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contents

GENERAL INTEREST

- Adam's Gift**, Creech 1
Cutting Across Media, McLeod and Kuenzli 2
Creative License, McLeod and DiCola 3
A Xicana Codex of Changing Consciousness, Moraga 4
Private Bodies, Public Texts, Holloway 5
Enacting Others, Smith 6
Adrian Piper, Bowles 6
EyeMinded, Jones 7
Thomas Kinkade, Boylan 8
Extra/Ordinary, Buszek 9
Designing Culture, Balsamo 10
The Jacqueline Rose Reader, Rose 11
The Sri Lanka Reader, Holt 12
Durham County, Anderson 13
The Past Is Present, Antonaccio and Dillon 13

ASIAN AMERICAN STUDIES

- The Beautiful Generation**, Tu 14
Airborne Dreams, Yano 15
Terrifying Muslims, Rana 15

GENDER STUDIES

- Why Stories Matter**, Hemmings 16

GAY & LESBIAN/QUEER STUDIES

- After Sex?**, Halley and Parker 16
Queer Bonds, Young and Weiner 17
Tacit Subjects, Decena 17
Gay Latino Studies, Hames-García and Martínez 18
Shakespeare, Menon 18

CULTURAL STUDIES

- The Cult of Pharmacology**, DeGrandpre 19
Second Wounds, Rentschler 19
Interspecies, Livingston and Puar 20
Globalizing Afghanistan, Jalalzai and Jefferess 20
The Creolization of Theory, Lionnet and Shih 21
Immanuel Wallerstein and the Problem of the World, Palumbo-Liu, Robbins, and Tanoukhi 21
Affirmative Reaction, Carroll 22
Digital Desire, Hanson 22

ANTHROPOLOGY

- Life Within Limits**, Jackson 23
Violence in a Time of Liberation, Donham 23
New Organs Within Us, Sanal 24
Reproduction, Globalization, and the State, Browner and Sargent 24

CHICANO/A STUDIES

- I'm Neither Here nor There**, Zavella 25
Border Dilemmas, Mora 25

MUSIC

- Buena Vista in the Club**, Baker 26
Brazilian Popular Music and Citizenship, Avelar and Dunn 26

LATIN AMERICAN STUDIES

- Workshop of Revolution**, Johnson 27
The Ruins of the New Argentina, Healey 27
The Ailing City, Armus 28
The Struggle for Maize, Fitting 28
Traveling from New Spain to Mexico, Carrera 29
Laws of Chance, Chazkel 29
Between the Guerrillas and the State, Ramírez 30
Securing the City, O'Neill and Thomas 30
The Allure of Labor, Drinot 31

ENVIRONMENTAL STUDIES

- Beyond the Sacred Forest**, Dove, Sajise, and Doolittle 31

INDIGENOUS STUDIES

- Recognition Odysseys**, Klopotek 32
Sovereignty, Indigeneity, and the Law, Cheyfitz, Duthu, and Huhndorf 32

HISTORY

- Cultures in Contact**, Hoerder 33
Empire in Question, Burton 33
Working Out Egypt, Jacob 34
Cultured States, Ivaska 34
Radical Foodways, Bender and Pilcher 35

PERFORMING ARTS

- Audiences**, Sellar 35

FILM & TV

- Dark Borders**, Auerbach 36
Cold War Femme, Corber 36
Below the Line, Mayer 37
Television as Digital Media, Bennett and Strange 37

ASIAN STUDIES

- Chinese Circulations**, Tagliacozzo and Chang 38
Forms of Knowledge in Early Modern Asia, Pollock 38
Appropriately Indian, Radhakrishnan 39

SOCIOLOGY

- The Inequalities of Love**, Clarke 39

LITERARY THEORY

- The Limits of Ferocity**, Fuchs 40

LINGUISTICS

- Stability and Change along a Dialect Boundary**, Johnson 40

NEW JOURNALS

- minnesota review**, 41
Genre, 41

ELECTRONIC COLLECTIONS 41

JOURNALS 42

SELECTED BACKLIST & BESTSELLERS 45

ORDER FORM 48

SALES INFORMATION & INDEX Inside Back Cover

Adam's Gift

A Memoir of a Pastor's Calling to Defy
the Church's Persecution of Lesbians and Gays

JIMMY CREECH

Jimmy Creech, a United Methodist pastor in North Carolina, was visited one morning in 1984 by Adam, a longtime parishioner whom he liked and respected. Adam said that he was gay, and that he was leaving the The United Methodist Church, which had just pronounced that no “self-avowed practicing homosexual” could be ordained. He would not be part of a community that excluded him. Creech found himself instinctively supporting Adam, telling him that he was sure that God loved and accepted him as he was. *Adam's Gift* is Creech's inspiring first-person account of how that conversation transformed his life and ministry.

Adam's visit prompted Creech to re-evaluate his belief that homosexuality was a sin and to research the scriptural basis for the church's position. He determined that the church was mistaken, that scriptural translations and interpretations had been botched and dangerously distorted. As a Christian, Creech came to believe that discriminating against lesbian, gay, bisexual, and transgender people was morally wrong. This understanding compelled him to perform same-gender commitment ceremonies, which conflicted with church directives. Creech was tried twice by The United Methodist Church, and, after the second trial, his ordination credentials were revoked. *Adam's Gift* is a moving story and an important chapter in the unfinished struggle for lesbian, gay, bisexual, and transgender civil and human rights.



Photo by Natalia Weedy

Jimmy Creech is a former United Methodist minister, now retired and living in Raleigh, North Carolina. He has worked with many social-action organizations, including Soulforce, an inter-faith movement confronting spiritual violence against lesbian, gay, bisexual, and transgender persons; the Methodist Federation for Social Action; the Raleigh Religious Network for Gay

and Lesbian Equality; and Faith in America, an organization working to end religion-based bigotry. He has received the Flagbearer Award from PFLAG National; the Human Rights Campaign Equality Award; the Saint Award presented by Metropolitan Community Church, San Francisco; the North Carolina Pride Inc. Award; and the Lee and Mae Ball Award, presented by The Methodist Federation for Social Action. He was selected as one of *OUT* magazine's “Out 100” in 1998 and 1999.



1988 Gay Pride March, Raleigh, North Carolina. Jimmy Creech helps carry the Raleigh Religious Network for Gay and Lesbian Equality banner. (Reprinted with permission from *The Front Page*).

“Adam's Gift is not simply the dramatic, true story of one man's courageous and sacrificial stand against denominational practices that lead to the denial of full inclusion for lesbians and gays. It is also an intimate and powerful look at the current struggle between the forces of light and darkness for the heart and soul of the Christian church.”—**REVEREND DR. MEL WHITE**

“I would like to express a deep debt of gratitude to Jimmy Creech. He perceived what God is up to and then had the courage to act on his conviction, no matter what the price to himself. Thank God for the prophets in our midst! May God give us the courage to emulate them!”—**REVEREND JOHN MCNEIL**

Cutting Across Media

Appropriation Art, Interventionist Collage, and Copyright Law

KEMBREW MCLEOD & RUDOLF KUENZLI, EDITORS

Kembrew McLeod is Associate Professor of Communication Studies at the University of Iowa. He is the author of *Freedom of Expression®: Resistance and Repression in the Age of Intellectual Property* and *Owning Culture: Authorship, Ownership, and Intellectual Property Law*, and co-creator of the documentary film *Copyright Criminals*. **Rudolf Kuenzli** is Professor of Comparative Literature and English at the University of Iowa, where he is the Director of the International Dada Archive.

“Communication is much like a work of art—it is a process of copying, repeating, and varying what we hear. There is no originator or owner of that which shapes our very being, and *Cutting Across Media* demonstrates how placing restrictions on creative commentary can stifle our cultural development.”—**VICKI BENNETT**, aka People Like Us



Chris Ofili, *The Holy Virgin Mary*, 1996. Acrylic, oil, polyester resin, paper collage, glitter, map pins, and elephant dung on linen, 96 x 72 inches.

In this collection of essays, leading academics, critics, and artists historicize collage and appropriation tactics that cut across diverse media and genres. They take up issues of appropriation in the popular and the avant-garde, in altered billboards and the work of the renowned painter Chris Ofili, in hip-hop and the compositions of Béla Bartók and Zoltán Kodály, and in audio mash-ups, remixed news broadcasts, pranks, culture jamming, and many other cultural forms. The borrowing practices they consider often run afoul of intellectual property regimes, and many of the contributors address the effects of copyright and trademark law on creativity. Among the contributors are the novelist and essayist Jonathan Lethem, the poet and cultural critic Joshua Clover, the filmmaker Craig Baldwin, the hip-hop historian Jeff Chang, the 'zine-maker and sound collage artist Lloyd Dunn, and Negativland, the infamous collective that was sued in 1991 for sampling U2 in a satirical sound collage. *Cutting Across Media* is both a serious examination of collage and appropriation practices and a celebration of their transformative political and cultural possibilities.

Contributors

| | | |
|----------------------|-----------------|---------------------|
| Craig Baldwin | Pierre Joris | Negativland |
| David Banash | Douglas Kahn | Philo T. Farnsworth |
| Marcus Boon | Rudolf Kuenzli | Davis Schneiderman |
| Jeff Chang | Rob Latham | Siva Vaidhyanathan |
| Joshua Clover | Jonathan Lethem | Gábor Vályi |
| Lorraine Morales Cox | Carrie McLaren | Eva Hemmungs Wirtén |
| Lloyd Dunn | Kembrew McLeod | |



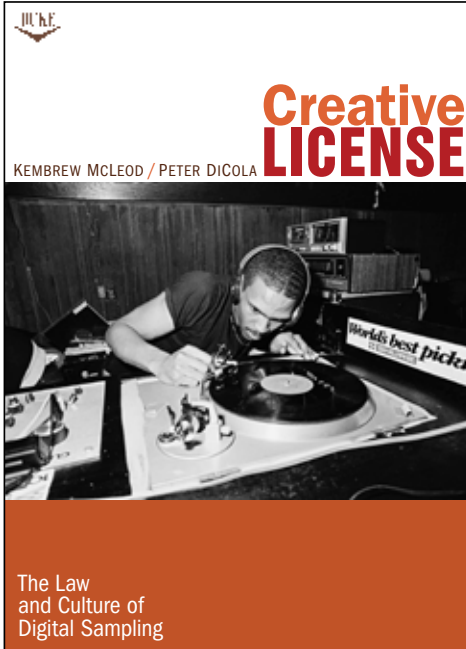
MX First Strike.

Creative License

The Law and Culture of Digital Sampling

KEMBREW MCLEOD & PETER DICOLA

with contributions by Jenny Toomey & Kristin Thomson



Interviewees include

David Byrne
Cee-Lo Green
George Clinton
De La Soul
DJ Premier
DJ Qbert
Eclectic Method
El-P
Girl Talk
Matmos
Mix Master Mike
Negativland
Public Enemy
RZA
Clyde Stubblefield
T.S. Monk

Kembrew McLeod is Associate Professor of Communication Studies at the University of Iowa. He is the author of *Freedom of Expression®: Resistance and Repression in the Age of Intellectual Property and Owning Culture: Authorship, Ownership, and Intellectual Property Law*, and co-creator of the documentary film *Copyright Criminals*. **Peter DiCola** is Assistant Professor at Northwestern University School of Law. He is a board member and former Research Director of the Future of Music Coalition.

Jenny Toomey is Program Officer for Media and Cultural Policy at the Ford Foundation. **Kristin Thomson** is Education Director at the Future of Music Coalition.

“The fact that a seemingly simplistic artistic notion—of collecting, meshing, and arranging previously recorded sounds—would eventually result in a sharp and comprehensive book, *Creative License*, and companion film, *Copyright Criminals*, is mind-boggling. This study is a work of art in itself, so solid that it may leave no other choice but to be sampled as well.”—**CHUCK D**, co-founder of Public Enemy

“Kembrew McLeod and Peter DiCola have written a masterful exploration of the complex creative, financial, and legal issues raised by digital sampling. The book should be required reading for anyone with a serious interest in music copyright.”—**JESSICA LITMAN**, author of *Digital Copyright*

How did the Depression-era folk-song collector Alan Lomax end up with a songwriting credit on Jay-Z’s song “Takeover”? Why doesn’t Clyde Stubblefield, the primary drummer on James Brown recordings from the late 1960s, including “Funky Drummer” and “Cold Sweat,” get paid for other musicians’ frequent use of the beats he performed on those songs? The music industry’s approach to digital sampling—incorporating snippets of existing recordings into new ones—holds the answers.

Exploring the complexities and contradictions in how samples are licensed, Kembrew McLeod and Peter DiCola interviewed more than 100 musicians, managers, lawyers, industry professionals, journalists, and scholars. Based on those interviews, *Creative License* puts digital sampling into historical, cultural, and legal context. It describes hip-hop during its sample-heavy golden age in the 1980s and early 1990s; the lawsuits that shaped U.S. copyright law on sampling; and the labyrinthine licensing process that musicians must now navigate. The authors argue that the current system for licensing samples is inefficient and limits creativity. For instance, by estimating the present-day licensing fees for the Beastie Boys’ *Paul’s Boutique* (1989) and Public Enemy’s *Fear of a Black Planet* (1990), two albums from hip-hop’s golden age, the authors show that neither album would be commercially viable today. Observing that the same dynamics that create problems for remixers reverberate throughout all culture industries, the authors conclude by examining ideas for reform.

A Xicana Codex of Changing Consciousness

Writings, 2000–2010

CHERRÍE L. MORAGA

Drawings by Celia Herrera Rodríguez



Copyright Cherríe L. Moraga, 2010

Cherríe L. Moraga is an award-winning playwright, poet, essayist, and activist. She is the author of *Loving in the War Years* and co-editor, with Gloria Anzaldúa, of *This Bridge Called My Back: Writings by Radical Women of Color*. Moraga is a founding member of La RED Xicana Indígena, a network of Xicana activists committed to indigenous political education, spiritual practice, and grassroots organizing. She is an Artist-in-Residence in the Drama Department at Stanford University, where she also teaches in the Program in Comparative Studies in Race and Ethnicity. **Celia Herrera Rodríguez** is a painter and performance and installation artist.

PRAISE FOR CHERRÍE L. MORAGA

“Can I just say that I adore Cherríe Moraga’s work and that she is absolutely essential?”—**JUNOT DÍAZ**, author of *The Brief Wondrous Life of Oscar Wao*

“Cherríe Moraga is an iconic figure—one of the pioneers of fierce Chicana, feminist, queer activist contemporary North American literature! What more can I say?”

—**JESSICA HAGEDORN**, author of *Dogeaters*

“I’ve long been a great admirer of Cherríe Moraga’s work; I think she’s a terrific, beautiful, daring, electrifying writer!”—**TONY KUSHNER**, author of *Angels in America*

A Xicana Codex of Changing Consciousness features essays and poems by Cherríe L. Moraga, one of the most influential figures in Chicana/o, feminist, queer, and indigenous activism and scholarship. Combining moving personal stories with trenchant political and cultural critique, the writer, activist, teacher, dramatist, mother, daughter, *comadre*, and lesbian lover looks back on the first ten years of the twenty-first century. She considers decade-defining public events such as 9/11 and the campaign and election of Barack Obama, and she explores socioeconomic, cultural, and political phenomena closer to home, sharing her fears about raising her son amid increasing urban violence and the many forms of dehumanization faced by young men of color. Moraga describes her deepening grief as she loses her mother to Alzheimer’s; pays poignant tribute to friends who passed away, including the sculptor Marsha Gómez and the poets Alfred Arteaga, Pat Parker, and Audre Lorde; and offers a heartfelt essay about her personal and political relationship with Gloria Anzaldúa.

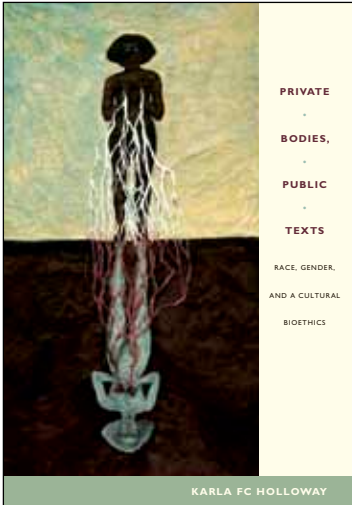
Thirty years after the publication of Anzaldúa and Moraga’s collection *This Bridge Called My Back*, a landmark of women-of-color feminism, Moraga’s literary and political praxis remains motivated by and intertwined with indigenous spirituality and her identity as a Chicana lesbian. Yet aspects of her thinking have changed over time. *A Xicana Codex of Changing Consciousness* reveals key transformations in Moraga’s thought; her work’s breadth, rigor, and philosophical depth; her views on contemporary debates about citizenship, immigration, and gay marriage; and her deepening involvement in transnational feminist and indigenous activism. It is a major statement from one of our most important public intellectuals.

“Cherríe L. Moraga’s *A Xicana Codex of Changing Consciousness* is a hope fulfilled. After the passing of Gloria Anzaldúa, Chicana/o studies suffered something like an eclipse of the moon but here comes radical, creative light into our lives and scholarship once more. Moraga’s intellectual and emotional courage about sexuality, race, queerness, and feminist energy shows us that Barack Obama and all Americans also live in the time of Latinos and Xicanas. Underlying these essays is the creative question ‘how can this new demography of many colors and genders be cultivated into a new democracy?’”—**DAVID CARRASCO**, author of *Religions of Mesoamerica: Cosmivision and Ceremonial Centers*

Private Bodies, Public Texts

Race, Gender, and a Cultural Bioethics

KARLA FC HOLLOWAY



In Private Bodies, Public Texts, Karla FC Holloway examines instances where medical issues and information that would usually be seen as intimate, private matters are forced into the public sphere. As she demonstrates, the resulting social dramas often play out on the bodies of women and African Americans. Holloway discusses the spectacle of the Terri Schiavo right-to-die case and the injustice of medical researchers' use of Henrietta Lacks's cell line without her or her family's knowledge or permission. She offers a provocative reading of the Tuskegee Syphilis

Study and a haunting account of the ethical dilemmas that confronted physicians, patients, and families when a hospital became a space for dying rather than healing during Hurricane Katrina; even at that dire moment, race mattered. *Private Bodies, Public Texts* is a compelling call for a cultural bioethics that attends to the historical and social factors that render some populations more vulnerable than others in medical and legal contexts. Holloway proposes literature as a conceptual anchor for discussions of race, gender, bioethics, and the right to privacy. Literary narratives can accommodate thick description, multiple subjectivities, contradiction, and complexity.

"Karla FC Holloway has written an important book which challenges the objectification of patients' stories which is so common in the practice of bioethics. Her discussion of the events at Memorial Medical Center after Katrina will become a classic in the field. But most importantly, she shows us that the practice of bioethics must change if it is to successfully relate to the issues raised by the thick narratives of reality."—**BARUCH A. BRODY**, Baylor College of Medicine

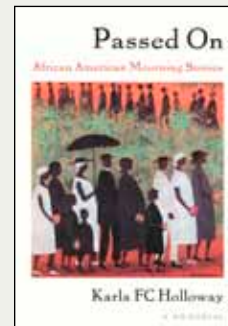
"Karla FC Holloway shows how devalued gender and racial identities not only set the stage for past biomedical abuses but are ironically replicated in the paradigmatic examples that contemporary bioethics invokes in the supposed service of correcting those abuses. This is a subtle, challenging book."—**ROBERT A. BURT**, Alexander M. Bickel Professor of Law, Yale University

"*Private Bodies, Public Texts* is as powerful as it is beautifully written. Karla FC Holloway's is a very different kind of bioethics, one that challenges us to think both more broadly and more specifically about what privacy and justice mean. And she reminds us, with sometimes piercing insight, just how critical gender and race can be in making meaning out of both."—**RUTH R. FADEN**, Director, Johns Hopkins Berman Institute of Bioethics



Karla FC Holloway is James B. Duke Professor of English at Duke University, where she also holds appointments in the Law School, Women's Studies, and African & African American Studies, and is an affiliated faculty member with the Institute on Care at the End of Life and the Trent Center for Bioethics,

Humanities & History of Medicine. She serves on the Greenwall Foundation's Advisory Board in Bioethics, was recently elected to the Hastings Center Fellows Association, and is the author of many books, including *Bookmarks: Reading in Black and White*; *Passed On: African American Mourning Stories*, also published by Duke University Press; and *Codes of Conduct: Race, Ethics, and the Color of Our Character*.



ALSO BY KARLA FC HOLLOWAY

**Passed On:
African American Mourning Stories:
A Memorial**

Karla FC Holloway

paper, \$22.95tr/£15.99

978-0-8223-3245-9 / 2003

Enacting Others

Politics of Identity in Eleanor Antin, Nikki S. Lee, Adrian Piper, and Anna Deavere Smith

CHERISE SMITH



Nikki S. Lee, *The Punk Project* (6), 1997, Fujiflex print. Courtesy of Sikkema Jenkins & Co.



Nikki S. Lee, *The Yuppie Project* (15), 1998, Fujiflex print. Courtesy of Sikkema Jenkins & Co.

The artists Adrian Piper, Eleanor Antin, Anna Deavere Smith, and Nikki S. Lee have all crossed racial, ethnic, gender, and class boundaries in works that they have conceived and performed. Cherise Smith analyzes their complex engagements with issues of identity through close readings of a significant performance, or series of performances, by each artist. She examines Piper's public embodiment of the Mythic Being, a working-class black man, during the early 1970s; Antin's full-time existence as the fictitious black ballerina Eleanora Antinova for several weeks in 1981; and Deavere Smith's shifting among more than twenty characters of different ages and racial, ethnic, gender, and class backgrounds in her show *Twilight: Los Angeles*. She also considers Lee's performances of membership in cultural groups—including swing dancers, hip-hop devotees, skateboarders, drag queens, and yuppies—in her *Project* series (1997–2001). By drawing on conventions such as passing, blackface, minstrelsy, cross-dressing, and drag, these artists highlight the constructedness and fluidity of identity and identifications. *Enacting Others* is a provocative account of how race informs contemporary art and feminist performance practices.

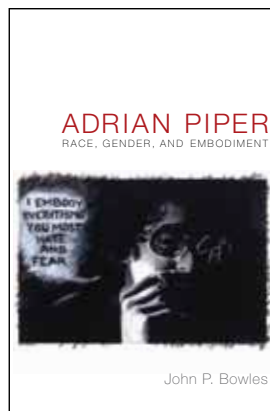
Cherise Smith is Assistant Professor of Art History at the University of Texas, Austin.

“Cherise Smith writes eloquently against the notion of post-identity politics, using her understanding of the persistent ‘politics of identity’ to trace the boundary-crossing practices of these four important artists. She discusses spectators’ identification strategies, but keeps an astute critical eye on the material corporeal circumstances of living within identity at this particular historical moment.”—**JILL DOLAN**, Princeton University

Adrian Piper

Race, Gender, and Embodiment

JOHN P. BOWLES



“John P. Bowles’s *Adrian Piper: Race, Gender, and Embodiment* is a groundbreaking, meticulously researched, and beautifully written text that challenges its readers to understand Adrian Piper’s early work in provocative new ways. In doing so, Bowles forces us to re-evaluate our understanding of the histories of conceptualism, minimalism, feminism, and their intersections with the visual practices of African American artists.”—**STEVEN NELSON**, University of California, Los Angeles

Beginning in 1972, the artist Adrian Piper began periodically dressing as a persona called the Mythic Being, striding the streets of New York in a mustache, Afro wig, and mirrored sunglasses with a cigar in the corner of her mouth. Her Mythic Being performances critically engaged with popular representations of race, gender, sexuality, and class, challenging viewers to accept personal responsibility for xenophobia, discrimination, and the conditions that allowed them to persist. Piper’s work confronts viewers and forces them to reconsider assumptions about the social construction of identity. *Adrian Piper: Race, Gender, and Embodiment* is an in-depth analysis of this groundbreaking artist’s work, illustrated with more than ninety images, including twenty-five in color. Over the course of a decade, John P. Bowles and Piper conversed about her art, its meaning, reception, and relation to her scholarship on Kant’s philosophy. Drawing on those conversations, Bowles locates Piper’s work at the nexus of Conceptual and Feminist art of the late 1960s and 1970s. Piper was the only African American woman associated with the Conceptual artists of the 1960s and one of only a few African Americans to participate in exhibitions of the nascent feminist art movement in the early 1970s. Bowles contends that Piper’s work is ultimately about our responsibility for the world in which we live.

John P. Bowles is Associate Professor of African American Art at the University of North Carolina, Chapel Hill. His articles and art criticism have appeared in publications such as *Signs: Journal of Women in Culture and Society*, *American Art*, *Art Journal*, *Art in America*, and *Art Papers*.

EyeMinded

Living and Writing Contemporary Art

KELLIE JONES

With contributions by Amiri Baraka, Hettie Jones, Lisa Jones, and Guthrie P. Ramsey Jr.



Martin Puryear, Installation view of *Rawhide Cone* at San Francisco Museum of Modern Art in *Martin Puryear*, November 8, 2008–January 25, 2009. Copyright Martin Puryear. Image courtesy SFMOMA.

A daughter of the poets Hettie Jones and Amiri Baraka, Kellie Jones grew up immersed in a world of artists, musicians, and writers in Manhattan's East Village, and absorbed in black nationalist ideas about art, politics, and social justice across the river in Newark. The activist vision of art and culture that she learned in those

two communities, and especially from her family, have shaped her life and her work as an art critic and curator. Featuring selections of her writings from the past twenty years, *EyeMinded* reveals Jones's role in bringing attention to the work of African American, African, Latin American, and women artists who have challenged established art practices. Interviews that she conducted with the painter Howardena Pindell, the installation and performance artist David Hammons, and the Cuban sculptor Kcho appear along with pieces on the photographers Dawoud Bey, Lorna Simpson, and Pat Ward Williams; the sculptor Martin Puryear; the assemblage artist Betye Saar; and the painters Jean-Michel Basquiat, Norman Lewis, and Al Loving. Reflecting Jones's curatorial sensibility, this collection is structured as a dialogue between her writings and works by her parents, her sister Lisa Jones, and her husband Guthrie P. Ramsey Jr. *EyeMinded* offers a glimpse into the family conversation that has shaped and sustained Jones, insight into the development of her critical and curatorial acumen, and a survey of some of the most important figures in contemporary art.

"EyeMinded is an impressive collection of essays by Kellie Jones, a much sought after scholar, prolific writer, and extraordinary curator whose works I have admired for many years. She began her career in the mid-1980s, uncovering and recovering African and African American artists by organizing exhibitions, writing essays, and lecturing on some of the then lesser-known artists. I believe that she was instrumental in introducing to a larger and contemporary public the works of black artists of the African diaspora, including some of the most noted artists working today."—**DEBORAH WILLIS**, author of *Posing Beauty: African American Images from the 1890s to the Present*



Kellie Jones is Associate Professor in the Department of Art History and Archaeology at Columbia University. She is the author of several books and exhibition catalogues, including *Energy/Experimentation: Black Artists and Abstraction, 1964–1980; Basquiat; and*

(with Thelma Golden and Chrissie Iles) *Lorna Simpson*. **Amiri Baraka** is a revolutionary political activist and the author of more than forty books of essays, poems, drama, and criticism. **Hettie Jones** is a poet and the author of the memoir *How I Became Hettie Jones*. She is on the faculty of the graduate program in creative writing at The New School. **Lisa Jones** is a screenwriter, journalist, playwright, and author. She wrote for the *Village Voice* for fifteen years, where she was well-known for her "Skin Trade" columns, a selection of which were collected in *Bulletproof Diva: Tales of Race, Sex, and Hair*. **Guthrie P. Ramsey Jr.** is the Edmund J. and Louise W. Kahn Term Professor of Music at the University of Pennsylvania. He is the author of *Race Music: Black Cultures from Bebop to Hip-Hop*; a composer, arranger, and keyboardist; and the founder of the band MusiQology.



Bob Thompson, *LeRoi Jones and His Family*, 1964. (Oil on canvas, 36 3/8 x 48 inches) Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Thomas Kinkadee

The Artist in the Mall

ALEXIS L. BOYLAN, EDITOR

Alexis L. Boylan is Assistant Professor in Residence in the Art and Art History Department and Women's Studies Program at the University of Connecticut.

“At last, a thoughtful book on Thomas Kinkadee. This is much more than a case of visual studies replacing art history with social and economic analyses: the contributors wrestle with value, quality, irony, self-reflexivity, aesthetics, taste, complexity, class, religion, nostalgia, and kitsch. Despite what several authors argue or hope, this excellent book implies Kinkadee is very much a part of contemporary fine art: he troubles the discourses of art history, art theory, and visual studies in just the way an exemplary artist should.”—**JAMES ELKINS**, author of *On the Strange Place of Religion in Contemporary Art*

Often featuring lighthouses, bridges, or quaint country homes, Thomas Kinkadee's soft-focus landscapes have permeated American visual culture during the past twenty years, appearing on everything from bibles to bed sheets to Visa cards. The self-proclaimed Painter of Light™ has achieved this feat by selling his work in his own shopping-mall galleries and through QVC, the Internet, and Christian stores. Kinkadee is quite possibly the most collected artist in the United States. While many art-world and academic critics have dismissed him as a passing fad or marketing phenomenon, the contributors to this collection do not. Instead, they explore his work and its impact on contemporary art as part of the broader history of American visual culture. They consider Kinkadee's imagery and career in relation to nineteenth-century Currier and Ives prints and Andres Serrano's *Piss Christ*, the collectibles market and the fine-art market, the Thomas Kinkadee Museum and Cultural Center and “The Village at Hiddenbrooke,” a California housing development inspired by Kinkadee's paintings. The conceptual artist Jeffrey Vallance, curator of the first major museum exhibition of Kinkadee's art and collectibles, recounts his experiences organizing that show. The contributors bring art history, visual culture, and cultural studies perspectives to bear as they seek to understand Kinkadee's significance for both art and his audiences. Along the way, they delve into questions about beauty, class, kitsch, religion, and taste in contemporary art.



Contributors

Julia Alderson
 Alexis L. Boylan
 Anna Brzyski
 Seth Feman
 Monica Kjellman-Chapin
 Micki McElya
 Karal Ann Marling
 David Morgan
 Christopher E. M. Pearson
 Andrea Wolk Rager
 Jeffrey Vallance

Thomas Kinkadee, 2005. (Photo courtesy of United Service Organizations).

Extra/Ordinary

Craft and Contemporary Art

MARIA ELENA BUSZEK, EDITOR



Contributors

Elissa Auther
 Anthea Black
 Betty Bright
 Nicole Burisch
 Maria Elena Buszek
 Jo Dahn
 M. Anna Fariello
 Betsy Greer
 Andrew Jackson
 Janis Jefferies
 Louise Mazanti
 Paula Owen
 Karin E. Peterson
 Lacey Jane Roberts
 Kirsty Robertson
 Dennis Stevens
 Margaret Wertheim

Contemporary artists such as Ghada Amer and Clare Twomey have gained international reputations for work that transforms “ordinary” craft media and processes into extraordinary conceptual art, from Amer’s monumental stitched paintings to Twomey’s large, ceramics-based installations. Despite the amount of attention that curators and gallery owners have paid to these and many other conceptual artists who incorporate craft into their work, few art critics or scholars have explored the historical or conceptual significance of craft in contemporary art. *Extra/Ordinary* takes up that task. Reflecting on what craft has come to mean in recent decades, artists, critics, curators, and scholars develop theories of craft in relation to art, chronicle how “fine art” institutions understand and exhibit craft media, and offer accounts of activist crafting, or craftivism. Some contributors describe generational and institutional changes underway, while others signal new directions for scholarship, considering craft in relation to queer theory, masculinity, and science. Encompassing quilts, ceramics, letterpress books, wallpaper, and textiles, and moving from well-known museums to home workshops to political protests, *Extra/Ordinary* is an eclectic introduction to the “craft culture” referenced and celebrated by artists promoting new ways of thinking about the role of craft in contemporary art.

“Maria Elena Buszek’s volume critically unravels assumptions about craft and pieces together new theories about contemporary handmaking that are at once vibrant, textured, and necessarily scrappy.”—**JULIA BRYAN-WILSON**, University of California, Irvine

Maria Elena Buszek is a critic, curator, and Associate Professor of Art History at the University of Colorado. She is the author of the book *Pin-Up Grrrls: Feminism, Sexuality, Popular Culture*, also published by Duke University Press. She has written for magazines and journals including *BUST*, *Art in America*, and *Photography Quarterly*.

“Maria Elena Buszek has compiled an anthology that matches the dynamism of a field in flux. As a museum curator responsible for developing exhibitions which examine contemporary craft, I actively seek tools that provide context for craft from within, across, and outside of this arena’s historic borders. The essays compiled here provide access to diverse voices and approaches, filling a current void in scholarship and engaging craft from a range of perspectives and places in a shifting culturescape.”
 —**NAMITA GUPTA WIGGERS**, Museum of Contemporary Craft



ALSO BY MARIA ELENA BUSZEK

**Pin-up Grrrls:
 Feminism, Sexuality, Popular Culture**

Maria Elena Buszek

paper, \$25.95tr/£17.99

978-0-8223-3746-1 / 2006

Designing Culture

The Technological Imagination at Work

ANNE BALSAMO

Anne Balsamo is Professor of Interactive Media in the School of Cinematic Arts at the University of Southern California, where she is also Professor of Communication in the Annenberg School for Communication & Journalism. She is a co-founder of Onomy Labs, a Silicon Valley technology design and fabrication company that builds cultural technologies. Previously, she was a member of RED (Research on Experimental Documents), a collaborative research group at Xerox PARC that created experimental reading devices and new media genres. She is the author of *Technologies of the Gendered Body: Reading Cyborg Women*, also published by Duke University Press.

“This is a great book that should be read by anyone interested in creating new technologies of the imagination for enhancing learning in the twenty-first century and for creating expressive cultural platforms for the future.”

—**JOHN SEELY BROWN**, Former Chief Scientist, Xerox Corp, and Director of Xerox, Palo Alto Research Center (PARC)

“*Designing Culture* is a roadmap to the technological imagination, provided by one of our best theorists and practitioners. Her architecture of the future rests solidly on her own experiments, inventions, theoretical engagements, pedagogical innovations, and interactive hermeneutics. This is cultural theory at its best, brilliant, bold, and daring.”—**CATHY N. DAVIDSON**, Duke University

“*Designing Culture* is a tour de force, offering a unique vision of the possibilities for a contemporary cultural studies. Refusing to separate research from pedagogy, technology from culture, or innovation from imagination, Anne Balsamo maps the concrete complexities of specific design processes, and opens up new ways of thinking about—and teaching—technocultures in relation to broader socio-political fields. It is required reading for anyone working with contemporary cultures.”

—**LAWRENCE GROSSBERG**, author of *Cultural Studies in the Future Tense*



RED: *The Reading Eye Dog* (Photo by PARC Telephoto Services).

The renowned cultural theorist and media designer Anne Balsamo maintains that technology and culture are inseparable; those who engage in technological innovation are designing the cultures of the future. *Designing Culture* is a call for taking culture seriously in the design and development of innovative technologies. Balsamo contends that the wellspring of technological innovation is the technological imagination, a quality of mind that enables people to think with technology, to transform what is known into what is possible. She describes the technological imagination at work in several multimedia collaborations in which she was involved as a designer or developer. One of these entailed the creation of an interactive documentary for the NGO Forum held in conjunction with the UN World Conference on Women in Beijing in 1995. (That documentary is included as a DVD in *Designing Culture*.) Balsamo also recounts the development of the interactive museum exhibit *XFR: Experiments in the Future of Reading*, created by the group RED (Research in Experimental Documents) at Xerox PARC. She speculates on what it would mean to cultivate imaginations as ingenious in creating new democratic cultural possibilities as they are in creating new kinds of technologies and digital media. *Designing Culture* is a manifesto for transforming educational programs and developing learning strategies adequate to the task of inspiring culturally attuned technological imaginations.

The Jacqueline Rose Reader

JACQUELINE ROSE

Edited and with an introduction

by Justin Clemens and Ben Naparstek

Jacqueline Rose is a world-renowned critic and one of the most influential and provocative scholars working in the humanities today. She is also among the most wide-ranging, with books on Zionism, feminism, Sylvia Plath, children's fiction, and psychoanalysis. During the past decade, through public talks and pieces that Rose has contributed to the *London Review of Books*, the *Guardian*, and other publications, she has played a vital role in public debate about the policies and human-rights record of Israel in its relation to the Palestinians.

Representing the entire spectrum of her writing, *The Jacqueline Rose Reader* brings together essays, reviews, and book excerpts, as well as an extract from her novel. In the introduction, the editors provide a profound overview of her intellectual trajectory, highlighting themes that unify her diverse work, particularly her commitment to psychoanalytic theory as a uniquely productive way of analyzing literature, culture, politics, and society. Including extensive critical commentary and a candid interview with Rose, this anthology is an indispensable introduction for those unfamiliar with Jacqueline Rose's remarkably original work and an invaluable resource for those well-acquainted with her critical acumen.



Jacqueline Rose is Professor of English at Queen Mary, University of London, and a regular contributor to the *London Review of Books*. Her most recent publications include *The Last Resistance*, *The Question of Zion*, *Sexuality in the Field of Vision*, and *On Not Being Able to Sleep: Psychoanalysis and the Modern World*.

Justin Clemens teaches in the School of Culture and Communication at the University of Melbourne. He is the author of several books and a co-editor of *Jacques Lacan and the Other Side of Psychoanalysis*, also published by Duke University Press. **Ben Naparstek**, formerly an Owen Fellow with the Humanities Center at Johns Hopkins University, is editor of the national Australian magazine *The Monthly* and the author of a collection of literary journalism, *In Conversation*.

"Jacqueline Rose is one of our most trenchant, politically engaged intellectuals. It will be important for a wide range of readers to have this collection of her essays, along with the introduction, which will help readers unfamiliar with the full range of her work, and the splendid interview that concludes the volume."—**JUDITH BUTLER**, University of California, Berkeley

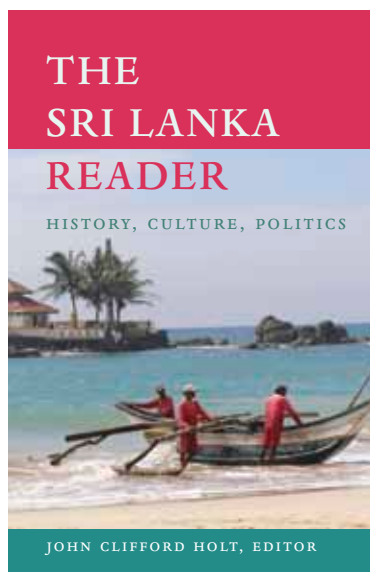
The Sri Lanka Reader

History, Culture, Politics

JOHN CLIFFORD HOLT, EDITOR

John Clifford Holt is the William R. Kenan, Jr., Professor of Humanities in Religion and Asian Studies at Bowdoin College. He has written many books, including *Spirits of the Place: Buddhism and Lao Religious Culture*, *The Buddhist Visnu: Religious Transformation, Politics and Culture*, and *The Religious World of Kirti Sri: Buddhism, Art and Politics in Late Medieval Sri Lanka*. He has also been awarded an honorary Doctor of Letters from the University of Peradeniya in Sri Lanka.

"The Sri Lanka Reader is unprecedented; never before has there been a volume so synoptic in its treatment of Sri Lankan history, politics, and culture. The overall organization, the selections chosen for inclusion, and the introductions to the individual pieces are all of the highest order. This book will be welcomed by specialists in Sri Lankan studies, as well as the more general, educated reader."—**ROGER JACKSON**, John W. Nason Professor of Asian Studies and Religion, Carleton College



The Sri Lanka Reader is a sweeping introduction to the epic history of the island nation located just off the southern tip of India. The island's recorded history of more than two and a half millennia encompasses waves of immigration from the South Asian subcontinent; the formation of Sinhala Buddhist and Tamil Hindu civilizations; the arrival of Arab Muslim traders; and European colonization by the Portuguese, then the Dutch, and finally the British. Selected texts depict perceptions of the country's multiple linguistic and religious communities, as well as its political travails after independence in 1948, especially the ethnic violence that recurred from the 1950s until 2009, when the

Liberation Tigers of Tamil Eelam were defeated by the Sri Lankan government's armed forces. This wide-ranging anthology covers the aboriginal Veddhas, the earliest known inhabitants of the island; the Kings of Kandy, Sri Lanka's last indigenous dynasty; twenty-first-century women who leave the island to work as housemaids in the Middle East; the 40,000 Sri Lankans killed by the tsunami in December 2004; and, through cutting-edge journalism and heart-wrenching poetry, the protracted violence that has scarred the country's contemporary political history. Along with fifty-four images of paintings, sculptures, and architecture, *The Sri Lanka Reader* includes more than ninety classic and contemporary texts written by Sri Lankans and foreigners.

THE WORLD READERS
A Series Edited by Robin Kirk and Orin Starn

THE WORLD READERS A Series Edited by Robin Kirk & Orin Starn



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NOW IN PAPERBACK, REVISED AND EXPANDED

Durham County

A History of Durham County, North Carolina

JEAN BRADLEY ANDERSON

Second edition

FROM REVIEWS OF THE FIRST EDITION

“*Durham County* deserves the widest possible audience.”

—JAMES L. LELOUDIS, *The Journal of Southern History*

“Destined to be the definitive history of Durham County for years to come.”

—North Carolina Libraries



American Tobacco Campus. Courtesy of Durham Convention and Visitors Center.

In this second edition, Jean Bradley Anderson revises and expands her monumental history of Durham County, originally published in 1990, to provide a detailed history from the seventeenth century to the end of the twentieth century. This remarkably

comprehensive work moves beyond traditional local histories that focus on powerful families. Anderson integrates the stories of well-known figures with those of ordinary men and women, blacks and whites, to create a complex but fascinating portrait of Durham’s economic, political, social, and labor history. Drawing on extensive primary research, *Durham County* examines the origins of the town of Durham and recounts the growth of communities around mills, stores, taverns, and churches in the century preceding the rise of tobacco manufacturing. Anderson pays particular attention to such turning points as the coming of the railroad, the Confederate surrender at Bennett Place, the rise and flourishing of the tobacco industry, the move to Durham of Trinity College (and its renaming as Duke University), the development of Research Triangle Park, and the subsequent rise of health service and high-tech industries. Written in a lively manner, the book offers readers a fascinating story that can be entered at any point.

Jean Bradley Anderson is the author of *Piedmont Plantation: The Bennehan-Cameron Family and Lands in North Carolina*; *The Kirklands of Ayr Mount*; *Carolinian on the Hudson: The Life of Robert Donaldson*; and a co-editor of *Brighter Leaves: Celebrating the Arts in Durham, North Carolina*. She has worked as a professional genealogist and researcher for the North Carolina Division of Archives and History, in which capacity she contributed to the prize-winning book series *The Way We Lived in North Carolina*.

NORTH CAROLINA HISTORY

June 744 pages, 77 illustrations
paper, 978-0-8223-4983-9, \$29.95tr/£22.99

The Past Is Present

The Kempner Collection of Classical Antiquities at the Nasher Museum

CARLA M. ANTONACCIO &

SHEILA DILLON, EDITORS

In 2006, the collection of 224 antiquities assembled by Walter Kempner, M.D., was donated to the Nasher Museum of Art at Duke University by Barbara Newborg, M.D. Ranging from the 3rd millennium to the 3rd century BCE, the collection includes Mediterranean antiquities such as Cycladic marble artifacts; Greek ceramics attributed to significant Athenian painters, including the Kleophrades Painter, the Athenian Painter, and the Matsch Painter; and carved amber likely from an Etruscan workshop. In *The Past Is Present*, scholars and Duke University students present the collection, including many objects that have never been published before, and discuss its significance for art history, classics, museum studies, and archaeology. The introductory essay by Kimerly Rorschach, Director of the Nasher Museum, discusses the gift in the context of current issues surrounding the acquisition of antiquities and the aims of university museums.

Carla M. Antonaccio is Professor of Archaeology and Classical Studies at Duke University. Co-director of excavations at the Sicilian site of Morgantina, she is the author of *An Archaeology of Ancestors*. **Sheila Dillon** is Associate Professor of Art, Art History, and Visual Studies at Duke University. She is the author of *The Female Portrait Statue in the Greek World* and *Ancient Greek Portrait Sculpture: Contexts, Subjects, and Styles*.

PUBLICATION OF THE NASHER MUSEUM OF ART AT DUKE UNIVERSITY



Athenian Black-Figure Droop Cup. Attributed to Ure’s Group III, ca. 540-530 BCE

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ART HISTORY

June 236 pages, 302 illustrations (including 22 in color)
paper, 978-0-938989-35-6, \$40.00tr/£27.99

The Beautiful Generation

Asian Americans and the Cultural Economy of Fashion

THUY LINH NGUYEN TU

Thuy Linh Nguyen Tu is Assistant Professor of Asian Pacific American Studies at New York University. She is a co-editor of *Alien Encounters: Popular Culture in Asian America*, also published by Duke University Press, and *TechniColor: Race, Technology, and Everyday Life*.

“Exciting and original, *The Beautiful Generation* exemplifies the best work in the field of cultural studies. Thuy Linh Nguyen Tu describes how the U.S. fashion industry has been built around racialized, gendered, and sexualized streams of migrants, as well as the complex transnational flows of capital, and she brilliantly argues that it is the ‘architecture and aesthetics of intimacy,’ the fictive and biological kin relations between designers and garment workers, that fuels Asian American fashion design.”—**MARTIN F. MANALANSAN IV**, author of *Global Divas: Filipino Gay Men in the Diaspora*

“*The Beautiful Generation* is a pleasure to read and a model of how cultural studies ought to be done. Thuy Linh Nguyen Tu’s elegant, well-crafted account of the fashion industry demonstrates the impossibility of separating the aesthetic from the material, or the cultural from the economic. It shows how the changing roles of culture in the global economy can be luminously traced through a focused, interdisciplinary methodology.”—**KANDICE CHUH**, author of *Imagine Otherwise: On Asian Americanist Critique*



Thuy Pham, Fall 2009 collection. (Photo by Dan Lecca)



“Fashion Mao,” collaboration with Vivienne Tam, Zhang Hongtu, 1994.

Since the 1990s, young Asian Americans including Doo-Ri Chung, Derek Lam, Thakoon Panichgul, Alexander Wang, and Jason Wu have emerged as leading fashion designers. They have won prestigious awards, been chosen to head major clothing labels, and had their designs featured in *Vogue*, *Harper’s Bazaar*, and other fashion magazines. At the same time that these designers were rising to prominence, the fashion world was embracing Asian chic. During the 1990s, “Asian” shapes, fabrics, iconography, and colors filled couture runways and mass-market clothing racks. In *The Beautiful Generation*, Thuy Linh Nguyen Tu explores the role of Asian American designers in New York’s fashion industry, paying particular attention to how they relate to the garment workers who produce their goods and to Asianness as a fashionable commodity. She draws on conversations with design students, fashion curators, and fashion publicists; interviews with nearly thirty Asian American designers who have their own labels; and time spent with those designers in their shops and studios, on factory visits, and at fashion shows. *The Beautiful Generation* links the rise of Asian American designers to historical patterns of immigration, racial formation, and globalized labor, and to familial and family-like connections between designers and garment workers.

Airborne Dreams

“Nisei” Stewardesses and
Pan American World Airways

CHRISTINE R. YANO

“Christine R. Yano deftly explores the gender and racial stereotypes, complex class relations, and corporate ambitions that prompted Pan Am’s hiring of Japanese American flight attendants at the height of the airline’s cultural and commercial dominance. Equally important, we get a rich portrait of the opportunities and pleasures that her subjects found in their work and of how they transcended the very stereotypes they represented. Yano’s work will be of broad interest to scholars of gender, race and ethnicity, labor, travel and tourism, and globalization in the mid-twentieth century.”—**KATHLEEN BARRY**, author of *Femininity in Flight: A History of Flight Attendants*



In 1955 Pan American World Airways began recruiting Japanese American women to work as stewardesses on its Tokyo-bound flights and eventually its round-the-world flights as well. Based in Honolulu, these women were informally known as Pan Am’s “Nisei”—second-generation Japanese Americans—even though not all of them were Japanese American or second-generation. They were ostensibly hired for their Japanese-language skills, but few spoke Japanese fluently. This absorbing account of Pan

Am’s “Nisei” stewardess program suggests that the Japanese American (and later other Asian and Asian American) stewardesses were meant to enhance the airline’s image of exotic cosmopolitanism and worldliness. As its corporate archives demonstrate, Pan Am marketed itself as an iconic American company pioneering new frontiers of race, language, and culture. Christine R. Yano juxtaposes the airline’s strategies and practices with the recollections of former “Nisei” flight attendants. In interviews with the author, these women proudly recall their experiences as young women who left home to travel the globe with Pan American World Airways, forging their own cosmopolitan identities in the process. *Airborne Dreams* is the story of an unusual personnel program implemented by an American corporation intent on expanding and dominating the nascent market for international air travel. That program reflected the Jet Age dreams of global mobility that excited postwar Americans as well as the inequalities of gender, class, race, and ethnicity that constrained many of them.

Christine R. Yano is Professor of Anthropology at the University of Hawai‘i, Manoa.

Terrifying Muslims

Race and Labor in the South Asian Diaspora

JUNAID RANA



Film still from *Man Push Cart*, 2005.

“*Terrifying Muslims* is a road-map against Islamophobia. Muslim migrants do not travel to erect minarets alone. They come because their homelands are wrecked by transnational capital; they come in search of work and dignity; their presence signals only this, and not some cataclysmic story of the clash of civilizations. Rana rehabilitates the ordinariness of migration in the context of forces that insist on making the migrant extraordinary. Crucial reading for terrible times.”

—**VIJAY PRASHAD**, author of *The Darker Nations: A People’s History of the Third World*

Terrifying Muslims highlights how transnational working classes from Pakistan are produced, constructed, and represented in the context of American empire and the recent global War on Terror. Drawing on ethnographic research that compares Pakistan, the Middle East, and the United States before and after 9/11, Junaid Rana combines cultural and material analyses to chronicle the worldviews of Pakistani labor migrants as they become part of a larger global racial system. At the same time, he explains how these migrants’ mobility and opportunities are limited by colonial, postcolonial, and new imperial structures of control and domination. He argues that the contemporary South Asian labor diaspora builds on and replicates the global racial system consolidated during the period of colonial indenture. Rana maintains that a negative moral judgment attaches to migrants who enter the global labor pool through the informal economy. This taint of the illicit intensifies the post-9/11 Islamophobia that collapses varied religions, nationalities, and ethnicities into the threatening racial figure of “the Muslim.” It is in this context that the racialized Muslim is controlled by a process that beckons workers to enter the global economy, and stipulates when, where, and how laborers can migrate. The demonization of Muslim migrants in times of crisis, such as the War on Terror, is then used to justify arbitrary policing, deportation, and criminalization.

Junaid Rana is Associate Professor of Asian American Studies at the University of Illinois, Urbana-Champaign.

Why Stories Matter

The Political Grammar of Feminist Theory

CLARE HEMMINGS

“Whatever happens to Anglo-European feminist theory and politics in the future, the way we look at its past will never be the same again. This extraordinary book identifies the revolutionary elements of a truly global feminist sensibility so urgently required in the present: accountability, reflexivity, and an ability to grasp the intersections between different forms of inequality and power.”—**VRON WARE**, co-author of *Out of Whiteness: Color, Politics, and Culture*

Why Stories Matter is a powerful critique of the stories that feminists tell about the past four decades of Western feminist theory. Clare Hemmings examines the narratives that make up feminist accounts of recent feminist history, highlights the ethical and political dilemmas raised by these narratives, and offers innovative strategies for transforming them. Drawing on her in-depth analysis of feminist journals such as *Signs*, *Feminist Review*, and *Feminist Theory*, Hemmings argues that feminists portray the development of Western feminism through narratives of progress, loss, and return. Whether celebrating the move beyond unity or identity, lamenting the demise of a feminist political agenda, or proposing a return to a feminist vision from the past, by advancing these narratives, feminists construct a mobile “political grammar” too easily adapted for postfeminist agendas.

Hemmings insists that it is not enough for feminist theorists to lament what is most often perceived as the co-optation of feminism in global arenas. They must pay attention to the amenability of their own stories, narrative constructs, and grammatical forms to broader discursive uses of gender and feminism if history is not simply to repeat itself. Since citation practices and the mobilization of affect are central to how the narratives of progress, loss, and return persuade their readers to suspend their disbelief, they are also potential keys to telling the story of feminism’s past, present, and future differently.

Clare Hemmings is Reader in Feminist Theory and Director of the Gender Institute at the London School of Economics. She is the author of *Bisexual Spaces: A Geography of Gender and Sexuality*, co-author of *Practising Interdisciplinarity in Gender Studies*, and a member of the *Feminist Review* Collective.

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

After Sex?

On Writing since Queer Theory

JANET HALLEY & ANDREW PARKER, EDITORS



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“At a moment when many had begun to worry that queer theory was becoming little more than a widespread litany of dogmas and slogans, this volume arrives as a wonderful surprise: not only because it reminds us what a contribution the varied intellectual currents grouped together under that rubric have been making—for nearly twenty years now—to the renewal of our intellectual life; but also, and more importantly, because it shows to what a degree this theoretical effervescence lives on, and how powerfully productive it still is in all its characteristically marvelous variety.”

—**DIDIER ERIBON**, author of *Insult and the Making of the Gay Self*

Since queer theory originated in the early 1990s, its insights and modes of analysis have been taken up by scholars across the humanities and social sciences. In *After Sex?* prominent contributors to the development of queer studies offer personal reflections on the field’s history, accomplishments, potential, and limitations. They consider the purpose of queer theory and the extent to which it is or is not defined by its engagement with sex and sexuality. Meditating on the past and present of queer studies, *After Sex?* illuminates its future.

Janet Halley is the Royall Professor of Law at Harvard University. She is the author of *Split Decisions: How and Why to Take a Break from Feminism*. **Andrew Parker** is Professor of English at Amherst College and the editor of Jacques Rancière’s *The Philosopher and His Poor*, also published by Duke University Press.

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

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Queer Bonds

DAMON YOUNG &
JOSHUA JOANOU WEINER, EDITORS

A special issue of GLQ

This special double issue of *GLQ* explores queer sociability by considering how sexuality both disrupts and conditions social relationships. The contributors, including founding figures in the field of queer studies, move beyond the question of whether queerness is a radicalizing force of social deformation, or whether it finally seeks to be normalized within existing social structures—as suggested by current movements for gay marriage, gay parenting, and gays in the military. They reflect, from a variety of perspectives, on what is antisocial in the sexual, and what is sexual in the sociable. *Queer Bonds* opens up new approaches for theorizing queerness as a question of relations rather than subjects, moving current debates in queer studies significantly forward.



Elizabeth J. Lane, "Queer Bonds."

This collection analyzes queer social bonds in their relation to race, colonialism, genealogy, and the limits of humanism. One contributor argues that what is "antisocial" in sexuality is incompatible with the "social" discourses of gender and identity. An art historian complicates traditional notions of family formation to suggest that queer social bonds are created not through patrimony or matrimony but through the transmission of *objets d'art*. A special section, "Critical Bonds," explores the "queer bonds" of scholarship itself—the bonds of affection, ambivalence, and conversation that tie one thinker to another and make intellectual work possible.

Damon Young is a doctoral candidate in Film and Media at the University of California, Berkeley. **Joshua Joanou Weiner** is a doctoral candidate in English at the University of California, Berkeley.

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| Teresa de Lauretis | Damon Young |

Tacit Subjects

Belonging, Same-Sex Desire,
and Daily Life among Dominican Immigrant Men
CARLOS ULISES DECENA

"Tacit Subjects is a joy to read, an important piece of ethnographic scholarship, and a crucial node for a more enlightened and progressive understanding of queer lives lived on the edges of nations, histories, and cultures.

Carlos Ulises Decena meticulously engages with, departs from, energizes, and reframes recent LGBTQ scholarship. He exhorts us to consider alternative modes of queer habitations ensconced in histories of racialized migration, colonial occupations, poverty, dictatorship, and humdrum existence in late-capitalist America."—**MARTIN F. MANALANSAN IV**, author of *Global Divas: Filipino Gay Men in the Diaspora*



Image manipulation by Rider Ureña.

Tacit Subjects is a pioneering analysis of how gay immigrant men of color negotiate race, sexuality, and power in their daily lives. Drawing on ethnographic research with Dominicans in New York City, Carlos Ulises Decena explains that while the men who shared their life stories with him may self-identify as gay, they are not the liberated figures of traditional gay migration narratives. Decena contends that in migrating to Washington

Heights, a Dominican enclave in New York, these men moved from one site to another within an increasingly transnational Dominican society. Many of them migrated and survived through the resources of their families and broader communities. Explicit acknowledgment or discussion of their homosexuality might rupture these crucial social and familial bonds. Yet some of Decena's informants were sure that their sexuality was tacitly understood by their family members or others close to them. Analyzing their recollections about migration, settlement, masculinity, sex, and return trips to the Dominican Republic, Decena describes how the men at the center of *Tacit Subjects* contest, reproduce, and reformulate Dominican identity in New York. Their stories reveal how differences in class, race, and education shape their relations with fellow Dominicans. They also offer a view of "gay New York" that foregrounds the struggles for respect, belonging, and survival within a particular immigrant community.

Carlos Ulises Decena is Assistant Professor of Women's and Gender Studies, and Latino and Hispanic Caribbean Studies at Rutgers University, New Brunswick.

Gay Latino Studies

A Critical Reader

MICHAEL HAMES-GARCÍA & ERNESTO JAVIER MARTÍNEZ, EDITORS

“This collection will be an indispensable reference for any scholar working in queer or Latina/o studies. With its broad disciplinary and theoretical scope, it effectively establishes the field of gay Latino studies. It will shape the questions posed in this realm of study for some time to come.”—**RAMÓN SALDÍVAR**, author of *The Borderlands of Culture: Américo Paredes and the Transnational Imaginary*

The authors of the essays in this unique collection explore the lives and cultural contributions of gay Latino men in the United States, while also analyzing the political and theoretical stakes of gay Latino studies. In new essays and influential previously published pieces, Latino scholars based in American studies, ethnic studies, history, performance studies, and sociology consider gay Latino scholarly and cultural work in relation to mainstream gay, lesbian, and queer academic discourses and the broader field of Chicano and Latino studies. They also critique cultural explanations of gay Latino sexual identity and behavior, examine artistic representations of queer Latinidad, and celebrate the place of dance in gay Latino culture. Designed to stimulate dialogue, the collection pairs each essay with a critical response by a prominent Latino/a or Chicana/o scholar. Terms such as *gay*, *identity*, *queer*, and *visibility* are contested throughout the volume; the significance of these debates is often brought to the fore in the commentaries. The essays in *Gay Latino Studies* complement and overlap with the groundbreaking work of lesbians of color and critical race theorists, as well as queer theorists and gay and lesbian studies scholars. Taken together, they offer much-needed insight into the lives and perspectives of gay, bisexual, and queer Latinos, and they renew attention to the politics of identity and coalition.

Michael Hames-García is Professor of Ethnic Studies at the University of Oregon. He is the author of *Fugitive Thought: Prison Movements, Race, and the Meaning of Justice*. **Ernesto Javier Martínez** is Assistant Professor of Ethnic Studies and of Women’s and Gender Studies at the University of Oregon. He is co-editor of *Engaging Our Faculties: New Dialogues on Diversity in Higher Education*.

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Shakespeare

A Queer Companion to the Complete Works of Shakespeare

MADHAVI MENON, EDITOR

“What happens when queer theory gets into bed with Shakespeare? A play in forty-eight acts, this spirited group production never ceases to entertain and surprise with its queer cast of characters: virgins, eunuchs, and lechers; queens, kings, and pageboys; tyrants, assassins, and killjoys; lions, tigers, and bears—oh my! Full of toil and trouble, wit and wisdom, *Shakespeare* succeeds where few other edited collections do: it puts the play back in playwright, and the fun back in theory.”—**DIANA FUSS**, Princeton University



Helen Mirren in the Royal Shakespeare Company’s production of *The Two Gentlemen of Verona*, 1970. Courtesy of the RSC.

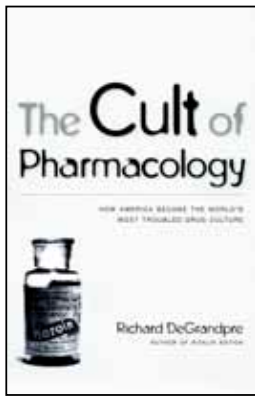
Shakespeare puts the most exciting queer theorists in conversation with the complete works of William Shakespeare. Exploring what is odd, eccentric, and unexpected in the Bard’s plays and poems, these theorists highlight not only the many ways that Shakespeare can be queered, but also the many ways that Shakespeare can enrich queer theory.

Madhavi Menon is Associate Professor of Literature at American University.

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

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NOW IN PAPERBACK

The Cult of Pharmacology
How America Became
the World's Most Troubled
Drug Culture
RICHARD DEGRANDPRE

"*The Cult of Pharmacology* delivers important messages about the bias and irrationality behind drug policy and our approach to drug use, messages that both clinicians and the general public should hear."

—**Walter A. Brown**, *Journal of the American Medical Association*

"Part social history and part polemic, *The Cult of Pharmacology* offers a compelling, if at times disturbing, examination of the ways in which science has been manipulated by commercial and political interests to uphold otherwise arbitrary distinctions between safe and unsafe drugs, or good and evil consumers, or substance use and substance abuse in modern America."—**Erika Dyck**, *Isis*

"This is one of the best books to read if you are coming new to the problems that drugs pose, and also one of the best books for those who think they know everything there is to know about drugs."

—**David Healy**, author of *Let Them Eat Prozac: The Unhealthy Relationship between the Pharmaceutical Industry and Depression*

"*The Cult of Pharmacology* pulls apart the mythic powers we have attributed to drugs, showing that drug effects are not the products of mere molecules alone but of the deeply politicized meanings inscribed upon them by society, which shape how they are used. This book charts a new course beyond the repressive excesses and costly failures of punitive prohibition."—**Craig Reinerman**, co-editor of *Crack in America: Demon Drugs and Social Justice*

"*The Cult of Pharmacology* brings badly needed information, insight, and—above all—sanity to the emotionally charged debate over legal and illegal drugs in America, whether LSD, caffeine, or Prozac. This book should be required reading for those whose lives are touched by the war on drugs—which of course means all of us."—**John Horgan**, author of *The End of Science*, *The Undiscovered Mind*, and *Rational Mysticism*

Richard DeGrandpre is an independent scholar with a doctorate in psychopharmacology. He is the author of *Ritalin Nation: Rapid-Fire Culture and the Transformation of Human Consciousness*.

Second Wounds

Victims' Rights and the Media in the United States
CARRIE A. RENTSCHLER

"*Second Wounds* is a nuanced study of how victims' rights has become not only a key factor in legal decisions but also a central influence on how crime is covered by journalists and understood as a social phenomenon. In her complex analysis of the rise of the victims' rights movement, Carrie A. Rentschler unpacks the politics of victimization while remaining empathetic to victim-centered activists. This is interdisciplinary scholarship at its best."—**MARITA STURKEN**, New York University



Provided with permission of Anna Del Rio and LaWanda Hawkins.

The U.S. victims' rights movement has transformed the way that violent crime is understood and represented in the United States. It has expanded the concept of victimhood to include family members and others close to direct victims, and it has argued that these secondary victims may be further traumatized through their encounters with insensitive journalists and the cold, impersonal nature of the criminal justice system. This concept of extended victimization has come to dominate representations of crime and the criminal legal apparatus in the United States. In *Second Wounds*, Carrie A. Rentschler examines how the victims' rights movement brought about such a marked shift in the ways that Americans define and portray crime. Analyzing the movement's effective mobilization of activist networks and its implementation of media strategies, she interprets texts such as press kits, online victim memorials, media training manuals for victims' advocates, and booklets advising journalists on covering crime from a victim's perspective. Rentschler also provides a genealogy of the victims' rights movement from its emergence in the 1960s into the twenty-first century. She explains that while a "get tough on crime" outlook dominates the movement, the concept of secondary victimization has been invoked by activists across the political spectrum.

Carrie A. Rentschler is Associate Professor and William Dawson Scholar of Feminist Media Studies in the Department of Art History and Communication Studies at McGill University.

CULTURAL STUDIES/CURRENT AFFAIRS

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cloth, 978-0-8223-4930-3, \$84.95/£59.00

Interspecies

JULIE LIVINGSTON & JASBIR PUAR,
SPECIAL ISSUE EDITORS

A special issue of SOCIAL TEXT



Suzanne Anker, *Golden Boy* (Stem Cells, 2004–2005) digital prints on watercolor paper

Industries of production and scientific research rely on the use of nonhuman animals and plants, remaking environments, populations, and even genetic information to suit human designs. This issue of *Social Text* considers the radical implications of questioning the exceptional status of humans among the planet's species. Responding to growing interest in animal studies

and posthumanism, the contributors draw on racial, feminist, queer, postcolonial, and disability theories to probe the diversity of human relationships with other forms of biosocial life. *Interspecies* queries the politics of traditional species taxonomy and examines the ways humans use the material characteristics of other species to pursue their economic, political, and social aims.

This collection goes beyond companionate species to examine less charismatic life forms: viruses, vermin, transgenic pigs, and commodified plants. Bringing together prominent scholars and artists from a range of fields, the issue examines the histories of species collection and display. In the context of current public health challenges, including the swine flu epidemic and the scarcity of donor organs, the contributors explore the limits of transgressing species boundaries that arise when human bodies contain other species, such as viruses or transplanted organs from genetically customized pigs. *Interspecies* analyzes the use of nonhuman species in the biopolitics of warfare and torture and examines how interspecies relationships shape conditions of colonialism, imprisonment, and violence. The issue also complicates romanticized narratives of human/nonhuman animal dynamics without resorting to oversimplified portrayals of human exploitation of animal and plant life.

Julie Livingston is Associate Professor of History at Rutgers University. **Jasbir Puar** is Associate Professor of Women's and Gender Studies at Rutgers University. She is the author of *Terrorist Assemblages: Homonationalism in Queer Times*, also published by Duke University Press.

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Globalizing Afghanistan

Terrorism, War, and the Rhetoric of Nation-Building
ZUBEDA JALALZAI & DAVID JEFFERESS, EDITORS

"Ten years after September 11 Afghanistan remains a center of global conflict and the scene of seemingly endless tragedies. This timely and important volume encourages us to step back from the relentless immediacy of the news cycle and examine the historical forces and international interests that created the present situation, including drug economies, gender hierarchies, and imperialist adventures."—MICHAEL HARDT, co-author of *Commonwealth*



Director Samira Makhmalbaf and actor Aghaleh Rezaei in a press photo for *Five in the Afternoon*.

Globalizing Afghanistan offers a kaleidoscopic view of Afghanistan and the global networks of power, influence, and representation in which it is immersed. The military and nation-building interventions initiated by the United States in reaction to the events of September 11,

2001, form the background and motivation for this collection, but they are not the immediate subject of the essays. Seeking to understand the events of the past decade in a broad frame, the contributors draw on cultural and postcolonial approaches to provide new insights into this ongoing conflict. They focus on matters such as the implications of Afghanistan's lucrative opium trade, the links between the contemporary Taliban movement and major events in the Islamic world and Central Asia since the early twentieth century, and interactions between transnational feminist organizations and the Afghan women's movement. Several contributors address questions of representation. One looks at portrayals of Afghan women by the U.S. government and Western media and feminists. Another explores the surprisingly prominent role of Iranian filmmaking in the production of a global cinematic discourse on Afghanistan. A Pakistani journalist describes how coverage of Afghanistan by reporters working from Pakistan's Khyber Pakhtunkhwa (formerly the North West Frontier Province) has changed over the past decade. This rich panoply of perspectives on Afghanistan concludes with a reflection on how academics might produce meaningful alternative viewpoints on the exercise of American power abroad.

Zubeda Jalalzai is Associate Professor of English at Rhode Island College in Providence, Rhode Island. **David Jefferess** is Assistant Professor of English and Cultural Studies at the University of British Columbia, Okanagan. He is the author of *Postcolonial Resistance: Culture, Liberation, and Transformation*.

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

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CULTURAL STUDIES/CURRENT AFFAIRS

July 224 pages, 13 illustrations
paper, 978-0-8223-5014-9, \$22.95/£15.99
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The Creolization of Theory

FRANÇOISE LIONNET & SHU-MEI SHIH, EDITORS

"The Creolization of Theory is a highly significant, originally and thoughtfully conceived volume. It advances contemporary debates about the place of theory in cultural criticism in the aftermath of postmodernism, decolonization, and globalization. One of its greatest contributions is to critically decenter European theory in order to highlight the plurality of theories that emerges out of the material processes of decolonization."—**LISA LOWE**, University of California, San Diego

Introducing this collection of essays, Françoise Lionnet and Shu-mei Shih argue that looking back—investigating the historical, intellectual, and political entanglements of contemporary academic disciplines—suggests a way for scholars in the humanities to move critical debates forward. They describe how disciplines or methodologies that seem separate today emerged from overlapping intellectual and political currents in the 1960s and early 1970s, in the era of decolonization, the U.S. civil rights movement, and antiwar activism. While both American ethnic studies programs and "French theory" emerged from decolonial impulses, over time French theory became depoliticized in the American academy. Meanwhile, ethnic studies, and later also postcolonial studies, developed politically and historically grounded critiques of inequality. Suggesting that the abstract universalisms of Euro-American theory may ultimately be the source of its demise, Lionnet and Shih advocate the creolization of theory: the development of a reciprocal, relational, and intersectional critical approach attentive to the legacies of colonialism. This use of creolization as a theoretical and analytical rubric is placed in critical context by Dominique Chancé, who provides a genealogy of the concept of creolization. In the essays, leading figures in their fields explore the intellectual, disciplinary, and ethical implications of the creolized theory elaborated by Lionnet and Shih. Édouard Glissant links the extremes of globalization to those of colonialism and imperialism in an interview appearing for the first time in English in this volume. *The Creolization of Theory* is a bold intervention in debates about the role of theory in the humanities.

Françoise Lionnet is Professor of French and Francophone Studies, Comparative Literature, and Women's Studies at the University of California, Los Angeles. **Shu-mei Shih** is Professor of Comparative Literature, Asian Languages and Cultures, and Asian American Studies at the University of California, Los Angeles. Lionnet and Shih are co-directors of the "Cultures in Transnational Perspective" Mellon Postdoctoral Fellowship Program in the Humanities at UCLA and co-editors of *Minor Transnationalism*, also published by Duke University Press.

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| Liz Constable | Barnor Hesse | Shu-mei Shih |

Immanuel Wallerstein and the Problem of the World

System, Scale, Culture

DAVID PALUMBO-LIU, BRUCE ROBBINS
& NIRVANA TANOUKHI, EDITORS

"As the current crisis of financial markets displays both its high level of economic uncertainty and its devastating geopolitical consequences—with East and West, North and South progressively trading their places—the prescience of Wallerstein's world-systems analysis appears admirable. But the authors of this book also demonstrate that it potentially affects the basic time-space determinants of every cultural critique. A timely and fruitful contribution."

—**ÉTIENNE BALIBAR**, author of *We, the People of Europe?*



From the American Geographical Society Library, University of Wisconsin, Milwaukee Libraries.

In this collection of essays, leading cultural theorists consider the meaning and implications of world-scale humanist scholarship by engaging with Immanuel Wallerstein's world-systems analysis. The renowned sociologist developed his influential critical framework to explain the historical and continuing exploitation of the rest of the world by the West. World-systems analysis reflects

Wallerstein's conviction that understanding global inequality requires thinking on a global scale. Humanists have often criticized his theory as insufficiently attentive to values and objects of knowledge such as culture, agency, difference, subjectivity, and the local. The editors of this collection do not deny the validity of those criticisms; instead, they offer Wallerstein's world-systems analysis as a well-developed vision of the world scale for humanists to think with and against. Scholars of comparative literature, gender, geography, history, law, race, and sociology consider what thinking on the world scale might mean for particular disciplinary practices, knowledge formations, and objects of study. Several essays offer broader reflections on what is at stake for the study of culture in decisions to adopt or reject world-scale thinking. In a brief afterword, Immanuel Wallerstein situates world-systems analysis vis-à-vis the humanities.

David Palumbo-Liu is Professor of Comparative Literature at Stanford University. **Bruce Robbins** is the Old Dominion Foundation Professor in the Humanities at Columbia University. **Nirvana Tanoukhi** received her doctorate in Modern Thought & Literature from Stanford University and recently completed a resident fellowship at the Harvard Humanities Center.

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| Richard Lee | Helen Stacy | |

CULTURAL STUDIES/POSTCOLONIAL STUDIES

June 320 pages, 4 photographs
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cloth, 978-0-8223-4834-4, \$84.95/£59.00

Affirmative Reaction

New Formations of White Masculinity

HAMILTON CARROLL

"Affirmative Reaction is a remarkable transvaluation of the terms by which we currently understand post-Fordist white masculinist hegemony. Not an unmarked norm but a particularized, and particularly abject, new identity category, white maleness is here submitted to fresh, riveting, lucid, and eye-opening analysis. An exemplary account of recent U.S. mediascapes."
—ERIC LOTT, author of *The Disappearing Liberal Intellectual*



From 24.

Affirmative Reaction explores the cultural politics of heteronormative white masculine privilege in the United States. Through close readings of texts ranging from the popular television drama *24* to the Marvel Comics miniseries *The Call of Duty*, and from the reality show *American Chopper* to the movie *Million Dollar Baby*, Hamilton Carroll argues that the true privilege of white masculinity—and its defining strategy—is not to be unmarked, universal, or invisible, but to be mobile and mutable. He describes how, in response to the perceived erosions of privilege produced by post-civil rights era identity politics, white masculinity has come to rely on the very discourses of difference that unsettled its claims on the universal; it has redefined itself as a marginalized identity.

Throughout *Affirmative Reaction*, Carroll examines the kinds of difference that white masculinity claims for itself as it attempts to hold onto or maintain majority privilege. Whether these are traditional sites of minority difference—such as Irishness, white trash, or domestic melodrama—or reworked sites of masculinist investment—including laboring bodies, public-sphere politics, and vigilantism—the outcome is the same: the foregrounding of white masculinity over and against women, people of color, and the non-heteronormative. By revealing the strategies through which white masculinity is produced as a formal difference, Carroll sheds new light on the ways that privilege is accrued and maintained.

Hamilton Carroll is a Lecturer in American Literature and Culture at the University of Leeds.

NEW AMERICANISTS

A Series Edited by Donald E. Pease

Digital Desire

ELLIS HANSON, SPECIAL ISSUE EDITOR

A special issue of SAQ

The ways we think about and experience erotic desire have radically shifted with the development of digital imaging and new communication technologies. *Digital Desire* is an interdisciplinary collection of essays on recent changes in the erotics of technology. What are the erotic pleasures and perils of our gadgets and their apps? How have digital commerce and instant global communication challenged our conventional understanding of vice laws, censorship, privacy, consent, and reputation?

The contributors discuss new sites of erotic connection, from Facebook, Craigslist, and Grindr to virtual sexual communities and cybersexual identities. Tracing the history of open-source computing, one essay explores the desire to create and share noncommodity art via social networks so as to achieve new distribution mechanisms for queer projects, political activism, and fantasy. Another analyzes recent Hollywood remakes of 1970s telephone horror films, suggesting that for an audience to which a threatening caller may be anywhere and everywhere, technology generates new modes of sexual vulnerability. One contributor looks at the growing fad for modern brides to break old codes of sexual purity by relishing the erotic transgression of “trash the dress” postwedding digital photography sessions. Throughout the collection, writers explore the new social and parental anxieties brought on by child pornography, peer aggression online, and the dislocating ubiquity of cell phones.

Ellis Hanson is Professor of English and Chair of the Department of English at Cornell University. He is the editor of *Out Takes: Essays on Queer Theory and Film*, also published by Duke University Press.

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Life Within Limits

Well-being in a World of Want

MICHAEL JACKSON

“Life Within Limits is a book on Sierra Leonean realities, but it is also a work that tries to understand the human condition more generally. At its center is a trip to Sierra Leone, where Michael Jackson revisits the village where he did fieldwork almost forty years ago. Between conversations in the 1970s and those of today falls a brutal civil war with immense human suffering, but also births and deaths, young people growing old, some dreams realized, others not. In its rare combination of accumulated knowledge and ongoing critical self-reflection, Life Within Limits is anthropological writing at its best.”—SVERKER FINNSTRÖM, author of Living with Bad Surroundings: War, History, and Everyday Moments in Northern Uganda



Fina Marah, after her initiation. Firawa village, Northern Sierra Leone, February 1970. Photograph by the author.

The sense that well-being remains elusive, transitory, and unevenly distributed is felt by the rich as well as the poor, and in all societies. To explore this condition of existential dissatisfaction, the anthropologist Michael Jackson traveled to Sierra Leone, described

in a recent UN report as the “least livable” country in the world. There he revisited the village where he did his first ethnographic fieldwork in 1969–70 and lived in 1979. Jackson writes that Africans have always faced forces from without that imperil lives and livelihoods. Though these forces have assumed different forms at different times—slave raiding, warfare, epidemic illness, colonial domination, state interference, economic exploitation, and corrupt government—they are subject to the same mix of magical and practical reactions that affluent Westerners deploy against terrorist threats, illegal immigration, market collapse, and economic recession. Both the problem of well-being and the question as to what makes life worthwhile are grounded in the mystery of existential discontent—the question as to why human beings, regardless of their external circumstances, are haunted by a sense of insufficiency and loss. While philosophers have often asked the most searching questions regarding the human condition, Jackson suggests that ethnographic method offers one of the most edifying ways of actually exploring those questions.

Michael Jackson, Distinguished Visiting Professor in World Religions at Harvard Divinity School, is an award-winning poet, novelist, and anthropologist. His many books include *The Palm at the End of the Mind*, *Excursions*, *In Sierra Leone*, and *At Home in the World*, all also published by Duke University Press.

Violence in a Time of Liberation

Murder and Ethnicity

at a South African Gold Mine, 1994

DONALD L. DONHAM

With photographs by Santu Mofokeng

“Taking off from a single episode, Donald L. Donham provides readers with a rich account that makes an important point: ethnic identification is often more the consequence of violence than the cause. Since people involved may, in retrospect, interpret an event using ethnic categories, understanding the complexity of the processes leading up to violence requires peeling back layers of backward projection and a reconstruction of the flow of events, tasks Donham performs here with sensitivity and insight.”—FREDERICK COOPER, author of Colonialism in Question: Theory, Knowledge, History



Photo by Santu Mofokeng.

How can we account for the apparent increase in ethnic violence across the globe? Donald L. Donham develops a methodology for understanding violence that illustrates why this question should be recast. He examines an incident that occurred at a South African

gold mine at the moment of the famous 1994 elections that brought apartheid to a close. Black workers ganged up on the Zulus among them, killing two and injuring many more. While nearly everyone came to characterize the conflict as “ethnic,” Donham argues that heightened ethnic identity was more an outcome of the violence than its cause. Based on his careful reconstruction of events, he contends that the violence was not motivated by hatred of an ethnic other. It emerged, rather, in ironic ways, as capitalist managers gave up apartheid tactics and as black union activists took up strategies that departed from their stated values. National liberation, as it actually occurred, was gritty, contradictory, and incomplete. Given unusual access to the mine, Donham comes to this conclusion based on participant observation, review of extensive records, and interviews conducted over a period of a decade. *Violence in a Time of Liberation* is a kind of murder mystery that reveals not only who did it but also the ways that narratives of violence, interpolated by various media, create ethnic violence after the fact.

Donald L. Donham is Professor of Anthropology at the University of California, Davis. He is the editor of the journal *American Ethnologist*; the author of *Marxist Modern: An Ethnographic History of the Ethiopian Revolution* and *Work and Power in Maale, Ethiopia*; and the editor (with Edna Bay) of *States of Violence: Politics, Youth, and Memory in Contemporary Africa*. **Santu Mofokeng** is one of the most respected photographers in South Africa. During the antiapartheid struggles, he was a member of the Afrapix collective and a photographer with the newspaper the *New Nation*.

New Organs Within Us

Transplants and the Moral Economy

ASLIHAN SANAL

"New Organs Within Us is a tour de force. A brave, nuanced, and caring journey into the lives of transplant patients and the new worlds of meaning they tentatively inhabit. Soulfully written, the book changes the way we think about inner life and well-being, technology and human agency, and the impact of the global biomedical enterprise on local health systems. Social scientists and medical practitioners will have to reckon with this exceptional analysis for years to come."—**JOÃO BIEHL**, author of the award-winning books *Vita: Life in a Zone of Social Abandonment* and *Will to Live: AIDS Therapies and the Politics of Survival*



Nazif Topçuo lu, *Bean-Shaped Islands*. Courtesy of the artist.

New Organs Within Us is a richly detailed and conceptually innovative ethnographic analysis of organ transplantation in Turkey. Drawing on the moving stories of kidney-transplant patients and physicians in Istanbul, Aslihan Sanal examines how "imported" biotechnolo-

gies are made meaningful and acceptable not only to patients and doctors, but also to the patients' families and Turkish society more broadly. She argues that the psychological theory of object relations and the Turkish concept of *benimseme*, the process of accepting something foreign by making it one's own, help to explain both the rituals that physicians perform to make organ transplantation viable in Turkey and the psychic transformations experienced by patients who suffer renal failure and undergo dialysis and organ transplantation. Soon after beginning dialysis, patients are told that transplantable kidneys are in short supply; they should look for an organ donor. Poorer patients add their names to the state-run organ-share lists. Wealthier patients pay for organs and surgeries, often in foreign countries such as India, Russia, or Iraq. Sanal links Turkey's expanding trade in illegal organs to patients' desires to be free from dialysis machines, physicians' qualms about declaring brain-death, and media-hyped rumors of a criminal organ mafia, as well as to the country's political instability, the privatization of its hospitals, and its position as a hub in the global market for organs.

Aslihan Sanal is a cultural anthropologist working in science and technology studies. She lives in Hamburg, Germany.

EXPERIMENTAL FUTURES: TECHNOLOGICAL LIVES, SCIENTIFIC ARTS, ANTHROPOLOGICAL VOICES

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

Reproduction, Globalization, and the State

New Theoretical and Ethnographic Perspectives

CAROLE H. BROWNER & CAROLYN F. SARGENT, EDITORS

"In this welcome volume, outstanding ethnographic researchers known for their work on reproduction cover the planet, from China to India to Sudan, exploring key topics of our time, such as reproductive technologies, sex work, fetal diagnosis, and humanitarian assistance. While each author has an impressive grip on local circumstances, each also shows how those are inevitably shaped by state policies or inaction. A book that will set the standard for research on reproduction and globalization in anthropology, women's studies, and sociology for the next decade."—**FAYE GINSBURG**, co-editor of *Conceiving the New World Order: The Global Politics of Reproduction*

Reproduction, Globalization, and the State conceptualizes and puts into practice a global anthropology of reproduction and reproductive health. Leading anthropologists offer new perspectives on the impact of transnational migration and global flows of communications, commodities, and biotechnologies on the reproductive lives of women and men in diverse societies throughout the world. Their fascinating ethnographies—based in Africa, the Americas, Asia, and Western Europe—provide insight into reproduction and reproductive health broadly conceived to encompass population control, HIV/AIDS, assisted reproductive technologies, paternity tests, sex work, and humanitarian assistance. Contributors address the methodological challenges confronting anthropologists conducting research on globalization, including ways of combining fine-grained ethnography with analyses of large-scale political, economic, and ideological forces. Their essays illuminate complex interactions among global and state population policies and politics; public health, human rights, and feminist movements; diverse medical systems; religious practices, doctrines, and institutions; intimate relationships, and individual aspirations.

Carole H. Browner is Professor of Anthropology and Women's Studies at the University of California, Los Angeles, and in the Center for Culture and Health at the David Geffen School of Medicine. She is a co-author of *Neurogenetic Diagnoses: The Power of Hope and the Limits of Today's Medicine*. **Carolyn F. Sargent** is Professor of Anthropology and Women, Gender, and Sexuality Studies at Washington University in St. Louis. She is the author of *Maternity, Medicine, and Power: Reproductive Decisions in Urban Benin* and a co-editor of several books, including *Childbirth and Authoritative Knowledge: Cross-Cultural Perspectives*.

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| Junjie Chen | Matthew Gutmann | Papa Sow |
| Aimee R. Eden | Marcia C. Inhorn | Cecilia Van Hollen |
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I'm Neither Here nor There

Mexicans' Quotidian Struggles with Migration and Poverty

PATRICIA ZAVELLA

"This is the way ethnography should be written: with stories that entice, analysis that dazzles, and just the right mix of humor, music, and in-your-face *dignidad*. Border and migration studies will never be the same after Patricia Zavella's impassioned new book, *I'm Neither Here nor There*."

—MATTHEW GUTMANN, Brown University



Immigrant rights protest, Santa Cruz, CA. 2006.

I'm Neither Here nor There explores how immigration influences the construction of family, identity, and community among Mexican Americans and migrants from Mexico. Based on long-term ethnographic

research, Patricia Zavella describes how poor and working-class Mexican Americans and migrants to California's central coast struggle for agency amid the region's deteriorating economic conditions and the rise of racial nativism in the United States. Zavella also examines tensions within the Mexican diaspora based on differences in legal status, generation, gender, sexuality, and language. She proposes "peripheral vision" to describe the sense of displacement and instability felt by Mexican Americans and Mexicans who migrate to the United States, as well as by their family members in Mexico.

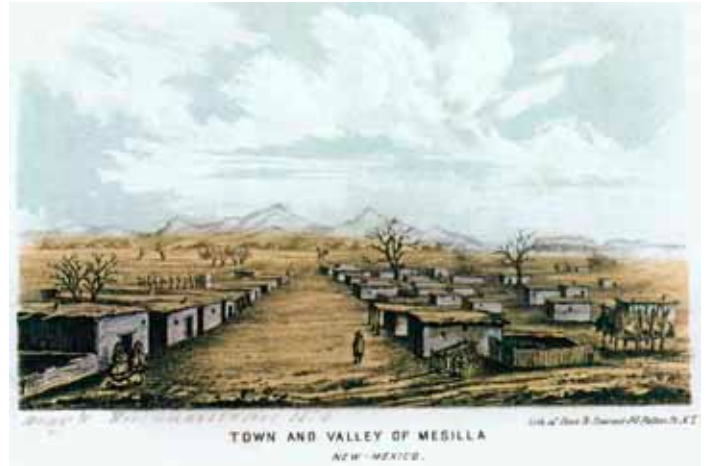
Drawing on close interactions with Mexicans on both sides of the border, Zavella examines migrant journeys to and within the United States, gendered racialization and exploitation at workplaces, and the challenges that migrants face in forming and maintaining families. As she demonstrates, the desires of migrants to express their identities publicly and to establish a sense of cultural memory are realized partly through Latin American and Chicano protest music, and Mexican and indigenous folks songs played by musicians and cultural activists.

Patricia Zavella is Professor of Latin American and Latino Studies at the University of California, Santa Cruz. She is the author of *Women's Work and Chicano Families: Cannery Workers of the Santa Clara Valley* and a co-author of *Sunbelt Working Mothers: Reconciling Family and Factory*. She is a co-editor of *Chicana Feminisms: A Critical Reader*, *Telling to Live: Latina Feminist Testimonios*, and *Women and Migration in the U.S.-Mexico Borderlands: A Reader*, all also published by Duke University Press.

Border Dilemmas

Racial and National Uncertainties in New Mexico, 1848–1912

ANTHONY MORA



La Mesilla circa 1854. Courtesy Archives and Special Collections Department, New Mexico State University Library.

"*Border Dilemmas* occupies a singular place in the literature on the West. It chronicles cultural relations and the generation of difference along the U.S.-Mexican border at the very moment when both American and Mexican national identities were being forged. Until now, no one has documented the nitty-gritty of this process and the ways that ethnic Mexicans on both sides of the border grappled with the production of local identities anchored in competitive national imaginaries."—RAMÓN A. GUTIÉRREZ, co-editor of *Mexicans in California: Transformations and Challenges*

The U.S.-Mexican War officially ended in 1848 with the signing of the Treaty of Guadalupe Hidalgo, which called for Mexico to surrender more than one third of its land. The treaty offered Mexicans living in the conquered territory a choice between staying there or returning to Mexico by moving south of the newly drawn borderline. In this fascinating history, Anthony Mora analyzes contrasting responses to the treaty's provisions. The town of Las Cruces was built north of the border by Mexicans who decided to take their chances in the United States. La Mesilla was established just south of the border by men and women who did not want to live in a country that had waged war against the Mexican republic; nevertheless, it was incorporated into the United States in 1854, when the border was redrawn once again. Mora traces the trajectory of each town from its founding until New Mexico became a U.S. state in 1912. La Mesilla thrived initially, but then fell into decay and was surpassed by Las Cruces as a pro-U.S. regional discourse developed. *Border Dilemmas* explains how two towns, less than five miles apart, were deeply divided by conflicting ideas about the relations between race and nation, and how these ideas continue to inform discussion about what it means to "be Mexican" in the United States.

Anthony Mora is Assistant Professor of History, American Culture, and Latina/o Studies at the University of Michigan.

CHICANO(A) STUDIES/IMMIGRATION

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HISTORY/CHICANO(A) STUDIES

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Buena Vista in the Club

Rap, Reggaetón, and Revolution in Havana

GEOFFREY BAKER

"This masterful portrait of the rap and reggaetón scenes in modern Cuba surpasses existing work in its level of insight, depth, and contemporaneity. Geoffrey Baker offers a thoroughly original street-level ethnography of the local rap scene and illuminates the often contradictory workings of the various bureaucratic institutions involved in popular music. He also develops a significant critique of foreign portrayals of contemporary Cuban music culture and of the local/global dynamics of 'imitating' foreign rap (or another genre) as opposed to 'nationalizing' it with sprinkles of local musical flavor."—**PETER MANUEL**, author of *Caribbean Currents: Caribbean Music from Rumba to Reggae*



Photo by Alex Lloyd, "Los Paisanos, Buena Vista, Havana."

In *Buena Vista in the Club*, Geoffrey Baker traces the trajectory of the Havana hip hop scene from the late 1980s to the present, and he analyzes its partial eclipse by reggaetón. While Cuban officials initially rejected rap as "the music of the enemy," leading figures in the hip hop scene soon convinced state cultural institutions to accept and then promote rap as part of Cuba's national culture. Culminating in the creation of the state-run Cuban Rap Agency, this process of "nationalization" drew on the shared ideological roots of hip hop and the Cuban nation and the historical connections between Cubans and African Americans. Baker describes young Havana rappers using hip hop, the music of urban inequality *par excellence*, to critique the rapid changes in Havana since the early 1990s, when the Soviet Union fell, its subsidy of Cuba ceased, and a tourism-based economy emerged. He considers the explosion of reggaetón in the early 2000s as a reflection of the "new materialism" that has accompanied the influx of foreign consumer goods and cultural priorities into "sociocapitalist" Havana. Exploring the transnational dimensions of Cuba's urban music, Baker examines how the many foreigners who supported and documented Havana's growing hip hop scene from the late 1990s represented it in print and on film and CD. He argues that the discursive framing of Cuban rap played a crucial part in its success.

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Geoffrey Baker is Senior Lecturer in the Department of Music at Royal Holloway, University of London. He is the author of *Imposing Harmony: Music and Society in Colonial Cuzco*, also published by Duke University Press.

REFIGURING AMERICAN MUSIC

A Series Edited by Ronald Radano and Josh Kun

Brazilian Popular Music and Citizenship

IDELBER AVELAR & CHRISTOPHER DUNN, EDITORS

"Idelber Avelar and Christopher Dunn's book is not only an invaluable aid in understanding the complex relationship between culture and politics in Brazil. It also helps us to understand how culture and politics act together in forming our common future, and even suggests ways in which we as citizens might have a hand in determining how things turn out."—**ARTO LINDSAY**, musician



Youth dance, Rio de Janeiro, October 1993.

Covering more than one hundred years of history, this multi-disciplinary collection of essays explores the vital connections between popular music and citizenship in Brazil. While popular music has served as an effective

resource for communities to stake claims to political, social, and cultural rights in Brazil, it has also been appropriated by the state in its efforts to manage and control a socially, racially, and geographically diverse nation. The question of citizenship has also been a recurrent theme in the work of many of Brazil's most important musicians. These essays explore popular music in relation to national identity, social class, racial formations, community organizing, political protest, and emergent forms of distribution and consumption. Contributors examine the cultural politics of samba in the 1930s, the trajectory of middle-class musical sensibility associated with MPB (Música Popular Brasileira), rock and re-democratization in the 1980s, music and black identity in Bahia, hip hop and community organizing in São Paulo, and the repression of *baile funk* in Rio in the 1990s. Among other topics, they consider the use of music by the Landless Workers' Movement, the performance of identity by Japanese Brazilians, the mangue beat movement of Recife, and the emergence of new regional styles—such as *lambadão* and *technobrega*—that circulate outside of conventional distribution channels. Taken together, the essays reveal the important connections between citizenship, national belonging, and Brazilian popular music.

Idelber Avelar is Professor of Spanish and Portuguese at Tulane University. **Christopher Dunn** is Associate Professor of Spanish and Portuguese and African and African Diaspora Studies at Tulane University.

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MUSIC/LATIN AMERICAN STUDIES

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Workshop of Revolution

Plebeian Buenos Aires
and the Atlantic World, 1776–1810

LYMAN L. JOHNSON

“This important book presents a completely new interpretation of Argentina’s independence era. Lyman L. Johnson uses Buenos Aires artisans as an entryway into the war of independence, depicting both the lower classes of Buenos Aires and the city itself with sensitivity and intelligence. *Workshop of Revolution* is a fine urban history.”—**CHARLES WALKER**, author of *Shaky Colonialism: The 1746 Earthquake-Tsunami in Lima, Peru, and Its Long Aftermath*



Anonymous 19th century oil on canvas, collection of the author.

The plebeians of Buenos Aires were crucial to the success of the revolutionary junta of May 1810, widely considered the start of the Argentine War of Independence. *Workshop of Revolution* is a historical account of the economic and political forces that propelled the artisans, free laborers, and slaves of Buenos Aires into the struggle for independence. Drawing on extensive archival research in Argentina and Spain, Lyman L. Johnson portrays the daily lives of Buenos Aires plebes

in unprecedented detail. In so doing, he demonstrates that the world of Spanish colonial plebeians can be recovered in reliable and illuminating ways. Johnson analyzes the demographic and social contexts of plebeian political formation and action, considering race, ethnicity, and urban population growth, as well as the realms of work and leisure.

During the two decades before 1810, Buenos Aires came to be thoroughly integrated into Atlantic commerce. Increased flows of immigrants from Spain and slaves from Africa and Brazil led to a decline in real wages and the collapse of traditional guilds. Laborers and artisans joined militias that defended the city against British invasions in 1806 and 1807, and defeated a Spanish loyalist coup attempt in 1809. A gravely weakened Spanish colonial administration and a militarized urban population led inexorably to the events of 1810 and a political transformation of unforeseen scale and consequence.

Lyman L. Johnson is Professor of History at the University of North Carolina, Charlotte. He is a co-author of *Colonial Latin America*, the editor of *Death, Dismemberment, and Memory: Body Politics in America*, and a co-editor of *Aftershock: Earthquakes and Popular Politics in Latin America* and *The Faces of Honor: Sex, Shame, and Violence in Colonial Latin America*.

The Ruins of the New Argentina

Peronism and the Remaking
of San Juan after the 1944 Earthquake

MARK A. HEALEY

“Through the lens of the San Juan earthquake and the reconstruction efforts that followed, Mark A. Healey offers us a meticulously researched, rigorously argued, and beautifully written political and cultural history of modern Argentina. This tour de force teaches us new ways of thinking about Peronism, regional populist experiences, the interaction of national and local politics, and the sociopolitical dynamics produced by disasters.”—**JAVIER AUYERO**, author of *Poor People’s Politics: Peronist Survival Networks and the Legacy of Evita*

In January 1944, an earthquake reduced the province of San Juan, Argentina to rubble, leaving perhaps ten thousand dead and one hundred thousand homeless. In *The Ruins of the New Argentina*, Mark A. Healey argues that the disaster and the massive rebuilding project that followed transformed not only the province but also the nation. The earthquake was a shattering and galvanizing experience, an indictment of the old social order and an invitation to transform it. From the national capital, an obscure colonel in a recently installed military regime launched a relief campaign and rapidly commissioned plans to rebuild the province, and especially its capital city. The campaign was a rousing success, launching the public career of its director, Juan Domingo Perón, who would soon found a movement, reach the presidency, and transform the politics and social structure of the country. Dreaming and building the new city became the landmark project for a generation of modernist architects and planners, as well as an enduring challenge and controversy for local residents and the Peronist state. By exploring the struggle to rebuild, *The Ruins of the New Argentina* shows how this destroyed province played a crucial role in forging, testing, and ultimately limiting the Peronist project of transforming the nation.

Mark A. Healey is Assistant Professor of History at the University of California, Berkeley. He is the translator and editor of Roger Bartra’s *Blood, Ink, and Culture: Miseries and Splendors of the Post-Mexican Condition*, also published by Duke University Press.



City center, January 1944. Credit AGN.

LATIN AMERICAN HISTORY

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LATIN AMERICAN STUDIES

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The Ailing City

Health, Tuberculosis, and Culture
in Buenos Aires, 1870–1950

DIEGO ARMUS

“In this splendidly rich study, Diego Armus shows how tuberculosis was intertwined with almost every facet of life in Buenos Aires, from the world of work to popular entertainment. With admirable attention to the lives of the sick and issues such as immigration and modernization, *The Ailing City* ranks among the finest cultural histories of disease.”—MARK HARRISON, University of Oxford



Examinations on pre-tubercular boys in summer camps (Archivos Argentinos de Tisiología, 1940.)

For decades, tuberculosis in Buenos Aires was more than a dangerous bacillus. It was also an anxious state of mind shaped not only by fears of contagion and death but also by broader social and cultural concerns. These worries included changing work routines, rapid urban growth and its consequences for housing and living conditions, efforts to build a healthy “national race,” and shifting notions of normality and pathology. In *The Ailing City*, the historian Diego Armus

explores the metaphors, state policies, and experiences associated with tuberculosis in Buenos Aires between 1870 and 1950. During those years, the disease was conspicuous and frightening, and biomedicine was unable to offer an effective cure. Against the background of the global history of tuberculosis, Armus focuses on the making and consolidation of medicalized urban life in the Argentine capital. He discusses the state’s intrusion into private lives and the ways that those suffering from TB accommodated and resisted official attempts to care for them and to reform and control their morality, sociability, sexuality, and daily habits. *The Ailing City* is based on an impressive array of sources, including literature, journalism, labor press, medical journals, tango lyrics, films, advertising, imagery, statistics, official reports, and oral history. It offers a unique perspective on the emergence of modernity in a cosmopolitan city on the periphery of world capitalism.

Diego Armus is Associate Professor of History at Swarthmore College. He has written and edited several books in Spanish and Portuguese, and is the editor of *Disease in the History of Modern Latin America: From Malaria to AIDS*, also published by Duke University Press.

The Struggle for Maize

Campesinos, Workers, and Transgenic Corn
in the Mexican Countryside

ELIZABETH FITTING

“Through the case of Mexican maize, Elizabeth Fitting brings fresh insights and sharp analysis to bear on two of the most important and controversial issues in contemporary development studies: the politics of food and GM technology. All of those who are interested in the politics of food and food sovereignty, knowledge, and technology in Mexico and beyond, especially in the context of raging debates about persistent food crises and the future of the peasantry, should read this brilliant book.”—SATURNINO M. BORRAS JR., co-editor of *Transnational Agrarian Movements: Confronting Globalization*



Corn drying in baskets. Photo by the author.

When scientists discovered transgenes in local Mexican corn varieties in 2001, their findings intensified a debate about not only the import of genetically modified (GM) maize into Mexico, but also the fate of the peasantry under neoliberal globalization.

While the controversy initially focused on the extent to which gene flow from transgenic to local varieties threatens maize biodiversity, anti-GM activists emphasized the cultural significance of the crop in Mexico and demanded the inclusion of campesino and consumer voices in the creation of GM maize and rural policies. In *The Struggle for Maize*, Elizabeth Fitting explores the competing claims of the GM corn debate in relation to the livelihood struggles of small-scale maize producers, migrants, and maquiladora workers from the southern Tehuacán Valley. She argues that the region’s biodiversity is affected by state policies that seek to transform campesinos into entrepreneurs and push rural residents into transnational labor migration. While corn production and a campesino identity remain important to an older generation, younger residents seek out wage labor in maquiladoras and the United States and have little knowledge or interest in maize agriculture. Fitting’s ethnography illustrates how agricultural producers and their families creatively respond to economic hardship and Mexico’s neoliberal corn regime, which prioritizes market liberalization, agricultural efficiency, and the reduction of state services over domestic maize production and food sovereignty.

Elizabeth Fitting is Associate Professor in the Department of Sociology and Social Anthropology at Dalhousie University in Halifax, Nova Scotia.

Traveling from New Spain to Mexico

Mapping Practices of Nineteenth-Century Mexico

MAGALI M. CARRERA

"In this original, theoretically sophisticated, and empirically rich book, Magali M. Carrera situates Mexican art and cartography in national and international contexts, gives the mapmaker Antonio García Cubas the scholarly attention he has long deserved, and connects his projects not only to nineteenth-century visual culture but also to colonial visual culture and travel narratives from the early independence era. It is a superb book, one that scholars of Mexican and Latin American history, art history, visual culture, and cultural studies will read and admire for years to come."—**RAYMOND B. CRAIB**, author of *Cartographic Mexico: A History of State Fixations and Fugitive Landscapes*



Carta etnográfica de México. From *Mexico in 1876*. Author's collection.

Antonio García Cubas's *Carta general de la República Mexicana* (1857), the first published map of the independent Mexican nation-state, represented the country's geographic coordinates in precise detail. The respected geographer and cartographer made mapping Mexico his life's work. Combining insights

from the history of cartography and visual culture studies, Magali M. Carrera explains how García Cubas fabricated credible and inspiring nationalist visual narratives for a rising sovereign nation by linking old and new visual strategies.

From the sixteenth century until the early nineteenth, Europeans had envisioned New Spain (colonial Mexico) in texts, maps, and other images. In the first decades of the nineteenth century, ideas about Mexican national character and identity, rather than Spanish, began to cohere in written and illustrated narratives produced by foreign travelers. During this century, technologies and processes of visual reproduction expanded to include lithography, daguerreotype, and photography. New methods of display—such as albums, museums, exhibitions, and world fairs—signaled new ideas about spectatorship. García Cubas participated in this emerging visual culture as he reconfigured geographic and cultural imagery culled from previous mapping practices and travel writing. In works such as the *Atlas geográfico* (1858) and the *Atlas pintoresco é historico* (1885), he presented independent Mexico to Mexican citizens and the world.

Magali M. Carrera is Chancellor Professor of Art History at the University of Massachusetts, Dartmouth. She is the author of *Imagining Identity in New Spain: Race, Lineage, and the Colonial Body in Portraiture and Casta Paintings*.

Laws of Chance

Brazil's Clandestine Lottery and the Making of Urban Public Life

AMY CHAZKEL

"Taking the origins and evolution of a seemingly innocuous and commonplace informal lottery—the Brazilian 'animal game'—as a foundation, this study builds concentric rings of information and analysis to explore relationships: between law and practice, state and society, formal institutions and everyday life. The result is an illuminating essay on modernity and urban culture more broadly."—**THOMAS HOLLOWAY**, University of California, Davis



Brazilian lottery detail, O Bicho newspaper, Rio de Janeiro, 1910s.

The lottery called the *jogo do bicho*, or "animal game," originated as a raffle at a zoo in Rio de Janeiro in 1892. During the next decade, it became a cultural phenomenon all over Brazil, where it remains popular today. *Laws of Chance* chronicles the game's early history, as booking agents,

dealers, and players spread throughout Rio and the lottery was outlawed and driven underground. Analyzing the game's popularity, its persistence despite bouts of state repression, and its sociocultural meanings, Amy Chazkel unearths a rich history of popular participation in urban public life during the decades after the abolition of slavery in 1888 and the establishment of the Brazilian republic in 1889. Contending that the *jogo do bicho* was a precursor to the massive informal economies that developed later in the twentieth century, she sheds new light on the roots of the informal trade that is central to everyday life in urban Latin America. The *jogo do bicho* operated as a form of unlicensed petty commerce in the vast gray area between the legal and the illegal. Police records show that players and ticket sellers were often arrested but rarely prosecuted. Chazkel argues that the animal game developed in dialogue with the official judicial system. Ticket sellers, corrupt police, and lenient judges worked out a system of everyday justice that would characterize public life in Brazil throughout the twentieth century.

Amy Chazkel is Associate Professor of History at the City University of New York, Queens College.

Between the Guerrillas and the State

The *Cocalero* Movement, Citizenship, and Identity in the Colombian Amazon

MARÍA CLEMENCIA RAMÍREZ

“Brimming over with ethnographic and historical insights, this outstanding book speaks to central questions about social movements, violence, democratization, and the implementation of neoliberal policies in extremely poor regions. María Clemencia Ramírez looks at a grassroots social movement brought about by unlikely actors, rural farmers, known as *cocaleros*, who grow and process coca (the main ingredient in cocaine) in order to survive. The *cocaleros* clamored for attention from a nearly absent state, which dismissed them, demonizing them as criminals. The irony is unmistakable, for the *cocaleros*’ claims-making deployed rhetorics coming straight out of neoliberal discourses that speak of citizen responsibility, participatory democracy, and self-actualization.”—**JEAN E. JACKSON**, co-editor of *Indigenous Movements, Self-Representation, and the State in Latin America*



Harvesting coca (Orlando Restrepo, Casa Editorial El Tiempo)

Responding to pressure from the United States, in 1996 the Colombian government intensified aerial fumigation of coca plantations in the western Amazon region. This crackdown on illicit drug cultivation sparked an uprising among the region’s *cocaleros*, or small-scale coca producers and

harvest workers. In the summer of 1996, more than 200,000 campesinos joined marches to protest the heightened threat to their livelihoods. *Between the Guerrillas and the State* is an ethnographic analysis of the *cocalero* social movement that emerged from the uprising. María Clemencia Ramírez focuses on how the movement unfolded in the department (state) of Putumayo, which has long been subject to the de facto rule of guerrilla and paramilitary armies. The national government portrays the area as uncivilized and disorderly and refuses to see the coca growers as anything but criminals. Ramírez chronicles how the *cocaleros* demanded that the state recognize campesinos as citizens, provide basic services, and help them to transition from coca growing to legal and sustainable livelihoods. Drawing on interviews with *cocaleros*, social movement leaders, guerrillas, and local, regional, and national government officials, she suggests that collective identities in Colombia’s Amazon region are shaped by a sense of having been abandoned by the state. Ramírez argues that the notion of citizenship mediates the dilemmas of a movement striving for inclusion in a state that excludes its members socially and politically.

María Clemencia Ramírez is a Senior Research Associate and a former Director (2005–2007) of the Colombian Institute of Anthropology and History in Bogotá.

Securing the City

Neoliberalism, Space, and Insecurity in Postwar Guatemala

KEVIN LEWIS O’NEILL AND KEDRON THOMAS, EDITORS

“This volume makes a valuable contribution to the emerging anthropological literature on the social and cultural dimensions of neoliberal restructuring. Its vivid chapters both show us what neoliberalism ‘looks like’ in Guatemala, and invite us to think about how we might pursue a broader discussion about topics (violence, crime, security, urban space) that cut across regions and demand a global and relational analysis. An impressive collection.”

—**JAMES FERGUSON**, Stanford University

Unprecedented crime rates have made Guatemala City one of the most dangerous cities in the world. Following a peace process that ended Central America’s longest and bloodiest civil war and impelled the transition from a state-centric economy to the global free market, Guatemala’s neoliberal moment is now strikingly evident in the practices and politics of security. Postwar violence has not prompted public debates about the conditions that permit transnational gangs, drug cartels, and organized crime to thrive. Instead, the dominant reaction to crime has been the cultural promulgation of fear and the privatization of what would otherwise be the state’s responsibility to secure the city.

This collection of essays, the first comparative study of urban Guatemala, explores these neoliberal efforts at security. Contributing to the anthropology of space and urban studies, this volume brings together anthropologists and historians to examine how postwar violence and responses to it are reconfiguring urban space, transforming the relationship between city and country, and exacerbating structures of inequality and ethnic discrimination that have deep historical roots.

Kevin Lewis O’Neill is Assistant Professor in the Department and Centre for the Study of Religion at the University of Toronto. He is the author of *City of God: Christian Citizenship in Postwar Guatemala* and a co-editor of *Genocide: Truth, Memory, and Representation*, also published by Duke University Press. **Kedron Thomas** is a doctoral candidate in the Department of Anthropology at Harvard University.

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The Allure of Labor

Workers, Race,
and the Making of the Peruvian State

PAULO DRINOT

“In this important book, Paulo Drinot explains perfectly the paradox of Peru’s early-twentieth-century labor legislation: On the one hand, it was comparatively quite progressive given the country’s level of industrialization; on the other hand, it was entirely inadequate in dealing with the labor conditions experienced by most of the country’s workers. . . . I have long looked for a book that clearly highlights the hopes and fears that ‘modernity’ inspired among Peru’s elites, and the way that their ambivalence was racialized. *The Allure of Labor* does the trick.”—**DAVID S. PARKER**, author of *The Idea of the Middle Class: White-Collar Workers and Peruvian Society, 1900–1950*



Cover of *Industria Peruana*, November 1931. Drawing by A. G. Rossel. Courtesy of Biblioteca Nacional del Perú.

In *The Allure of Labor*, Paulo Drinot rethinks the social politics of early-twentieth-century Peru. Arguing that industrialization was as much a cultural project as an economic one, he describes how intellectuals and policymakers came to believe that industrialization and a modern workforce would transform Peru into a civilized nation. Preoccupied with industrial progress but wary of the disruptive power of organized labor, these elites led the Peruvian state into new areas of regulation and social intervention designed to protect and improve the modern, efficient worker, whom

they understood to be white/mestizo. Their thinking was shaped by racialized assumptions about work and workers inherited from the colonial era and inflected through scientific racism and positivism.

Although the vast majority of laboring peoples in Peru were indigenous, in the minds of social reformers, indigeneity was not commensurable with labor: Indians could not be workers and were therefore excluded from the labor policies enacted in the 1920s and 1930s and, more generally, from elite conceptions of industrial progress. Drinot shows how the incommensurability between indigeneity and labor was expressed in the 1920 constitution, specific labor policies, and the activities of state agencies created to oversee collective bargaining and provide workers with affordable housing, inexpensive food, and social insurance. He argues that the racialized assumptions of the modernizing Peruvian state are reflected in the enduring inequalities of present-day Peru.

Paulo Drinot is Senior Lecturer in Latin American Studies at the Institute for the Study of the Americas, University of London. He is the editor of *Che’s Travels: The Making of a Revolutionary in 1950s Latin America*, also published by Duke University Press.

Beyond the Sacred Forest

Complicating Conservation in Southeast Asia

MICHAEL R. DOVE, PERCY E. SAJISE
& AMITY A. DOOLITTLE, EDITORS

“*Beyond the Sacred Forest* is a sophisticated and thoughtful engagement with fundamental conceptual pillars of modern-day conservation politics. Based on sustained and systematic field-based studies enriched by deep theoretical development, this book’s ideas will educate students and decision makers alike as they grapple with the meanings of progress, justice, and sustainability as shaped via the complex interplay among nature, power, and culture.”

—**ARUN AGRAWAL**, author of *Environmentality: Technologies of Government and the Making of Subjects*

Reflecting new thinking about conservation in Southeast Asia, *Beyond the Sacred Forest* is the product of a unique decade-long interdisciplinary collaboration involving research in Indonesia, Malaysia, and the Philippines. Scholars from those countries and the United States rethink the translation of environmental concepts between East and West, particularly ideas of *nature* and *culture*; what *conservation* might mean; and how conservation policy is applied and transformed in the everyday landscapes of Southeast Asia. Contributors focus more on folk, community, and vernacular conservation discourses than on those of institutions and the state. Thick with ethnographic detail, their essays provide powerful examples of why social, political, historical, and economic factors are central to the success or failure of conservation initiatives. Natural resource managers and policy makers who accept and work with these factors are likely to enjoy more enduring success than those who simply seek to remove the influence and impact of humans from the landscape. As many of the essays suggest, this requires the ability to manage contradictions, to relinquish orthodox ideas of what conservation looks like, and to practice continuously adaptive management techniques. It requires practitioners who are deeply reflexive and able to focus less on short-term goals and more on long-term engagement with the relationships between people and nature.

Michael R. Dove is the Margaret K. Musser Professor of Social Ecology in the School of Forestry and Environmental Studies at Yale University, where he is also the Director of the Tropical Resources Institute and Professor of Anthropology. **Percy E. Sajise** is an Honorary Research Fellow of Bioversity International, where he was formerly the regional director for Asia, Pacific, and Oceania. He is an Adjunct Fellow at the Southeast Asian Regional Center for Graduate Study and Research in Agriculture (Philippines) and Adjunct Professor in the School of Environmental Science and Management at the University of the Philippines, Los Baños. **Amity A. Doolittle** is a Lecturer and Associate Research Scientist at the Yale School of Forestry and Environmental Studies.

NEW ECOLOGIES FOR THE TWENTY-FIRST CENTURY

A Series Edited by Arturo Escobar and Dianne Rocheleau

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ENVIRONMENTAL STUDIES/ANTHROPOLOGY

April 392 pages, 10 maps
paper, 978-0-8223-4796-5, \$24.95/£16.99
cloth, 978-0-8223-4781-1, \$89.95/£62.00

LATIN AMERICAN HISTORY

May 312 pages, 13 illustrations
paper, 978-0-8223-5013-2, \$23.95/£16.99
cloth, 978-0-8223-5002-6, \$89.95/£62.00

Recognition Odysseys

Indigeneity, Race, and Federal Tribal Recognition Policy in Three Louisiana Indian Communities

BRIAN KLOPOTEK

“Engaging, lively, and based on superior scholarship, *Recognition Odysseys* is an important contribution to scholarship on the federal recognition process and the broader issue of how U.S. American Indians take on modern political and cultural identities.”—**ROBERT WARRIOR**, Founding President of the Native American and Indigenous Studies Association



Mary Jackson Jones with the enlarged notice of federal acknowledgment on the wall behind her, 1999. Photo by the author.

In *Recognition Odysseys*, Brian Klopotek illuminates the complex relationship between federal tribal recognition policy and American Indian racial and tribal identities. He does so by comparing the experiences of three central Louisiana tribes that have petitioned for federal acknowledgment: the Tunica-Biloxi Tribe (recognized in 1981), the Jena Band of Choctaw Indians (recognized in 1995), and the Clifton-Choctaws (currently seeking recognition). Though recognition has acquired a transformational aura, seemingly able to lift

tribes from poverty and cultural decay to wealth and revitalization, the cases of these three groups reveal a more complex reality. Klopotek describes the varied effects of the recognition process on each tribe's social and political structures, community cohesion, cultural revitalization projects, identity, and economic health. He emphasizes that recognition policy is not the only racial project affecting Louisiana tribes. For the Tunica-Biloxis, the Jena Band of Choctaws, and the Clifton-Choctaws, discourses around blackness and whiteness have shaped the boundaries of Indian identity in ways that have only begun to be explored. Klopotek urges scholars and officials from the Bureau of Indian Affairs (BIA) to acknowledge the multiple discourses and viewpoints influencing tribal identities. At the same time, he puts tribal recognition in broader perspective. Indigenous struggles began long before the BIA existed, and they will continue long after it renders any particular recognition decision.

Brian Klopotek is Associate Professor of Ethnic Studies at the University of Oregon.

NARRATING NATIVE HISTORIES

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

Sovereignty, Indigeneity, and the Law

ERIC CHEYFITZ, N. BRUCE DUTHU & SHARI M. HUHDORF, SPECIAL ISSUE EDITORS

A special issue of SAQ

Although Indigenous groups include diverse cultures and colonial experiences, Indigenous communities around the globe are united by a common struggle: to achieve self-determination and land rights as original occupants of the land prior to colonization. Historically, Western law has served both as an instrument of colonial control and as a means for Indigenous peoples to assert their claims to sovereignty and territory against those of nation-states. The essays in this issue of *SAQ* consider historical and contemporary colonial conflicts and explore key topics in Indigenous studies, including land rights, human rights, legal jurisdiction, Indigenous governance, and questions of language, culture, and the environment.

This wide-ranging collection addresses the political possibilities of Western law and the international meanings of sovereignty and Indigeneity. One essay analyzes the autonomous government through which local citizens in Indigenous Zapatista communities in Mexico hope to dissolve systems of top-down sovereignty altogether. Another explores narratives of Native American law and the treatment of sovereignty in contemporary Mohawk visual culture. Several essays discuss the legal and political implications of the field's pivotal public documents, including the 2007 U.N. Declaration on the Rights of Indigenous Peoples.

Eric Cheyfitz is the Ernest I. White Professor of American Studies and Humane Letters in the Department of English at Cornell University. **N. Bruce Duthu** is the Samson Occom Professor of Native American Studies and Chair of the Native American Studies Program at Dartmouth College. **Shari M. Huhndorf** is Associate Professor of English at the University of Oregon.



George Longfish, *As Above So Below*, 1999, (acrylic on canvas, 76 by 53 inches).

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NOW IN PAPERBACK

Cultures in Contact

World Migrations in the Second Millennium

DIRK HOERDER

Winner of the Allan Sharlin Memorial Award for the best book in social science history

“An encyclopedic overview of who has moved where and why for the last thousand years.”—**Immanuel Wallerstein**, author of *World-Systems Analysis: An Introduction*

“[*Cultures in Contact*] is of particular importance because Hoerder shows in great detail that it is necessary to move from a focus on the Atlantic migration system in order to give due weight to migration flows in Asia, Africa, and the Pacific world.”—**Jeremy Black**, *The National Interest*

“This extraordinary book, written on Braudelian scale, is the most complex and comprehensive history of human migration yet.”—**Walter Nugent**, *Pacific Historical Review*

“A massive and definitive study on migration in the second millennium.”—**P. G. Wallace**, *Choice*

“*Cultures in Contact* is a landmark work, a broad and pioneering interpretation of the scope, patterns, and consequences of human migrations around the globe over the past ten centuries. . . . Hoerder’s work links world historical events to global and regional migration flows . . . without losing sight of the individual men and women who moved, changed, suffered, prospered, and intermingled with their fellow human beings.”—**Annemarie Steidl**, *European History Quarterly*

“A truly significant book which derives its authority from cross-cultural primary research, as well as secondary reading, on a scale that few previous authors have attempted.”—**Nicholas Canny**, *History Today*

“Dirk Hoerder has achieved the enormous feat of moving a field forward by globalizing the study of human movements.”—**Leslie Page Moch**, *Journal of Social History*

“This book is a milestone in the history of migration.”—**Leo Lucassen**, *International Review of Social History*

Dirk Hoerder is Professor of History at Arizona State University.

COMPARATIVE AND INTERNATIONAL WORKING-CLASS HISTORY
A Series Edited by Andrew Gordon, Daniel James, and Alexander Keyssar

Empire in Question

Reading, Writing, and Teaching British Imperialism

ANTOINETTE BURTON

With a foreword by Mrinalini Sinha
and an afterword by C. A. Bayly

“Antoinette Burton’s body of work is central to the debates over national, imperial, and postcolonial histories. *Empire in Question* is a most welcome collection of her essays and required reading for anyone in this field. It contains classics, less well-known pieces, and new work. Characteristically, it is full of questions and challenges, both to herself and to her readers. We see a critical and imaginative historian at work, fully engaged both with the times in which she lives, and the times she evokes for us in the past.”—**CATHERINE HALL**, University College London

Featuring essays written by the influential historian Antoinette Burton since the mid-1990s, *Empire in Question* traces the development of a particular, contentious strand of modern British history, the “new imperial history,” through the eyes of a scholar who helped shape the field. In her teaching and writing, Burton has insisted that the vectors of imperial power run in multiple directions, argued that race must be incorporated into history-writing, and emphasized that gender and sexuality are critical dimensions of imperial history. *Empire in Question* includes Burton’s groundbreaking critiques of British historiography, as well as finely honed essays in which she brings theory to bear on topics from *Jane Eyre* to nostalgia for colonial India. Burton’s autobiographical introduction describes how her early encounters with feminist and postcolonial critique led to her convictions that we must ask who counts as a subject of imperial history, while maintaining a healthy skepticism regarding the claims to objectivity that shape much modern history writing. In the coda, she candidly reflects on shortcomings in her own thinking and in the new imperial history, and she argues that British history must be repositioned in relation to world history. Much of Burton’s writing emerged from her teaching; *Empire in Question* is meant to engage students and teachers in debates about how to think about British imperialism in light of contemporary events.

Antoinette Burton is Professor of History and Catherine C. and Bruce A. Bastian Professor of Global and Transnational Studies at the University of Illinois, Urbana-Champaign. She has written and edited many books, including *The Postcolonial Careers of Santha Rama Rau* and *After the Imperial Turn: Thinking with and through the Nation*, both also published by Duke University Press. **Mrinalini Sinha** is Alice Freeman Palmer Professor of History at the University of Michigan. **C. A. Bayly** is Vere Harmsworth Professor of Imperial and Naval History at Cambridge University.

WORLD HISTORY/GEOGRAPHY

Available 808 pages, 71 maps
paper, 978-0-8223-4901-3, \$44.95/£30.99

IMPERIAL HISTORY/GEOGRAPHY

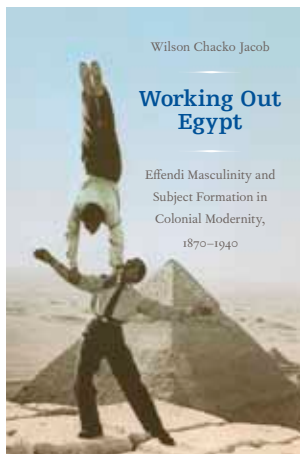
May 392 pages
paper, 978-0-8223-4902-0, \$24.95/£16.99
cloth, 978-0-8223-4880-1, \$89.95/£62.00

Working Out Egypt

Effendi Masculinity and Subject Formation in Colonial Modernity, 1870–1940

WILSON CHACKO JACOB

“This is a pioneering book that probes the relationship between colonialism, nationalism, and masculinity in fresh and exciting ways. Through a careful examination of Egyptian and British popular and political culture of the late nineteenth and early twentieth century, Wilson Chacko Jacob tells a complex story of how Egyptian national subjectivity was crafted with and against colonial tropes. *Working Out Egypt* is essential reading for scholars and students of history, postcoloniality, sexuality, gender, subject formation, and Middle East studies.”—**SABA MAHMOOD**, author of *Politics of Piety: The Islamic Revival and the Feminist Subject*



Working Out Egypt is both a rich cultural history of the formation of an Egyptian national subject in the late nineteenth century and early twentieth, and a compelling critique of modern Middle Eastern historiography. Wilson Chacko Jacob describes how Egyptian men of a class akin to the cultural bourgeoisie (the effendiyya) struggled to escape from the long shadow cast by colonial depictions of the East as degenerate, feminine, and temporally behind an active and virile Europe. He argues that during British colonial rule (1882–1936), attempts to

create a distinctively modern and Egyptian self free from the colonial gaze led to the formation of an ambivalent, performative subjectivity that he calls “effendi masculinity.” Jacob traces effendi masculinity as it took hold during the interwar years, in realms from scouting and competitive sports to sex talk and fashion, considering its gendered performativity in relation to a late-nineteenth-century British discourse on masculinity and empire and an explicitly nationalist discourse on Egyptian masculinity. He contends that as an assemblage of colonial modernity, effendi masculinity was simultaneously local and global, national and international, and particular and universal. Until recently, modern Egyptian history has not allowed for such paradoxes; instead, Egyptian modernity has been narrated in the temporal and spatial terms of a separate Western modernity.

Wilson Chacko Jacob is Assistant Professor of History at Concordia University, Montréal.

Cultured States

Youth, Gender, and Modern Style in 1960s Dar es Salaam

ANDREW IVASKA

“*Cultured States* is an enormous contribution to scholarship on the cultural politics of postcolonial East Africa. It is filled with rich and wonderful insights into youth, fashion, and the political culture of the 1960s.”—**LUISE S. WHITE**, author of *Speaking with Vampires: Rumor and History in Colonial Africa*



Demonstrators in Dar es Salaam, September 1973. Courtesy of the Tanzania Information Service.

Cultured States is a vivid account of the intersections of postcolonial state power, the cultural politics of youth and gender, and global visions of modern style in Dar es Salaam, Tanzania during the 1960s and early 1970s.

Andrew Ivaska describes a cosmopolitan East African capital animated by debates about youth culture, national cultural policy, the rumored sexual escapades of the postcolonial elite, the content of university education, the reform of colonial-era marriage laws, and the meaning of the modern. Enthusiastically mixing cultural styles originating in Tanzania and abroad, young

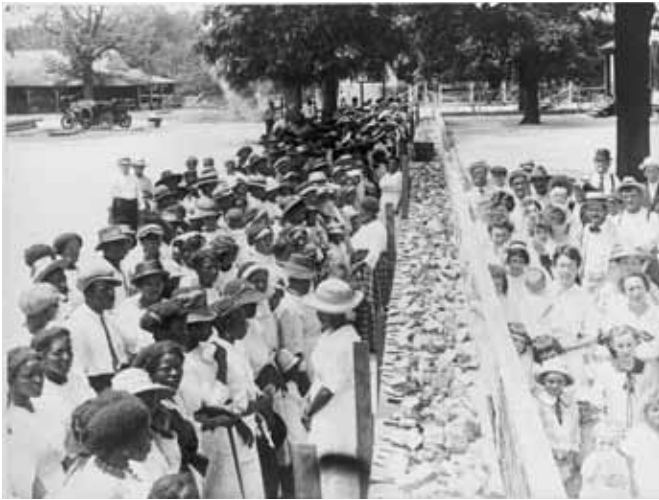
Tanzanians saw themselves as full-fledged participants in modern global culture. Their understanding of the modern conflicted with that of the state, which launched “decency campaigns” banning cultural forms such as soul music, miniskirts, wigs, and bell-bottoms. Part of the high-profile national culture project promoted by the state as a radical break from the colonial order, these campaigns nonetheless contained strong echoes of colonial assumptions about culture, tradition, the modern, and African engagements with the city. In Dar es Salaam, arguments about the campaigns spilled over into struggles about gender relations and sexual politics, youth and masculinity, and the competition for material resources. *Cultured States* is a major contribution to understandings of urban cultural politics; national political culture; social struggles around gender, generation, and wealth; and the transnational dimensions of postcolonial histories too often conceived in a national frame.

Andrew Ivaska is Associate Professor of History at Concordia University, Montréal.

Radical Foodways

DANIEL BENDER & JEFFREY PILCHER,
SPECIAL ISSUE EDITORS

A special issue of RADICAL HISTORY REVIEW



Alabama, 1936. Photo by Stetson Kennedy, from *America Eats*. Courtesy Prints and Photographs, Library of Congress.

Motivated by fears of childhood obesity, genetically modified “Frankenfoods,” and a global food system out of control, Americans have declared a “Good Food Revolution.” The movement has produced best-selling books, popular movies and TV shows, local and organic agriculture initiatives, even a vegetable garden at the White House. New food politics extol the local and the slow while vilifying the corporate and fast. But does the revolution really address the historical roots of the problems in our food supply? The essays in this issue of *Radical History Review* examine the structures of colonialism, labor, regulation, memory, and racial and gender inequality that persist in every bite we eat.

The contributors provide a critical historical perspective on food studies, drawing on geography, political economy, public policy, nutrition, biology, and other disciplines. Several articles consider food in the media, analyzing the reform efforts of celebrity chefs and the radicalizing influence of documentary food films. Two contributors historicize food culture to examine the relationship between cuisine and racial formation in the United States. A special dialogue considers the plausibility of making deep changes to food customs by exploring the essential role that food and nutrition play in the development of national identities, ethnic communities, and diasporic consciousness around the globe.

Daniel Bender is Canada Research Chair in Cultural History and Analysis and Associate Professor of History and Comparative Literature at the University of Toronto. **Jeffrey Pilcher** is Professor of History at the University of Minnesota.

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| Tracey Deutsch | Sandra Aguilar Rodríguez | Michael Wise |
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HISTORY/FOOD STUDIES

May 225 pages, 12 illustrations #110
paper, 978-0-8223-6750-5, \$14.00/£9.99

Audiences

TOM SELLAR, EDITOR

A special issue of THEATER



Santacon, New York, 2003. Photo by Bill Lanides.

This issue of *Theater* turns its gaze on one of performance’s most essential but often neglected participants: the spectator. In an era of interactive media, streaming on-demand entertainment, and fierce competition for shortening attention spans, the idea of what it means to be an audience member is in flux. The scholars and artists featured in this issue contest and expand traditional definitions of viewership as essentially passive.

Incorporating various global perspectives, this issue also looks at some new forms of political and social performance that rely on mass audience

participation. From urban performance in Bogotá to flash mobs in New York City or Germany’s halls of parliament to video chats with random partners by the luck of the “spin” on chatroulette.com, contributors attempt to identify who is watching, how, and why. Also featured in this issue is the first publication of the New York City Players’ Ads, an experiment in live performance in which shadowy images evoke the absence of live performers, accompanied by an introduction by director and creator Richard Maxwell.

Tom Sellar is Editor of *Theater* and Assistant Professor of Dramaturgy at the Yale School of Drama.

Contributors

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THEATER

January 130 pages, 57 illustrations Vol. 40, no. 3
paper, 978-0-8223-6753-6 \$12.00/£9.99

Dark Borders

Film Noir and American Citizenship

JONATHAN AUERBACH

“While scholars have long attended to film noir as one of the preeminent genres of U.S. cinema, they ironically have rarely studied it in terms of its specific engagements with national self-identity and self-definition. Deftly employing his strong and reputed background in American Studies to far-reaching ends, Jonathan Auerbach shows precisely how film noir was central to the country’s self-questioning in the fraught times of the Cold War. This is a groundbreaking study that comes up with trenchant insights about a genre that one might have thought had nothing new to yield to critical inquiry.”—**DANA POLAN**, New York University



Film still from *Confessions of a Nazi Spy*, 1939.

Dark Borders connects anxieties about citizenship and national belonging in mid-century America to the sense of alienation conveyed by American film noir. Jonathan Auerbach provides in-depth interpretations of more than

a dozen of these dark crime thrillers, considering them in relation to U.S. national security measures enacted from the mid-1930s to the mid-1950s. The growth of a domestic intelligence-gathering apparatus before, during, and after the Second World War raised unsettling questions about who was American and who was not, and how to tell the difference. Auerbach argues that politics and aesthetics merge in these noirs, whose oft-noted uncanniness betrays the fear that “un-American” foes lurk within the homeland. This tone of dispossession was reflected in well-known films, including *Double Indemnity*, *Out of the Past*, and *Pickup on South Street*, and less familiar noirs such as *Stranger on the Third Floor*, *The Chase*, and *Ride the Pink Horse*. Whether tracing the consequences of the Gestapo in America, or the uncertain borderlines that separate the United States from Cuba and Mexico, these movies blur boundaries; inside and outside become confused as (presumed) foreigners take over domestic space. To feel like a stranger in your own home: this is the peculiar affective condition of citizenship intensified by wartime and Cold War security measures, as well as a primary mood driving many mid-century noir films.

Jonathan Auerbach is Professor of English at the University of Maryland, College Park. He is the author of *Body Shots: Early Cinema’s Incarnations*; *Male Call: Becoming Jack London*, also published by Duke University Press; and *The Romance of Failure: First-Person Fictions of Poe, Hawthorne, and James*.

Cold War Femme

Lesbianism, National Identity, and Hollywood Cinema

ROBERT J. CORBER

“The Alfred Kinsey of film studies, Robert J. Corber has followed up his authoritative work on Cold War representations of male homosexuality with a companion volume on constructions of lesbianism in films of the period. Shedding new light on canonical films—*All about Eve* and *Marnie*—and iconic stars—Bette Davis and Doris Day, *Cold War Femme* tracks how a shift in discourses of homosexuality from gender inversion to object choice gave a new frisson to Hollywood femininity. Corber’s historical perspective shows how female power was mapped on to filmic fears and fantasies.”—**PATRICIA WHITE**, author of *UnInvited: Classical Hollywood Cinema and Lesbian Representability*



Allyn Ann McLerie and Doris Day, film still from *Calamity Jane*, 1953.

In his bestselling book *The Grapevine: A Report on the Secret World of the Lesbian* (1965), Jess Stearn reported that, contrary to the assumptions of many Americans, most lesbians appeared indistinguishable from other women.

They could mingle “congenially in conventional society.” Some were popular sex symbols; some were married to unsuspecting husbands. Robert J. Corber contends that *The Grapevine* exemplified a homophobic Cold War discourse that portrayed the femme as an invisible threat to the nation. Underlying this panic was the widespread fear that college-educated women would reject marriage and motherhood as aspirations, weakening the American family and compromising the nation’s ability to defeat totalitarianism. Corber argues that Cold War homophobia transformed ideas about lesbianism in U.S. society. In the early twentieth century, homophobic discourse had focused on gender identity: the lesbian was a masculine woman. During the Cold War, the lesbian was reconceived as a woman attracted to other women. Corber develops his argument by analyzing representations of lesbianism in Hollywood movies of the 1950s and 1960s, and in the careers of some of the era’s biggest female stars. He examines treatments of the femme in *All about Eve*, *The Children’s Hour*, and *Marnie*, and he explores the impact of Cold War homophobia on the careers of Joan Crawford, Bette Davis, and Doris Day.

Robert J. Corber is a professor and the director of the Women, Gender, and Sexuality Program at Trinity College. He is the author of *Homosexuality in Cold War America: Resistance and the Crisis of Masculinity* and *In the Name of National Security: Hitchcock, Homophobia, and the Political Construction of Gender in Postwar America*, both also published by Duke University Press.

Below the Line

Producers and Production Studies
in the New Television Economy

VICKI MAYER

"This is an immensely original and innovative book on production processes and laboring practices within the world of television. Long overlooked within media studies until now, this ethnographic and interview-based analysis of groups including television assembly-line workers and soft-core TV producers marks a new departure for scholarship into precarious working lives in the global media."—**ANGELA MCROBBIE**, author of *The Aftermath of Feminism: Gender, Culture and Social Change*



Workers on an electronics assembly line, Manaus, Brazil.

Below the Line illuminates the hidden labor of people who not only produce things that the television industry needs, such as a bit of content or a policy sound bite, but also produce themselves in the service of capital

expansion. Vicki Mayer considers the work of television set assemblers, soft-core cameramen, reality-program casters, and public access and cable commissioners in relation to the globalized economy of the television industry. She shows that these workers are increasingly engaged in professional and creative work, unsettling the industry's mythological account of itself as a business driven by auteurs, manned by an executive class, and created by the talented few.

As Mayer demonstrates, the new television economy casts a wide net to exploit those excluded from these hierarchies. Meanwhile, television set assemblers in Brazil devise creative solutions to the problems of material production. Soft-core videographers, who sell televised contents, develop their own modes of professionalism. Everyday people become casters, who commodify suitable participants for reality programs, or volunteers, who administer local cable television policies. These sponsors and regulators boost media industries' profits when they commodify and discipline their colleagues, their neighbors, and themselves. Mayer proposes that studies of production acknowledge the changing dynamics of labor to include production workers who identify themselves and their labor with the industry, even as their work remains undervalued or invisible.

Vicki Mayer is Associate Professor of Communication at Tulane University. She is a co-editor of *Production Studies: Cultural Studies of Media Industries* and editor of the journal *Television and New Media*.

Television as Digital Media

JAMES BENNETT & NIKI STRANGE, EDITORS

This original collection reframes contemporary debates about new digital media technologies, media convergence, and modes of cultural regulation, production, and consumption."—**DAVID MORLEY**, author of *Media, Modernity, and Technology: The Geography of the New*



Screen shot from Hulu.com, featuring online video streaming.

In *Television as Digital Media*, scholars from Australia, the United Kingdom, and the United States combine television studies with new media studies to analyze digital TV as part of digital culture. Taking into account technologies,

industries, economies, aesthetics, and various production, user, and audience practices, the contributors develop a new critical paradigm for thinking about television, and the future of television studies, in the digital era. The collection brings together established and emerging scholars, producing an intergenerational dialogue that will be productive for any student or scholar seeking to understand the relationship between television and digital media.

Introducing the collection, James Bennett argues that television as digital media is a non-site-specific, hybrid cultural and technological form that spreads across platforms such as mobile phones, games consoles, iPods, and online video services, including YouTube, Hulu, and the BBC's iPlayer. Television as digital media threatens to upset assumptions about television as a mass medium that has helped define the social collective experience, the organization of everyday life, and forms of sociality. As often as we are promised the convenience of the television experience "anytime, anywhere," we are invited to participate in communities, share television moments, and watch live. The essays in this collection demonstrate the historical, production, aesthetic, and audience changes and continuities that underpin the emerging meaning of television as digital media.

James Bennett is head of area for Media, Information, and Communications at London Metropolitan University. **Niki Strange** is the founder of Strange Digital, a company providing research and strategy consulting for digital businesses and the culture, education, and public sectors. She is also a research fellow at the University of Sussex.

CONSOLE-ING PASSIONS: TELEVISION AND CULTURAL POWER
A Series Edited by Lynn Spigel

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| Jean Burgess | Karen Lury | Graeme Turner |
| John T. Caldwell | Roberta Pearson | |
| Daniel Chamberlain | Jeanette Steemers | |

TELEVISION/CULTURAL STUDIES

June 240 pages, 5 b&w photographs
paper, 978-0-8223-5007-1, \$22.95/£15.99
cloth, 978-0-8223-4994-5, \$79.95/£55.00

TV/CULTURAL STUDIES/NEW MEDIA

March 400 pages, 38 photographs
paper, 978-0-8223-4910-5, \$25.95/£17.99
cloth, 978-0-8223-4887-0, \$94.95/£66.00

Chinese Circulations

Capital, Commodities, and Networks
in Southeast Asia

ERIC TAGLIACOZZO & WEN-CHIN CHANG, EDITORS

With a foreword by Wang Gungwu

“Collectively, the chapters provide a long durée view of how historically Chinese circulations shaped the economic landscape and buoyancy of the Southeast Asia region. By tracking disparate flows of actors, objects, ideas, and practices, the authors show how the kinship-based commercial capitalism originating in China cumulatively created conditions for meeting the challenges of first European industrial capitalism and, more recently, contemporary globalization.”—**AIHWA ONG**, University of California, Berkeley



Ryukyuan tributary ship at Naha Port (From: *The Rekidai Hoan: An Introduction to Documents of the Ryukyu Kingdom*, 2003.

Chinese merchants have traded with Southeast Asia for centuries, sojourning, and sometimes settling, during their voyages. These ventures have taken place by land and by sea, over mountains and across deserts, linking China with vast stretches of Southeast Asia in a broad, mercantile embrace. *Chinese Circulations* provides an unprecedented overview of this trade, its scope, diversity, and complexity. This collection of twenty state-of-the-art essays foregrounds the commodities that have linked China and Southeast Asia over the centuries, from fish, jade, metal, textiles, and cotton, to

rice, opium, timber, books, and edible birds' nests. Human labor, the Bible, and the coins used in regional trade are among the more unexpected “commodities” considered. In addition to focusing on a certain time period or geographic area, each of the essays explores a particular commodity or class of commodities, following its trajectory from production, exchange and distribution, to consumption.

Eric Tagliacozzo is Associate Professor of History at Cornell University. **Wen-Chin Chang** is an associate research fellow at the Center for Asia-Pacific Area Studies at the Academia Sinica in Taiwan. **Wang Gungwu** is University Professor at the National University of Singapore.

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| Jean DeBernardi | Adam McKeown | Kevin Woods |
| C. Patterson Giersch | Anthony Reid | Wu Xia |

Forms of Knowledge in Early Modern Asia

Explorations in the Intellectual
History of India and Tibet, 1500–1800

SHELDON POLLOCK, EDITOR

“Deserving of our attention in their own right as splendid scholarly contributions to the growing field of early modern studies in South Asia and Tibet, the essays collected in this volume have the additional merit of addressing, often consciously, the fallacious but widespread tendency on the part of many to pronounce on colonial knowledge or modernity in the subcontinent without much engagement with what preceded them. Students of both pre-colonial and colonial South Asia will benefit from this volume.”—**DIPESH CHAKRABARTY**, author of *Provincializing Europe: Postcolonial Thought and Historical Difference*

In the past two decades, scholars have transformed our understanding of the interactions between India and the West since the consolidation of British power in the subcontinent around 1800. While acknowledging the merits of this scholarship, Sheldon Pollock argues that knowing how colonialism changed South Asian cultures, particularly how Western modes of thought became dominant, requires knowing what was there to be changed. Yet little is known about the history of knowledge and imagination in late precolonial South Asia, about what systematic forms of thought existed, how they worked, or who produced them. This pioneering collection of essays helps to rectify this situation by addressing the ways thinkers in India and Tibet responded to a rapidly changing world in the three centuries prior to 1800. Contributors examine new forms of communication and conceptions of power that developed across the subcontinent; changing modes of literary consciousness, practices, and institutions in north India; unprecedented engagements in comparative religion, autobiography, and ethnography in the Indo-Persian sphere; and new directions in disciplinarity, medicine, and geography in Tibet. Taken together, the essays in *Forms of Knowledge in Early Modern Asia* inaugurate the exploration of a particularly complex intellectual terrain, while gesturing toward distinctive forms of non-Western modernity.

Sheldon Pollock is the William B. Ransford Professor of Sanskrit and Indian Studies in the Department of Middle Eastern, South Asian, and African Studies at Columbia University.

Contributors

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| Allison Busch | Sheldon Pollock | Sanjay Subrahmanyam |
| Sumit Guha | Velcheru Narayana Rao | Mohamad Tavakoli-Targhi |

Appropriately Indian

Gender and Culture in a New Transnational Class

SMITHA RADHAKRISHNAN

"Appropriately Indian is a wonderful book, which provides crucial background about India's rising image in the world and at home. Smitha Radhakrishnan covers notions of caste, class, and prestige, as well as the transnational character of the privileged knowledge workers she discusses. At the same time, she does not portray these professionals only in terms of privilege. Her intimate descriptions of people's lives are full of dilemmas and heartaches. The passages on traditional marriage expectations and modern individualistic drives are particularly illuminating."—**A. ANEESH**, author of *Virtual Migration: The Programming of Globalization*



Courtesy Infosys, Bangalore, India.

Appropriately Indian is an ethnographic analysis of the class of information technology professionals at the symbolic helm of globalizing India. Comprising a small but prestigious segment of India's labor force, these

transnational knowledge workers dominate the country's economic and cultural scene, as do their notions of what it means to be Indian. Drawing on the stories of Indian professionals in Mumbai, Bangalore, Silicon Valley, and South Africa, Smitha Radhakrishnan explains how these high-tech workers create a "global Indianness" by transforming the diversity of Indian cultural practices into a generic, mobile set of "Indian" norms. Women information technology professionals are particularly influential. By reconfiguring notions of respectable femininity and the good Indian family, they are reshaping ideas about what it means to be Indian. Radhakrishnan explains how this transnational class creates an Indian culture that is self-consciously distinct from Western culture, yet compatible with Western cosmopolitan lifestyles. She describes the material and symbolic privileges that accrue to India's high-tech workers, who often claim ordinary middle-class backgrounds, but are overwhelmingly urban and upper-caste. They are also distinctly apolitical and individualistic. Members of this elite class practice a decontextualized version of Hinduism, and they absorb the ideas and values that circulate through both Indian and non-Indian multinational corporations. Ultimately, though, global Indianness is rooted and configured in the gendered sphere of home and family.

Smitha Radhakrishnan is Assistant Professor of Sociology at Wellesley College.

The Inequalities of Love

College-Educated Black Women
and the Barriers to Romance and Family

AVERIL Y. CLARKE

*"I found *The Inequalities of Love* fascinating and innovative. Many authors throw around rhetoric about the 'intersections' of gender, race, and class, but Averil Y. Clarke has really given us intersectionality analysis. Her unique combination of qualitative interviews and skilled analysis of demographic data produces a new understanding of how race and class create unequal access to 'love,' serious relationships, and marriage."*—**PAULA ENGLAND**, co-editor of *Unmarried Couples with Children*

The Inequalities of Love uses the personal narratives of college-educated black women to describe the difficulties they face when trying to date, marry, and have children. While conventional wisdom suggests that all women, regardless of race, must sacrifice romance and family for advanced educations and professional careers, Averil Y. Clarke's research reveals that educated black women's disadvantages in romance and starting a family are byproducts of a system of racial inequality and discrimination. The author analyzes descriptive accounts of black women who repeatedly return to incompatible partners as they lose hope of finding "Mr. Right," and who reject unwed parenting because it seems to affirm a negative stereotype of black women's sexuality that is inconsistent with their personal and professional identities. Clarke also uses national survey data to compare college-educated black women to less educated black women and to white and Hispanic women with degrees. She reports that the degreed black women's lives include less marriage, sex, and contraception, as well as more unwanted pregnancy, abortion, and unwed childbearing than those of other women. Black women's romantic limitations matter because they constitute deprivation and constraint in romance and because they illuminate important links between race, class, and gender inequality in the United States. Clarke's discussion of the inequities black women experience in romance highlights the connections between individuals' sexual and reproductive decisions, their performance of professional or elite class identities, and the avoidance of racial stigma.

Averil Y. Clarke is a sociologist living in New Haven, Connecticut.

POLITICS, HISTORY, AND CULTURE

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The Limits of Ferocity

Sexual Aggression and Modern Literary Rebellion

DANIEL FUCHS

“An epic achievement, *The Limits of Ferocity* is a significant contribution to the study of modern fiction and to psychoanalytic criticism. Daniel Fuchs yokes familiar writers and thinkers together in a new way, making us rethink their relationship.”—**ANDREW GORDON**, author of *An American Dreamer: A Psychoanalytic Study of the Fiction of Norman Mailer*

The Limits of Ferocity is a powerful critique of the culture of extremity represented in the works of D. H. Lawrence, Georges Bataille, Henry Miller, and Norman Mailer. Daniel Fuchs provides close readings of these literary and intellectual texts, which convey a loathing of middle-class culture or, as the case may be, society itself, in favor of a rebellion often expressed as an aggressive, even apocalyptic, sexuality. The Marquis de Sade is the precursor of this literature, which idealizes the self that violates taboos and laws in the search for erotic transcendence. Fuchs shows as well how these writers reflected and contributed to a broader cultural assault on liberal moderation and Freudian humanism. He explains Freud’s theories of culture and sexual aggression and describes how they were rejected or reworked, sometimes in favor of a liberating violence, by theorists including Wilhelm Reich, Norman O. Brown, and Gilles Deleuze and Félix Guattari. Fuchs concludes with a reflection on books by William Burroughs, Bret Easton Ellis, and the sociologist Philip Rieff. This absorbing study illuminates the utopianism and narcissism in works of intellectual and artistic “ferocity” that characterized the turn in American consciousness from the period after the Second World War to the late 1960s and 1970s.

Daniel Fuchs is Professor Emeritus of English at the City University of New York, College of Staten Island. He is the author of *Saul Bellow: Vision and Revision* and *The Comic Spirit of Wallace Stevens*, both also published by Duke University Press.

Stability and Change along a Dialect Boundary

The Low Vowels of Southeastern New England

DANIEL EZRA JOHNSON

Publication of the AMERICAN DIALECT SOCIETY

This volume examines the unique patterns of low vowel sounds of southeastern Massachusetts and Rhode Island as typically heard in words like *lot*, *thought*, and *palm*. In three interrelated studies Johnson argues that, despite the homogenizing pressures of mass media and population mobility, sharp regional dialect boundaries persist, and the patterns of vowel system migration and merger observed in this small region may elucidate universal mechanisms of dialect change. A multigenerational study of vowel pronunciation identifies the local boundaries of differing low vowel systems with exceptional geographic precision. Johnson’s examination of New England families finds vowel divisions between parents and children and even among siblings, suggesting the crucial influence of early childhood peer groups in driving vowel change. A large-scale study of the region’s schoolchildren provides rare quantitative data describing the relative influence of parents and peers in the acquisition of vowel systems.

Daniel Ezra Johnson received his Ph.D. in Linguistics from the University of Pennsylvania.

minnesota review

JANELL WATSON, EDITOR

Publishing contemporary poetry and fiction as well as reviews, critical commentary, and interviews of leading intellectual figures, the *minnesota review* curates smart yet accessible collections of progressive new work. This eclectic survey provides sophisticated signposts to navigating current critical discourse. Under the leadership of new editor Janell Watson, the journal will maintain its tradition of exploring the most exciting literary and critical developments for both specialists and general readers.

Janell Watson is Associate Professor of Foreign Languages and Literatures at Virginia Tech University.

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Genre

Forms of Discourse and Culture

TIMOTHY S. MURPHY, EDITOR

Genre: Forms of Discourse and Culture is devoted to the study of the codes, conventions, and histories of generic forms that resonate throughout cultural media. It publishes essays on literature, film, visual arts, music, and architecture, the disciplines that study them, and the modes of understanding and analysis to which they give rise. *Genre* invites work that follows thematic regularities in discourse or culture from all theoretical perspectives, and the journal is especially focused on rethinking traditional generic paradigms to examine genre in broadly interdisciplinary contexts. Through special issues that emphasize innovations in genre theory and method, *Genre* has had a pathbreaking role in promoting crucial movements in critical and cultural theory, including women's literature, the New Historicism, Native American literature, prison writing, Asian American subgenres, and Latino/Latina studies.

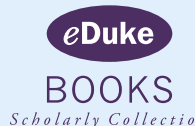
Timothy S. Murphy is Associate Professor of English at the University of Oklahoma.

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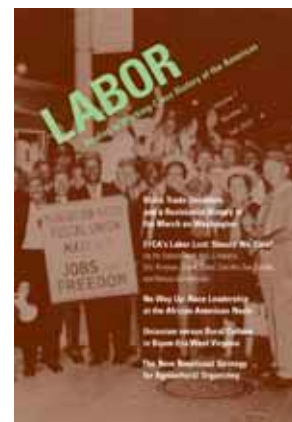
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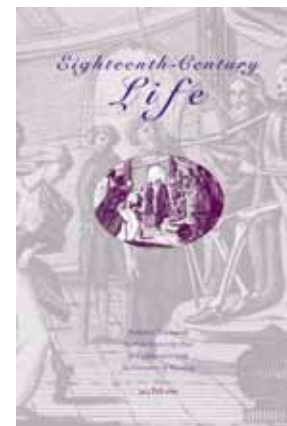
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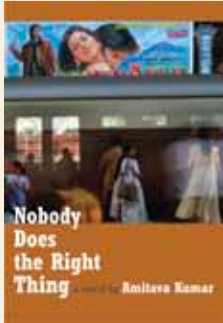
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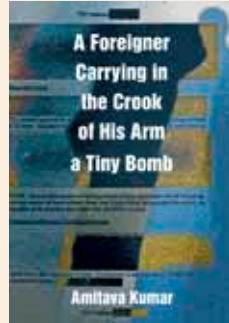
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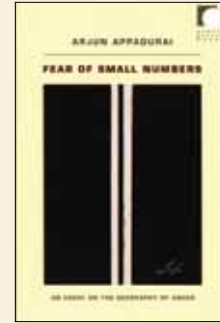
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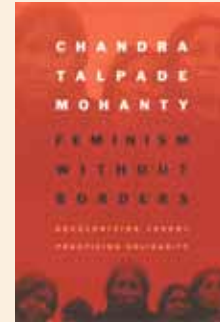
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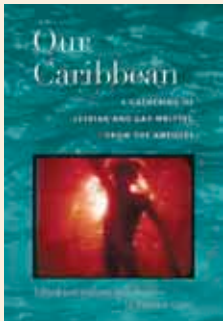


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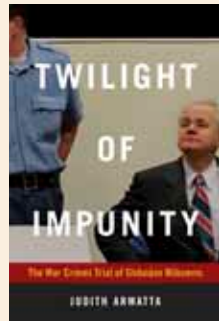
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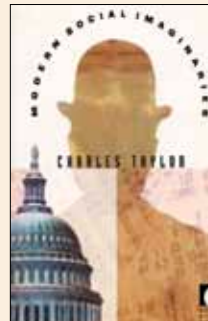
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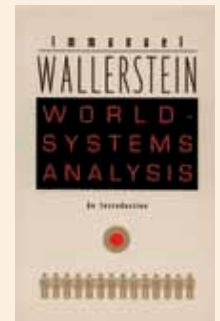


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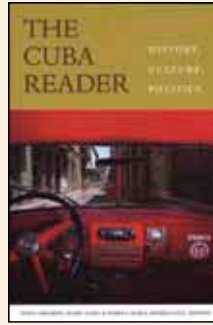
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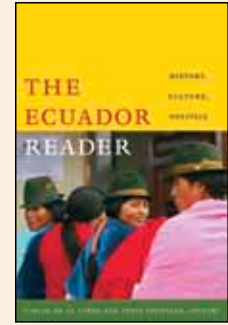
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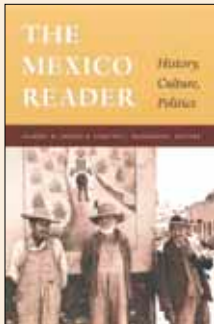
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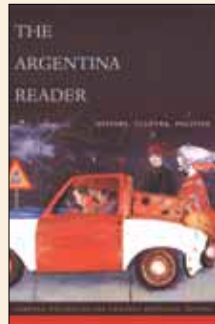
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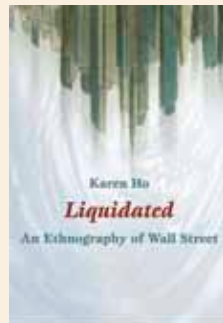


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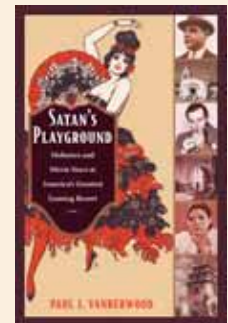


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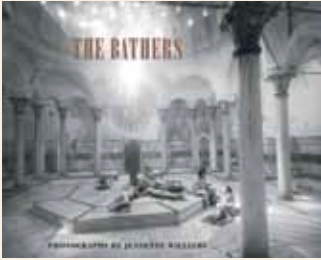
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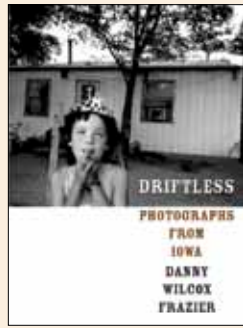


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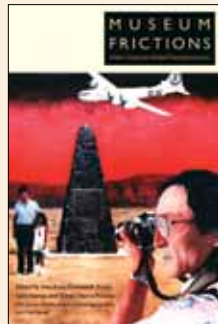
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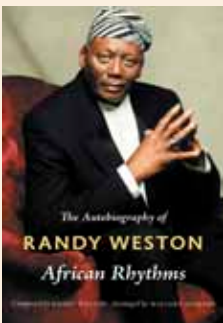


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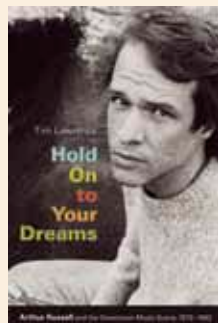


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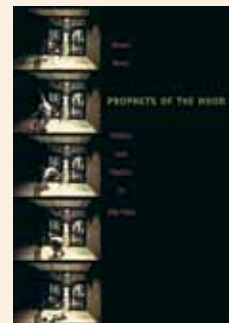
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INDEX

Ackerman, Josef 43
Adams, Michael 42
Aers, David 43
Anderson, Jean Bradley 13
Anderton, Douglas L. 44
Andrews, George Reid 43
Antonaccio, Carla M. 13
Anzaldúa, Gloria 45
Appadurai, Arjun 45
Armatta, Judith 45
Armstrong, Nancy 44
Armus, Diego 28
Auerbach, Jonathan 36
Avelar, Idelber 26
Baker, Geoffrey 26
Balsamo, Anne 10
Barker, Adele 12
Barlow, Tani 44
Bathrick, David 43
Bazant, Jan 12
Bazantová, Nina 12
Bender, Daniel 35
Bennett, James 37
Bové, Paul A. 42
Bowles, John P. 6
Boylan, Alexis L. 8
Brown, Marshall 43
Browner, Carole H. 24
Burton, Antoinette 33
Buszek, Maria Elena 9
Campbell, Ian M. 42
Carlyle, Thomas 42
Carlyle, Jane Welsh 42
Carr, Barry 46
Carrera, Magali M. 29
Carroll, Hamilton 22
Chang, Wen-chin 38
Chazkel, Amy 29
Cheyfitz, Eric 32
Cholak, Peter 44
Chomsky, Aviva 46
Christianson, Aileen 42

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Clarke, Averil Y. 39
Corber, Robert J. 36
Cornett, Michael 43
Creech, Jimmy 1
Crocitti, John J. 46
Cvetkovich, Anne 43
Davis, Kathy 45
Decena, Carlos Ulises 17
DeGrandpre, Richard 19
Degregori, Carlos Iván 46
Detlefsen, Michael 44
de la Fuente, Alejandro 43
de la Torre, Carlos 46
DiCola, Peter 3
Dillon, Sheila 13
Donham, Donald L. 23
Doolittle, Amity A. 31
Dove, Michael R. 31
Drinot, Paulo 31
Dunham, S. Ann 46
Dunn, Christopher 26
Duthu, N. Bruce 32
Edwards, Brent 44
Enwezor, Okwui 44
Faculty of the Sage School of
Philosophy 44
Fink, Leon 43
Ferguson, James 46
Finucci, Valeria 43
Fitting, Elizabeth 28
Frazier, Danny Wilcox 47
Fregoso, Rosa Linda 42
Fuchs, Daniel 40
Glave, Thomas 45
Gopalan, Lalitha 42
Grandin, Greg 46
Grant, Bruce 12
Grogan, Colleen 43
Gyoja, Akihiko 43
Halley, Janet 16
Hames-García, Michael 18
Hanson, Ellis 22
Hardt, Michael 44
Harkin, Michael 42

Hassan, Salah M. 44
Hastie, Amelie 42
Healey, Mark A. 27
Hellwig, Tineke 12
Hemmings, Clare 16
Henderson, Timothy J. 46
Ho, Karen 46
Hoerder, Dirk 33
Holberg, Jennifer L. 44
Holloway, Karla FC 5
Holt, John Clifford 12
Hoover, Kevin D. 43
Huhndorf, Shari M. 32
Huysen, Andreas 43
Ivaska, Andrew 34
Izumi, Masaki 43
Jackson, Michael 23
Jacob, Wilson Chacko 34
Jagose, Annamarie 43
Jalalzai, Zubeda 20
Jameson, Fredric 45
Jeffress, David 20
Jenkins, Willard 47
Johnson, Daniel Ezra 40
Johnson, Lyman L. 27
Jones, Kellie 7
Joseph, Gilbert M. 46
Joyrich, Lynne 42
Karp, Ivan 47
Kinsler, Brent E. 42
Kirk, Robin 46
Klinenberg, Eric 44
Klopotek, Brian 32
Kratz, Corinne A. 47
Kuenzli, Rudolf 2
Kumar, Amitava 45
Lawrence, Tim 47
Levine, Robert M. 46
Lionnet, Françoise 21
Livingston, Julie 20
Lorcin, Patricia M. E. 42
Martínez, Ernesto Javier 18
Massumi, Brian 45
Mayer, Vicki 37

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McCarthy, Anna 44
McLeod, Kembrew 2, 3
Menon, Madhavi 18
Mohanty, Chandra Talpade 45
Molina, Iván 46
Montaldo, Graciela 46
Mora, Anthony 25
Moraga, Cherríe L. 4
Murphy, Timothy S. 41, 43
Namikawa, Yoshinori 43
Nordloh, David J. 42
Nouzeilles, Gabriela 46
O'Neill, Kevin Lewis 30
Okeke-Agulu, Chika 44
Palmer, Steven 46
Palumbo-Liu, David 21
Parker, Andrew 16
Penley, Constance 42
Pérez, Laura E. 47
Perl, Jeffrey M. 42
Parry, Imani 47
Piicher, Jeffrey 35
Pollock, Sheldon 38
Puar, Jasbir 20
Putnam, Lara 43
Quinn, Ian 43
Rabinbach, Anson 43
Radhakrishnan, Smitha 39
Radical History Review
Editorial Collective 44
Ramírez, María Clemencia 30
Rana, Junaid 15
Rentschler, Carrie A. 19
Restall, Matthew 42
Reverand, Cedric D. II 42
Robbins, Bruce 21
Roberts, Jane 42
Rooney, Ellen 42
Roosevelt, Selwa 43
Rose, Jacqueline 11
Rowe, George E. 42
Sajise, Percy E. 31
Sanal, Aslihan 24
Sargent, Carolyn F. 24

Scharnhorst, Gary 42
Schoonmaker, Trevor 47
Schwarm, Larry 47
Scott, David 44
Sellar, Tom 35, 44
Shih, Shu-mei 21
Smith, Cherise 6
Smith, Steven B. 47
Smorkaloff, Pamela Maria 46
Sorenson, David R. 42
Starn, Orin 46
Stavrou, Nikolaos A. 43
Sternberg, Meir 44
Strange, Niki 37
Striffler, Steve 46
Palumbo-Liu, David 21
Szwaja, Lynn 47
Tagliacozzo, Eric 12, 38
Tanoukhi, Nirvana 21
Tavakoli-Targhi, Mohamad 42
Taylor, Charles 45
Taylor, Marcy 44
Thomas, Kedron 30
Tu, Thuy Linh Nguyen 14
Vanderwood, Paul J. 46
Wahl, Jonathan 42
Wald, Priscilla 42
Wallerstein, Immanuel 45
Watson, Janell 41, 43
Weed, Elizabeth 42
Weiner, Joshua Jaonaou 17
Weston, Randy 47
White, Patricia 42
Wild, Jonathan 42
Williams, Jennette 47
Williams, Maria *Shaa Tláa* 12
Willis, Sharon 42
Wu Hung 47
Yano, Christine R. 15
Ybarra-Frausto, Tomás 47
Young, Damon 17
Zavella, Patricia 25

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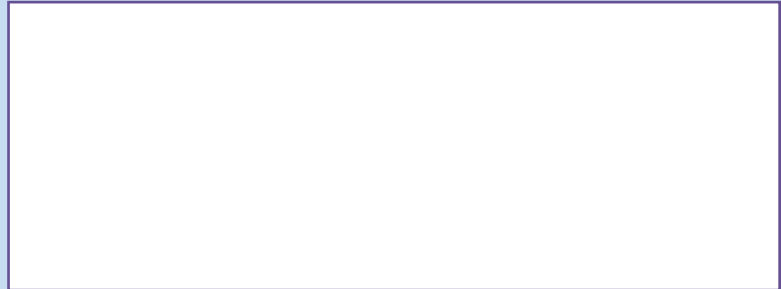
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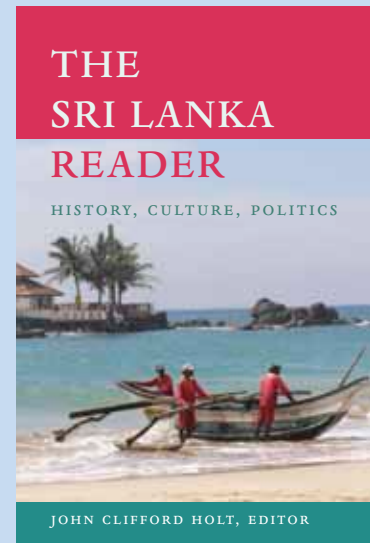
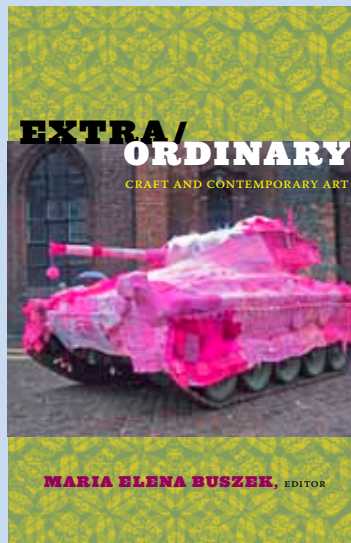
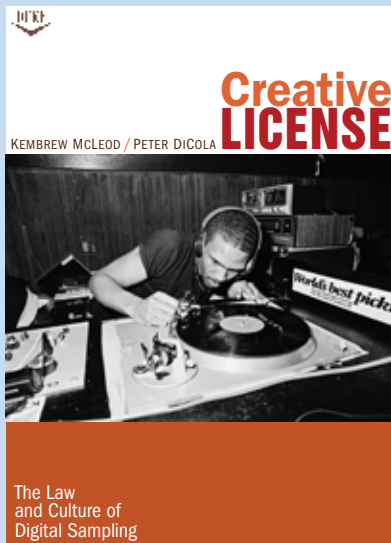
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