected and changed Latinidad.

Deborah Paredez is Assistant Professor of Theatre and Dance at the University of Texas, Austin.

Makeover TV

Selfhood, Citizenship, and Celebrity

BRENDA R. WEBER



Still from BBC’s *Brand New You*, episode “Nicola,” September 4, 2005

In 2004, roughly 25 makeover-themed reality shows aired on U.S. television. By 2009, there were more than 250, from *What Not to Wear* and *The Biggest Loser* to *Dog Whisperer* and *Pimp My Ride*.

In *Makeover TV*, Brenda

R. Weber argues that whether depicting transformations of bodies, trucks, finances, relationships, kids, or homes, makeovers depict a self achievable only in the transition from the “Before-body”—the overweight figure, the decrepit jalopy, the cluttered home—to the “After-body” filled with confidence, coded with celebrity, and imbued with a renewed faith in the powers of meritocracy. The rationales and tactics invoked to achieve the After-body vary widely, from the patriotic to the market-based, and from talk therapy to feminist empowerment. The genre is unified by its contradictions: to uncover your “true self,” you must be reinvented; to be empowered, you must surrender to experts; to be special, you must look and act like everyone else.

Based on her analysis of more than 2,000 episodes of makeover TV, Weber argues that the much-desired After-body speaks to and makes legible broader cultural narratives about selfhood, citizenship, celebrity, and American-ness. Although makeovers are directed at both male and female viewers, their gendered logic requires that feminized subjects submit to the controlling expertise wielded by authorities. The genre does not tolerate ambiguity. Conventional (middle-class, white, ethnically anonymous, heterosexual) femininity is the goal of makeovers for women. When subjects are male, makeovers often compensate for perceived challenges to masculine independence by offering men narrative options for resistance or control. Foregoing a binary model of power and subjugation, Weber’s treatment of the makeover show is as appreciative as it is critical. She contends that the makeover television show is a complicated text from which we can learn much about cultural desires and fears as expressed through narratives of selfhood.

Brenda R. Weber is Assistant Professor of Gender Studies at Indiana University, Bloomington.

CONSOLE-ING PASSIONS
A Series Edited by Lynn Spigel

Hold On to Your Dreams

Arthur Russell and the
Downtown Music Scene, 1973–1992

TIM LAWRENCE



Arthur Russell. Photo by Tom Lee. Courtesy of the Kitchen

Hold On to Your Dreams is the first biography of the musician and composer Arthur Russell, one of the most important but least known contributors to the downtown New York music scene during the 1970s and 1980s. With the exception of a few dance recordings, including “Is It All Over

My Face?” and “Go Bang! #5,” Russell’s pioneering music was largely forgotten until the issue of two albums in 2004 triggered a revival of interest, which gained momentum with the release of additional albums and the documentary film *Wild Combination*. Based on interviews with more than seventy of his collaborators, family members, and friends, *Hold On to Your Dreams* provides vital new information about this singular, eccentric musician and his role in the boundary-breaking downtown music scene.



Russell recording in basement, mid-1980s. Photo by Tom Lee. Courtesy of Audika Records



Russell in his home studio, 1990. Photo by Tom Lee. Courtesy of Charles Arthur Russell, Sr., and Emily Russell

Tim Lawrence traces Russell’s odyssey from his hometown of Oskaloosa, Iowa, to countercultural San Francisco, and eventually to New York, where he lived from 1973 until his death from AIDS-related complications in 1992. Refusing definition while dreaming of commercial success, Russell wrote and performed new wave and disco as well as quirky rock, twisted folk, voice-cello dub, and hip-hop inflected pop. “He was way ahead of other people in understanding that the walls between concert music and popular music and avant-garde music were illusory,” comments the composer Philip Glass. “He lived in a world in which those walls weren’t there.” Lawrence follows Russell across musical genres and through such vital downtown music spaces as the Kitchen, the Loft, the Gallery, the Paradise Garage, and the Experimental Intermedia Foundation. Along the way, he captures Russell’s openness to sound, his commitment to collaboration, and his uncompromising idealism.

Tim Lawrence leads the Music Culture: Theory and Production degree program at the University of East London. He is the author of *Love Saves the Day: A History of American Dance Music Culture, 1970–1979*, also published by Duke University Press.

“With rich and animated detail, Tim Lawrence tracks Arthur Russell’s insatiable drive to integrate so-called serious music and pop. This definitive biography is both an engrossing record of Russell’s musical ambitions and a compelling account of the fertile downtown scene that supported his admirable dreams.”
—**MATT WOLF**, director of *Wild Combination: A Portrait of Arthur Russell*

“Tim Lawrence has written a fascinating and insightful biography of a sensitive and searching soul. Arthur Russell was a personal artist whose musical vision led him to coexist in seemingly incompatible worlds. Through the lens of Arthur Russell’s life (never clouded with material success nor celebrity) Mr. Lawrence gives us a sharp and singular portrait of late-twentieth-century American life. A fine read, with a depth and detail that resonate with Arthur Russell’s sparkle and wit.”—**PETER GORDON**, *Love of Life Orchestra*



Love Saves the Day

A History of American Dance
Music Culture, 1970–1979

TIM LAWRENCE

2003, paper, \$25.95tr/£19.99
978-0-8223-3198-8

“An evocative portrait of the Big Apple DJ demimonde of the 1970s.”—**Peter Shapiro**, *The Wire*

“As close to a definitive account of disco as we’re likely to get, and as entertaining as a great night out.”—**Richard Smith**, *Gay Times*

“A densely detailed and heartfelt account of the era.”
—**Bruce Tantum**, *Time Out New York*

“Gets dance-music history right.”—**Ethan Brown**,
New York

MUSIC/BIOGRAPHY

November 392 pages, 85 illustrations paper, 978-0-8223-4485-8, \$23.95tr/£17.99; cloth, 978-0-8223-4466-7, \$84.95/£73.00

Liquidated

An Ethnography of Wall Street

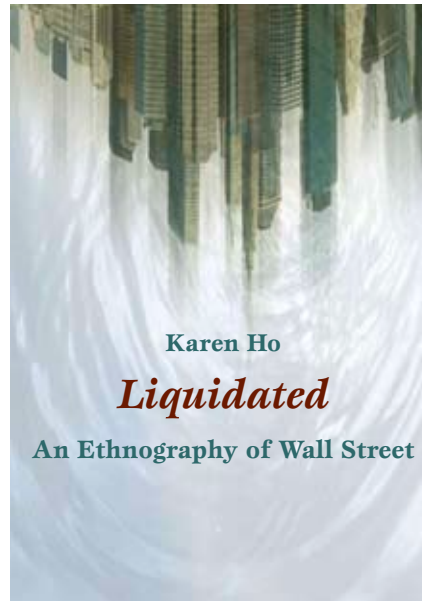
KAREN HO

Karen Ho is Associate Professor of Anthropology at the University of Minnesota.

“*Liquidated* is what many of us have been waiting for: a serious ethnographic consideration of finance capital. Using the best kinds of cultural and social analysis, Karen Ho gets inside Wall Street assumptions, turning them around to upend each other.”—**ANNA LOWENHAUPT TSING**, author of *Friction: An Ethnography of Global Connection*

“We’re pretty familiar with the economic rationale for the regime of cost-cutting and downsizing throughout corporate America in recent decades. But Karen Ho’s research greatly enriches our understanding of how Wall Street’s own peculiar culture of transient relationships and relentless competition has contributed to the shareholder revolution. And, along the way, her interviews and fieldwork offer a very revealing picture of the mind of Wall Street. A fascinating and important book.”—**DOUG HENWOOD**, editor of the *Left Business Observer* and author of *Wall Street: How it Works and For Whom*

Financial collapses—whether of the junk bond market, the Internet bubble, or the highly leveraged housing market—are often explained as the inevitable results of market cycles: What goes up must come down. In *Liquidated*, Karen Ho punctures the aura of the abstract, all-powerful market to show how financial markets, and particularly booms and busts, are constructed. Through an in-depth investigation into the everyday experiences and ideologies of Wall Street investment bankers, Ho describes how a financially dominant but highly unstable market system is understood, justified, and produced through the restructuring of corporations and the larger economy.



Ho, who worked at an investment bank herself, argues that bankers’ approaches to financial markets and corporate America are inseparable from the structures and strategies of their workplaces. Her ethnographic analysis of those workplaces is filled with the voices of stressed first-year associates, overworked and alienated analysts, undergraduates eager to be hired, and seasoned managing directors. Recruited from elite universities as “the best and the brightest,” investment bankers are socialized into a world of high risk and high reward. They are paid handsomely,

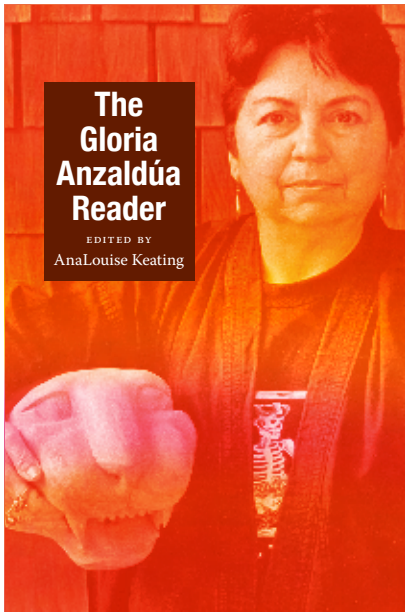
with the understanding that they may be let go at any time. Their workplace culture and networks of privilege create the perception that job insecurity builds character and employee liquidity results in smart, efficient business. Based on this culture of liquidity and compensation practices tied to profligate deal-making, Wall Street investment bankers reshape corporate America in their own image. Their mission is the creation of shareholder value, but Ho demonstrates that their practices and assumptions often produce crises instead. By connecting the values and actions of investment bankers to the construction of markets and the restructuring of U.S. corporations, *Liquidated* reveals the particular culture of Wall Street often obscured by triumphalist readings of capitalist globalization.

A JOHN HOPE FRANKLIN CENTER BOOK

The Gloria Anzaldúa Reader

GLORIA ANZALDÚA

Edited by AnaLouise Keating



Born in the Río Grande Valley of south Texas, independent scholar and creative writer Gloria Anzaldúa was an internationally acclaimed cultural theorist. As the author of *Borderlands/La frontera: The New Mestiza*, Anzaldúa played a major role in shaping contemporary Chicano/a and lesbian/queer theories and identities. As an editor of three multicultural anthologies, including the groundbreaking *This Bridge Called My Back: Writings by Radical Women of Color*, she played an equally vital role in developing an inclusionary, multicultural feminist movement. A versatile author, Anzaldúa published poetry,

theoretical essays, short stories, autobiographical narratives, interviews, and children's books. Her work, which has been included in more than 100 anthologies to date, has helped to transform academic fields including American, Chicano/a, composition, ethnic, literary, and women's studies.

Providing a representative sample of the poetry, prose, fiction, and experimental autobiographical writing that Anzaldúa produced during her thirty-year career, *The Gloria Anzaldúa Reader* demonstrates the breadth and philosophical depth of her work. While the *Reader* contains much of Anzaldúa's published writing (including several pieces now out of print), more than half the material has never before been published. This previously unpublished work offers insight into crucial aspects of Anzaldúa's life and career, including her upbringing, education, teaching experiences, writing practice and aesthetics, lifelong health struggles, and interest in visual art, as well as her theories of disability, multiculturalism, pedagogy, and spiritual activism. The pieces are arranged chronologically; each one is preceded by a brief introduction. The collection includes a glossary of Anzaldúa's key terms and concepts, a timeline of her life, primary and secondary bibliographies, and a detailed index.

LATIN AMERICA OTHERWISE

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

Gloria Anzaldúa (1942–2004) was a visionary writer whose work was recognized with many honors including the Before Columbus Foundation American Book Award, a Lambda literary award, the National Endowment for the Arts Fiction Award, and the Bode-Pearson Prize for Outstanding Contributions to American Studies. Her book *Borderlands/La frontera* was selected as one of the 100 Best Books of the Century by *Hungry Mind Review* and the *Utne Reader*. **AnaLouise Keating**, Professor of Women's Studies at Texas Woman's University, is the author of *Women Reading, Women Writing: Self-Invention in Paula Gunn Allen, Gloria Anzaldúa, and Audre Lorde*; editor of Anzaldúa's *Interviews/Entrevistas* and *EntreMundos/AmongWorlds: New Perspectives on Gloria Anzaldúa*; and co-editor, with Anzaldúa, of *this bridge we call home: radical visions for transformation*.

"*The Gloria Anzaldúa Reader* samples the bold life-work of a woman whose aims were to relieve suffering and to envision a decolonizing social affinity capable of uniting humanity in love."—**CHELA SANDOVAL**, author of *Methodology of the Oppressed*

"AnaLouise Keating's compilation of Gloria Anzaldúa's 'early,' 'middle,' and 'later' writings provides a service to scholars; additionally, it is a joy to read Gloria's voice seeped in 'shaman aesthetics' that impel and move us to radical action. Undoubtedly Anzaldúa's impact on various levels, including the academic, such as border studies, women's studies, and American studies, is long-lasting and profound; this collection of her work provides rich and substantive material for scholars of all these fields."—**NORMA E. CANTÚ**, University of Texas at San Antonio, founder of the Society for the Study of Gloria Anzaldúa

On the trail of a
sixteenth-century Mexican treasure



Arnold J. Bauer is Professor Emeritus in the Department of History at the University of California, Davis.

“I stepped back from the table, astonished. The Codex Cardona, with its hundreds of illustrations, was truly dazzling. On nearly every page, native artists with quill and brush had traced in still-vivid blue, vermillion, and green paint, and rust-colored and black inks, the details of daily life. There were tools and plants, birds and feathers, gods and sacrifice, the ways of farming and irrigation, family life, and women’s dress. No one in the room had ever heard of something called the Codex Cardona. There was no mention of this cultural treasure in any of the voluminous literature on early Mexico. If authentic, the Codex Cardona had disappeared for more than 400 years—yet here it was now, laid out on a steel table in California.”

—from *The Search for the Codex Cardona*

The Search for the Codex Cardona

ARNOLD J. BAUER



Illustration from the Codex Cardona. Courtesy of Don Guillermo Gutiérrez Esquivel

In *The Search for the Codex Cardona*, Arnold J. Bauer tells the story of his experiences on the trail of a cultural treasure, a Mexican “painted book” that first came into public view at Sotheby’s auction house in London in 1982, nearly four hundred years after it was presumably made by Mexican artists and scribes. On folios of amate paper, the Codex includes two oversized maps and 300 painted illustrations accompanied by text in sixteenth-century paleography. The Codex relates the trajectory of the Nahua people to the founding of the capital of Tenochtitlan and then focuses on the consequences of the Spanish conquest up to the 1550s. If authentic, the Codex Cardona is an invaluable record of early Mexico. Yet there is no clear evidence of its origin, what happened to it after 1560, or even where it is today, following its last known appearance, in 1998, at Christie’s auction house in New York.

Bauer first saw the Codex Cardona in 1985 in the Crocker Nuclear Laboratory at the University of California, Davis, where scholars from Stanford and University of California were attempting to establish its authenticity. Allowed to gently lift a few pages of this ancient treasure, Bauer was hooked. By 1986, the Codex had once again disappeared from public view. Bauer’s curiosity about the Codex and its whereabouts led him down many forking paths, from California to Seville and Mexico City, to the Firestone Library in Princeton, to the Getty Museum in Los Angeles and Christie’s in New York, and it brought him into contact with an international cast of curators, agents, charlatans, and erudite book dealers. *The Search for the Codex Cardona* is a mystery that touches on issues of cultural patrimony, the workings of the rare books and manuscripts trade, the uncertainty of archives and evidence, and the ephemerality of the past and its remains.

“*The Search for the Codex Cardona* is a terrific read. I could hardly put it down. If the Codex is real, and I came to believe that it probably is authentic, then it is the most important document of the early colonial world to have come to light since the Florentine Codex surfaced in Italy in the late nineteenth century.”—**MARY MILLER**, Dean of Yale College

The Labor of Job

The Biblical Text as a Parable of Human Labor

ANTONIO NEGRI

Translated by Matteo Mandarini
With a foreword by Michael Hardt
and commentary by Roland Boer

The Labor of Job is an unorthodox interpretation of a canonical text of Judeo-Christian thought by the renowned Marxist political philosopher Antonio Negri. In the Old Testament book of Job, the pious Job is made to suffer for no apparent reason. The heart of the story is Job's quest to understand why he must bear, and why God would allow, such misery. In conventional readings, the story is an affirmation of divine transcendence. When God finally speaks to Job, it is to assert his sovereignty and establish that it is not Job's place to question what he, God, allows. In Negri's materialist reading, Job does not recognize God's transcendence. He denies it, and in so doing becomes a co-creator of himself and the world.

The Labor of Job was first published in Italy in 1990. Negri began writing it in the early 1980s, while he was a political prisoner in Italy, and it was the first book he completed during his exile in France (1983–97). As he writes in the preface, understanding suffering was for him in the early 1980s “an essential element of resistance. . . . It was the problem of liberation, in prison and in exile, from within the absoluteness of Power.” Negri presents a Marxist interpretation of Job's story. He describes it as a parable of human labor, one that illustrates the impossibility of systems of measure, whether of divine justice (in Job's case) or the value of labor (in the case of late-twentieth-century Marxism). In the foreword, Michael Hardt elaborates on this interpretation. In his commentary, Roland Boer considers Negri's reading of the book of Job in relation to the Bible and biblical exegesis. *The Labor of Job* provides an intriguing and accessible entry into the thought of one of today's most important political philosophers.

NEW SLANT: RELIGION, POLITICS, ONTOLOGY

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



Photo by Nora Parcu

Antonio Negri was formerly professor of political science at the universities of Padua and Paris VIII. He is the author of many books. Those available in English include *Insurgencies: Constituent Power and the Modern State* and *The Savage Anomaly: The Power of Spinoza's Metaphysics and Politics*. **Matteo Mandarini** is a lecturer in the School of Business and Management at Queen Mary University of London. He has translated books and essays by Negri including *Time for Revolution*. **Michael Hardt** is Professor of Literature and Italian at Duke University. He and Negri are the authors of *Multitude* and *Empire*. **Roland Boer** is Research Professor at the University of Newcastle, Australia. He is the author of *Political Myth: On the Use and Abuse of Biblical Themes*, also published by Duke University Press.

“Antonio Negri takes the ideas he developed in reading Spinoza, the Jewish heretic, and brings them to bear on one of the most crucial texts of orthodox Christianity to show how much unrealized potential for radical change persists even within those theoretical formations that seem the most monolithic and reactionary. Negri's approach prefigures efforts by philosophers such as Slavoj Žižek, Alain Badiou, and Giorgio Agamben to re-read the history of Christian thought against the grain. It also connects to and explicates the language of Christian asceticism that informs *Empire*.”—TIMOTHY S. MURPHY, co-editor of *The Philosophy of Antonio Negri* and editor and translator of Antonio Negri's *Subversive Spinoza*

“Job regards God, according to Negri, not as judge or father or even as the source of discipline and mediation, but merely as antagonist, the locus of an empty, unjust command. There is no more question of measure—equating sins and punishment or virtues and rewards—that could support a conception of divine justice. But Job is not powerless. . . . According to Negri's reading he stands before God angry, indignant, unrepentant, and rebellious.”—from the foreword by MICHAEL HARDT, co-author, with Antonio Negri, of *Empire* and *Multitude*

Democracy and Other Neoliberal Fantasies

Communicative Capitalism and Left Politics

JODI DEAN



Jodi Dean is Professor of Political Science at Hobart and William Smith Colleges and Erasmus Professor of the Humanities in the Faculty of Philosophy at Erasmus University in Rotterdam. She is the author of

Žižek's Politics, Publicity's Secret: How Technoculture Capitalizes on Democracy, and *Aliens in America: Conspiracy Cultures from Outerspace to Cyberspace*.

"Jodi Dean's new book provides what we have all been waiting for: the authentic theoretical analysis of how ideology functions in today's global capitalism. Her diagnosis of 'communicative capitalism' discloses how our 'really-existing democracies' curtail prospects of radical emancipatory politics. Dean demonstrates this status of democracy as a political fantasy not through cheap pseudo-Marxist denunciations, but through a detailed examination of social, symbolic, and libidinal mechanisms and practices. To anyone who continues to dwell in illusions about liberal democracy, one should simply say: 'Hey, didn't you read *Democracy and Other Neoliberal Fantasies*?'"—**SLAVOJ ŽIŽEK**, Institute of Sociology, University of Ljubljana, Slovenia

"Jodi Dean provides an incredibly lucid explanation of what neoliberalism has been both in policy terms and collective fantasies of the relation of markets to freedom. But the really threatening Big Other in this book is not neoliberal ideology, but the failed and flawed leftist will that concedes too much power and unity to neoliberalism. This is a frank polemic that will stimulate many arguments about the past and future of critical theory and democratic politics in the United States."—**LAUREN BERLANT**, author of *The Queen of America Goes to Washington City: Essays on Sex and Citizenship*

Democracy and Other Neoliberal Fantasies is an impassioned call for the realization of a progressive left politics in the United States. Through an assessment of the ideologies underlying contemporary political culture, Jodi Dean takes the left to task for its capitulations to conservatives and its failure to take responsibility for the extensive neoliberalization implemented during the Clinton presidency. She argues that the left's ability to develop and defend a collective vision of equality and solidarity has been undermined by the ascendance of "communicative capitalism," a constellation of consumerism, the privileging of the individual self over group interests, and the embrace of the language of victimization. As Dean explains, communicative capitalism is enabled and exacerbated by the Web and other networked communications media, which reduce political energies to the registration of opinion and transmission of feelings. The result is a psychotic politics where certainty displaces credibility and the circulation of intense feeling trumps the exchange of reasons.

Dean's critique ranges from her argument that the term "democracy" has become a meaningless cipher invoked by the left and right alike to an analysis of the fantasy of free trade underlying neoliberalism, and from an examination of new theories of sovereignty advanced by politicians and left academics to a look at the changing meanings of "evil" in the speeches of U.S. presidents since the mid-twentieth century. She emphasizes the futility of a politics enacted by individuals determined not to offend anyone, and she examines questions of truth, knowledge, and power in relation to 9/11 conspiracy theories. Dean insists that any reestablishment of a vital and purposeful left politics will require shedding the mantle of victimization, confronting the marriage of neoliberalism and democracy, and mobilizing different terms to represent political strategies and goals.

Debating Moral Education

Rethinking the Role of the Modern University

ELIZABETH KISS & J. PETER EUBEN, EDITORS



University students as seen from balcony. Photo by Bartholomew Taylor.

After decades of marginalization in the secularized twentieth-century academy, moral education has enjoyed a recent resurgence in American higher education, with the establishment of more than 100 ethics centers and programs on campuses across the country. Yet the idea that the university has a civic responsibility to teach its undergraduate students ethics and morality has been met with skepticism, suspicion, and even outright rejection from both inside and outside the academy. In this collection, renowned scholars of philosophy, politics, and religion debate the role of ethics in the university, investigating whether universities should proactively cultivate morality and ethics, what teaching ethics entails, and what moral education should accomplish. The essays quickly open up to broader questions regarding the very purpose of a university education in modern society.

Editors Elizabeth Kiss and J. Peter Euben survey the history of ethics in higher education, then engage with provocative recent writings by Stanley Fish in which he argues that universities should not be involved in moral education. Stanley Hauerwas responds, offering a theological perspective on the university's purpose. Contributors look at the place of politics in moral education; suggest that increasingly diverse, multicultural student bodies are resources for the teaching of ethics; and show how the debate over civic education in public grade schools provides valuable lessons for higher education. Others reflect on the virtues and character traits that a moral education should foster in students—such as honesty, tolerance, and integrity—and the ways that ethical training formally and informally happens on campuses today, from the classroom to the basketball court. *Debating Moral Education* is a critical contribution to the ongoing discussion of the role and evolution of ethics education in the modern liberal arts university.

Elizabeth Kiss is President of Agnes Scott College.

J. Peter Euben is Professor of Political Science, Research Professor of Classical Studies, and Kenan Distinguished Faculty Fellow in Ethics at Duke University. He is the author of *Platonic Noise*, *Corrupting Youth*, and *The Tragedy of Political Theory*, and an editor of *Athenian Political Thought and the Reconstruction of American Democracy*.

"Some of the best scholars in the field engage in the contemporary debate over the nature and scope of moral education. Anyone wishing to trace this complex but fascinating debate would do well to read *Debating Moral Education*."—**TERENCE BALL**, Arizona State University

Contributors

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Words in Motion

Toward a Global Lexicon

CAROL GLUCK & ANNA LOWENHAUPT TSING, EDITORS

Carol Gluck is George Sansom Professor of History at Columbia University. She is the author of *Thinking with the Past: Modern Japan and History* and *Japan's Modern Myths: Ideology in the Late Meiji Period*, and editor of *Asia in Western and World History*. **Anna Lowenhaupt Tsing** is Professor of Anthropology at the University of California, Santa Cruz. She is the author of *Friction: An Ethnography of Global Connection* and *In the Realm of the Diamond Queen: Marginality in an Out-of-the-way Place* and an editor of *Nature in the Global South: Environmental Projects in South and Southeast Asia*, also published by Duke University Press.



Xu Bing, *The Glassy Surface of a Lake*, 2004 (approx. 5600 aluminum letters rendering a passage from *Walden* by H.D. Thoreau). Courtesy of the Chazen Museum of Art

Contributors

Mona Abaza	Driss Maghraoui
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Huri Islamoglu	Alan Tansman
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Lydia H. Liu	Anna Lowenhaupt Tsing

On the premise that words have the power to make worlds, each essay in this book follows a word as it travels around the globe and across time. Scholars from five disciplines address thirteen societies to highlight the social and political life of words in Asia, Europe, and the Middle East, from the mid-nineteenth century to the present. The approach is consciously experimental, in that rigorously tracking a specific word in specific settings frequently leads in unexpected directions and alters conventional depictions of global modernity.

Such words as *security* in Brazil, *responsibility* in Japan, *community* in Thailand, and *hijāb* in France changed the societies in which they moved even as they were changed by them. Some words threatened to launch wars, as *injury* did in imperial Britain's relations with China in the nineteenth century. Others, such as *secularism*, worked in silence to agitate for political change in twentieth-century Morocco. Words imposed or imported from outside could be transformed by those who wielded them to oppose the very powers that introduced them, as happened in Turkey, Indonesia, and the Philippines. Taken together, this selection of fourteen words reveals commonality as well as distinctiveness in modern societies, making the world look different from the interdisciplinary and transnational perspective of "words in motion."

from *Words in Motion*

"To trace the movements of 'adat' and 'indigenous' across place and time, I begin in Indonesia at the turn of the twenty-first century, when '*masyarakat adat*' came to be an accepted translation, at least among internationally minded activists, for 'indigenous people.' I then move back to discuss how 'adat'—from an Arabic word for 'that which cannot fit into law'—was reshaped in colonial and nationalist Indonesia to refer to native law and, indeed, the spirit of native culture."—ANNA LOWENHAUPT TSING, from the essay "Adat/Indigenous: Indigeneity in Motion"

"French people who were anxious about Islamism tended to speak about the Arabophone *chador* as an alien element in French public life. Defenders of girls' rights usually spoke of the Francophone *voile* or *foulard islamique* as a legitimate personal choice in a pluralist society."—CLAUDIA KOONZ, from the essay "Hijāb/Headscarf: A Political Journey"

"It is often said that one person's terrorist is another's freedom fighter. Words like 'terrorism' that emerge out of discourses fraught with antagonistic power relations carry with them a dual structure of meaning—one radically opposed to the other. . . . By following the movement of the word in India from the beginning to the end of the twentieth century, I will point out some curious features of such 'fear words.'"—PARTHA CHATTERJEE, from the essay "Terrorism: State Sovereignty and Militant Politics in India"

The Intimate University

Korean American Students and the Problems of Segregation

NANCY ABELMANN



Photo by Jin Heon Jung

The majority of the nearly 28,000 undergraduates at the University of Illinois at Urbana-Champaign—including a large population of Korean American students—come from nearby metropolitan Chicago. Among the campus's largest non-white ethnicities, Korean American students come to college hoping to realize the liberal ideals of the modern American university, in which individuals can exit their comfort zones to realize their full potential regardless of race, nation, or religion. However, these ideals are compromised by their experiences of racial segregation and stereotypes, including images of instrumental striving that set Asian Americans apart. In *The Intimate University*, Nancy Abelman explores the tensions between liberal ideals and the particularities of race, family, and community in the contemporary university.

Drawing on ten years of ethnographic research with Korean American students at the University of Illinois and closely following multiple generations of a single extended Korean American family in the Chicago metropolitan area, Abelman investigates the complexity of racial politics at the American university today. Racially hyper-visible and invisible, Korean American students face particular challenges as they try to realize their college dreams against the subtle, day-to-day workings of race. They frequently encounter the accusation of racial self-segregation—a charge accentuated by the fact that many attend the same Evangelical Protestant church—even as they express the desire to distinguish themselves from their families and other Korean Americans. Abelman concludes by examining the current state of the university, reflecting on how better to achieve the university's liberal ideals despite its paradoxical celebration of diversity and relative silence on race.

Nancy Abelman is Harry E. Preble Professor of Anthropology, Asian American Studies, East Asian Languages and Cultures, and Women and Gender Studies at the University of Illinois, Urbana-Champaign. She is the author of *The Melodrama of Mobility: Women, Talk, and Class in Contemporary South Korea* and *Echoes of the Past, Epics of Dissent: A South Korean Social Movement* and an editor of *South Korean Golden Age Melodrama: Gender, Genre, and National Cinema*.

The Making of a Human Bomb

An Ethnography of Palestinian Resistance

NASSER ABUFARHA

In *The Making of a Human Bomb*, Nasser Abufarha, a Palestinian anthropologist, explains the cultural logic underlying Palestinian martyrdom operations (suicide attacks) launched against Israel during the Al-Aqsa Intifada (2000–06). In so doing, he sheds much-needed light on how Palestinians have experienced and perceived the broader conflict. During the Intifada, many of the martyrdom operations against Israeli targets were initiated in the West Bank town of Jenin and surrounding villages. Abufarha was born and raised in Jenin. His personal connections to the area enabled him to conduct ethnographic research there during the Intifada, while he was a student at a U.S. university.



Poster for activist and martyr Eyad Sawalha distributed in Jenin area. Courtesy of the Eyad family

Abufarha draws on the life histories of martyrs, interviews he conducted with their families and members of the groups that sponsored their operations, and examinations of Palestinian literature, art, performance, news stories, and

political commentaries. He also assesses data—about the bombers, targets, and fatalities caused—from more than two hundred martyrdom operations carried out by Palestinian groups between 2001 and 2004. Some involved the use of explosive belts or the detonation of cars; others entailed armed attacks against Israeli targets (military and civilian) undertaken with the intent of fighting until death. In addition, he scrutinized suicide attacks executed by Hamas and Islamic Jihad between 1994 and 2000. In his analysis of Palestinian political violence, Abufarha takes into account Palestinians' understanding of the history of the conflict with Israel, the effects of containment on Palestinians' everyday lives, the disillusionment created by the Oslo peace process, and reactions to specific forms of Israeli state violence. *The Making of a Human Bomb* illuminates the Palestinians' perspective on the conflict with Israel and provides a model for ethnographers seeking to make sense of political violence.

Nasser Abufarha is the Founder and Chair of the Palestine Fair Trade Association, based in Jenin, Palestine. He has a doctorate in anthropology from the University of Wisconsin, Madison.

THE CULTURES AND PRACTICE OF VIOLENCE

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Freedom Not Yet

Liberation and the Next World Order

KENNETH SURIN

The neoliberal project in the West has created an increasingly polarized and impoverished world, to the point that the vast majority of its citizens require liberation from their present socioeconomic circumstances. Marxist theorist Kenneth Surin contends that innovation and change at the level of the political must occur in order to achieve this liberation, and for this endeavor Marxist theory and philosophy are indispensable. *Freedom Not Yet* analyzes the nature of our current global economic system, particularly with regard to the plight of less-developed countries, and discusses the possibilities of creating new political subjects necessary to establish and sustain a liberated world.

Surin begins by examining the current regime of accumulation, or the global domination of financial markets over traditional industrial economies, which is used as an instrument for the subordination and dependency of poorer nations. He then moves to the constitution of subjectivity, or the way humans are produced as social beings, which he casts as the key arena in which struggles against dispossession occur. Surin critically engages with the major philosophical positions that have been suggested as models of liberation, including Derrida's notion of reciprocity between a subject and its other; a reinvigorated militancy in political reorientation based on Badiou and Žižek; the nomad politics of Deleuze and Guattari; and the politics of the multitude suggested by Hardt and Negri. Finally, Surin specifies the material conditions needed for liberation from the economic, political, and social failures of our current system. *Freedom Not Yet* investigates the philosophical possibilities for a Marxist or neo-Marxist concept of liberation from capitalist exploitation and the regimes of power that support it, in order to seek a route to a better life for the world's poorer populations.

Kenneth Surin is Professor and Chair of the Program in Literature at Duke University. He is the author of *Christ, Ethics, and Tragedy*; *The Turnings of Darkness and Light: Essays in Philosophical and Systematic Theology*; and *Theology and the Problem of Evil*.

NEW SLANT: RELIGION, POLITICS, AND ONTOLOGY

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

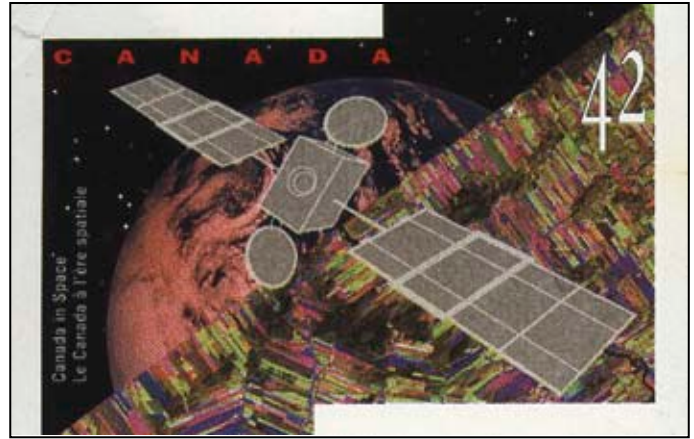
Freedom Not Yet is a stunning, mature, and major work. It provides a unique combination of strong empirical research and significant theoretical sophistication. Kenneth Surin is after a workable model for revolution within the broad frame of the Marxist tradition, and he provides significant engagements with approaches including identity, subjectivity (Derrida), event (Badiou), nomadology (Deleuze and Guattari), and transcendence (Radical Orthodoxy), cutting through each with a sure hand. This book will be at the center of discussions for a long time to come."

—**ROLAND BOER**, author of *Political Myth: On the Use and Abuse of Biblical Themes*

North of Empire

Essays on the Cultural Technologies of Space

JODY BERLAND



"Canada in Space." Stamp celebrating Canadarm, a mechanical arm used in space missions

For nearly two decades, Jody Berland has been a leading voice in cultural studies and the field of communications. In *North of Empire*, she brings together and reflects on ten of her pioneering essays. Demonstrating the importance of space to understanding culture, Berland investigates how media technologies have shaped locality, territory, landscape, boundary, nature, music, and time. Her analysis begins with the media landscape of Canada, a country that offers a unique perspective for apprehending the power of media technologies to shape subjectivities and everyday lives, and to render territorial borders both more and less meaningful. Canada is a settler nation and world power often dwarfed by the U.S. cultural juggernaut. It possesses a voluminous archive of inquiry on culture, politics, and the technologies of space. Berland revisits this tradition in the context of a rich interdisciplinary study of contemporary media culture.

Berland explores how understandings of space and time, empire and margin, embodiment and technology, and nature and culture are shaped by communications technologies including pianos, radio, television, the Web, and satellite imaging. Along the way, she provides a useful overview of the assumptions driving communications research on both sides of the U.S.-Canadian border and highlights the distinctive contributions of the Canadian communication theorists Harold Innis and Marshall McLuhan. Berland argues that electronic mediation is central to the construction of social space and therefore to anti-imperialist critique. She illuminates crucial links between how space is traversed, how it is narrated, and how it is used. Making an important contribution to scholarship on globalization, Berland calls for more sophisticated accounts of media and cultural technologies and their complex "geographies of influence."

Jody Berland is Associate Professor of Humanities at York University and the editor of *Topia: Canadian Journal of Cultural Studies*.

Communities of Sense

Rethinking Aesthetics and Politics

BETH HINDERLITER, WILLIAM KAIZEN, VERED MAIMON, JALEH MANSOOR & SETH MCCORMICK, EDITORS

Communities of Sense argues for a new understanding of the relations between politics and aesthetics in today's globalized and image-saturated world. Established and emerging scholars of art and culture draw on Jacques Rancière's theorization of democratic politics to suggest that aesthetics, traditionally defined as the "science of the sensible," is not a depoliticized discourse or theory of art, but instead part of a specific historical organization of social roles and communality. Rather than formulating aesthetics as the Other to politics, the contributors show that aesthetics and politics are mutually implicated in the construction of communities of visibility and sensation through which political orders emerge.



Pierre Huyghe, *Streamside Day Follies*, 2003. Installation at Dia: Chelsea. Courtesy of Marian Goodman Gallery. Photo by Ken Tannenbaum

Contributors

Emily Apter	Vered Maimon
Étienne Balibar	Jaleh Mansoor
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Rachel Haidu	Yates McKee
Beth Hinderliter	Alexander Potts
David Joselit	Jacques Rancière
William Kaizen	Toni Ross
Ranjanna Khanna	
Reinaldo Laddaga	

The first of the collection's three sections explicitly examines the links between aesthetics and social and political experience. Here a new essay by Rancière posits art as a key site where disagreement can be staged in order to produce new communities of sense. In the second section, contributors investigate how sense has been constructed in the historical European avant-garde and how it is mobilized in today's global visual and political culture. Exploring the viability of various models of artistic and political critique in the context of globalization, the authors of the essays in the volume's final section suggest a shift from identity politics and preconstituted collectivities toward an investigation of processes of identification and disidentification. The specific topics engaged throughout the volume vary from digital architecture to a makeshift museum created in a Paris suburb, and from romantic art theory in the wake of Hegel to the history of the group-subject in political art and performance since 1968. An interview with Étienne Balibar rounds out the collection.

Beth Hinderliter is Assistant Professor of Fine Arts at Buffalo State College. **William Kaizen** is Assistant Professor of Aesthetics and Critical Studies at the University of Massachusetts, Lowell. **Vered Maimon** is a full-time lecturer in the Art and Design Department at Northeastern University. **Jaleh Mansoor** is Assistant Professor in the School of Art at Ohio University. **Seth McCormick** is a Lewis B. and Dorothy Cullman Postdoctoral Fellow at Yale University.

Jacques Rancière

History, Politics, Aesthetics

GABRIEL ROCKHILL & PHILIP WATTS, EDITORS

The French philosopher Jacques Rancière has influenced disciplines from history and philosophy to political theory, literature, art history, and film studies. His research into nineteenth-century workers' archives, his reflections on political equality, his critique of the traditional division between intellectual and manual labor, and his analysis of the place of literature, film, and art in modern society have all constituted major contributions to contemporary thought. In this collection, leading scholars in the fields of philosophy, literary theory, and cultural criticism engage with Rancière's work, illuminating the originality, breadth, and rigor of his thought, as well as its relevance to current debates. They also clarify and explore the relationships between Rancière and the various authors and artists he has analyzed, ranging from Plato and Aristotle to Flaubert, Rossellini, Auerbach, Bourdieu, and Deleuze.

The contributors to this collection do not simply elucidate Rancière's project; they also critically respond to it from their own perspectives. They consider the theorist's engagement with the writing of history, with institutional and narrative constructions of time, and with the ways that individuals and communities can disturb or reconfigure what he has called the "distribution of the sensible." They examine his unique conception of politics as the disruption of the established distribution of bodies and roles in the social order, and they elucidate his novel account of the relationship between aesthetics and politics by exploring his astute analyses of literature and the visual arts. In the collection's final essay, Rancière addresses some of the questions raised by the other contributors and returns to his early work to provide a retrospective account of the fundamental stakes of his project.

Gabriel Rockhill is Assistant Professor of Philosophy at Villanova University and Director of the Critical Theory Workshop at the Paris Center for Critical Studies. He is the author of *Logique de l'histoire: Pour une analytique des pratiques philosophiques*, and he edited and translated Jacques Rancière's *The Politics of Aesthetics*. **Philip Watts** is Associate Professor and Chair of the Department of French and Romance Philology at Columbia University. He is the author of *Allegories of the Purge*.

Contributors

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Translating Time

Cinema, the Fantastic, and Temporal Critique

BLISS CUA LIM



Film still from *Ju-on*, 2000

Under modernity, time is regarded as linear and measurable by clocks and calendars. Despite the historicity of clock-time itself, the modern concept of time is considered universal and culturally neutral. What Walter Benjamin called “homogeneous, empty time” founds the modern notions of progress and a uniform global present in which the past and other forms of time consciousness are seen as superseded.

In *Translating Time*, Bliss Cua Lim argues that fantastic cinema depicts the coexistence of other modes of being alongside and within the modern present, disclosing multiple “immiscible” temporalities that strain against homogeneous time. In this wide-ranging study—encompassing Asian American video (*On Cannibalism*), ghost films from the New Cinema movements of Hong Kong and the Philippines (*Rouge*, *Itim*, *Haplos*), Hollywood remakes of Asian horror films (*Ju-on*, *The Grudge*, *A Tale of Two Sisters*) and a Filipino horror film cycle on monstrous viscera suckers (*Aswang*)—Lim conceptualizes the fantastic as a form of temporal translation. The fantastic translates supernatural agency in modern secular terms, but also exposes an untranslatable remainder, undermining the fantasy of a singular national time and emphasizing shifting temporalities of transnational reception.

Lim interweaves scholarship on visuality with postcolonial historiography. She draws on Henri Bergson’s understanding of cinema as both implicated in homogeneous time and central to its critique, as well as on postcolonial thought linking the ideology of progress to imperialist expansion. At stake in this project are more ethical forms of understanding time that refuse to domesticate difference as anachronism. While supernaturalism is often disparaged as a vestige of primitive or superstitious thought, Lim suggests an alternative interpretation of the fantastic as a mode of resistance to the ascendancy of homogeneous time and a starting-point for more ethical temporal imaginings.

Bliss Cua Lim is Associate Professor of Film & Media Studies and Visual Studies at the University of California, Irvine.

A JOHN HOPE FRANKLIN CENTER BOOK

The Cultural “State” of Contemporary Taiwan

CHRISTOPHER LUPKE, SPECIAL ISSUE EDITOR

A special issue of POSITIONS

This special issue is devoted to exploring the highly contested cultural and political space that makes up contemporary Taiwan. Examining a range of topics—from social formations, institutions, and legal discourse to popular culture, literary creativity, and cinematic representation—contributors to “The Cultural ‘State’ of Contemporary Taiwan” define what it means to live in Taiwan.

The seven essays in this issue represent a broad spectrum of academic approaches that include sociology, anthropology, legal studies, film studies, literary studies, and cultural theory. One essay investigates Taiwanese who have relocated to Shanghai in search of a secure economic future. Another uses psychoanalysis to examine potentially fascist representations of Taiwan in Japanese *manga*. The third essay addresses the legal status of women in Taiwan in various marital situations and historical periods. The fourth discusses literary representations of the *juancun*, or soldiers’ villages, which were common enclaves for retired military personnel and their families. Also featured in this issue are explorations of literary portrayals of the aftermath of the February 28, 1947, massacre and resulting White Terror events, as well as a consideration of the philanthropy practiced by the massive Ciji corporation, which holds more power in the world than Taiwan’s recognized government. The final essay offers a careful study of the films of Cai Mingliang and Chen Guofu and focuses on the way that contemporary Taiwanese cinema handles questions of consumer society, urban alienation, and sexual and emotional relationships.

Christopher Lupke is Associate Professor of Chinese at Washington State University.



Zhou Mengde, *Worker in front of the Window*, 1984

Contributors

Chao-ju Chen
Hsiu-Chuang Deppman
Julia C. Y. Huang
Sylvia Lin
Joyce Liu
Christopher Lupke
Hsiao-yen Peng
Horng-luen Wang

The Un-Americans

Jews, the Blacklist, and Stoolpigeon Culture

JOSEPH LITVAK

In a bold rethinking of the Hollywood blacklist and McCarthyite America, Joseph Litvak reveals a political regime that did not end with the 1950s or even with the Cold War: a regime of compulsory sycophancy, in which the good citizen is an informer, ready to denounce anyone who will not play the part of the earnest, patriotic American. While many scholars have noted the anti-Semitism underlying the House Un-American Activities Committee's (HUAC's) anti-Communism, Litvak draws on the work of Max Horkheimer, Theodor W. Adorno, Hannah Arendt, and Alain Badiou to show how the committee conflated Jewishness with what he calls "comic cosmopolitanism," an intolerably seductive happiness, centered in Hollywood and New York, in show business and intellectual circles. He maintains that HUAC took the comic irreverence of the "uncooperative" witnesses as a crime against an American identity based on self-repudiation and the willingness to "name names." Litvak proposes that sycophancy was (and continues to be) the price exacted for assimilation into mainstream American culture, not just for Jews, but also for homosexuals, immigrants, and other groups deemed threatening to American rectitude.



Zero Mostel in *The Front*, 1976

Litvak traces the outlines of comic cosmopolitanism through a series of performances in film and theater and before HUAC, performances by Jewish artists and intellectuals such as Zero Mostel, Judy Holliday, and Abraham Polonsky. At the same time, through an uncompromising analysis of work by informers including Jerome Robbins, Elia Kazan, and Budd Schulberg, he explains the triumph of a stoolpigeon culture that still thrives in the America of the early twenty-first century.

Joseph Litvak is Professor of English at Tufts University. He is the author of *Strange Gourmets: Sophistication, Theory, and the Novel*, also published by Duke University Press, and *Caught in the Act: Theatricality in the Nineteenth-Century English Novel*.

SERIES Q

Edited by Michèle Aina Barale, Jonathan Goldberg, Michael Moon, and Eve Kosofsky Sedgwick

Collective History

Thirty Years of *Social Text*

BRENT HAYES EDWARDS

& ANNA MCCARTHY, SPECIAL ISSUE EDITORS

A special issue of SOCIAL TEXT



Early issues of *Social Text*. Photo by Anna McCarthy

Contributors

The forty-four contributors include the current members of the *Social Text* collective and a number of former members. For a complete list of the collective, please visit socialtextonline.org.

This issue marks the thirtieth anniversary of *Social Text* and celebrates the journal's legacy. Offering a history of the journal since its inception in 1979, this issue explores the elements that have made *Social Text* what it is today: the intellectual impulses that first brought the editorial collective of scholars, artists, and activists together; the collective's special commitment to collaborative journal editing; and the unique path the journal has taken to arrive at the distinctive place it now occupies in new left critical thought.

Featuring new interviews with *Social Text's* founders and former editors—including Stanley Aronowitz, John Brenkman, Fredric Jameson, Randy Martin, Toby Miller, Bruce Robbins, Andrew Ross, Sohnya Sayres, and Anders Stephanson—the issue reflects on the journal's legacy as a radical publication that has bridged politics and the academy and has made critical interventions in both arenas. Several contributors revisit the first issue of the journal and describe its lasting impact. Others examine the politics of production at *Social Text* and detail the hands-on process of putting the journal together. Notably, the issue also features thirty essays by members of the current editorial collective, on key topics that have been crucial to the journal. Ranging from aesthetics to war, and including empire, mass culture, revolution, science, and theory, these essays bring to life the cultural history of the journal and demonstrate how *Social Text* has shaped the way that these terms are conceptualized and used today.

Brent Hayes Edwards is Professor of English and Comparative Literature at Columbia University. **Anna McCarthy** is Associate Professor of Cinema Studies at New York University. Edwards and McCarthy are editors of *Social Text* and members of its editorial collective.

CULTURAL STUDIES

January 296 pages, 6 b&w photos
paper, 978-0-8223-4484-1, \$22.95/£17.99
cloth, 978-0-8223-4467-4, \$79.95/£69.00

CULTURAL STUDIES

September 165 pages, 10 illustrations Vol. 27, no. 3 (#100)
paper, 978-0-8223-6724-6, \$12.00/£9.99

Tracking Europe

Mobility, Diaspora, and the Politics of Location
GINETTE VERSTRAETE



Keith Piper, *European Snapshot. A Small Space*, 2001. Courtesy of the artist

Tracking Europe is a bold interdisciplinary critique of claims regarding the free movement of goods, people, services, and capital throughout Europe. Ginette Verstraete interrogates European discourses on unlimited movement for everyone and a utopian unity-in-diversity in light of contemporary social practices, cultural theories, historical texts, media representations, and critical art projects. Arguing against the persistent myth of borderless travel, Verstraete shows the discourses on Europe to be caught in an unresolvable contradiction on a conceptual level and in deeply unsettling asymmetries on a performative level. She asks why the age-old notion of Europe as a borderless space of mobility goes hand-in-hand with the at times violent containment and displacement of people.

Demystifying the old and new Europe across a multiplicity of texts, images, media, and cultural practices in various times and locations, Verstraete lays bare an enduring territorial persistence in the European imaginary, one which has been differently tied up with the politics of inclusion and exclusion. *Tracking Europe* moves from policy papers, cultural tourism, and migration to philosophies of cosmopolitanism, nineteenth-century travel guides, electronic surveillance at the border, virtual pilgrimages to Spain, and artistic interventions in the Balkan region. Along the way, European studies is taken into the field of cultural studies. At the same time, Verstraete incisively couples the study of (European) mobility to questions about migration and diaspora. *Tracking Europe* is a sustained attempt to situate the current developments in Europe within a rich fabric not only of daily debates and practices of tourism, migration, and border control, but also of poststructuralist theories, history, and critical media and art projects.

Ginette Verstraete is Professor and Chair of Comparative Arts and Media at Vrije University Amsterdam. She is the author of *Fragments of the Feminine Sublime in Friedrich Schlegel and James Joyce* and an editor of *Placing Mobility, Mobilizing Place: The Politics of Representation in a Globalized World*.

Dada and Photomontage across Borders

DAVID BATHRICK, ANDREAS HUYSSSEN,
& ANSON RABINBACH, EDITORS

A special issue of NEW GERMAN CRITIQUE

This special issue of *New German Critique* explores the art of Dada and photomontage in transnational contexts. Dadaism, an art movement cultivated during World War I, questioned traditional aesthetics and eventually led to the formation of surrealism. Focusing on Dada's achievements in building a network of artists in Europe and America, this issue examines photomontage as an integral part of the movement, as well as its relationship to mass media, photography, propaganda, constructivism, and left-wing politics in the Soviet Union and western Europe during the 1920s and 1930s.



László Moholy-Nagy, *25 Bankruptcy Vultures (25 Pleitegeier)*, 1922–23. From the Vera and Arturo Schwarz Collection of Dada and Surrealist Art, the Israel 64 Museum, Jerusalem. Photograph © The Israel Museum. © 2008 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

The central figure of the issue is John Heartfield, a Dadaist who influenced much of the art world in Europe after World War I. The collection investigates Heartfield's lesser-known early work with cinema in the service of the German High Command. Believing that photographic cinema was akin to war propaganda, Heartfield rejected live-action war footage in favor of American cinematic animation to promote an honest discussion about the horror and realities of war. One essay explores Heartfield's photomontages while turning to film theory as a way of interpreting

the politics of his work, demonstrating how his photomontages retain the organic and traditional nature of photography even as they produce cognitive dissonance and satire. Another essay on Heartfield's role in Soviet discussions of the 1930s offers fascinating insights based on new archival research. The issue also looks at the relationship between Heartfield and the illustrated German magazine *Arbeiter-Illustrierte-Zeitung* and how that magazine influenced photomontage across Europe.

David Bathrick is Jacob Gould Schurman Emeritus Professor of Theatre, Film and Dance and of German Studies at Cornell University. **Andreas Huyssen** is Villard Professor of German and Comparative Literature at Columbia University. **Anson Rabinbach** is Professor of History at Princeton University. Bathrick, Huyssen, and Rabinbach are editors of *New German Critique*.

Contributors

Karin L. Crawford
Cristina Cuevas-Wolf
María Gough
Sabine Kriebel

Bernhard Malkmus
Elizabeth Otto
Andrés Mario Zervigón

Ruins of Modernity

JULIA HELL & ANDREAS SCHÖNLE, EDITORS



Ruins of a German police post in Namibia. From *The Harsh and Forbidden Sperrgebiet Rediscovered* by Rothmann, Sakkie, and Theresa, 1999. Courtesy of ST Promotions

Images of ruins may represent the raw realities created by bombs, natural disasters, or factory closings, but the way we see and understand ruins is not raw or unmediated. Rather, looking at ruins, writing about them, and representing them, are acts framed by a long tradition. This unique interdisciplinary collection traces discourses about and representations of ruins from a richly contextualized perspective. In their introduction, Julia Hell and Andreas Schönle discuss how European modernity emerged partly through a confrontation with the ruins of the premodern past.

Several contributors discuss ideas about ruins developed by philosophers such as Immanuel Kant, Georg Simmel, and Walter Benjamin. One of the other contributors examines how W. G. Sebald's novel *The Rings of Saturn* betrays the ruins erased or forgotten in the Hegelian philosophy of history. Another analyzes the repressed specter of being bombed-out of existence that underpins post-Second World War modernist architecture, especially Le Corbusier's plans for Paris. Still another compares the ways that formerly dominant white populations relate to urban-industrial ruins in Detroit and to colonial ruins in Namibia. Other topics addressed include atomic ruins at a Nevada test site, the connection between cinema and ruins, the various narratives that have accrued around the Inca ruin of Vilcachuaman, Tolstoy's response in *War and Peace* to the destruction of Moscow in the fire of 1812, the Nazis' obsession with imperial ruins, and the emergence in Mumbai of a new "kinetic city" on what some might consider the ruins of a modernist city. By focusing on the concept of ruin, this collection sheds new light on modernity and its vast ramifications and complexities.

Julia Hell is Associate Professor of German Studies at the University of Michigan. **Andreas Schönle** is Professor of Russian Studies at Queen Mary, University of London.

POLITICS, HISTORY, AND CULTURE

A Series Edited by Julia Adams and George Steinmetz

Contributors

Kerstin Barndt	Andreas Huysen	Eric Rentschler
Jon Beasley-Murray	Rahul Mehrotra	Lucia Saks
Russell A. Berman	Johannes von Moltke	Andreas Schönle
Jonathan Bolton	Vladimir Paperny	Tatiana Smoliarova
Svetlana Boym	Helen Petrovsky	George Steinmetz
Amir Eshel	Todd Presner	Jonathan Veitch
Julia Hell	Helmut Puff	Gustavo Verdesio
Daniel Herwitz	Alexander Regier	Anthony Vidler

CULTURAL STUDIES/ART CRITICISM

February 520 pages, 83 illustrations
paper, 978-0-8223-4474-2, \$25.95/£19.99
cloth, 978-0-8223-4456-8, \$94.95/£82.00

Slaves to Fashion

Black Dandyism and the Styling
of Black Diasporic Identity

MONICA L. MILLER



Iké Udé, "Yellow Book" (detail). *Yellow Book and Savoy Covers: Make Life Beautiful!—An Informal Introduction To The Dandy in Photography*, 2003. Courtesy of Brighton Museum & Art Gallery, England and Stux Gallery, New York

The first book on the history of black dandyism, *Slaves to Fashion* examines the pivotal role that style has played in the politics and aesthetics of African diasporic identity formation. The figure of the black dandy first emerged in eighteenth-century England as an attempt to control the representation of Africans by imposing upon domestic slaves luxurious uniforms intended to flaunt their masters' wealth. These uniforms were soon manipulated by those who wore them, initiating a struggle between master and slave in which style emerged as a primary

means of self-expression for blacks. Tracing the history of the black dandy forward to contemporary celebrity incarnations such as Andre 3000 and Sean Combs, Monica L. Miller explains how black people became arbiters of style and how they have historically used the dandy's signature tools—clothing, gesture, and wit—to break down limiting identity markers and propose new, fluid ways of fashioning political and social possibility in the black Atlantic world.

Miller draws from literature, film, photography, print ads, and music to generate a cultural history of the black dandy, ranging from Mungo Macaroni, a freed slave and well-known dandy on the London social scene in the eighteenth century, to the ways that contemporary visual artists represent the black dandy as an emblem of black cosmopolitanism. Along the way, she addresses the role of the black dandy in nineteenth-century American literature and drama, W. E. B. Du Bois's use of the dandy to investigate the relationship between black masculinity and cultural nationalism, and black dandyism in the modernist aesthetics of the Harlem Renaissance. With masterful aplomb worthy of its iconographic subject, *Slaves to Fashion* analyzes and celebrates the black dandy as a cultural figure in the Atlantic diaspora.

Monica L. Miller is Assistant Professor of English at Barnard College.

AFRICAN AMERICAN STUDIES/GENDER & SEXUALITY STUDIES

December 376 pages, 42 illustrations
paper, 978-0-8223-4603-6, \$24.95/£18.99
cloth, 978-0-8223-4585-5, \$89.95/£77.00

Next of Kin

The Family in Chicano/a Cultural Politics

RICHARD T. RODRÍGUEZ



As both an idea and an institution, the family has been at the heart of Chicano/a cultural politics since the Mexican American civil rights movement emerged in the late 1960s. In *Next of Kin*, Richard T. Rodríguez explores the competing notions of *la familia* found in movement-inspired literature, film, video, music, painting, and other forms of cultural expression created by Chicano men. Drawing on cultural studies and feminist and queer theory, he examines representations of the family that reflect and support a

patriarchal, heteronormative nationalism as well as those that reconfigure kinship to encompass alternative forms of belonging.

Describing how *la familia* came to be adopted as an organizing strategy for communitarian politics, Rodríguez looks at foundational texts including Rodolfo Gonzales's well-known poem "I Am Joaquín," the Chicano Liberation Youth Conference's manifesto *El Plan Espiritual de Aztlán*, and José Armas's *La Familia de La Raza*. Rodríguez analyzes representations of the family in the films *I Am Joaquín*, *Yo Soy Chicano*, and *Chicana*; the Los Angeles public affairs television series *¡Ahora!*; the artist-activist Harry Gamboa Jr.'s experimental videos; and the work of hip-hop artists such as Kid Frost and Chicano Brotherhood. He reflects on homophobia in Chicano nationalist thought, and he examines how Chicano gay men have responded in works including Al Lujan's video *S&M in the Hood*, the paintings of Eugene Rodríguez, and a poem by the late activist Rodrigo Reyes. *Next of Kin* is both a wide-ranging assessment of *la familia*'s symbolic power and a hopeful call for a more inclusive cultural politics.

Richard T. Rodríguez is Associate Professor of English and Latina/Latino Studies at the University of Illinois, Urbana-Champaign.

LATIN AMERICA OTHERWISE

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

Africana Thought

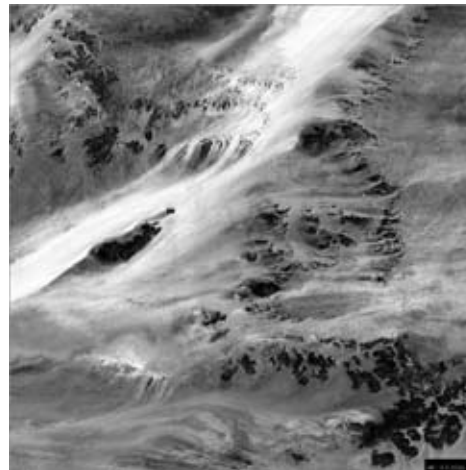
GRANT FARRER, SPECIAL ISSUE EDITOR

A special issue of SOUTH ATLANTIC QUARTERLY

This special issue of *South Atlantic Quarterly* brings together scholars from a range of disciplines—including philosophy, anthropology, and literature—who are committed to thinking about the condition of contemporary black life. Moving among Africa, the United States, and the Caribbean, this issue demonstrates the vibrancy and historical roots of Africana thought and philosophy.

One essay reveals the intricate richness of Africana thought, moving through psychoanalysis, folktales, Western metaphysics, and a critique of the political. Another essay offers a cautionary tale about the prospects for black life in the United States, even in the wake of Barack Obama's historic political victory. A third essay argues that a "dead zone"—a place where black lives are lost, where hopes are dashed, where history has failed the black subject—exists between the black elite and the disenfranchised black underclass. Still another essay addresses how the discourse about the political has triumphed over everything else in considerations of colonialism and its aftermath and proposes that a turn to culture might offer a new thinking of black futures.

Grant Farred is Professor of Africana Studies and English at Cornell University.



NASA, "Terkezi Oasis in the Sahara Desert." Courtesy of nasaimages.org

Contributors

Rogaia Mustafa Abusharaf
Robert Bernasconi
Grant Farred
Joy James
Natalie Melas
V. Y. Mudimbe
Tejumola Olaniyan
Michael Ralph
Paul C. Taylor

The Americas, Otherwise

LOIS PARKINSON ZAMORA & SILVIA SPITTA,
SPECIAL ISSUE EDITORS

A special issue of COMPARATIVE LITERATURE

“The Americas, Otherwise” explores the growing influence of the study of the Americas—variously referred to as Americas Studies, Transamerican Studies, Hemispheric Studies, and Interamerican Studies—on the field of comparative literature. The essays in this special issue suggest the centrality of comparative studies of the Americas to the revision of the discipline as a whole, as well as to intellectual practice in other disciplines.

These essays foreground the work of important hemispheric writers, artists, and public intellectuals such as Roberto Bolaño, Alejo Carpentier, Aimé Césaire, Gabriel García Márquez, Édouard Glissant, José Martí, Ricardo Piglia, and Leopoldo Zea. Topics include migration to the Americas from Asia, Europe, and Africa; hemispheric exceptionalisms since the establishment of the first colonies; the interdisciplinary foundations of border studies; theories of the neobaroque and their application to Latin American cultural formations; Latino critical theory; and the emergence of a southern theory inclusive of the intellectual work of often-marginalized cultures.

Lois Parkinson Zamora is John and Rebecca Moores Distinguished Professor in the Departments of English, History, and Art at the University of Houston. **Silvia Spitta** is Professor in the Department of Spanish and Portuguese and Chair of the Comparative Literature Program at Dartmouth College.



Miguel Covarrubias, *The Fauna and Flora of the Pacific*, 1939.
Courtesy of the Miguel Covarrubias Estate

Contributors

Antonio Barrenechea
J. Andrew Brown
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Mary Jean Green
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Sarah Pollack
Ignacio M. Sánchez Prado
Silvia Spitta
Alex Steyn
Christopher Winks
Lois Parkinson Zamora

American Poetry after 1975

CHARLES BERNSTEIN, SPECIAL ISSUE EDITOR

A special issue of BOUNDARY 2

This issue offers a wide-ranging survey of poetic practice in the United States since the mid-1970s. Comprising scholarship, essays, and poems, “American Poetry after 1975” brings together notable senior critics such as Al Filreis, Marjorie Perloff, and Herman Rapaport, as well as younger critics who are redefining the field. The issue looks at new directions in American poetry as well as contemporary trends such as conceptual poetry; multilingual poetry; ecopoetics, in which writing reaches environmental concerns; and Flarf, subversive poetry that uses search-engine results, grammatical inaccuracies, and intentionally bad taste.

Writing from the forefront of American poetry criticism, contributors to this special issue address topics such as the poetics of disability and the work of clairvoyant poet Hannah Weiner, ambience and the work of Tan Lin, the continuing influence of Wallace Stevens, and the use of found text in Susan Howe’s “The Midnight.” Two younger critics address their generation’s poetics, one by considering the social relevance of the lyric and the other by examining resistance to innovative poetry practice. The intersection of poetry and technology is explored in articles about digital spaces and radical poetry’s relationship with the digital archive. One contributor applies the work of philosopher J. L. Austin to the language of hip-hop and the work of rapper Rakim. Also included are four short poems, a panegyric for the poetics of sophism in critical discourse, and essays that address the aesthetics of sentimental poetry and the poetics of place.

Charles Bernstein is Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania.

Contributors

Christian Bök	Marjorie Perloff
Craig Dworkin	Scott Pound
Al Filreis	Herman Rapaport
Benjamin Friedlander	Brian Reed
Peter Gizzi	Jim Rosenberg
Kenneth Goldsmith	Jennifer Scappettone
Nada Gordon	Lytle Shaw
Tan Lin	Jonathan Skinner
Joyelle McSweeney	Juliana Spahr
Tracie Morris	Elizabeth Willis

Reframing Bodies

AIDS, Bearing Witness, and the Queer Moving Image

ROGER HALLAS

In *Reframing Bodies*, Roger Hallas illuminates the capacities of film and video to bear witness to the cultural, political, and psychological imperatives of the AIDS crisis. He explains how queer films and videos made in response to the AIDS epidemics in North America, Europe, Australia, and South Africa challenge longstanding assumptions about both historical trauma and the politics of gay visibility. Drawing on a wide range of works, including activist tapes, found footage films, autobiographical videos, documentary portraits, museum installations, and even film musicals, Hallas reveals how such “queer AIDS media” simultaneously express both immediacy and historical consciousness. Queer AIDS media are neither mere ideological critiques of the dominant media representation of homosexuality and AIDS nor corrective attempts to produce “positive images” of people living with HIV/AIDS. Rather, they perform complex, mediated acts of bearing witness to the individual and collective trauma of AIDS.



Still from *Voices from the Front*, 1991. Courtesy of the Testing the Limits collective

Challenging the entrenched media politics of who gets to speak, how, and to whom, Hallas offers a bold reconsideration of the intersubjective relations that connect filmmakers, subjects, and viewers. He explains how queer testimony reframes AIDS witnesses and their speech through its striking

combination of direct address and aesthetic experimentation. In addition, Hallas engages recent historical changes and media transformations that have not only displaced queer AIDS media from activism to the archive, but also created new witnessing dynamics through the logics of the database and the remix. *Reframing Bodies* provides new insight into the work of Derek Jarman, Gregg Bordowitz, Matthias Müller, Marlon Riggs, and John Greyson, and offers critical consideration of important but often overlooked filmmakers, including Jim Hubbard, Stuart Marshall, and Jack Lewis.

Roger Hallas is Assistant Professor of English at Syracuse University. He is a coeditor of *The Image and the Witness: Trauma, Memory and Visual Culture*.

The Queer Child, or Growing Sideways in the Twentieth Century

KATHRYN BOND STOCKTON



Film still from *The Children's Hour* (1961)

Children are thoroughly, shockingly queer, as Kathryn Bond Stockton explains in *The Queer Child*, where she examines children's strangeness, even some children's subliminal “gayness,” in the twentieth century. Estranging, broadening, darkening forms of children emerge as this book illuminates the child queered by innocence, the child queered by color, the child queered by Freud, the child queered by money, and the grown homosexual metaphorically seen as a child (or as an animal), alongside the gay child. What might the notion of a “gay” child do to conceptions of the child? How might it outline the pain, closets, emotional labors, sexual motives, and sideways movements that attend *all* children, however we deny it?

Engaging and challenging the work of sociologists, legal theorists, and historians, Stockton coins the term “growing sideways” to describe ways of growing that defy the usual sense of growing “up” in a linear trajectory toward full stature, marriage, reproduction, and the relinquishing of childish ways. Growing sideways is a mode of irregular growth involving odd lingerings, wayward paths, and fertile delays. Contending that children's queerness is rendered and explored best in fictional forms, including literature, film, and television, Stockton offers dazzling readings of works ranging from novels by Henry James, Radclyffe Hall, Virginia Woolf, Djuna Barnes, and Vladimir Nabokov to the movies *Guess Who's Coming to Dinner*, *The Hanging Garden*, *Heavenly Creatures*, *Hoop Dreams*, and the 2005 remake of *Willy Wonka and the Chocolate Factory*. The result is a fascinating look at children's masochism, their interactions with pedophiles and animals, their unfathomable, hazy motives (leading them at times into sex, seduction, delinquency, and murder), their interracial appetites, and their love of consumption and destruction through the alluring economy of candy.

Kathryn Bond Stockton is Professor of English and Director of Gender Studies at the University of Utah. She is the author of *Beautiful Bottom*, *Beautiful Shame: Where “Black” Meets “Queer,”* also published by Duke University Press, and *God Between Their Lips: Desire Between Women in Irigaray, Brontë, and Eliot*.

SERIES Q

Edited by Michèle Aina Barale, Jonathan Goldberg, Michael Moon, and Eve Kosofsky Sedgwick

QUEER THEORY/CULTURAL STUDIES

October 312 pages, 44 illustrations
paper, 978-0-8223-4386-8, \$22.95/£17.99
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November 360 pages, 63 b&w photos
paper, 978-0-8223-4601-2, \$24.95/£18.99
cloth, 978-0-8223-4583-1, \$89.95/£77.00

Homophobias

Lust and Loathing across Time and Space

DAVID A. B. MURRAY, EDITOR

What is it about “the homosexual” that incites vitriolic rhetoric and/or violence around the world? How and why do some people hate queers? Does homophobia operate differently across social, political, and economic terrains? Where are the ambivalences in homophobic discourses that can be exploited to undermine its hegemonic privilege? This volume addresses these questions through critical interrogations of sites where homophobic discourses are produced. It provides innovative analytical insights that expose the complex and intersecting cultural, political, and economic forces that are contributing to the development of new forms of homophobia. It is a call to action for anthropologists and other social scientists to examine more carefully the processes, politics, histories, and contexts of places and people who profess hatred for queerness.

The contributors to this volume open up the scope of inquiry into processes of homophobia, moving the analysis of a particular form of “hate” into new, wider sociocultural and political fields. The ongoing production of homophobic discourses is carefully analyzed in a diverse range of sites, past and present—American Christian churches, Greece, India, the Caribbean, New York City, Australia, and Indonesia—in order to uncover homophobias’ complex operational processes and intimate relationships to nationalism, sexism, racism, class, and colonialism. The contributors to this volume also critically inquire into the limitations of the term “homophobia” and interrogate and question its utility as a cross-cultural term.

David A. B. Murray is Associate Professor of Anthropology and Director of the Graduate Program in Women’s Studies at York University in Toronto. He is the author of *Opacity: Gender, Sexuality, Race, and the “Problem” of Identity in Martinique*.

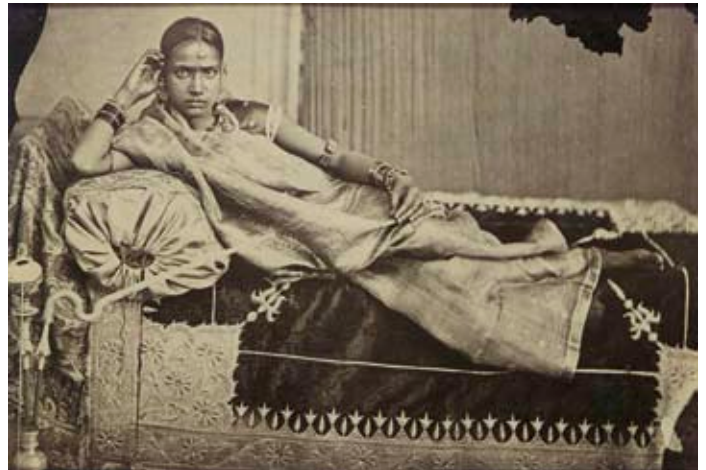
Contributors

Steven Angelides
Tom Boellstorff
Lawrence Cohen
Don Kulick
Suzanne LaFont
Martin F. Manalansan IV
David A. B. Murray
Brian Riedel
Constance R. Sullivan-Blum

For the Record

On Sexuality and the Colonial Archive in India

ANJALI ARONDEKAR



Anonymous, “Reclining Courtesan with a Kashmirian Hookah,” 1880s. Courtesy of Sotheby’s Picture Library

Anjali Arondekar considers the relationship between sexuality and the colonial archive by posing the following questions: Why does sexuality (still) seek its truth in the historical archive? What are the spatial and temporal logics that compel such a return? And conversely, what kind of “archive” does such a recuperative hermeneutics produce? Rather than render sexuality’s relationship to the colonial archive through the preferred lens of historical invisibility (which would presume that there is something about sexuality that is lost or silent and needs to “come out”), Arondekar engages sexuality’s recursive traces within the colonial archive against and through our very desire for access.

The logic and the interpretive resources of *For the Record* arise out of two entangled and minoritized historiographies: one in South Asian studies and the other in queer/sexuality studies. Focusing on late colonial India, Arondekar examines the spectacularization of sexuality in anthropology, law, literature, and pornography from 1843 until 1920. By turning to materials and/or locations that are familiar to most scholars of queer and subaltern studies, Arondekar considers sexuality at the center of the colonial archive, rather than at its margins. Each chapter addresses a form of archival loss, troped either in a language of disappearance or paucity, simulacrum or detritus: from Richard Burton’s missing report on male brothels in Karáchi (1845) to a failed sodomy prosecution in Northern India, *Queen Empress v. Khairati* (1884), and from the ubiquitous India-rubber dildos found in colonial pornography of the mid-to-late nineteenth century to the archival detritus of Kipling’s stories about the Indian Mutiny of 1857.

Anjali Arondekar is Associate Professor of Feminist Studies at the University of California, Santa Cruz.

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

Religion and Poverty

Pan-African Perspectives

PETER J. PARIS, EDITOR

With a foreword by Jacob Olupona



Participants in Pan-African Seminar on Religion and Poverty, Observatory Ridge, Johannesburg, South Africa, 2002

A Ghanaian scholar of religion argues that poverty is a particularly complex subject in traditional African cultures, where holistic worldviews unite life's material and spiritual dimensions. A South African ethicist examines informal economies in Ghana, Jamaica, Kenya, and South Africa, looking at their ideological roots, social organization, and vulnerability to global capital. African American theologians offer ethnographic accounts of empowering religious rituals performed in churches in Chicago, Jamaica, and South Africa.

This important collection brings together these and other Pan-African perspectives on religion and poverty in Africa and the African diaspora.

Contributors from Africa and North America explore the roots of poverty and its effects, the ways that experiences and understandings of deprivation are shaped by religion, and the capacity and limitations of religion as a means of alleviating poverty. As part of a collaborative project, the contributors visited Ghana, Kenya, and South Africa as well as Jamaica and the United States. In each location, they met with clergy, scholars, government representatives, and NGO workers, and they examined how religious groups and community organizations addressed poverty. Their essays complement one another. Some focus on poverty, some on religion, others on their intersection, and still others on social change. A Jamaican scholar of gender studies decries the feminization of poverty, while a Nigerian ethicist and lawyer argues that the protection of human rights must factor into efforts to overcome poverty. A church historian from Togo examines the idea of poverty as a moral virtue and its repercussions in Africa, and a Tanzanian theologian and priest analyzes Ujamaa, an African philosophy of community and social change. Taken together, the volume's fifteen essays create a discourse of mutual understanding across linguistic, religious, ethnic, religious, and national boundaries.

Peter J. Paris is the Elmer G. Homrighausen Professor of Christian Social Ethics Emeritus at the Princeton Theological Seminary. His books include *Virtues and Values: The African and African American Experience*. **Jacob Olupona** is Professor of African Religious Traditions at the Harvard Divinity School.

Contributors

Elizabeth Amoah	Simeon O. Ilesanmi	Jacob Olupona
Kossi A. Ayedze	Laurenti Magesa	Peter J. Paris
Barbara Bailey	Madipoane Masenya	Anthony B. Pinn
Katie G. Cannon	Takatso A. Mofokeng	Linda E. Thomas
Noel Erskine	Esther M. Mombo	Lewin L. Williams
Dwight N. Hopkins	Nyambura J. Njoroge	

Creating Ourselves

African Americans and Hispanic Americans on Popular Culture and Religious Expression

ANTHONY B. PINN & BENJAMIN VALENTIN, EDITORS

Creating Ourselves is a unique effort to lay the cultural and theological groundwork for cross-cultural collaboration between the African and Latino/a American communities. In the introduction, the editors contend that given overlapping histories and interests of the two communities, they should work together to challenge social injustices. Acknowledging that dialogue is a necessary precursor to collaboration, they maintain that African and Latino/a Americans need to get into the habit of engaging "the other" in substantive conversation. Toward that end, they have brought together in this collection theologians and scholars of religion from both communities. The contributors offer broadly comparative exchanges about the religious and theological significance of various forms of African American and Latino/a popular culture, including representations of the body, literature, music, television, visual arts, and cooking.

Each section addresses a particular aspect of popular culture and features two essays, one by an African American scholar and one by a Latino/a scholar, who also provide short responses to the other's essay. The essays and responses are lively, varied, and often personal. One contributor puts forth a "brown" theology of hip hop that celebrates hybridity, contradiction, and cultural miscegenation. Another analyzes the content of the message transmitted by African American evangelical preachers who have become popular sensations through television broadcasts, video distribution, and Internet promotions. The other essays include a theological reading of the Latina body, a consideration of the "authenticity" of representations of Jesus as white, a theological account of the popularity of telenovelas, and a reading of African American ideas of paradise in one of Toni Morrison's novels. *Creating Ourselves* helps to make popular culture available as a resource for theology and religious studies and for facilitating meaningful discussions across racial and ethnic boundaries.

Anthony B. Pinn is Agnes Cullen Arnold Professor of Humanities and Professor of Religious Studies at Rice University. His many books include *Noise and Spirit: The Religious and Spiritual Sensibilities of Rap Music*. **Benjamin Valentin** is Professor of Theology and Culture and Director of the Orlando E. Costas Lectureship in Latino(a) Theology at the Andover Newton Theological School. He is the author of *Mapping Public Theology: Beyond Culture, Identity, and Difference*. Pinn and Valentin are the editors of *The Ties That Bind: African American and Hispanic American/Latino(a) Theologies in Dialogue*.

Contributors

Teresa Delgado	Mayra Rivera
James H. Evans Jr.	Suzanne E. Hoeferkamp Segovia
Joseph De León	Benjamin Valentin
Cheryl Kirk-Duggan	Jonathan L. Walton
Angel F. Méndez Montoya	Traci C. West
Alexander Nava	Nancy Lynne Westfield
Anthony B. Pinn	Sheila F. Winborne

Religion at the Corner of Bliss and Nirvana

Politics, Identity, and Faith
in New Migrant Communities

LOIS ANN LORENTZEN, JOAQUIN JAY GONZALEZ III,
KEVIN M. CHUN & HIEN DUC DO, EDITORS



Vietnamese celebrate Buddha's birthday by painting a statue. Photo by Jerry Berndt, 2002

Based on ethnographic research by an interdisciplinary team of scholars and activists, *Religion on the Corner of Bliss and Nirvana* illuminates the role that religion plays in the civic and political experience of new migrants to the United States. By bringing innovative questions and theoretical frameworks to bear on

the experiences of Chinese, Filipino, Mexican, Salvadoran, and Vietnamese migrants, the contributors demonstrate how groups and individuals negotiate multiple religious, cultural, and national identities, and how religious faiths are transformed through migration. Taken together, their essays show that migrants' religious lives are much more than replications of home in a new land. They reflect a process of adaptation to new physical and cultural environments, and an ongoing synthesis of cultural elements from the migrants' countries of origin and the United States.

The contributors' research took them not only into churches and temples but also into single-room occupancy hotels, brothels, tattoo removal clinics, and the streets of San Francisco, El Salvador, Mexico, and Vietnam. Their essays include an exploration of how faith-based organizations can help LGBT migrants negotiate legal and social complexities, and an examination of transgendered sex workers' relationship with the unsanctioned saint Santísima Muerte, as well as a comparison of how a Presbyterian Mission and a Buddhist Temple in San Francisco help Chinese immigrants acculturate, and an analysis of the transformation of baptismal rites performed by Mayan migrants. The voices of gang members, Chinese and Vietnamese Buddhist nuns, members of Pentecostal churches, and many others animate this collection. In the process of giving voice to these communities, the contributors interrogate theories about acculturation, class, political and social capital, gender and sexuality, the sociology of religion, transnationalism, and globalization. The collection includes 21 photographs by Jerry Berndt.

Lois Ann Lorentzen is Chair of Theology and Religious Studies and Director of the Center for Latino Studies in the Americas at the University of San Francisco. **Joaquin Jay Gonzalez III** is Associate Professor of Politics and Director of the Yuchengco Philippine Studies Program at the University of San Francisco. **Kevin M. Chun** is Professor of Psychology and Director of the Asian American Studies Program at the University of San Francisco. **Hien Duc Do** is Professor of Social Sciences and Asian American Studies and Coordinator of the Asian American Studies Program at San Jose State University.

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RELIGION/ETHNIC STUDIES

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cloth, 978-0-8223-4528-2, \$94.95/£82.00

The Edge of Islam

Power, Personhood, and Ethnoreligious
Boundaries on the Kenya Coast

JANET McINTOSH

In this theoretically rich exploration of ethnic and religious tensions, Janet McIntosh demonstrates how the relationship between two ethnic groups in the bustling Kenyan town of Malindi is reflected in and shaped by the different ways the two groups relate to Islam. While Swahili and Giriama peoples are historically interdependent, today Giriama find themselves literally and metaphorically on the margins, peering in at a Swahili life of greater social and economic privilege. Giriama are frustrated to find their ethnic identity disparaged and their versions of Islam sometimes rejected by Swahili.

The Edge of Islam encompasses themes as wide-ranging as spirit possession, divination, healing rituals, madness, symbolic pollution, ideologies of money, linguistic code-switching, and syncretism and its alternatives. McIntosh shows how both the differing versions of Islam practiced by Swahili and Giriama and their differing understandings of personhood have figured in the growing divisions between the two groups. Her ethnographic analysis helps to explain why Giriama view Islam, a supposedly universal religion, as belonging more deeply to certain ethnic groups than to others; why Giriama use Islam in their rituals despite the fact that so many do not consider the religion their own; and how Giriama appropriations of Islam subtly reinforce a distance between the religion and themselves. *The Edge of Islam* advances understanding of ethnic essentialism, religious plurality, spirit possession, local understandings of personhood, and the many meanings of "Islam" across cultures.

Janet McIntosh is Assistant Professor of Anthropology at Brandeis University.

ANTHROPOLOGY/AFRICAN STUDIES/RELIGION

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paper, 978-0-8223-4509-1, \$23.95/£17.99
cloth, 978-0-8223-4496-4, \$84.95/£73.00

Crooked Stalks

Cultivating Virtue in South India

ANAND PANDIAN



A man harvests paddy rice in the Cumbum Valley of southern India

How do people come to live as they ought to live? *Crooked Stalks* seeks an answer to this enduring question in diverse practices of cultivation: in the moral horizons of development intervention, in the forms of virtue through which people may work upon their own desires, deeds, and habits, and in the material labors that turn inhabited worlds into environments for both moral and natural growth. Focusing on the colonial subjection and contemporary condition of the

Piramalai Kallar caste—classified, condemned, and policed for decades as a “criminal tribe”—Anand Pandian argues that the work of cultivation in all of these senses has been essential to the pursuit of modernity in south India. Colonial engagements with the Kallars in the early twentieth century relied heavily upon agrarian strategies of moral reform, an approach that echoed longstanding imaginations of the rural cultivator as a morally cultivated being in Tamil literary, moral, and religious tradition. These intertwined histories profoundly shape how people of the community struggle with themselves as ethical subjects today.

In vivid, inventive, and engaging prose, Pandian weaves together ethnographic encounters, archival investigations, and elements drawn from Tamil poetry, prose, and popular cinema. Tacking deftly between ploughed soils and plundered orchards, schoolroom lessons and stationhouse registers, household hearths and riverine dams, he reveals moral life in the postcolonial present as a palimpsest of traces inherited from multiple pasts. Pursuing these legacies through the fragmentary play of desire, dream, slander, and counsel, Pandian calls attention not only to the moral potential of ordinary existence, but also to the inescapable force of accident, chance, and failure in the making of ethical lives. Rarely are the moral coordinates of modern power sketched with such intimacy and delicacy.

Anand Pandian is Assistant Professor of Anthropology at Johns Hopkins University. He is an editor of *Race, Nature, and the Politics of Difference*, also published by Duke University Press.

Liberalization's Children

Gender, Youth, and Consumer Citizenship in Globalizing India

RITTY LUKOSE

Liberalization's Children explores how youth and gender have become crucial sites for a contested cultural politics of globalization in India. Popular discourses draw a contrast between “midnight’s children,” who were rooted in post-independence Nehruvian developmentalism, and “liberalization’s children,” who are global in outlook and unapologetically consumerist. Moral panics about beauty pageants and the celebration of St. Valentine’s Day reflect ambivalence about the impact of an expanding commodity culture, especially on young women. By simply highlighting the triumph of consumerism, such discourses obscure more than they reveal. Through a careful analysis of “consumer citizenship,” Ritty Lukose argues that the breakdown of the Nehruvian vision connects with ongoing struggles over the meanings of public life and the cultural politics of belonging. Those struggles play out in the ascendancy of Hindu nationalism; reconfigurations of youthful, middle-class femininity; attempts by the middle class to alter understandings of citizenship; and assertions of new forms of masculinity by members of lower castes.



Ratheesh T., *The Eldest and the Youngest* (oil on canvas, 122 x 139 cm). Courtesy of the artist

Moving beyond elite figurations of globalizing Indian youth, Lukose draws on ethnographic research to examine how non-elite college students in the southern state of Kerala mediate region, nation, and globe. Kerala sits at the crossroads of development and globalization. Held up as a model of a left-inspired developmental trajectory, it has

also been transformed through an extensive, largely non-elite, transnational circulation of labor, money, and commodities to the Persian Gulf and elsewhere. Focusing on fashion, romance, student politics, and education, Lukose carefully tracks how gender, caste, and class, as well as colonial and postcolonial legacies of culture and power affect how students navigate their roles as citizens and consumers. Lukose explores how mass-mediation and an expanding commodity culture have differentially incorporated young people into the structures and aspirational logics of globalization.

Ritty Lukose is Associate Professor in the Gallatin School of Individualized Study at New York University.

South Koreans in the Debt Crisis

The Creation of a Neoliberal Welfare Society

JESOOK SONG



Homeless people in the Seoul Train Station Square. Photo by Jesook Song

South Koreans in the Debt Crisis is a detailed examination of the logic underlying the neoliberal welfare state that South Korea created in response to the devastating Asian Debt Crisis (1997–2001). Jesook Song argues that while the government

proclaimed that it would guarantee all South Koreans a minimum standard of living, it treated as most deserving of assistance those citizens perceived as embodying the neoliberal ideals of employability, flexibility, and self-sufficiency. Song demonstrates that the government was not alone in drawing distinctions between the “deserving” and the “undeserving” poor. Progressive intellectuals, activists, and organizations were also drawn into the neoliberal reform project. Song traces the circulation of neoliberal concepts throughout South Korean society, among government officials, the media, intellectuals, NGO members, and educated underemployed people working in public works programs. She analyzes the embrace of partnerships between NGOs and the government, the frequent invocation of a pervasive decline in family values, the resurrection of conservative gender norms and practices, and the promotion of entrepreneurship as the key to survival.

Drawing on her experience during the Crisis as an employee in a public works program in Seoul, Song provides an ethnographic assessment of the efforts of state and civilians to regulate social insecurity, instability, and inequality through assistance programs. She focuses specifically on efforts to help two populations deemed worthy of state subsidies: the “IMF homeless,” people temporarily homeless but considered employable, and the “new intellectuals,” young adults who had become redundant during the Crisis but had the high-tech skills necessary to lead a transformed post-Crisis South Korea.

Jesook Song is Associate Professor of East Asian Studies at the University of Toronto.

ASIA-PACIFIC

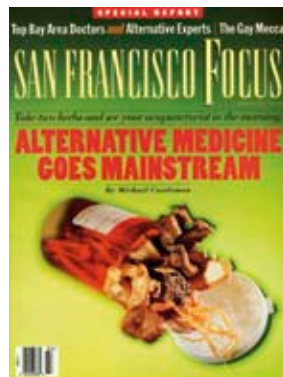
A Series Edited by Rey Chow, H. D. Harootunian, and Masao Miyoshi

Other-Worldly

Making Chinese Medicine through Transnational Frames

MEI ZHAN

Traditional Chinese medicine is often portrayed as an enduring system of therapeutic knowledge that has become globalized in recent decades. In *Other-Worldly*, Mei Zhan argues that the discourses and practices called “traditional Chinese medicine” are made through, rather than prior to, translocal encounters and entanglements. Zhan spent a decade following practitioners, teachers, and advocates of Chinese medicine through clinics, hospitals, schools, and grassroots organizations in Shanghai and the San Francisco Bay Area. Drawing on that ethnographic research, she demonstrates that the everyday practice of Chinese medicine is about much more than writing herbal prescriptions and inserting acupuncture needles. “Traditional Chinese medicine” is also made and remade through efforts to create a preventive medicine for the “proletariat world,” reinvent it for cosmopolitan middle-class aspirations, produce clinical “miracles,” translate knowledge and authority, and negotiate marketing strategies and medical ethics.



Cover of *San Francisco Focus*, March 1997. Courtesy *San Francisco Magazine*.

Whether discussing the presentation of Chinese medicine at a health fair sponsored by a Silicon Valley corporation, or how the inclusion of a traditional Chinese medicine clinic authenticates the “California” appeal of an upscale residential neighborhood in Shanghai, Zhan emphasizes that unexpected encounters and interactions are not anomalies in the structure of Chinese medicine. Instead, they are constitutive of its irreducibly complex and open-ended worlds. Zhan proposes an

ethnography of “worlding” as an analytic for engaging and illuminating emergent cultural processes such as those she describes. Rather than taking “cultural difference” as the starting point for anthropological inquiries, this analytic emphasizes how various terms of difference—for example, “traditional,” “Chinese,” and “medicine”—are invented, negotiated, and deployed translocally. *Other-Worldly* is a theoretically innovative and ethnographically rich account of the worlding of Chinese medicine.

Mei Zhan is Associate Professor of Anthropology at the University of California, Irvine.

River of Tears

Country Music, Memory, and Modernity in Brazil

ALEXANDER SEBASTIAN DENT

River of Tears is the first ethnography of Brazilian country music, one of the most popular genres in Brazil and least-known outside it. Beginning in the mid-1980s, commercial musical duos practicing *música sertaneja* reached beyond their home in Brazil's Central-Southern region to become national bestsellers. Rodeo events revolving around country music came to rival soccer matches in attendance. A revival of folkloric rural music called *música caipira*, heralded as *música sertaneja*'s ancestor, also took shape. And all the while, large numbers of Brazilians in the Central-South were moving to cities, using music to support their claim that their Brazil was first and foremost a rural nation.

Since 1998, Alexander Sebastian Dent has analyzed rural music in the state of São Paulo, interviewing and spending time with listeners, musicians, songwriters, journalists, record-company owners, and radio hosts. Dent not only describes the production and reception of this music. He also explains why the genre experienced such tremendous growth as Brazil transitioned from dictatorship to a period of intense neoliberal reform. Dent argues that rural genres reflect a widespread anxiety that change has been too radical and too fast. In defining their music as rural, Brazil's country musicians—whose work circulates largely in cities—mean that their songs criticize an increasingly inescapable urban life characterized by suppressed emotions and an inattentiveness to the past. Their performances evoke a river of tears flowing through a landscape of loss—of love, of life in the countryside, and of man's connections to the natural world.

Alexander Sebastian Dent is Assistant Professor of Anthropology at George Washington University.



Brazilian country musicians. Photo courtesy of Luiz Faria and Silva Neto

Managing African Portugal

The Citizen-Migrant Distinction

KESHA FIKES



Photo by George Dussaud

In *Managing African Portugal*, Kesha Fikes shows how the final integration of Portugal's economic institutions into the European Union (EU) in the late 1990s changed ordinary encounters between African migrants and Portuguese citizens. This economic transition is examined through transformations in popular ideologies of difference that occurred in workspaces in Lisbon between the mid-1990s and the early 2000s. Fikes evaluates how unmonitored racial commentary shifts from a manifestation of "Southern" or "tropicalist ignorance" to an incriminating signifier that is locally treated as symptomatic of modern chaos. She considers how both antiracism and racism instantiate proof of Portugal's European "conversion" and modernization, respectively.

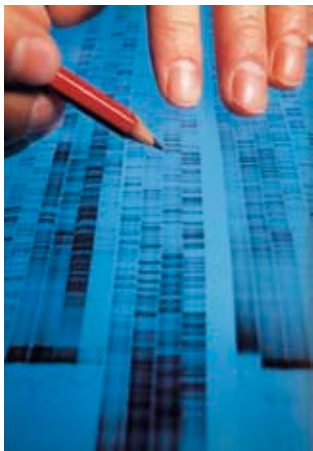
The ethnographic focus is a former undocumented fish market that at one time employed both Portuguese and Cape Verdean women. Both groups eventually sought work in low-wage professions as maids, nannies, or restaurant kitchen help. The visibility of poor Portuguese women as domestics was thought to negate the appearance of Portuguese modernity. By contrast, the association of poor African women with domestic work confirmed it. Fikes argues that we can better understand how Portugal interpreted its economic absorption into the EU by mutually attending to the different directions in which working-poor Portuguese and Cape Verdean women were routed and by observing the character of the new work relationships that developed between them thereafter. In *Managing African Portugal*, Fikes pushes for a study of migrant phenomena that considers not only how the enactment of citizenship by the citizen manages the migrant, but also how citizens are simultaneously governed through their uptake and inhabitation of new EU citizen roles.

Kesha Fikes is an anthropologist and independent scholar. She has taught in the departments of anthropology at the University of Florida and the University of Chicago.

Ordinary Genomes

Science, Citizenship, and Genetic Identities

KAREN-SUE TAUSSIG



DNA gel used to arrange molecules by size

Ordinary Genomes is an ethnography of genomics, a global scientific enterprise, as it is understood and practiced in the Netherlands. Karen-Sue Taussig's analysis of the Dutch case illustrates the broader phenomenon of the entwining of scientific knowledge and culture: genetics may transform society, but society also transforms genetics. Taussig argues that in the Netherlands, ideas about genetics are shaped by two highly valued and sometimes contradictory Dutch social ideals: a desire for ordinariness and a commitment

to tolerance. They are also influenced by Dutch history and concerns about immigration and European unification. Taussig contends that the Dutch enable a social ideal of tolerance by demarcating and containing difference so as to minimize its social threat, and that it is within this particular ideal of tolerance that they construct and manage the meaning of genetic difference.

Illuminating the connections between biology, citizenship, and identity, Taussig traces the everyday experiences of Dutch people as they encounter genetics in research labs, clinics, the media, and elsewhere. She explains the institutional framework—involving clinics, research and diagnostic laboratories, and counseling offices—within which human genetic knowledge and practices are produced in the Netherlands. Through her vivid descriptions of specific diagnostic processes, Taussig illuminates the open and evolving nature of genetic categories, the ways that abnormal genetic diagnoses are “normalized,” and the ways that race, ethnicity, gender, and religion inform diagnoses. Addressing broader concerns about the interconnections among science, technology, bodies, and the nation, she examines how the Dutch people attempted to come to terms with a transgenic bull (a bull with a gene from another species incorporated into its genome). Taussig's analysis of how genomics is understood and practiced in the Netherlands challenges monolithic notions of Western modernity and of genetics.

Karen-Sue Taussig is Associate Professor of Anthropology at the University of Minnesota.

EXPERIMENTAL FUTURES: TECHNOLOGICAL LIVES, SCIENTIFIC ARTS, ANTHROPOLOGICAL VOICES

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

Emergence and Embodiment

New Essays on Second-Order Systems Theory

BRUCE CLARKE & MARK B. N. HANSEN, EDITORS

Emerging in the 1940s, the first cybernetics—the study of communication and control systems—was mainstreamed under the names Artificial Intelligence and computer science and taken up by the social sciences, the humanities, and the creative arts. In *Emergence and Embodiment*, Bruce Clarke and Mark B. N. Hansen focus on cybernetic developments that stem from the second-order turn in the 1970s, when the cyberneticist Heinz von Foerster catalyzed new thinking about the cognitive implications of self-referential systems. The crucial shift he inspired was from first-order cybernetics' attention to homeostasis as a mode of autonomous self-regulation in mechanical and informatic systems, to second-order concepts of self-organization and autopoiesis in embodied and metabiotic systems. The collection opens with an interview with von Foerster and then traces the lines of neocybernetic thought that have followed from his work.



Illustration by Gordon Pask

In response to the apparent dissolution of boundaries at work in the contemporary technosciences of emergence, neocybernetics observes that cognitive systems are operationally bounded, semi-autonomous entities coupled with their environments and to other systems. Second-order systems theory stresses the recursive complexities of observation, mediation, and communication. Focused on the neocybernetic contributions of von Foerster, Francisco Varela, and Niklas Luhmann, this collection advances theoretical debates about the cultural, philosophical, and literary uses of their ideas. In addition to the interview with von Foerster, *Emergence and Embodiment* includes essays by Varela and Luhmann. It engages with Humberto Maturana and Varela's creation of the concept of autopoiesis, Varela's later work on neurophenomenology, and Luhmann's adaptations of autopoiesis to social systems theory. Taken together, these essays illuminate the shared commitments uniting the broader discourse of neocybernetics.

Bruce Clarke is Professor of English at Texas Tech University and a past president of the Society for Literature, Science, and the Arts. His books include *Posthuman Metamorphosis: Narrative and Systems* and *Energy Forms: Allegory and Science in the Era of Classical Thermodynamics*. **Mark B. N. Hansen** is Professor of Literature at Duke University. He is the author of *New Philosophy for New Media* and *Bodies in Code: Interfaces with Digital Media*.

SCIENCE AND CULTURAL THEORY

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

Contributors

Linda Brigham	Hans-Georg Moeller
Bruce Clarke	John Protevi
Mark B. N. Hansen	Michael Schiltz
Edgar Landgraf	Evan Thompson
Ira Livingston	Francisco J. Varela
Niklas Luhmann	Cary Wolfe

ANTHROPOLOGY/SCIENCE STUDIES

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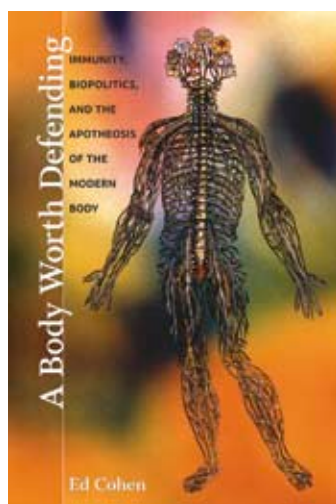
SCIENCE STUDIES

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A Body Worth Defending

Immunity, BioPolitics, and the Apotheosis of the Modern Body

ED COHEN



Biological immunity as we know it does not exist until the late nineteenth century. Nor does the premise that organisms defend themselves at the cellular or molecular levels. For nearly two thousand years “immunity,” a legal concept invented in ancient Rome, serves almost exclusively political and juridical ends. “Self defense” also originates in a juridico-political context; it emerges in the mid-seventeenth century, during the English Civil War, when Thomas Hobbes defines it as the first “natural right.” In the 1880s and 1890s,

biomedicine fuses these two political precepts into one, creating a new vital function, “immunity-as-defense.” In *A Body Worth Defending*, Ed Cohen reveals unacknowledged political, economic, and philosophical assumptions about the human body that biomedicine incorporates when it recruits immunity to safeguard the vulnerable living organism.

Inspired by Michel Foucault’s writings about biopolitics and biopower, Cohen traces immunity’s migration from politics and law into the domains of medicine and science. Offering a genealogy of the concept, he illuminates a complex of thinking about modern bodies which percolates through European political, legal, philosophical, economic, governmental, scientific, and medical discourses from the mid-seventeenth century through the twentieth. In so doing, he shows that by the late nineteenth century, “the body” literally incarnates modern notions of personhood. In this lively cultural rumination, Cohen argues that by embracing the idea of immunity-as-defense so exclusively, biomedicine naturalizes the individual as the privileged focus for identifying and treating illness, thereby devaluing or obscuring approaches to healing situated within communities or collectives.

Ed Cohen teaches cultural studies and directs the doctoral program in women’s and gender studies at Rutgers University.

Hitting the Brakes

Engineering Design and the Production of Knowledge

ANN JOHNSON

In *Hitting the Brakes*, Ann Johnson illuminates the complex social, historical, and cultural dynamics of engineering design, in which knowledge communities come together to produce new products and knowledge. Using the development of antilock braking systems for passenger cars as a case study, Johnson shows that the path to invention is neither linear nor top-down, but highly complicated and unpredictable. Individuals, corporations, university research centers, and government organizations informally coalesce around a design problem that is continually refined and redefined as paths of development are proposed and discarded, participants come and go, and information circulates within the knowledge community. Detours, dead ends, and failures feed back into the developmental process, so that the end design represents the convergence of multiple, diverse streams of knowledge.



Diagram showing braking on a curve. From *Bremsanlagen für Kraftfahrzeuge* by Robert Bosch GmbH (Stuttgart, 1994)

The development of antilock braking systems (ABS) provides an ideal case study for examining the process of engineering design because it presented an array of common difficulties faced by engineers in research and development. ABS did not develop predictably. Research and development took place in both the public and private sectors and involved individuals working in different disciplines, languages, institutions, and corporations. Johnson traces ABS

development from its first patents in the 1930s to the successful 1978 market introduction of integrated ABS by Daimler and Bosch. She examines how a knowledge community first formed around understanding the phenomenon of skidding, before it turned its attention to building instruments to measure, model, and prevent cars’ wheels from locking up. While corporations’ accounts of ABS development often present a simple and linear story, *Hitting the Brakes* describes the full social and cognitive complexity and context of engineering design.

Ann Johnson is Assistant Professor of History at the University of South Carolina.

The Provocative Joan Robinson

The Making of a Cambridge Economist

NAHID ASLANBEIGUI & GUY OAKES



Joan Robinson. By permission of The Cambridgeshire Collection, Cambridge Central Library

One of the most original and prolific economists of the twentieth century, Joan Robinson (1903–83) is widely regarded as the most important woman in the history of economic thought. Robinson studied economics at Cambridge University, where she made a career that lasted some fifty years. She was an unlikely candidate for success at Cambridge. A young woman in 1930 in a university dominated by men, she succeeded despite not having a remarkable academic record, a college fellowship, significant publications, or a powerful patron. In

The Provocative Joan Robinson, Nahid Aslanbeigui and Guy Oakes trace the strategies and tactics Robinson used to create her professional identity as a Cambridge economist in the 1930s, examining how she recruited mentors and advocates, carefully defined her objectives, and deftly pursued and exploited opportunities.

Aslanbeigui and Oakes demonstrate that Robinson's professional identity was thoroughly embedded in a local scientific culture in which the Cambridge economists A. C. Pigou, John Maynard Keynes, Dennis Robertson, Piero Sraffa, Richard Kahn (Robinson's closest friend on the Cambridge faculty), and her husband Austin Robinson were important figures. Although the economists Joan Robinson most admired—Pigou, Keynes, and their mentor Alfred Marshall—had discovered ideas of singular greatness, she was convinced that each had failed to grasp the essential theoretical significance of his own work. She made it her mission to recast their work both to illuminate their major contributions and to redefine a Cambridge tradition of economic thought. Based on the extensive correspondence of Robinson and her colleagues, *The Provocative Joan Robinson* is the story of a remarkable woman, the intellectual and social world of a legendary group of economists, and the interplay between ideas, ambitions, and disciplinary communities.

Nahid Aslanbeigui is Professor of Economics and the Chair of Economics, Finance, and Real Estate at Monmouth University. She is co-editor of *Rethinking Economic Principles: Critical Essays on Introductory Textbooks* and *Women in the Age of Economic Transformation: Gender Impact of Reforms in Post-Socialist and Developing Countries*. **Guy Oakes** is Professor of Philosophy and Jack T. Kvernland Professor in the School of Business, also at Monmouth University. He is the author of *The Imaginary War: Civil Defense and American Cold War Culture* and *Weber and Rickert: Concept Formation in the Cultural Sciences*.

SCIENCE AND CULTURAL THEORY

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

The Environment and the People in American Cities, 1600s–1900s

Disorder, Inequality, and Social Change

DORCETA E. TAYLOR

In *The Environment and the People in American Cities, 1600s–1900s*, Dorceta E. Taylor provides an in-depth examination of the development of urban environments, and urban environmentalism, in the United States over four centuries. Taylor focuses on the evolution of the city, the emergence of elite reformers, the framing of environmental problems, and responses to perceived breakdowns in social order. She demonstrates how social inequalities repeatedly informed the adjudication of questions related to health, safety, and land access and use. While many accounts of environmental history begin and end with wild-life and wilderness, Taylor shows that the city offers important clues to understanding the evolution of American environmental activism.

Taylor traces the progression of several major thrusts in urban environmental activism, including the alleviation of poverty; sanitary reform and public health; safe, affordable, and adequate housing; parks, playgrounds, and open space; occupational health and safety; consumer protection (food and product safety); and land use and urban planning. At the same time, she provides a historical analysis of the ways race, class, and gender shaped experiences and perceptions of the environment as well as environmental activism and the construction of environmental discourses. Illuminating connections between the social and environmental conflicts of the past and those of the present, Taylor describes the displacement of people of color for the production of natural open space for the white and wealthy, the close proximity between garbage and communities of color in early America, the cozy relationship between middle-class environmentalists and the business community, and the continuous resistance against environmental inequalities on the part of ordinary residents from marginal communities.

Dorceta E. Taylor is Associate Professor of Environmental Sociology and Afroamerican and African Studies at the University of Michigan. She is the author of *Race, Class, Gender, and American Environmentalism* and *Identity in Ethnic Leisure Pursuits*.

Ugly Stories of the Peruvian Agrarian Reform

ENRIQUE MAYER



Cotton pickers in the Cañete Valley, 1982. Photo by Enrique Mayer

Ugly Stories of the Peruvian Agrarian Reform reveals the human drama behind the radical agrarian reform process that unfolded in Peru during the final three decades of the twentieth century. That process began in 1969, when the left-leaning military government implemented a drastic program of land expropriation. Seized land was turned into worker-managed cooperatives. After those cooperatives began to falter and the country returned to civilian rule in the 1980s, members organized to dismantle them and distribute the land among themselves. In 1995–96, as the agrarian reform process was winding down and neoliberal policies were undoing leftist reforms, the Peruvian anthropologist Enrique Mayer traveled throughout the country, interviewing people who had lived through the most tumultuous years of agrarian reform, recording their memories and their stories. While agrarian reform caused enormous upheaval, controversy, and disappointment, it did succeed in breaking up the unjust and oppressive hacienda system. Mayer contends that the demise of that system is comparable in importance to the liberation of slaves in the Americas.

Mayer interviewed ex-landlords, land expropriators, politicians, government bureaucrats, intellectuals, peasant leaders, activists, ranchers, members of farming families, and others. Weaving their impassioned recollections with his own commentary, he offers a series of dramatic narratives, each one centered around a specific instance of land expropriation, collective enterprise, and disillusion. Although the reform began with high hopes, it was quickly complicated by difficulties including corruption, rural and urban unrest, fights over land, and delays in modernization. As he provides insight into how important historical events are remembered, Mayer re-evaluates Peru's military government (1969–79), its audacious agrarian reform program, and what that reform meant to Peruvians from all walks of life.

Enrique Mayer is Professor of Anthropology at Yale University. He is the author of *The Articulated Peasant: Household Economies in the Andes* and *Land Use in the Andes: Ecology and Agriculture in the Mantaro Valley of Peru* and a coeditor of *Andean Kinship and Marriage*.

LATIN AMERICA OTHERWISE

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

Jungle Laboratories

Mexican Peasants, National Projects, and the Making of the Pill

GABRIELA SOTO LAVEAGA

In the 1940s chemists discovered that *barbasco*, a wild yam indigenous to Mexico, could be used to mass produce synthetic steroid hormones. Barbasco spurred the development of new drugs, including cortisone and the first viable oral contraceptives, and positioned Mexico as a major player in the global pharmaceutical industry. Yet few people today are aware of Mexico's role in achieving these advances in modern medicine. In *Jungle Laboratories*, Gabriela Soto Laveaga reconstructs the story of how rural yam pickers, international pharmaceutical companies, and the Mexican state collaborated and collided over the barbasco. By so doing, she sheds important light on a crucial period in Mexican history and challenges us to reconsider who can produce science.



Man hauling yams. Photo by Ezra Stoller © Esto

Soto Laveaga traces the political, economic, and scientific development of the global barbasco industry from its emergence in the 1940s, to its appropriation by a populist Mexican state in 1970, to its obsolescence in the mid-1990s. She focuses primarily on the rural southern region of Tuxtepec, Oaxaca, where the yam grew most freely and where scientists relied on local, indigenous knowledge to cultivate and harvest the plant. Rural Mexicans, at first unaware of the pharmaceutical and financial value of barbasco, later acquired and deployed scientific knowledge to negotiate with pharmaceutical companies, lobby the Mexican government, and ultimately transform how urban Mexicans perceived them. By illuminating how the yam made its way from the jungles of Mexico, to domestic and foreign scientific laboratories where it was transformed into pills, to the medicine cabinets of millions of women across the globe, *Jungle Laboratories* urges us to recognize the ways that Mexican peasants attained social and political legitimacy in the twentieth century, and positions Latin America as a major producer of scientific knowledge.

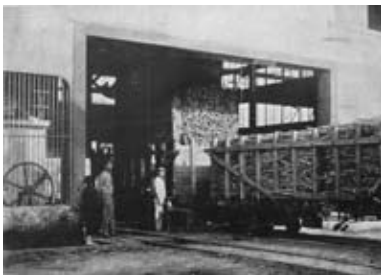
Gabriela Soto Laveaga is Assistant Professor of History at the University of California, Santa Barbara.

Blazing Cane

Sugar Communities, Class, and State Formation in Cuba, 1868–1959

GILLIAN MCGILLIVRAY

Sugar was Cuba's principal export from the late eighteenth century throughout much of the twentieth, and the majority of the population depended on sugar production for their livelihoods. By analyzing the experiences of participants in Cuban sugar communities, from cane farmers to wealthy sugar mill managers, Gillian McGillivray illuminates how sugar communities were instrumental in the formation and transformation of the Cuban republic during a crucial ninety-year period between 1868 and 1959, as Cuba shifted from colonialism to patronage, and from populist rule to the revolutions of 1933 and 1959. McGillivray's accessible study also shows that Cuban history fits larger twentieth-century patterns of the western hemisphere, from modernity to popular nationalism to Cold War repression.



Hoist moving cane from railroad car into Chaparra sugarmill. From *Album de vistas del gran central Chaparra*, 1910

Drawing on provincial and company archives in Cuba and the United States, McGillivray charts the course of Cuba on both a local and a national level, revealing in the process how the two intersect and reinforce one another. She focuses on two sugar communities—Chaparra, located in eastern Cuba, and

Tuinucú, located in the central province of Sancti Spiritus—to examine how individuals built and sustained sugar communities, and how their actions altered the political, social, and economic structures of Cuba over time. Cane burning, at the hands of cane farmers, workers, and revolutionaries at various points in Cuban history, became a powerful way to commit sabotage, take control of the harvest season, improve working conditions, protest political repression, attack colonialism and imperialism, nationalize sugarmills, and ultimately acquire greater access to political and economic power on the island. Layering local Cuban experiences within global phenomena and international political trends, *Blazing Cane* reveals that much can be learned about Cuba's revolutionary and republican periods through a look at worker and farmer mobilization.

Gillian McGillivray is Assistant Professor of History at York University.

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

Black and Green

Afro-Colombians, Development, and Nature in the Pacific Lowlands

KIRAN ASHER



Community mapping exercise in Calle Larga. Photo by Kiran Asher

In *Black and Green*, Kiran Asher provides a powerful framework for reconceptualizing the relationship between neoliberal development and social movements. Moving beyond the notion that development is a hegemonic, homogenizing force that victimizes local communities, Asher argues that development processes and social movements shape each other in uneven and paradoxical ways. She bases her argument on ethnographic analysis of the black social movements that emerged from and interacted with political and economic changes in Colombia's Pacific lowlands, or Chocó region, in the 1990s.

The Pacific region had yet to be overrun by drug traffickers, guerrillas, and paramilitary forces in the early 1990s. It was better known as the largest area of black culture in the country (90 percent of the region's population is Afro-Colombian) and as a supplier of natural resources, including timber, gold, platinum, and silver. Colombia's Law 70, passed in 1993, promised ethnic and cultural rights, collective land ownership, and socioeconomic development to Afro-Colombian communities. At the same time that various constituencies sought to interpret and implement Law 70, the state was moving ahead with large-scale development initiatives intended to modernize the "economically backward" coastal lowlands. Meanwhile national and international conservation organizations were attempting to protect the region's rich biodiversity. Asher explores this juxtaposition of black rights, economic development, and conservation—and the tensions it catalyzed. She analyzes the meanings attached to "culture," "nature," and "development" by the Colombian state and Afro-Colombian social movements, including women's groups. In so doing, she shows that the appropriation of development and conservation discourses by the social movements had a paradoxical effect. It legitimized the presence of state, development, and conservation agencies in the Pacific region even as it influenced those agencies' visions and plans.

Kiran Asher is Associate Professor of International Development & Social Change and Women's Studies at Clark University.

LATIN AMERICAN HISTORY/CUBA

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Holiday in Mexico

Critical Reflections on Tourism and Tourist Encounters

DINA BERGER & ANDREW GRANT WOOD, EDITORS



Jewelry and clothing saleswoman in Veracruz.
Photo by Andrew Grant Wood

With its archaeological sites, colonial architecture, pristine beaches, and alluring cities, Mexico has long been an attractive destination for travelers. The tourist industry ranks third in contributions to Mexico's gross domestic product, and provides more than 5 percent of total employment nationwide. *Holiday in Mexico* takes a broad historical and geographical look at Mexico, covering tourist destinations from Tijuana to Acapulco and the development of tourism from the 1840s to the present day. Scholars in a variety of fields offer a complex and

critical view of tourism in Mexico by examining its origins, promoters, and participants.

Essays include research on proto-tourist American soldiers of the mid-nineteenth century, archaeologists who excavated Teotihuacán, *porteño* business owners who marketed Carnival in 1920s Veracruz, American tourists in Mexico City who promoted goodwill during World War II, American retirees who settled San Miguel de Allende, restaurateurs who created an "authentic" cuisine of Central Mexico, indigenous market vendors of Oaxaca who shaped the local tourist identity, Mayan service workers who migrated to work in Cancun hotels, and local officials who vied to develop the next "it" spot in Tijuana and Cabo San Lucas. Including cutting-edge studies on food, labor, art, diplomacy, business, and politics, this collection illuminates the many processes and individuals that comprise the tourism industry. *Holiday in Mexico* shows tourism to be a complicated set of interactions and outcomes that reveal much about the nature of economic, social, cultural, and environmental change in Greater Mexico over the past two centuries.

Dina Berger is Assistant Professor of History at Loyola University Chicago. She is the author of *The Development and Promotion of Mexico's Tourism Industry: Pyramids by Day, Martinis by Night*. **Andrew Grant Wood** is Associate Professor of History at University of Tulsa. He is the author of *Revolution in the Street: Women, Workers, and Urban Protest in Veracruz, 1870–1927*, and the editor of *The Borderlands: An Encyclopedia of Culture and Politics on the U.S.–Mexico Divide*.

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

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M. Bianet Castellanos	Jeffrey Pilcher	Andrew Grant Wood

Indigenous Development in the Andes

Culture, Power, and Transnationalism

ROBERT ANDOLINA, NINA LAURIE
& SARAH A. RADCLIFFE

As indigenous peoples in Latin America have achieved greater prominence and power, international agencies have attempted to incorporate the agendas of indigenous movements into development policymaking and project implementation. Transnational networks and policies centered on ethnically-aware development paradigms have emerged with the goal of supporting indigenous cultures while enabling indigenous peoples to access the ostensible benefits of economic globalization and institutionalized participation. Focused on the Andean countries of Bolivia and Ecuador, *Indigenous Development in the Andes* is a nuanced examination of the complexities involved in designing and executing "culturally appropriate" development agendas. Robert Andolina, Nina Laurie, and Sarah A. Radcliffe illuminate a web of relations between indigenous villagers, social movement leaders, government officials, NGO workers, and staff of multilateral agencies such as the World Bank.

The authors argue that this reconfiguration of development policy and practice permits Ecuadorian and Bolivian indigenous groups to renegotiate their relationship to development as subjects who contribute and participate. Yet it also recasts indigenous peoples and their cultures as objects of intervention and largely fails to address fundamental concerns of indigenous movements, including racism, national inequalities, and international dependencies. Andean indigenous peoples are less marginalized, but they face ongoing dilemmas of identity and agency as their fields of action cross national boundaries and overlap with powerful institutions. Focusing on the encounters of indigenous peoples with international development as they negotiate issues related to land, water, professionalization, and gender, *Indigenous Development in the Andes* offers a comprehensive analysis of the diverse consequences of neoliberal development, and it underscores crucial questions about globalization, governance, cultural identities, and social movements.

Robert Andolina is Assistant Professor of International Studies at Seattle University. **Nina Laurie** is Professor of Development and Environment in the School of Geography, Politics, and Sociology at Newcastle University. She is an author of *Geographies of New Femininities*. **Sarah A. Radcliffe** is Reader in Latin American Geography at the University of Cambridge. She is the editor of the journal *Progress in Human Geography* and an editor of several collections, including *Culture and Development in a Globalizing World*.

Expecting Pears from an Elm Tree

Franciscan Missions on the Chiriguano Frontier in the Heart of South America, 1830–1949

ERICK D. LANGER



Monseñor Hipólito Olivelli and Franciscan delegation visiting Mission Macharetef, c.1920. Courtesy of Archivo Franciscano de Tarija

Missions played a vital role in frontier development in Latin America throughout the nineteenth and twentieth centuries. They were key to the penetration of national societies into the regions and indigenous lands that the nascent republics claimed as their jurisdictions. In *Expecting Pears from an Elm Tree*, Erick D.

Langer examines one of the most important Catholic mission systems in republican-era Latin America, the Franciscan missions among the Chiriguano Indians in southeastern Bolivia. Using that mission-system as a model for understanding the relationship between indigenous peoples and missionaries in the post-independence period, Langer explains how the missions changed over their lifespan and how power shifted between indigenous leaders and the missionaries in a constant process of negotiation.

Expecting Pears from an Elm Tree is based on twenty years of research, including visits to the sites of nearly every mission discussed and interviews with descendants of mission Indians, Indian chiefs, Franciscan friars, mestizo settlers, and teachers. Langer chronicles how, beginning in the 1840s, the establishment of missions fundamentally changed the relationship between the Chiriguano villages and national society. He looks at the Franciscan missionaries' motives, their visions of ideal missions, and the realities they faced. He also examines mission life from the Indians' point of view, considering their reasons for joining missions and their resistance to conversion, as well as the interrelated issues of Indian acculturation and the development of the mission economy, particularly in light of the relatively high rates of Indian mortality and outmigration. Expanding his focus, Langer delves into the complex interplay between Indians, missionaries, frontier society, and the national government until the last remaining missions were secularized in 1949. He concludes with a comparative analysis between colonial and republican-era missions throughout Latin America.

Erick D. Langer is Associate Professor in the School of Foreign Service at Georgetown University. He is the author of *Economic Change and Rural Resistance in Southern Bolivia, 1880-1930*; editor of *Contemporary Indigenous Movements in Latin America*; and co-editor of *The New Latin American Mission History*.

New Languages of the State

Indigenous Resurgence and the Politics of Knowledge in Bolivia

BRET GUSTAFSON

During the mid-1990s, a bilingual intercultural education initiative was launched to promote the introduction of indigenous languages alongside Spanish in public elementary schools in Bolivia's indigenous regions. Bret Gustafson spent fourteen years studying and working in southeastern Bolivia with the Guarani, who were at the vanguard of the movement for bilingual education. Drawing on his collaborative work with indigenous organizations and bilingual-education activists as well as more traditional ethnographic research, Gustafson traces two decades of indigenous resurgence and education politics in Bolivia, from the 1980s and through the election of Evo Morales in 2005. Bilingual education was a component of education reform linked to foreign-aid development mandates, and foreign aid workers figure in *New Languages of the State*, as do teachers and their unions, transnational intellectual networks, and assertive indigenous political and intellectual movements across the Andes.



"The Great Lie," La Paz, 1992. Aymara protestors on Columbus Day. Photo by Bret Gustafson

Gustafson shows that bilingual education is about more than what goes on in classrooms. Public schools are at the center of a broader battle over territory, power, and knowledge as indigenous movements across Latin America actively defend their languages and knowledge systems. In attempting to decolonize nation-states, the indigenous movements are challenging deep-rooted colonial racism and neoliberal reforms intended to mold public education to serve the market. Meanwhile, market reformers nominally embrace cultural pluralism while implementing political and economic policies that exacerbate inequality. Juxtaposing Guarani life, language, and activism with intimate portraits of reform politics among academics, bureaucrats, and others in and beyond La Paz, Gustafson illuminates the issues, strategic dilemmas, and imperfect alliances behind bilingual intercultural education.

Bret Gustafson is Assistant Professor of Anthropology at Washington University in St. Louis.

NARRATING NATIVE HISTORIES

A Series Edited by K. Tsianina Lomawaima, Florencia E. Mallon, Alcida Rita Ramos, and Joanne Rappaport

LATIN AMERICAN STUDIES

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Children of Fate

Childhood, Class, and the State in Chile, 1850–1930
NARA B. MILANICH

In modern Latin America, profound social inequalities have persisted despite the promise of equality. Nara B. Milanich argues that social and legal practices surrounding family and kinship have helped produce and sustain these inequalities. Tracing families both elite and plebeian in late-nineteenth- and early-twentieth-century Chile, she focuses on a group largely invisible in Latin American historiography: children. The concept of family constituted a crucial dimension of an individual's identity and status, but also denoted a privileged set of gendered and generational dependencies that not all people could claim. In *Children of Fate*, Milanich explores such themes as paternity, illegitimacy, kinship, and child circulation over the course of eighty years of Chile's modern history to illuminate the ways family practices and ideologies powerfully shaped the lives of individuals as well as broader social structures.



The orphan Puelma children after being taken into court custody in Santiago, c.1894. Photo courtesy of Archivo Nacional Histórico de Chile

Milanich pays particular attention to family law, arguing that liberal legal reforms wrought in the 1850s, which left the paternity of illegitimate children purposely unrecorded, reinforced not only patriarchal power but also hierarchies of class. Through vivid stories culled from judicial and notarial sources and from a cache of documents found in the closet of a Santiago orphanage, she reveals how law and bureaucracy helped create an anonymous underclass bereft of kin entitlements, dependent on the charity of others, and

marginalized from public bureaucracies. Milanich also challenges the recent scholarly emphasis on state formation by highlighting the enduring importance of private, informal, and extralegal relations of power within and across households. *Children of Fate* demonstrates how the study of children can illuminate the social organization of gender and class, liberalism, law, and state power in modern Latin America.

Nara B. Milanich is Assistant Professor of History at Barnard College.

The Iranian Revolution at Thirty

BEHROOZ GHAMARI-TABRIZI, MANSOUR BONAKDARIAN, NASRIN RAHIMIEH, AHMAD SADRI & ERVAND ABRAHAMIAN, SPECIAL ISSUE EDITORS

A special issue of RADICAL HISTORY REVIEW



Behrooz Ghamari-Tabrizi, *Scenes from a Revolution* (collage).

This special issue of *Radical History Review* marks the thirtieth anniversary of the Iranian revolution, an event that reverberated across the globe, causing rifts and realignments in international relations, as well as radical changes in Iranian political, social, and cultural institutions. The Iranian revolution of 1979 was a historical inevitability neither in its inception nor in its outcome; however, its continued domestic and global significance—often misunderstood and misinterpreted—remains indisputable. The issue explores the complex and evolving nature of the

postrevolutionary dynamics in Iran and calls for renewed reflection on the roots of the revolution, the processes leading to its proponents' victory, and its impact on the Muslim world and the global balance of power.

The articles in this interdisciplinary issue take up the legacy of the revolution within and outside the borders of Iran and offer critical evaluation and new insights into the transformations that Iran experienced as a result of the revolution. One essay discusses the role of the crowd in the revolution, while another traces the genealogy of the discourse of anti-Zionism in Iranian circles. Other articles explore the treatment of the revolution in the Egyptian press and illustrate how the trauma of the revolution is portrayed in diasporic Iranian women's biographies. The issue also features a "Reflections" section, which includes eight short essays that provide snapshots of postrevolutionary politics, economics, literature, cinema, and visual arts, demonstrating both radical changes and continuities in Iranian society.

Behrooz Ghamari-Tabrizi is Associate Professor of History and Sociology at the University of Illinois at Urbana-Champaign. **Mansour Bonakdarian** is visiting Assistant Professor of History at the University of Toronto at Mississauga. **Nasrin Rahimieh** is Professor of Comparative Literature at the University of California, Irvine. **Ahmad Sadri** is Professor of Sociology at Lake Forest College. **Ervand Abrahamian** is CUNY Distinguished Professor of History at Baruch College and the CUNY Graduate Center.

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HISTORY

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Mobilizing Youth

Communists and Catholics in Interwar France

SUSAN B. WHITNEY



Cover of *Regards* featuring members of the Communists' Popular Front, 1937. Courtesy of *Regards*

In *Mobilizing Youth*, Susan B. Whitney examines how youth moved to the forefront of French politics in the two decades following the First World War. In those years, Communists and Catholics forged the most important youth movements in France. Whitney focuses on the competing efforts of the two groups to mobilize the young and harness generational aspirations. Weaving individual voices and stories throughout the narrative, she traces the formative years of

the Young Communists and the Young Christian Workers, including their female branches. She analyzes the ideologies of the movements, their major campaigns, their styles of political and religious engagement, and their approaches to male and female activism. As Whitney demonstrates, the recasting of gender roles lay at the heart of Catholic efforts and became crucial to Communist strategies in the mid-1930s.

Moving back and forth between the constantly shifting tactics devised to mobilize young people and the circumstances of their lives, Whitney gives special consideration to the context in which the youth movements operated and in which young people made choices. She traces the impact of the First World War on the young and on the formulation of generation-based political and religious identities, the place of work and leisure in young people's lives and political mobilization, the impact of the Depression, the role of Soviet ideas and intervention in French Communist youth politics, and the state's new attention to youth following the victory of France's Popular Front government in 1936. *Mobilizing Youth* concludes by inserting the era's youth activists and movements into the complicated events of the Second World War.

Susan B. Whitney is Associate Professor of History and Associate Dean of the Faculty of Arts and Social Sciences at Carleton University in Ottawa, Canada.

Reproducing the French Race

Immigration, Intimacy, and Embodiment in the Early Twentieth Century

ELISA CAMISCIOLI

In *Reproducing the French Race*, Elisa Camiscioli argues that immigration was a defining feature of early-twentieth-century France, and she examines the political, cultural, and social issues implicated in public debates about immigration and national identity at the time. Camiscioli demonstrates that mass immigration provided politicians, jurists, industrialists, racial theorists, feminists, and others with ample opportunity to explore questions of French racial belonging, France's relationship to the colonial empire and the rest of Europe, and the connections between race and national anxieties regarding depopulation and degeneration. She also shows that discussions of the nation and its citizenry consistently returned to the body: its color and gender, its expenditure of labor power, its reproductive capacity, and its experience of desire. Of paramount importance was the question of which kinds of bodies could assimilate into the "French race."



"Arabe du Sud, Nègre, Kabyle." From *L'organisation physiologique du travail*, 1917

By focusing on telling aspects of the immigration debate, Camiscioli reveals how racial hierarchies were constructed, how gender figured in their creation, and how only white Europeans were cast as assimilable. Delving into pronatalist politics, she describes how potential immigrants were ranked according to their imagined capacity to adapt to the workplace and family life in France. She traces the links between racialized categories and concerns about industrial skills and output, and she examines medico-hygienic

texts on interracial sex, connecting those to the crusade against prostitution and the related campaign to abolish "white slavery," the alleged entrapment of (white) women for sale into prostitution abroad. Camiscioli also explores the debate surrounding the 1927 law that first made it possible for French women who married foreigners to keep their French nationality. She concludes by linking the Third Republic's impulse to create racial hierarchies to the emergence of the Vichy regime.

Elisa Camiscioli is Associate Professor of History and Women's Studies at Binghamton University.

FRENCH HISTORY

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FRENCH HISTORY

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Choosing to Lead

Understanding Congressional Foreign Policy Entrepreneurs

RALPH G. CARTER & JAMES M. SCOTT

Shedding new light on how U.S. foreign policy is made, Ralph G. Carter and James M. Scott focus on “congressional foreign policy entrepreneurs,” individual representatives and senators who take action on foreign policy matters rather than waiting for the executive branch to do so. These proactive members of Congress have undertaken many initiatives, including reaching out to Franco’s Spain, promoting détente with the Soviet Union, proposing the return of the Panama Canal, seeking to ban military aid to Pinochet’s regime in Chile, pushing for military intervention in Haiti, and championing the recognition of Vietnam. In *Choosing to Lead*, Carter and Scott examine the characteristics, activities, and impact of foreign policy entrepreneurs since the end of the Second World War. In so doing, they show not only that individual members of Congress have long influenced the U.S. foreign policy-making process, but also that the number of foreign policy entrepreneurs has grown over time.

Carter and Scott combine extensive quantitative analysis, interviews with members of Congress and their staff, and case studies of key foreign policy entrepreneurs, including Frank Church, William Fulbright, Jesse Helms, Edward Kennedy, Pat McCarran, and Curt Weldon. Drawing on their empirical data, the authors evaluate typical foreign policy entrepreneurs, considering their memberships in the Senate or the House of Representatives, their seniority and committee memberships, their parties’ status as the majority or minority party, the specific foreign policy issues they embrace, and the ways they attempt to influence policy. By illuminating the roles and impact of individual members of Congress, Carter and Scott contribute to a more nuanced understanding of the broader U.S. foreign policy-making process.

Ralph G. Carter is Professor and Chair of the Department of Political Science at Texas Christian University. He is a co-author of *Making American Foreign Policy* and the editor of *Contemporary Cases in U.S. Foreign Policy: From Terrorism to Trade*. **James M. Scott** is Professor and Head of the Department of Political Science at Oklahoma State University. He is the author of *Deciding to Intervene: The Reagan Doctrine and American Foreign Policy*, also published by Duke University Press; co-author of *The Politics of United States Foreign Policy and American Foreign Policy: Pattern and Process*; and editor of *After the End: Making U.S. Foreign Policy in the Post-Cold War World*, also published by Duke University Press.

Now Is the Time!

Detroit Black Politics and Grassroots Activism

TODD C. SHAW

Now Is the Time! delves into the political strategies of post-Civil Rights Movement African American activists in Detroit, Michigan, to discover the conditions for effective social activism. Analyzing a wide range of grassroots community housing initiatives to revitalize Detroit’s failing urban center and aid its impoverished population, Todd C. Shaw seeks to understand why certain collective actions have far-reaching effects while others fail to yield positive results. He emerges with EBAM (Effective Black Activism Model), a detailed political model that illuminates crucial elements of successful grassroots activism: strong alliances, strategic advantages, and adaptive techniques. EBAM shows that political action must happen at the right time, in the right place, and with the right tactic, to be effective.



Detroit Free Press coverage of housing protest, October 30, 1991

Shaw employs the tools of social movement analysis, including qualitative analysis of budgets, electoral data, and housing statistics, as well as historical research and personal interviews, to better understand the dilemmas, innovations, and dynamics of grassroots activism. He begins with a history of discriminatory housing practices and racial divisions that deeply affected post-World War II Detroit and set the stage for the election of Detroit’s first black mayor, Coleman Young. By emphasizing downtown redevelopment, Mayor Young’s administration often collided with low-income housing advocates. Only through grassroots activism were those advocates able to delay or derail governmental efforts to demolish low-income housing to make way for up-scale development. Shaw then looks at present-day public housing activism, assessing the mixed success of the nationally sponsored HOPE VI project aimed at fostering home ownership in low-income areas. Descriptive and prescriptive, *Now Is the Time!* traces the complicated legacy of community activism to illuminate what is required for grassroots activists to be effective in demanding public accountability to poor and marginalized citizens.

Todd C. Shaw is Assistant Professor of Political Science & African American Studies at the University of South Carolina.

Racially Writing the Republic

Racists, Race Rebels, and Transformations of American Identity

BRUCE BAUM & DUCHESS HARRIS, EDITORS



Faith Ringgold, *The Flag is Bleeding*, 1967 (oil on canvas, 72" x 96"), The American People Series #18, © Faith Ringgold 1967

Racially Writing the Republic investigates the central role of race in the construction and transformation of American national identity from the Revolutionary War era to the height of the civil rights movement. Drawing on political theory,

American studies, critical race theory, and gender studies, the contributors to this collection highlight the assumptions of white (and often male) supremacy underlying the thought and actions of major U.S. political and social leaders. At the same time, they examine how nonwhite writers and activists have struggled against racism and for the full realization of America's political ideals. The essays are arranged chronologically, and, with one exception, each essay is focused on a single figure, from George Washington to James Baldwin.

The contributors analyze Thomas Jefferson's legacy in light of his sexual relationship with his slave, Sally Hemings; the way that Samuel Gompers, the first president of the American Federation of Labor, rallied that organization against Chinese immigrant workers; and the eugenicist origins of the early-twentieth-century birth-control movement led by Margaret Sanger. They draw attention to the writing of Sarah Winnemucca, a Northern Piute and one of the first published Native American authors; the anti-lynching activist Ida B. Wells-Barnett; the Filipino American writer Carlos Bulosan; and the playwright Lorraine Hansberry, who linked civil rights struggles in the United States to anticolonial efforts abroad. Other figures considered include Abraham Lincoln, Juan Nepomuceno Cortina (who fought against Anglo American expansion in what is now Texas), Theodore Roosevelt, W. E. B. Du Bois, and Alexis de Tocqueville and his traveling companion Gustave de Beaumont. In the afterword, George Lipsitz reflects on U.S. racial politics since 1965.

Bruce Baum is Assistant Professor of Political Science at the University of British Columbia. He is the author of *The Rise and Fall of the Caucasian Race: A Political History of Racial Identity*. **Duchess Harris** is Associate Professor of American Studies at Macalester College. She is the author of *Black Feminist Politics from Kennedy to Clinton* (forthcoming).

Contributors

Bruce Baum	Allan Punzalan Isaac	Joel Olson
Cari M. Carpenter	Laura Janara	Dorothy Roberts
Gary Gerstle	Ben Keppel	Patricia A. Schechter
Duchess Harris	George Lipsitz	John Kuo Wei Tchen
Catherine A. Holland	Gwendolyn Mink	Jerry Thompson

AMERICAN POLITICAL THOUGHT

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paper, 978-0-8223-4447-6, \$23.95/£17.99
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Blood and Culture

Youth, Right-Wing Extremism, and National Belonging in Contemporary Germany

CYNTHIA MILLER-IDRISS

Over the past decade, immigration and globalization have significantly altered Europe's cultural and ethnic landscape, foregrounding questions of national belonging. In *Blood and Culture*, Cynthia Miller-Idriss provides a rich ethnographic analysis of how patterns of national identity are constructed and transformed across generations. Drawing on research she conducted at German vocational schools between 1999 and 2004, Miller-Idriss examines how the working-class students and their middle-class, college-educated teachers wrestle with their different views about citizenship and national pride. The cultural and demographic trends in Germany are broadly indicative of those underway throughout Europe, yet the country's role in the Second World War and the Holocaust makes national identity, and particularly national pride, a difficult issue for Germans. Because the vocational-school teachers are mostly members of a generation that came of age in the 1960s and 1970s and hold their parents' generation responsible for National Socialism, many see national pride as symptomatic of fascist thinking. Their students, on the other hand, want to take pride in being German.

Miller-Idriss describes a new understanding of national belonging emerging among German young people: one in which cultural assimilation takes precedence over blood or ethnic heritage. Moreover, she argues that teachers' well-intentioned, state-sanctioned efforts to counter nationalist pride often create a backlash, making radical right-wing groups more appealing to their students. Miller-Idriss argues that the state's efforts to shape national identity are always tempered and potentially transformed as each generation reacts to the official conception of what the nation "ought" to be.

Cynthia Miller-Idriss is Assistant Professor of International Education and Educational Sociology at New York University.

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HANS C. BOAS

PUBLICATION OF THE AMERICAN DIALECT SOCIETY (PADS)



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Hans C. Boas is Associate Professor of Linguistics at the University of Texas at Austin.

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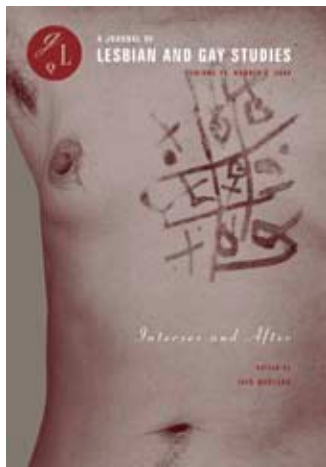
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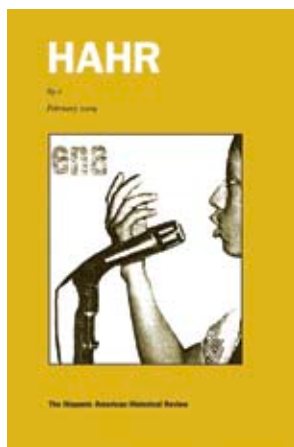
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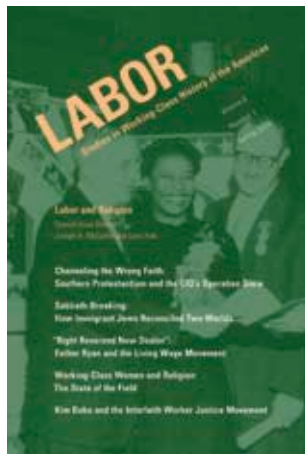
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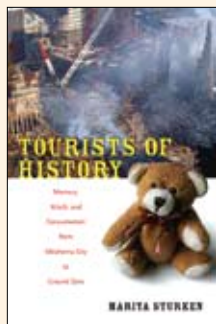
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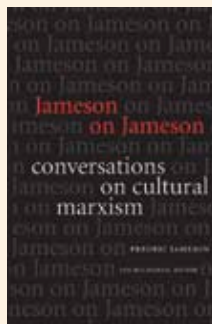
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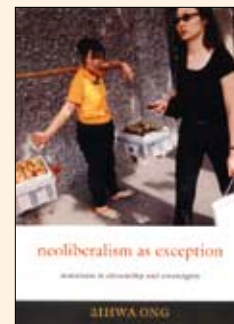
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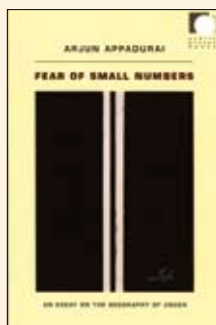
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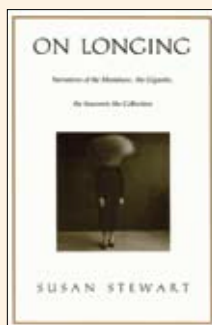
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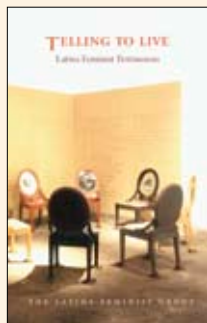


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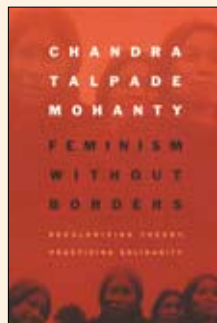


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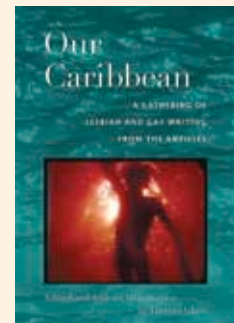


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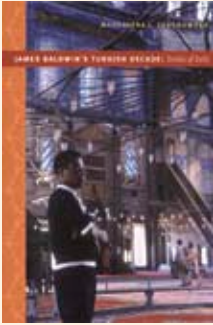
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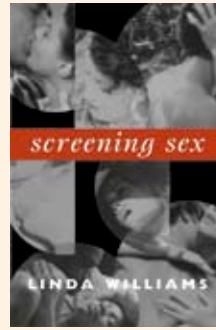


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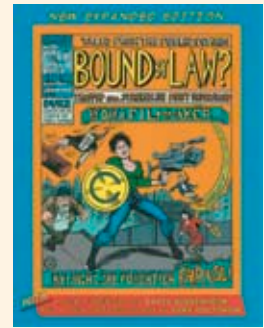
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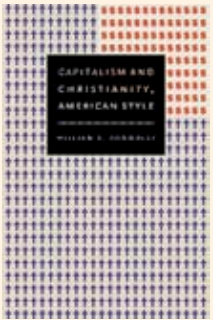


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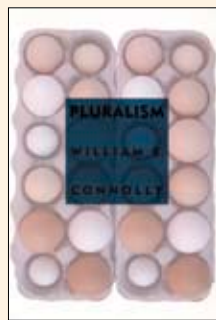


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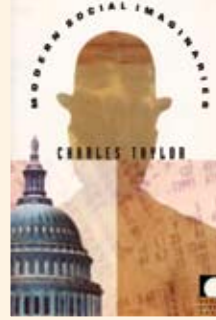
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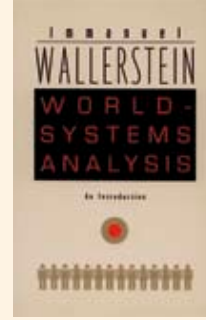
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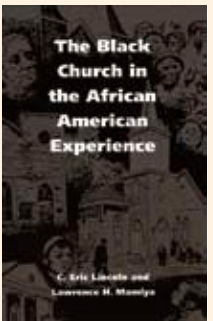


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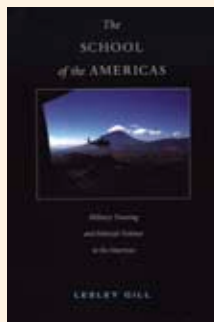


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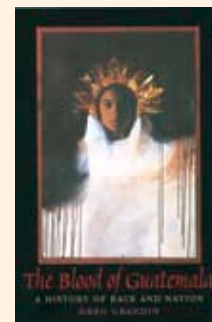


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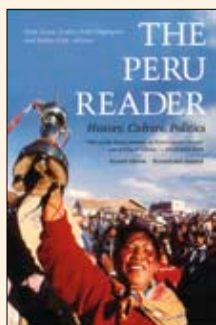


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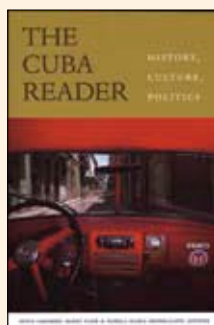
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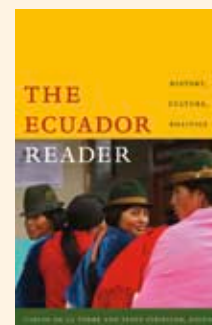
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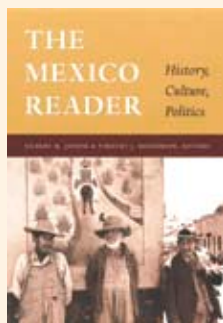
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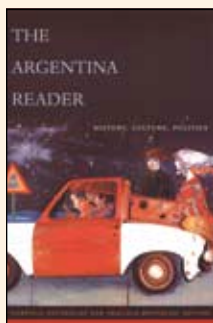
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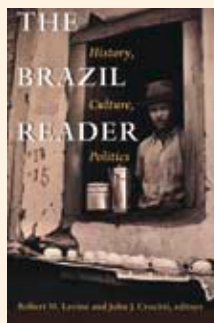
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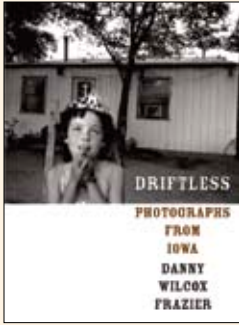
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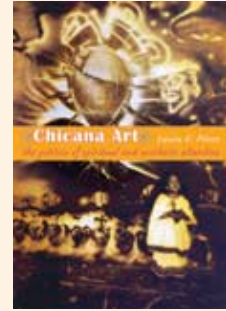
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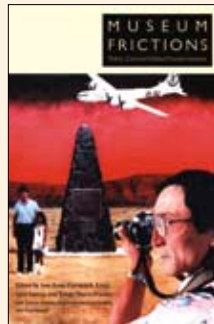
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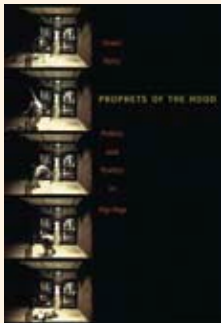


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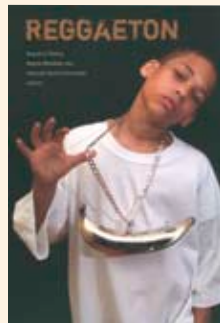


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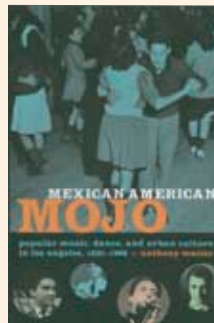
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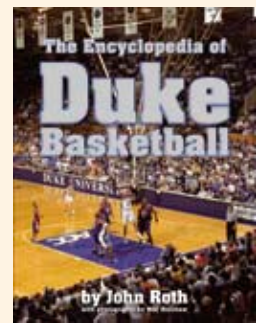


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INDEX

Abelmann, Nancy 13
Abrahamian, Ervand 36
Abufarha, Nasser 13
Adams, Michael 41
Aers, David 42
Anderton, Douglas L. 43
Andolina, Robert 34
Andrews, George Reid 42
Anzaldúa, Gloria 7
Aoki, Keith 45
Appadurai, Arjun 44
Armstrong, Nancy 42
Arondekar, Anjali 23
Asher, Kiran 33
Aslanbeigui, Nahid 31
Barlow, Tani 43
Barry, Kathleen M. 44
Bathrick, David 18, 42
Bauer, Arnold J. 8
Baum, Bruce 39
Bee, Susan 2
Berger, Dina 34
Berland, Jody 14
Berlant, Lauren 44
Bernstein, Charles 21
Boas, Hans C. 40
Boer, Roland 9
Bonakdarian, Mansour 36
Bové, Paul A. 41
Boyle, James 45
Brown, Marshall 42
Buszek, Maria Elena 17
Camiscioli, Elisa 37
Campbell, Ian 41
Carlyle, Jane Welsh 41
Carlyle, Thomas 41
Carr, Barry 46
Carter, Ralph G. 38
Cholak, Peter 42
Chomsky, Aviva 46
Christianson, Aileen 41
Chun, Kevin M. 25
Churchill, Larry R. 45
Clarke, Bruce 29
Cohen, Ed 30
Connolly, William E. 45

Cooper, Nancy I. 1
Cornett, Michael 42
Crocitti, John J. 46
Cvetkovich, Ann 42
de la Fuente, Alejandro 42
de la Torre, Carlos 46
Dean, Jodi 10
Degregori, Carlos Iván 46
Dent, Alexander Sebastian 28
Detlefsen, Michael 42
Dewey, Alice G. 1
Do, Hien Duc 25
Dunham, S. Ann 1
Edwards, Brent Hayes 17, 43
Estroff, Sue E. 45
Euben, J. Peter 11
Faculty of the Sage School
of Philosophy, 43
Farred, Grant 20, 43
Ferguson, James 46
Fikes, Keshia 28
Fink, Leon 42
Finucci, Valeria 42
Frazier, Danny Wilcox 47
Ghamari-Tabrizi, Behrooz 36
Gill, Lesley 46
Glave, Thomas 44
Gluck, Carol 12
Gonzalez III, Joaquin Jay 25
Goodwin, Craufurd D. 42
Grandin, Greg 46
Gustafson, Bret 35
Hallas, Roger 22
Hansen, Mark B. N. 29
Hardt, Michael 9, 43
Harkin, Michael 42
Harris, Duchess 39
Hastie, Amelie 41
Hefner, Robert W. 1
Hell, Julia 19
Hellwig, Tineke 46
Henderson, Gail E. 45
Henderson, Timothy J. 46
Hernandez, Deborah Pacini 47
Hinderliter, Beth 15
Ho, Karen 6
Holberg, Jennifer L. 43
Huysen, Andreas 18, 42

Jagose, Annamarie 42
James, C. David 42
Jameson, Fredric 44
Jenkins, Jennifer 45
Johnson, Ann 30
Joseph, Gilbert M. 46
Joyrich, Lynne 401
Kaizen, William 15
Karp, Ivan 47
Keating, Analouise 7
Kelty, Christopher M. 46
King, Nancy M. P. 45
Kinser, Brent E. 41
Kirk, Robin 46
Kiss, Elizabeth 11
Kratz, Corinne A. 47
Langer, Erick D. 35
Latina Feminist Group, 44
Laurie, Nina 34
Lawrence, Tim 5
Levine, Robert M. 46
Lim, Bliss Cua 16
Lincoln, C. Eric 45
Litvak, Joseph 17
Lomnitz, Claudio 43
Lorcin, Patricia M. E. 42
Lorentzen, Lois Ann 25
Lukose, Ritty 26
Lupke, Christopher 16
Machida, Margo 47
Macías, Anthony 47
Maimon, Vared 15
Mamiya, Lawrence H. 45
Mandarini, Matteo 9
Mansoor, Jaleh 15
Mark, Mary Ellen 3
Marshall, Wayne 47
Massumi, Brian 44
Mayer, Enrique 32
McCarthy, Anna 17, 43
McCormick, Seth 15
McGillivray, Gillian 33
McIntosh, Janet 25
Milanich, Nara B. 36
Miller, Monica L. 19
Miller-Idriss, Cynthia 39
Mohanty, Chandra Talpade 44
Molina, Iván 46

Montaldo, Graciela 46
Murray, David A. B. 23
Negri, Antonio 9
Nordloh, David J. 41
Nouzeilles, Gabriela 46
Oakes, Guy 31
Oberlander, Jonathan 45
Ong, Aihwa 44
Palmer, Steven 46
Pandian, Anand 26
Paredes, Deborah 4
Paris, Peter J. 24
Penley, Constance 41
Pérez, Laura E. 47
Perl, Jeffrey M. 41
Perry, Imani 47
Pinn, Anthony B. 24
Polan, Dana 45
Putnam, Lara 42
Reverand II, Cedric D. 41
Levine, Robert M. 46
Lim, Bliss Cua 16
Lincoln, C. Eric 45
Litvak, Joseph 17
Lomnitz, Claudio 43
Lorcin, Patricia M. E. 42
Lorentzen, Lois Ann 25
Lukose, Ritty 26
Lupke, Christopher 16
Machida, Margo 47
Macías, Anthony 47
Maimon, Vared 15
Mamiya, Lawrence H. 45
Mandarini, Matteo 9
Mansoor, Jaleh 15
Mark, Mary Ellen 3
Marshall, Wayne 47
Massumi, Brian 44
Mayer, Enrique 32
McCarthy, Anna 17, 43
McCormick, Seth 15
McGillivray, Gillian 33
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Milanich, Nara B. 36
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