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Iraq / Perspectives

BENJAMIN LOWY

With a foreword by William Eggleston



Iraqi civilians seen through the window of a U.S. Army Humvee patrolling the commercial district of Abu Ghraib in Baghdad, July 9, 2007

Benjamin Lowy's powerful and arresting color photographs, taken through Humvee windows and military-issue night-vision goggles, capture the desolation of a war-ravaged Iraq as well as the tension and anxiety of both U.S. soldiers and Iraqi civilians. To photograph on the streets unprotected was impossible for Lowy, so he made images that illuminate this difficulty by shooting photographs through the windows and goggles meant to help him, and soldiers, to see. In doing so, he provides us with a new way of looking at the war—an entirely different framework for regarding and thinking about the everyday activities of Iraqis in a devastated landscape and the movements of soldiers on patrol, as well as the alarm and apprehension of nighttime raids.

A CDS BOOK

Published by Duke University Press and the Center for Documentary Studies

"Iraq was a land of blast walls and barbed-wire fences. I made my first image of a concrete blast wall through the window of my armored car. These pictures show a fragment of Iraqi daily life taken by a transient passenger in a Humvee; yet they are a window to a world where work, play, tension, grief, survival, and everything in between are as familiar as the events of our own lives. . . . [In] the 'Nightvision' images . . . as soldiers weave through the houses and bedrooms of civilians during nighttime military raids, they encounter the faces of their suspects as well as bystanders, many of whom are parents protecting their children. . . . I hope that these images provide the viewer with momentary illumination of the fear and desperation that is war."—**BENJAMIN LOWY**

"Benjamin Lowy's work is an opportunity to see as an American soldier sees when in Iraq—nobody's ever shown that, especially through night-vision goggles."

—**WILLIAM EGGLESTON**

WINNER

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

Benjamin Lowy is a freelance photographer based in Brooklyn, New York. He received a BFA from Washington University in St. Louis in 2002 and began his career in 2003, when he was embedded with the U.S. Army's 101st Airborne Division to cover the Iraq War. Lowy's career as a conflict photographer has also taken him to Haiti, Darfur, and Afghanistan, among other places. His photographs have appeared in publications including the *New York Times Magazine*, *Time*, *Newsweek*, *Fortune*, the *New Yorker*, *Vanity Fair*, *GQ*, *National Geographic Adventure*, *Men's Journal*, and *Rolling Stone*. They have been shown at the San Francisco Museum of Modern Art, Tate Modern, and the Houston Center for Photography, as well as in the Noorderlicht Photofestival and the Open Society Institute's Moving Walls exhibition. Based on his photographs from Iraq, which were chosen from more than two hundred entries, Lowy is the winner of the fifth biennial CDS/Honickman First Book Prize in Photography.

William Eggleston's landmark solo show at the Museum of Modern Art, curated by John Szarkowski, and the companion book, *William Eggleston's Guide* (1976), brought him international acclaim and established his reputation as the "father of color photography." Eggleston is the author of numerous books and portfolios, and he has been a lecturer in Visual and Environmental Studies at Harvard University, a researcher in color video at the Massachusetts Institute of Technology, and a recipient of numerous awards and grants from the Guggenheim Foundation, the National Endowment for the Arts, and other organizations. In 2008, the Whitney Museum of American Art organized the retrospective exhibition *William Eggleston: Democratic Camera, Photographs and Video, 1961–2008*.

The Center for Documentary Studies/Honickman First Book Prize in Photography is open to American photographers who use their cameras for creative exploration, whether it be of places, people, or communities; of the natural or social world; of beauty at large or the lack of it; of objective or subjective realities. Information and guidelines about the next competition (2012) are available at <http://cgs.aas.duke.edu.grants>.

see centerfold insert



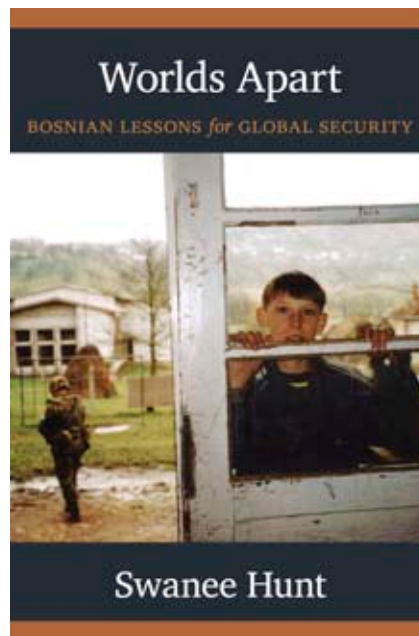
Swanee Hunt chairs the Washington-based Institute for Inclusive Security. During her tenure as U.S. ambassador to Austria (1993–97), she hosted negotiations and symposia focused on securing peace in the neighboring Balkan states. She is a member of the U.S. Council on Foreign Relations, Eleanor Roosevelt Lecturer in

Public Policy at Harvard University’s John F. Kennedy School of Government, and president of Hunt Alternatives Fund. Her opinions are frequently broadcast through national and international media outlets, such as CNN, National Public Radio, the *Huffington Post* and *Foreign Affairs*. She is the author of *Half-Life of a Zealot*, also published by Duke University Press (see page 45). Her husband, Charles Ansbacher, conducted his twenty-fifth performance with the Sarajevo Philharmonic Orchestra six months before his death from brain cancer in September 2010.

Worlds Apart

Bosnian Lessons for Global Security

SWANEE HUNT



Worlds Apart tells of a well-meaning foreign policy establishment often deaf to the voices of everyday people. Its focus is the Bosnian War, but its implications extend to any situation that prompts the consideration of military intervention on humanitarian grounds. Ambassador Swanee Hunt served in Vienna during the Bosnian War and was intimately involved in American policy toward the Balkans. During her tenure as ambassador and after, she made scores of trips throughout Bosnia, and the rest of the former Yugoslavia, attempting to understand the costly delays in foreign military intervention. To that end, she had hundreds of conversations with a wide range of

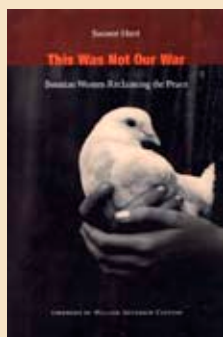
politicians, refugees, journalists, farmers, clergy, aid workers, diplomats, soldiers, and others. In *Worlds Apart*, Hunt’s eighty vignettes alternate between the perspectives of those living out the war and “the internationals” deciding whether or how to intervene. From these stories, most of which she herself witnessed, she draws lessons applicable to conflicts throughout the world. These lessons cannot be learned from afar, Hunt says, with insiders and outsiders working apart. Only by bridging those worlds can we build a stronger paradigm of inclusive international security.

PRAISE FOR *Worlds Apart*

“The slaughter in Bosnia in the 1990s still haunts policymakers everywhere. With *Worlds Apart*, Swanee Hunt brings us all into the room alongside the decision-makers at the center of an international crisis, and simultaneously draws important lessons from those events for the resolution of future conflicts. It’s a compelling read for anyone motivated to learn those larger lessons from a tragedy that tested the will of the free world.”

—**SENATOR JOHN KERRY**, former Chair, Senate Foreign Relations Committee

“Good research. Brilliant analysis. Important book. These lessons about global security are especially urgent in light of today’s headlines.”—**DAN RATHER**, internationally acclaimed veteran newscaster



NEW IN PAPERBACK

This Was Not Our War Bosnian Women Reclaiming the Peace SWANEE HUNT

“Replacing tyranny with justice, healing deep scars, exchanging hatred for hope . . . the women in *This Was Not Our War* teach us how.”—**WILLIAM JEFFERSON CLINTON**

“Swanee Hunt is a diplomat, human rights advocate, and teacher. With *This Was Not Our War* she shows she is also a gifted listener and writer. In these pages, Hunt captures the rationales and rationalizations for war, as well as the despair and stirring dignity of twenty-six women who lived through the Bosnian horrors. Hunt lets the women speak for themselves, telling the story of Bosnia’s descent and recovery their way, and, in so doing, she shows just how vital their voices, insights, and talents will be in rebuilding Bosnia and its shattered lives.”—**SAMANTHA POWER**, author of *“A Problem from Hell”: America and the Age of Genocide*

CURRENT EVENTS/WOMEN’S STUDIES

September 344 pages, 32 color photographs, 2 maps
paper, 978-0-8223-5214-3, \$24.95/£16.99

CURRENT EVENTS/FOREIGN AFFAIRS

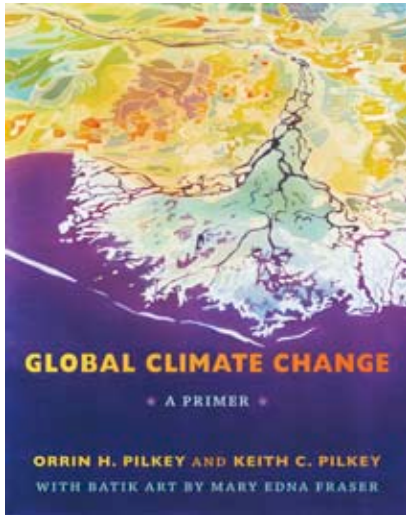
September 328 pages, 65 color photographs, 1 map
cloth, 978-0-8223-4975-4, \$32.95tr/£21.99

Global Climate Change

A Primer

ORRIN H. PILKEY & KEITH C. PILKEY

With batik art by Mary Edna Fraser



An internationally recognized expert on the geology of barrier islands, Orrin H. Pilkey is one of the rare academics who engages in public advocacy about science-related issues. He has written dozens of books and articles explaining coastal processes to lay readers, and he is a frequent and outspoken interviewee in the mainstream media. Here, the colorful scientist takes on climate change deniers in an outstanding and much-needed primer on the science of global change and its effects.

After explaining the greenhouse effect, Pilkey, writing with son Keith, turns to the damage it is causing: sea level rise, ocean acidification, glacier and sea ice melting, changing habitats, desertification, and the threats to animals, humans, coral reefs, marshes, and mangroves. These explanations are accompanied by Mary Edna Fraser's stunning batiks depicting the large-scale arenas in which climate change plays out.

The Pilkeys directly confront and rebut arguments typically advanced by global change deniers. Particularly valuable are their discussions of "Climategate," a manufactured scandal that undermined respect for the scientific community, and the denial campaigns by the fossil fuel industry, which the Pilkeys compare to the tactics used by the tobacco companies a generation ago to obfuscate findings on the harm caused by cigarettes.

"Only someone like Orrin H. Pilkey, who has been working on climate all his life, could call this book a 'primer' on global climate change. It is, in fact, a gold mine of useful analysis, insights, and information on the subject. The writing is crisp, clear, and engaging. My favorite chapter is the one on the global warming denial lobby, an exposé of the fossil fuel industry's effort to confuse the American public. And the batik illustrations by Mary Edna Fraser are extraordinary. Don't just buy a copy for yourself; get a few for your friends, too!"—**LESTER R. BROWN**, President, Earth Policy Institute, and author of *World on the Edge*



Photo by Jim Wallace

Orrin H. Pilkey is James B. Duke Professor Emeritus of Geology at the Nicholas School of the Environment at Duke University, and Founder and Director Emeritus of the Program for the Study of Developed Shorelines, based at Western Carolina University. Pilkey has written and edited many books, including, most recently, *The Rising Sea* (with Rob Young) and *Useless Arithmetic* (with Linda Pilkey-Jarvis), an indictment of mathematical models used to predict environmental change. Pilkey is the recipient of numerous honors, including the Francis Shepard Medal for excellence in Marine Geology, the Priestley Award for distinguished contributions to environmental science, a Lifetime Achievement Award from the North Carolina Coastal Federation, and the Outstanding Public Service Award from the Federal Emergency Management Agency. Pilkey lives in Hillsborough, North Carolina.

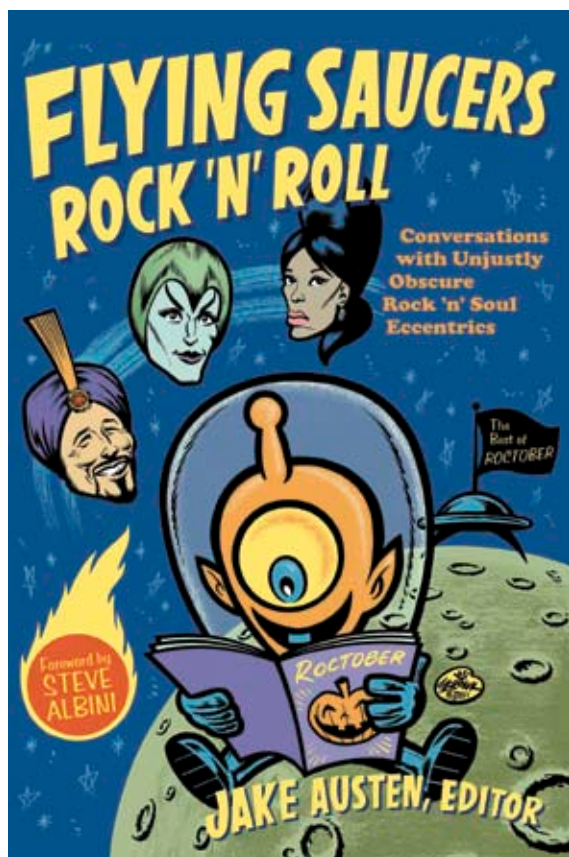


Photo by Jim Wallace

Pilkey's son, **Keith C. Pilkey**, is an attorney with a longstanding interest in geoengineering and corporate influence on science policy. He lives in Johnson City, Tennessee.



Mary Edna Fraser is an artist who highlights environmental concerns in large silk batiks, which are often based on maps, satellite images, and the photographs that she takes while flying her family's 1946 propeller plane. Fraser has exhibited widely, including at the Smithsonian National Air and Space Museum. Fraser's batiks complement Orrin H. Pilkey's writing in their book *A Celebration of the World's Barrier Islands*. She lives in Charleston, South Carolina.



Contributors

Steve Albini	King Merinuk
Ben Austen	Ken Mottet
Jake Austen	Jonathan Poletti
John Battles	James Porter
Bosco	“Colonel” Dan Sorenson
Ken Burke	Jacqueline Stewart
Mike Maltese	

“With an awe-inspiringly integrated and thoroughly unassuming knowledge of all the nooks, crannies, and hidden corners of American popular culture, there’s no more appropriate cheerleader for musical humanity than Jake Austen, a polymath force of nature who’s been amazing me for twenty years. If any of the rest of us had just a hundredth of the energy, enthusiasm, and big-heartedness that Jake seems to show in every project he undertakes, the world would be a much better place—and a lot more fun.”—**CHRIS WARE**, cartoonist and author of *Jimmy Corrigan—The Smartest Kid on Earth*

the best of *Roctober*

Flying Saucers Rock 'n' Roll

Conversations with
Unjustly Obscure
Rock 'n' Soul Eccentrics
JAKE AUSTEN, EDITOR
With a foreword by Steve Albini

For nearly twenty years, the much-beloved music magazine *Roctober* has featured work by some of the best underground cartoonists, exhaustive examinations of made-up genres such as “robot rock,” and an ongoing exploration of everything Sammy Davis Jr. ever sang, said, or did. But the heart of the magazine has always been the lengthy conversations with overlooked or forgotten artists. *Flying Saucers Rock 'n' Roll* gathers the most compelling of these interviews. Eccentric, important artists, including rockabilly icon Billy Lee Riley, the jazz musician and activist Oscar Brown Jr., the Outlaw Country singer David Allan Coe, and the pioneer rock 'n' roll group the Treniers, give the most in-depth interviews of their lengthy careers. Obscure musicians, such as the Armenian-language novelty artist Guy Chookoorian and the frustrated interstellar glam act Zolar X, reveal fascinating lives lived at rock’s margins. *Roctober*’s legendarily dedicated writers convey telling anecdotes in the fervent, captivating prose that has long been appreciated by music enthusiasts. Along with the entertaining interviews, *Flying Saucers Rock 'n' Roll* features more than sixty images from the pages of *Roctober*, and ten illustrations created for the book by the underground rock 'n' roll artist King Merinuk.

Jake Austen is an independent music writer and the editor of *Roctober* magazine. He is the author of *TV-a-Go-Go: Rock on TV from American Bandstand to American Idol*, the editor of *A Friendly Game of Poker: 52 Takes on the Neighborhood Game*, and a founder and co-host of the cult-favorite dance show *Chic-a-Go-Go*, which airs on Chicago Access Network Television (CAN-TV). **Steve Albini** is a Chicago-based musician, producer, and sound engineer.

REFIGURING AMERICAN MUSIC

A Series Edited by Ronald Radano and Josh Kun

“Jake Austen has the brains of a world-class scholar driven to illuminate previously obscure but vital arcana, the soul of a historian eager to bring the past roaring back to life, and the heart of a furious but funny rock 'n' roll hell-raiser. As the majordomo of *Roctober*, fronting a posse of like-minded and equally passionate fellow travelers, he has picked up the mantle of that first-generation rock-critic giant Nick Tosches and at long last given us his answer to *Unsung Heroes of Rock 'n' Roll*. Yes, *Flying Saucers Rock 'n' Roll* really is a book worthy of being mentioned in that company, and it’s a must for any serious rock reader’s bookshelf.”—**JIM DEROGATIS**, critic, author, educator, and co-host of *Sound Opinions*—the world’s only rock 'n' roll talk show

Rock and Roll Always Forgets

A Quarter Century of Music Criticism

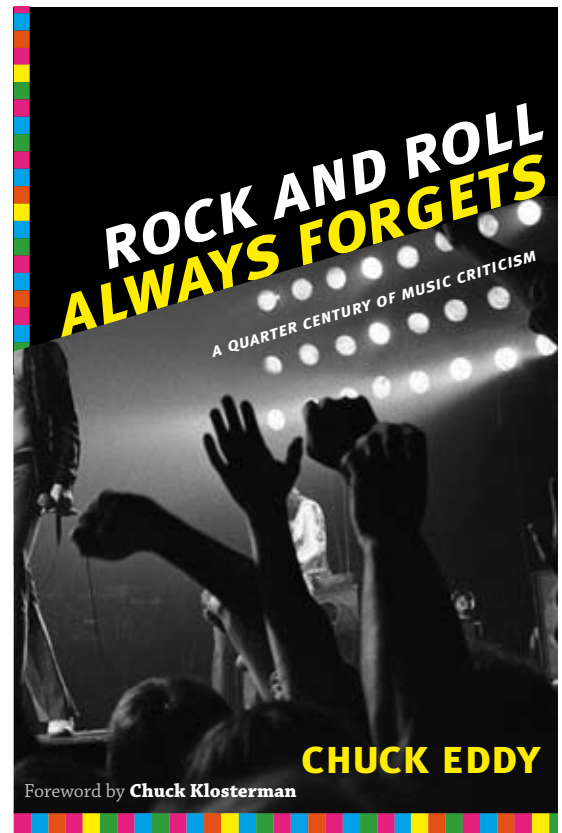
CHUCK EDDY

With a foreword by Chuck Klosterman

Chuck Eddy is one of the most entertaining, idiosyncratic, influential, and prolific music critics of the past three decades. His byline has appeared everywhere from the *Village Voice* and *Rolling Stone* to *Creem*, *Spin*, and *Vibe*. Eddy is a consistently incisive journalist, unafraid to explore and defend genres that other critics look down on or ignore. His interviews with subjects ranging from the Beastie Boys to the Pet Shop Boys, from Robert Plant to Teena Marie, and from the Flaming Lips to AC/DC to Eminem's grandmother are unforgettable. His review of a 1985 Aerosmith album reportedly inspired the producer Rick Rubin to pair the rockers with Run DMC. In the eighties, Eddy was one of the first critics to widely cover indie rock, and he has since brought his signature hyper-caFFEinated, hyper-hyphenated style to bear on heavy metal, hip hop, country—you name it. *Rock and Roll Always Forgets* features the best, most provocative reviews, interviews, columns, and essays written by this singular critic. Essential reading for music scholars and fans, it may well be the definitive time-capsule comment on pop music at the opening of the twenty-first century.

"I don't always agree with Chuck Eddy. In fact, I only occasionally agree with Chuck Eddy. But I'm always sure he cares, which I can tell not just because I know him, but because I love reading him. For more than twenty-five years he has been an original and indefatigable voice whose openness to new and unheralded music is legendary."—**ROBERT CHRISTGAU**, Dean of American Rock Critics

"When Chuck hears a pop song, it's like he is the first person who has ever heard it; he's certainly aware of what the rest of the world already wants to believe, but those pre-existing perceptions are never convincing to him. . . . More than any other critic, Chuck Eddy showed how the experience of listening to music was both intellectually limitless and acutely personal. There was no 'correct' way to hear a song, and there were no fixed parameters on how that song could be described in print, and if that song made you reconsider abortion or the Oakland Raiders or your father's suicide, then that intellectual relationship mattered because your engagement was real."—**CHUCK KLOSTERMAN**, from the foreword



Chuck Eddy is an independent music journalist living in Austin, Texas. Formerly the music editor at the *Village Voice* and a senior editor at *Billboard*, he is the author of *The Accidental Evolution of Rock'n'Roll: A Misguided Tour through Popular Music* and *Stairway to Hell: The 500 Best Heavy Metal Albums in the Universe*. **Chuck Klosterman** is a freelance journalist and the author of books including *Sex, Drugs, and Cocoa Puffs: A Low Culture Manifesto* and *Fargo Rock City*.

The Guatemala Reader

History, Culture, Politics

**GREG GRANDIN, DEBORAH LEVENSON
& ELIZABETH OGLESBY, EDITORS**

Greg Grandin is Professor of History at New York University and a member of the American Academy of Arts and Sciences. He is the author of *Fordlandia: The Rise and Fall of Henry Ford's Forgotten Jungle City*, a finalist for the Pulitzer Prize in History. **Deborah Levenson** is Associate Professor of History at Boston College and the author of *Trade Unionists against Terror: Guatemala City, 1954–1985* and *Adiós Niño: Political Violence and the Gangs of Guatemala City* (forthcoming from Duke University Press). **Elizabeth Oglesby** is Associate Professor of Geography and Latin American Studies at the University of Arizona. She previously worked as the editor of *Central America Report* and the associate editor for *NACLA Report on the Americas*.



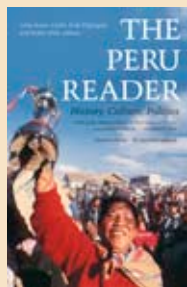
This reader brings together more than 200 texts and images in a broad introduction to Guatemala's history, culture, and politics. In choosing selections, the editors sought to avoid representing the country only in terms of its long experience of conflict, racism, and violence. And so, while offering many perspectives on that violence, this anthology portrays Guatemala as a real place where people experience joys and sorrows that cannot be reduced to the contretemps of resistance and repression. It includes not only the opinions of politicians, activists, and scholars but also poems, songs, plays, jokes, novels, short stories, recipes, art, and photographs that capture

"The Guatemala Reader is captivating both because Guatemalan history is so compelling, and because the editors have done a fantastic job of choosing the texts and images to include. Their selections offer great variety in terms of vision, perspective, and genre, and their introductions to those pieces are uniformly superb."
—**STEVE STRIFFLER**, co-editor of *The Ecuador Reader*

the diversity of everyday life in Guatemala. The editors introduce all of the selections, from the first piece, an excerpt from the *Popol Vuh*, a mid-sixteenth-century text believed to be the single most important source documenting pre-Hispanic Maya culture, through the final selections, which explore contemporary Guatemala in relation to neoliberalism, multiculturalism, and the dynamics of migration to the United States and of immigrant life. Many pieces were originally published in Spanish, and most of those appear in English for the first time.

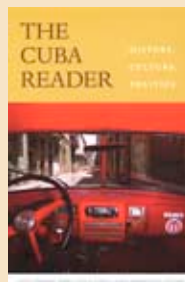
THE LATIN AMERICA READERS
A Series Edited by Robin Kirk and Orin Starn

Also in the Latin America Readers series



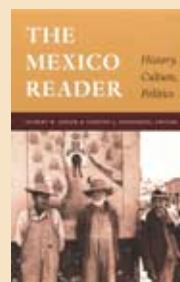
The Peru Reader: History, Culture, Politics

Second Edition, revised and updated
Orin Starn, Carlos Iván Degregori
and Robin Kirk, editors
paper, \$26.95tr/£17.99
978-0-8223-3649-5 / 2005



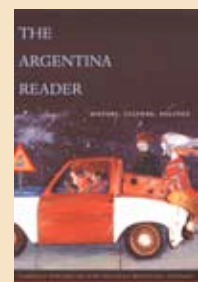
The Cuba Reader: History, Culture, Politics

Aviva Chomsky, Barry Carr, and Pamela
Maria Smorkaloff, editors
paper, \$28.95tr/£18.99
978-0-8223-3197-1 / 2003



The Mexico Reader: History, Culture, Politics

Gilbert M. Joseph and
Timothy J. Henderson, editors
paper, \$28.95tr/£18.99
978-0-8223-3042-4 / 2002



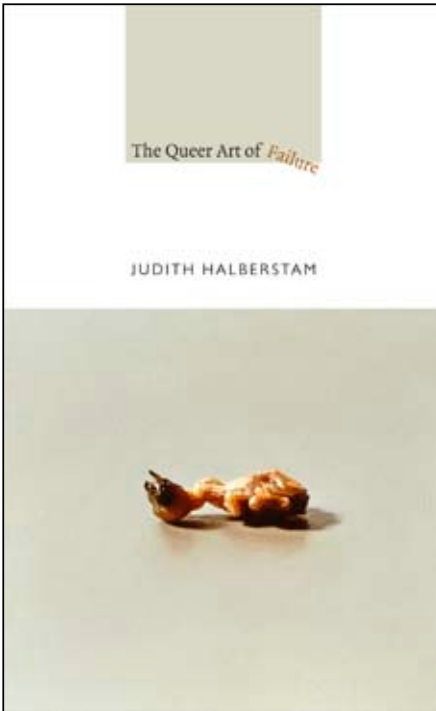
The Argentina Reader: History, Culture, Politics

Gabriela Nouzeilles and
Graciela Montaldo, editors
paper, \$25.95tr/£16.99
978-0-8223-2914-5 / 2002

See page 46 for more books in the series

The Queer Art of Failure

JUDITH HALBERSTAM



The Queer Art of Failure is about finding alternatives—to conventional understandings of success in a heteronormative, capitalist society; to academic disciplines that confirm what is already known according to approved methods of knowing; and to cultural criticism that claims to break new ground but cleaves to conventional archives. Judith Halberstam proposes “low theory” as a mode of thinking and writing that operates at many different levels at once. Low theory is derived from eccentric archives. It runs the risk of not being taken seriously. It entails a willingness to fail and to lose one’s way, to pursue difficult

questions about complicity, and to find counterintuitive forms of resistance. Tacking back and forth between high theory and low theory, high culture and low culture, Halberstam looks for the unexpected and subversive in popular culture, avant-garde performance, and queer art. She pays particular attention to animated children’s films, revealing narratives filled with unexpected encounters between the childish, the transformative, and the queer. Failure sometimes offers more creative, cooperative, and surprising ways of being in the world, even as it forces us to face the dark side of life, love, and libido.

A JOHN HOPE FRANKLIN CENTER BOOK

“Failure abounds all around us: economies collapse, nation-states falter, and malfeasance rules. In the face of our dismal situation, Judith Halberstam distills and repurposes the negative for the purpose of thinking outside the tyranny of success. *The Queer Art of Failure* finds a new vitality in not winning, accumulating, doing, or knowing. Both counterintuitive and anti-anticipatable, this compelling book pushes beyond many of the impasses and blockages that limit our critical horizons today.”—**JOSÉ ESTEBAN MUÑOZ**, author of *Cruising Utopia: The Here and Now of Queer Futurity*

Judith Halberstam is Professor of English, American Studies and Ethnicity, and Gender Studies at the University of Southern California. Halberstam is the author of several books, including *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*, as well as *Female Masculinity* and *Skin Shows: Gothic Horror and the Technology of Monsters*, both also published by Duke University Press.

“*The Queer Art of Failure* is inspired, provocative, and hilarious. More significantly, it is a deft evisceration of the regulative rigidities of disciplinarity and the pretensions of ‘high theory.’ Judith Halberstam’s advocacy of ‘silly archives’ and ‘low theory’ is much more than a carnivalesque skewering of the earnest self-seriousness of much academic scholarship; it is a populist clarion call for expansive democratic visions of what it is we are writing about and for whom we think we are writing.”—**LISA DUGGAN**, author of *The Twilight of Equality? Neoliberalism, Cultural Politics, and the Attack on Democracy*

ALSO BY JUDITH HALBERSTAM



Female Masculinity

paper, \$24.95tr/£16.99
978-0-8223-2243-6 / 1998



Skin Shows: Gothic Horror and the Technology of Monsters

paper, \$22.95/£14.99
978-0-8223-1663-3 / 1995

Cruel Optimism

LAUREN BERLANT

Lauren Berlant is George M. Pullman Professor of English at the University of Chicago. She is the author of *The Female Complaint: The Unfinished Business of Sentimentality in American Culture* and *The Queen of America Goes to Washington City: Essays on Sex and Citizenship*, both also published by Duke University Press, as well as *The Anatomy of National Fantasy: Hawthorne, Utopia, and Everyday Life*. She is the editor of *Compassion: The Culture and Politics of an Emotion*; *Intimacy*; and, with Lisa Duggan, *Our Monica, Ourselves: The Clinton Affair and the National Interest*.

“*Cruel Optimism*, Lauren Berlant’s brilliant new book, lays bare the price of our habitual ways of thinking about subjectivity, temporality, affect, attachment, and political investment. Exploring the condition of precarity that mocks the good life (or at least the better life) that hard work and good behavior are supposed to make possible within liberal democracy, *Cruel Optimism*’s bold analyses of the ‘impasse’ of the present and its unflinching determination to follow a thought to its necessary end make clear why this is a crucial, indeed, a necessary book at this moment—and also why it will inform our critical discourse for years to come.”—**LEE EDELMAN**, author of *No Future: Queer Theory and the Death Drive*



A relation of cruel optimism exists when something you desire is actually an obstacle to your flourishing. Offering bold new ways of conceiving the present, Lauren Berlant describes the cruel optimism that has prevailed since the 1980s, as the social-democratic promise of the postwar period in the United States and Europe has retracted. People have remained attached to unachievable fantasies of the good life—with its promises of upward mobility, job security, political and social equality, and durable intimacy—despite evidence that liberal-capitalist societies can no longer be counted on to provide opportunities for individuals

to make their lives “add up to something.” Arguing that the historical present is perceived affectively before it is understood in any other way, Berlant traces affective and aesthetic responses to the dramas of adjustment that unfold amid talk of precarity, contingency, and crisis. She suggests new modes of temporality to describe our stretched-out present and explains why trauma theory is not an accurate way to portray how people adjust to crisis over time, in the midst of the ordinary. *Cruel Optimism* is a remarkable affective history of the present.

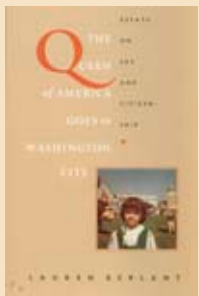
A JOHN HOPE FRANKLIN CENTER BOOK

ALSO BY LAUREN BERLANT



The Female Complaint: The Unfinished Business of Sentimentality in American Culture

paper, \$24.95/£16.99
978-0-8223-4202-1 / 2008



The Queen of America Goes to Washington City: Essays on Sex and Citizenship

paper, \$23.95/£15.99
978-0-8223-1924-5 / 1997

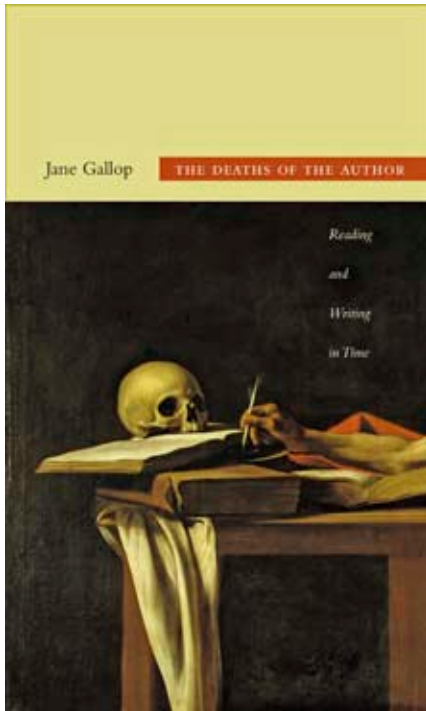
“Lauren Berlant elegantly weaves together readings of contemporary art, literature, and film to reveal how our persistent aspirations for the good life are continually thwarted. Reading this book is an exciting theoretical experience but it also has a very practical, immediate, everyday quality. Berlant gives us something like a how-to guide for living in the impasse, that is, the affective and political conditions of our present.”—**MICHAEL HARDT**, co-author of *Commonwealth*

“This brilliant book will be much read, much loved, and much cited. Lauren Berlant is widely regarded as one of the most important and original critics of contemporary cultural logics. Here she offers a genuinely new angle on familiar processes through her subtle yet forceful reading of cruel optimism, the psychic and structural dynamics that keep people proximate to objects, fantasies, and worlds that seem to diminish them.”—**SARA AHMED**, author of *The Promise of Happiness*

The Deaths of the Author

Reading and Writing in Time

JANE GALLOP



For thirty years, “the death of the author” has been a familiar poststructuralist slogan in literary theory, widely understood and much-debated as a dismissal of the author, a declaration of the writer’s irrelevance to the reader’s experience. In this concise book, Jane Gallop revitalizes the hackneyed concept by considering not only the abstract theoretical death of the author but also the writer’s literal death, as well as other authorial “deaths,” such as obsolescence. Through bravura close readings of the influential literary theorists Roland Barthes, Jacques Derrida, Eve Kosofsky Sedgwick, and Gayatri Chakravorty Spivak, she shows that the death of the author is best

understood as a relation to temporality, not only for the reader but especially for the writer. Gallop does not just approach the death of the author from the reader’s perspective; she also reflects at length on how the author’s death haunts the writer. By connecting an author’s theoretical, literal, and metaphoric deaths, she enables us to take a fuller measure of the moving and unsettling effects of the deaths of the author on readers and writers, and on reading and writing.

“Jane Gallop is one of the small handful of critics who are keeping close reading alive. With this volume, she illuminates the stakes in paying such careful and loving attention to the words by which writers are turned, and turn themselves, into authors: stakes made visible on the relational field joining reader and author in an intimate bond that’s desirous, companionate, aggressive, indecent, sustaining, disturbing, unstable, and, when elaborated by a critic and thinker as gifted and incisive as Jane Gallop, also endlessly productive.”—**LEE EDELMAN**, author of *No Future: Queer Theory and the Death Drive*

“Always lively and lucid, Jane Gallop has produced another remarkable book. Taken literally, the familiar notion of ‘the death of the author’ acquires a wholly different resonance in these essays on major contemporary theorists, who reflect on the temporality of writing and the effects of deaths of authors.”—**JONATHAN CULLER**, Cornell University



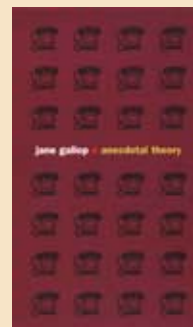
Jane Gallop is Distinguished Professor of English and Comparative Literature at the University of Wisconsin, Milwaukee. She is the author of several books, including *Living with His Camera*, *Anecdotal Theory*, and *Feminist Accused of Sexual Harassment*, all also published by Duke University Press.

ALSO BY JANE GALLOP



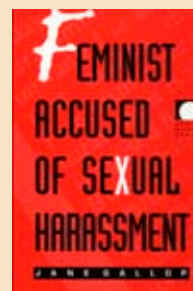
Living with His Camera

cloth, \$29.95/£19.99
978-0-8223-3102-5 / 2003



Anecdotal Theory

paper, \$21.95/£14.99
978-0-8223-3038-7 / 2002



Feminist Accused of Sexual Harassment

paper, \$18.95/£12.99
978-0-8223-1918-4 / 1997

Economies of Abandonment

Social Belonging and Endurance
in Late Liberalism

ELIZABETH A. POVINELLI

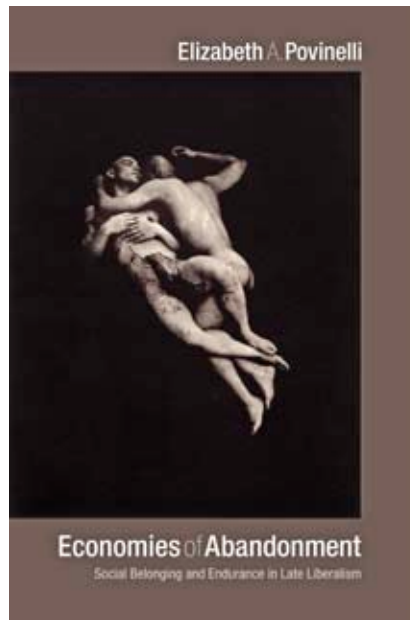


Photo by Marc Ohrem-Leclef

Elizabeth A. Povinelli

is Professor of Anthropology and Gender Studies at Columbia University. She is the author of *The Empire of Love: Toward a Theory of Intimacy, Genealogy, and Carnality* and *The Cunning of Recognition: Indigenous Alterities and the Making*

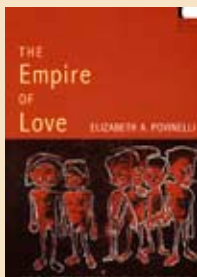
of Australian Multiculturalism, both also published by Duke University Press, as well as *Labor's Lot: The Power, History, and Culture of Aboriginal Action*.



In *Economies of Abandonment*, Elizabeth A. Povinelli explores how late liberal imaginaries of tense, eventfulness, and ethical substance make the global distribution of life and death, hope and harm, and endurance and exhaustion not merely sensible but just. She presents new ways of conceptualizing formations of power in “late liberalism,” the shape that liberal governmentality has taken as it responds to a series of legitimacy crises in the wake of anticolonial and new social movements and, more recently, the “clash of civilizations” after September 11th. Based on longstanding ethnographic work in Australia and the United States, as

well as critical readings of legal, philosophical, and public texts, Povinelli examines how alternative social worlds and projects generate new possibilities of life in the context of ordinary and extraordinary acts of neglect and surveillance. She focuses particularly on social projects that have not yet achieved a concrete existence but persist at the threshold of possible existence. Addressing the question of the endurance, let alone the survival, of alternative forms of life in the force of curtailing social winds opens a set of new ethical and political questions.

ALSO BY ELIZABETH A. POVINELLI



The Empire of Love: Toward a Theory of Intimacy, Genealogy, and Carnality

paper, \$23.95/£15.99
978-0-8223-3889-5 / 2006



The Cunning of Recognition: Indigenous Alterities and the Making of Australian Multiculturalism

paper, \$24.95/£16.99
978-0-8223-2868-1 / 2002

“Elizabeth A. Povinelli’s book is ambitious and original. It reflects her extraordinary ability to move from high theoretical discussions of philosophical concepts, to broad perspectives on late liberalism, to precise accounts of political and legal controversies, as well as public conversations on sex, drugs, religion, ecology, and other matters. Her argument in *Economies of Abandonment* is impressive in its breadth and depth. The book will provide an important contribution to future critical discussions, not only in anthropology but much more broadly.”—**ÉRIC FASSIN**, École Normale Supérieure

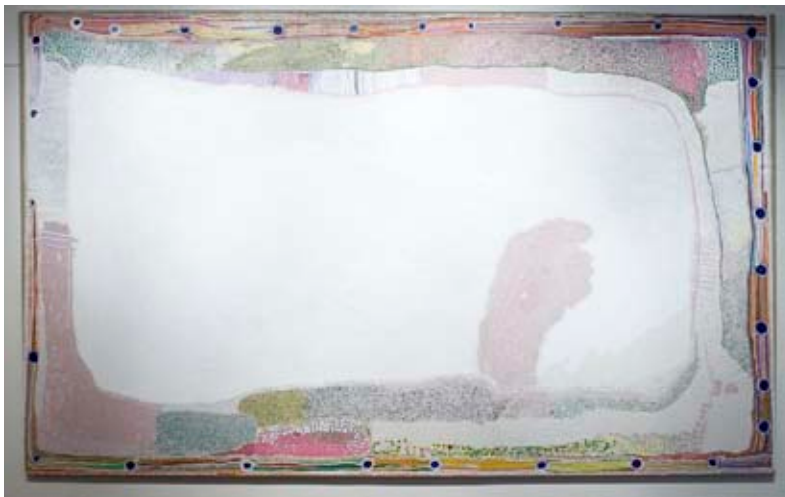
“*Economies of Abandonment* is an erudite book that unravels crucial linkages between the transformed character of liberal policies in our present and the shattered lives of those who live under its ever-expanding shadow. It will be widely read and appreciated for its thoughtful and provocative arguments.”—**SABA MAHMOOD**, University of California, Berkeley

Becoming Undone

Darwinian Reflections on Life,
Politics, and Art

ELIZABETH GROSZ

In *Becoming Undone*, Elizabeth Grosz addresses three related concepts—life, politics, and art—by exploring the implications of Charles Darwin’s account of the evolution of species. Challenging characterizations of Darwin’s work as a form of genetic determinism, Grosz points out that his writing reveals an insistence on the difference between natural selection and sexual selection, the principles that regulate survival and attractiveness respectively. Sexual selection complicates natural selection by introducing aesthetic factors and the expression of individual will, desire, or pleasure. Grosz explores how Darwin’s theory of sexual selection transforms philosophy, our understanding of humanity in its male and female forms, our ideas of political relations, and our concepts of art. Connecting the naturalist’s work to the writings of Bergson, Deleuze, and Irigaray, she outlines a postmodern Darwinism that understands all of life as modes of competing and coordinating forms of openness. Although feminists have been suspicious of the concepts of nature and biology central to Darwin’s work, Grosz proposes that his writings are a rich resource for developing a more politicized, radical, and far-reaching feminist understanding of matter, nature, biology, time, and becoming.



Martumili Artists Punmu Collaborative, *Ngayarta Kujarra*, 2009 (synthetic polymer paint on canvas 300 x 500 cm). Courtesy of the National Gallery of Victoria, Melbourne

Elizabeth Grosz is Professor of Women’s Studies and Gender Studies at Rutgers University. She is the author of several books, including *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, as well as *The Nick of Time: Politics, Evolution, and the Untimely* and *Time Travels: Feminism, Nature, Power*, both also published by Duke University Press.

“With a passionate call for philosophy and feminism to embrace the transformative power of life as difference, *Becoming Undone* describes with elegant arguments the unexpected legacy of Darwin in the ontology of Bergson, Deleuze, and Irigaray, as well as their promise for an as yet unforeseeable future.”—**PAOLA MARRATI**, author of *Gilles Deleuze: Cinema and Philosophy*

“*Becoming Undone* allows us to hear with new ears the words of Bergson, Irigaray, Uexkull, Deleuze, and Guattari, and especially Darwin. The result is a surprising and exciting feminism in conversation with biophilosophy and art practice—Elizabeth Grosz offers a rich, provocative, not-quite-materialist philosophy of life, matter, and the creative cosmos.”—**JANE BENNETT**, author of *Vibrant Matter: A Political Ecology of Things*

ALSO BY ELIZABETH GROSZ



**Time Travels:
Feminism, Nature, Power**

paper, \$23.95/£15.99

978-0-8223-3566-5 / 2005

Rights: World except Australia & New Zealand



**The Nick of Time:
Politics, Evolution, and the Untimely**

Paper, \$24.95/£16.99

978-0-8223-3397-5 / 2004

Rights: World except Australia & New Zealand

The Right to Look

A Counterhistory of Visuality

NICHOLAS MIRZOEFF

Nicholas Mirzoeff is Professor of Media, Culture, and Communication at New York University. He is the author of several books, including *An Introduction to Visual Culture*, *Watching Babylon: The War in Iraq and Global Visual Culture*, and *Diaspora and Visual Culture: Representing Africans and Jews*, as well as the editor of *The Visual Culture Reader*.



"Overseer," a detail of Du Tertre, "Indigoterie" from *Histoire générale des Antilles Habitées par les Français* (Paris, 1667)

"Nicholas Mirzoeff's *The Right to Look* is a passionate and magisterial intervention in the field of visual culture studies. Emphatically arguing that the domain of human visual experience and all its technical prostheses and metaphorical extensions is a fundamentally ethical and political domain, Mirzoeff ranges over an amazingly varied historical and geographical terrain. Everything from the administration of the colonial plantation, to missionary and military adventurism, to drone attacks and counterinsurgency flow-charts, to the latest in tactics of spectacle and surveillance is analyzed with a sure sense of the crucial detail and the revelatory anecdote. This is a brilliant contribution to visual culture studies, one that sets a very high standard for this emergent discipline."—**W. J. T. MITCHELL**, author of *Cloning Terror: The War of Images, 9-11 to the Present and What Do Pictures Want?*



Unmanned Aerial Vehicle. Photo by Master Sergeant Steve Horton, U.S. Air Force

In *The Right to Look*, Nicholas Mirzoeff develops a comparative decolonial framework for visual culture studies, a field that he has helped to create and shape. Casting modernity as an ongoing contest between visibility and countervisuality, or "the right to look," he explains how visibility sutures authority to power and renders the association natural. An early-nineteenth-century concept, meaning the visualization of history, visibility has been central to the legitimization of Western hegemony. Mirzoeff identifies three "complexes of visibility," plantation slavery, imperialism, and the present-day military-industrial complex. He describes how, within each of these, power is made to seem self-evident through techniques of classification, separation, and aestheticization. At the same time, he shows how each complex of visibility has been countered—by the enslaved, the colonized, and opponents of war, all of whom assert autonomy from authority by claiming the right to look. Encompassing the Caribbean plantation and the Haitian Revolution, anticolonialism in the South Pacific, antifascism in Italy and Algeria, and the contemporary global counterinsurgency, *The Right to Look* is a work of astonishing geographic, temporal, and conceptual reach.

"*The Right to Look* is a brilliant book, original, ambitious, and constantly surprising. Nicholas Mirzoeff is at the center of the most advanced thinking in visual culture studies, and *The Right to Look* is a very important project within the field. It is a genuinely postcolonial text that puts visual culture studies on a broad historical and political basis for the first time."—**TERRY SMITH**, co-editor of *Antinomies of Art and Culture: Modernity, Postmodernity, and Contemporaneity*

The Darker Side of Western Modernity

Global Futures, Decolonial Options

WALTER D. MIGNOLO

During the Renaissance and the Enlightenment, coloniality emerged as a new structure of power as Europeans colonized the Americas, while building on the idea of Western civilization and modernity as the endpoints of historical time and Europe as the center of the world. Walter D. Mignolo argues that coloniality is the darker side of modernity, a complex matrix of power that has been created and controlled by Western men and institutions since the Renaissance, when it was driven by Christian theology, through the late twentieth century and the dictates of neoliberalism. This cycle of coloniality is coming to an end. Two main forces are challenging Western leadership in the early twenty-first century. One of these, “dewesternization,” is an irreversible shift to the East in struggles over knowledge, economics, and politics. The second force is “decoloniality.” Mignolo explains that decoloniality requires delinking from the colonial matrix of power underlying Western modernity to imagine and build global futures in which human beings and the natural world are not exploited in the relentless quest for wealth accumulation.

LATIN AMERICA OTHERWISE

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



Walter D. Mignolo is Director of the Center for Global Studies and the Humanities, William H. Wannamaker Professor of Literature and Romance Studies, and Professor of Cultural Anthropology at Duke University. He is the author of *The Idea of Latin America*; *Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking*; and *The Darker Side of the Renaissance: Literacy, Territoriality, and Colonization* and a co-editor of *Rereading the Black Legend: The Discourses of Religious and Racial Difference in the Renaissance Empires*.

“Walter D. Mignolo is one of our leading theorists of coloniality/modernity and decolonial thinking. With this superb book, the third in an ‘unintended’ trilogy exploring the nature and limits of modern social thought, Mignolo continues his ambition to ‘break the Western code’ embodied in its rhetoric of modernity and logic of coloniality. This book brings to light a darker side of the project of modernity, the oppressive relations that were at its heart, and offers decolonial options for the building of communal futures different from our pasts. It is necessary reading for all those interested in the emancipatory potential of social theory for dealing with the challenges of the twenty-first century.”

—**GURMINDER K. BHAMBRA**, author of *Rethinking Modernity: Postcolonialism and the Sociological Imagination*

“*The Darker Side of Western Modernity* is a significant, visionary, and hopeful text. More than just revealing the logic and strategy at work in the ‘darker side of Western modernity,’ the book makes evident and gives life to decolonial delinking and thought. Its eye is toward emergent processes and projects of political-epistemic resistance, disobedience, and transformation that give sustenance, reason, and concretion to the prospect and anticipation of other possible worlds. Through these processes and projects, Walter D. Mignolo remaps the order of knowing, reading, and doing, while also indicating paths and perspectives for significantly different communal futures.”

—**CATHERINE E. WALSH**, Director, Doctoral Program in Latin American Cultural Studies, Universidad Andina Simón Bolívar, Quito, Ecuador

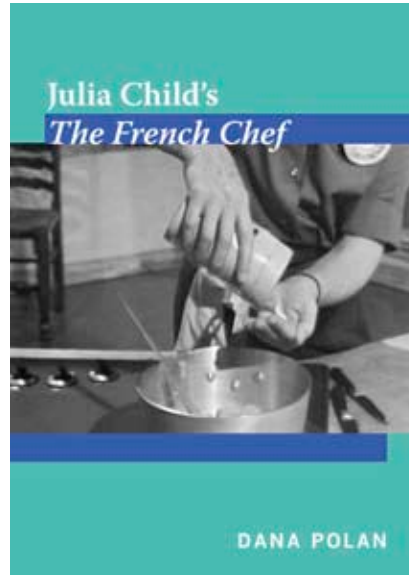
Julia Child's *The French Chef*

DANA POLAN

Dana Polan is Professor of Cinema Studies at New York University. He is the author of *The Sopranos*, also published by Duke University Press, and *Scenes of Instruction: The Beginnings of the U.S. Study of Film*.

“With a refreshing intellectual passion, Dana Polan offers a compelling glimpse into the industrial and cultural ethos of Julia Child and her television show, *The French Chef*. Polan carefully delineates a model for how to study the media through an individual program and, in so doing, provides a definitive reason to study popular culture in a theoretically and methodologically rigorous way. Essential for those in food and food-related studies, this insightful and engaging book will also be a must-read for media studies scholars.”—**SARAH BANET-WEISER**, author of *Kids Rule! Nickelodeon and Consumer Citizenship*

“*Julia Child's The French Chef* is a fabulous book filled with delicious nuggets about the television series that changed what Americans ate—and what Americans watched on television. The book is both entertaining and informative, and it is timely, for it has been fifty years since the series first aired. Dana Polan is as bright, insightful, and companionable as was the television series. Bravo!”—**ANDREW F. SMITH**, Editor of *The Oxford Encyclopedia of Food and Drink in America*



Julia Child's TV show, *The French Chef*, was extraordinarily popular during its broadcast from 1963 until 1973. Child became a cultural icon in the 1960s, and, in the years since then, she and her show have remained enduring influences on American cooking, American television, and American culture more broadly. In this concise book, Dana Polan considers what made Child's program such a success. It was not the first televised cooking show, but it did define and popularize the genre. Polan examines the development of the show, its day-to-day

production, and its critical and fan reception. He argues that *The French Chef* changed the conventions of television's culinary culture by rendering personality indispensable. Child was energetic and enthusiastic, and her cooking lessons were never just about food preparation, although she was an effective and unpretentious instructor. They were also about social mobility, the discovery of foreign culture, and a personal enjoyment and fulfillment that promised to transcend domestic drudgery. Polan situates Julia Child and *The French Chef* in their historical and cultural moment, while never losing sight of Child's unique personality and captivating on-air presence.

SPIN OFFS

A Series Edited by Lynn Spigel

ALSO BY DANA POLAN



The Sopranos

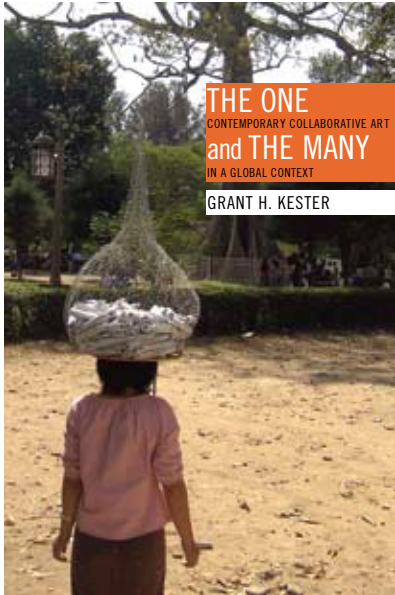
paper, \$22.95tr/£14.99
978-0-8223-4410-0 / 2009

“In *Julia Child's The French Chef*, Dana Polan offers a fascinating new perspective on Child and her on-air persona. He demonstrates the crucial interplay among the celebrity (Julia), handler (her husband, Paul), and producer (the public television station WGBH), and the way they all came together into such a magical whole. This investigation is an important contribution to our understanding of Child's seminal role in shaping American attitudes toward food.”—**DARRA GOLDSTEIN**, Editor in Chief of *Gastronomica: The Journal of Food and Culture*

The One and the Many

Contemporary Collaborative Art in a Global Context

GRANT H. KESTER



Collaborative and collective art practices have proliferated around the world over the past fifteen years. In *The One and the Many* Grant Kester provides an overview of the broader continuum of collaborative art, ranging from the work of artists and groups widely celebrated in the mainstream art world, such as Thomas Hirschhorn, Superflex, Francis Alÿs, and Santiago Sierra, to the less publicized projects of groups such as Park Fiction in Hamburg, NICA in Myanmar, Ala Plastica in Argentina, Huit Facettes in Senegal, and Dialogue in central India. The work of these groups often overlaps with the activities of NGOs,

activists, and urban planners. Kester argues that these parallels are symptomatic of an important transition in contemporary art practice, as conventional notions of aesthetic autonomy are being redefined and renegotiated. He describes a shift from a concept of art as something envisioned beforehand by the artist and placed before the viewer, to a concept of art as a process of reciprocal creative labor. *The One and the Many* presents a critical framework that addresses the new forms of agency and identity mobilized by the process of collaborative production.

“In this comprehensive study, Grant H. Kester reminds us that the role of the avant-garde is always to question the nature of art’s identity and that that identity is also always in-process. Within this evolving continuum, many contemporary artists now define their work collaboratively. *The One and the Many* examines this phenomenon, providing the necessary philosophical, theoretical, and historical depth to position such practice as the essential art ‘work’ of the twenty-first century.”—**CAROL BECKER**, author of *Thinking in Place: Art, Action, and Cultural Production*

“This engaging, intelligent, and timely book is the next salvo in an ongoing debate about the way ‘collaboration’ is understood in contemporary art. Grant H. Kester’s provocative arguments take the debate in new directions, transforming its focus and quality.”—**JENNIFER GONZALEZ**, author of *Subject to Display: Reframing Race in Contemporary Installation Art*

Grant H. Kester is Professor of Art History and Chair of Visual Arts at the University of California, San Diego. He is the author of *Conversation Pieces: Community and Communication in Modern Art* and the editor of *Art, Activism, Oppositionality: Essays from Afterimage*, also published by Duke University Press.

“*The One and the Many* is brilliant, innovative, and brave, offering important insight on the intersection of art and politics. It complements the growing research into situational, collaborative, ‘global’ art projects but offers something new and stimulating by considering these works in relation to a loosely Marxian understanding of labor relations and through close readings of how they actually function over time. It develops new ways of thinking that should have a huge impact on debates in the field.”—**AMELIA JONES**, author of *Self Image: Technology, Representation, and the Contemporary Subject*



Navjot Altaf, Rajkumar, Shantibai, and Gessuram, *Nalpar* (Water Pump Site), 2004. Kondagaon, Bastar District, Chhattisgarh, India. Photo by Grant H. Kester

Strange Affinities

The Gender and Sexual Politics
of Comparative Racialization

GRACE KYUNGWON HONG &
RODERICK A. FERGUSON, EDITORS

"This ambitious and theoretically compelling collection lays the groundwork for a 'new ethnic studies' by centering gender and sexuality within comparative race projects. In a globally integrated economy, with older forms of colonialism and the nation-state giving way to new modes of neocolonial exploitation and domination under the shadow of global capitalism, the need for a new ethnic studies that can unpack the political and cultural implications of these evolving social relations in various contexts and locations is ever more urgent."—**DAVID L. ENG**, author of *The Feeling of Kinship: Queer Liberalism and the Racialization of Intimacy*



China Poblana. Courtesy
of Pedro Manuel Chew-
Barrazza.

The contributors to this collection examine the production of racialized, gendered, and sexualized difference, and the possibilities for progressive coalitions, or the "strange affinities," afforded by nuanced comparative analyses of racial formations. The nationalist and identity-based concepts of race underlying the mid-twentieth-century movements for decolonization and social change are not adequate to the task of critiquing the racial configurations and contesting the inequities generated by neocolonialism. Contemporary regimes of power produce racialized, gendered, and sexualized violence and labor exploitation, and they render subjects redundant and disposable by creating new, nominally non-racialized categories of privilege and stigma. The editors find that the greatest potential for developing much-needed alternative comparative methods lies in women of color feminism, and the related intellectual tradition that Roderick A. Ferguson has called queer of color critique. Exemplified by the work of Audre Lorde, Cherríe Moraga, Barbara Smith, and the Combahee River Collective, these critiques do not presume homogeneity across racial or national groups. Instead, they offer relational analyses of the racialized, gendered, and sexualized valuation and devaluation of human life.

Grace Kyungwon Hong is Associate Professor of Asian American Studies and Women's Studies at the University of California, Los Angeles. **Roderick A. Ferguson** is Chair and Associate Professor of American Studies at the University of Minnesota.

Contributors

Roderick A. Ferguson	Jodi Melamed
Victor Bascara	Grace Kyungwon Hong
Lisa Marie Cacho	Helen H. Jun
M. Bianet Castellanos	Kara Keeling
Martha Chew Sánchez	Sanda Mayzaw Lwin
	Chandan Reddy
	Ruby C. Tapia
	Cynthia Tolentino

PERVERSE MODERNITIES

A Series Edited by Judith Halberstam and Lisa Lowe

Freedom with Violence

Race, Sexuality, and the US State

CHANDAN REDDY

"*Freedom with Violence* is one of the most important books of our time. Chandan Reddy formulates a new understanding of the relationship between the state and non-normative social identities, explains the epistemological foundations for prevailing political practices, and argues for the urgent need to deploy queer of color critique and build a critical ethnic studies from it. Moving deftly across disciplines and decades, analyzing literature and law, social identities and state formation, expressive culture and critical theory, he reveals unexpected links between the race-gender-sex-citizenship nexus that emerged at the turn of the twentieth century and the one that prevails at the turn of the twenty-first."—**GEORGE LIPSITZ**, author of *How Racism Takes Place*

In *Freedom with Violence*, Chandan Reddy develops a new paradigm for understanding race, sexuality, and national citizenship. He examines a crucial contradiction at the heart of modernity: the nation-state's claim to provide freedom from violence depends on its systematic deployment of violence against peoples perceived as non-normative and irrational. Reddy argues that the modern liberal state is organized as a "counter-violence" to race even as, and precisely because, race persists as the condition of possibility for the modern subject. Rejecting liberal notions of modernity as freedom from violence or revolutionary ideas of freedom through violence, Reddy contends that liberal modernity is a structure for authorizing state violence. Contemporary neoliberal societies link freedom to the notion of legitimate (state) violence and produce narratives of liberty that tie rights and citizenship to institutionalized violence. To counter these formulations, Reddy proposes an alternative politics of knowledge grounded in queer of color critique and critical ethnic studies. He uses issues including asylum law and the military's "don't ask, don't tell" policy to illustrate this major rethinking of the terms of liberal modernity.

Chandan Reddy is Assistant Professor of English at the University of Washington.

PERVERSE MODERNITIES

A Series Edited by Judith Halberstam and Lisa Lowe

Space of Detention

The Making of a Transnational Gang Crisis between Los Angeles and San Salvador

ELANA ZILBERG

“This incredibly compelling ethnography bristles with insights into matters such as the integrated landscapes of San Salvador and Los Angeles, the nature of the ‘community’ on whose behalf post-riot Los Angeles was rebuilt, and the ways that anti-gang strategies paradoxically produce and reproduce gangs. Elana Zilberg’s discussion of how policing strategies feed into and take on the characteristics of gangs is superb. *Space of Detention* is a significant contribution to scholarly understandings of security, space, and movement, and it is fascinating reading, based on years of complicated and original ethnographic research.”—**SUSAN BIBLER COUTIN**, author of *Nation of Emigrants: Shifting Boundaries of Citizenship in El Salvador and the United States*

Space of Detention is a powerful ethnographic account and spatial analysis of the “transnational gang crisis” between the United States and El Salvador. Elana Zilberg seeks to understand how this phenomenon became an issue of central concern for national and regional security, and how La Mara Salvatrucha, a gang founded by Salvadoran immigrants in Los Angeles, came to symbolize the “gang crime–terrorism continuum.” She follows Salvadoran immigrants raised in Los Angeles, who identify as, or are alleged to be, gang members, and who are deported back to El Salvador after their incarceration in the United States. Analyzing zero-tolerance gang-abatement strategies in both countries, Zilberg shows that these measures help to produce the very transnational violence and undocumented migration that they are intended to suppress. She argues that the contemporary fixation with Latino immigrant and Salvadoran street gangs, while in part a product of media hype, must also be understood in relation to the longer history of U.S. involvement in Central America, the processes of neoliberalism and globalization, and the intersection between immigration, criminal, and antiterrorist laws. These forces combine to produce what Zilberg terms “neoliberal securityscapes.”

Elana Zilberg is Associate Professor of Communication and Associate Director of the Center for Global California Studies at the University of California, San Diego.

Latinamericanism after 9/11

JOHN BEVERLEY

“The spectrum of political possibilities and options is perhaps greater and more varied in Latin America today than anywhere else in the world: in the North we can also learn from it, and learn from John Beverley’s book, which, neither abstract political theory nor journalistic sociology, offers a comparative analysis. Beverley is one of those rare thinkers who combines a keen theoretical mind with the realism of a shrewd and seasoned political intelligence. He always thinks politically, and it is a thought we find on every page here.”—**FREDRIC R. JAMESON**, Duke University

In *Latinamericanism after 9/11*, John Beverley explores Latinamericanist cultural theory in relation to new modes of political mobilization in Latin America. He contends that after 9/11, the hegemony of the United States and the neoliberal assumptions of the so-called Washington Consensus began to fade in Latin America. At the same time, the emergence in Latin America of new leftist governments, the *marea rosada* or “pink tide,” gathered momentum. Whatever its outcome, the *marea rosada* has shifted the grounds of Latinamericanist thinking in a significant way. Beverley proposes new paradigms more suited to Latin America’s reconfigured political landscape. In the process, he takes up matters such as Latin American postcolonial and cultural studies, the relation of deconstruction and Latinamericanism, the persistence of the national question and cultural nationalism in Latin America, the neoconservative turn in recent Latin American literary and cultural criticism, and the relation between subalternity and the state. Beverley’s perspective flows out of his involvement with the project of Latin American subaltern studies, but it also defines a position that is in some ways post-subalternist. He takes particular issue with recent calls for a “posthegemonic” politics.

John Beverley is Distinguished Professor of Hispanic Languages and Literatures at the University of Pittsburgh. He is the author of *Subalternity and Representation: Arguments in Cultural Theory* and a co-editor of *The Postmodernism Debate in Latin America*, both also published by Duke University Press.

POST-CONTEMPORARY INTERVENTIONS

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Mara Salvatrucha (MS-13) gang tattoo. Courtesy of U.S. Immigration and Customs Enforcement

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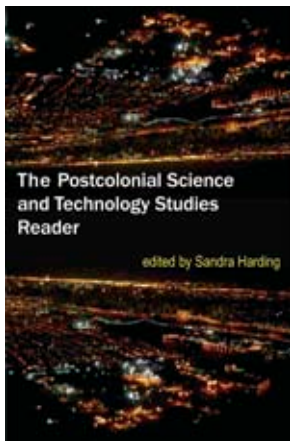
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The Postcolonial Science and Technology Studies Reader

SANDRA HARDING, EDITOR

“This magisterial, compelling, and important collection pushes the boundaries of postcolonial studies in urgent ways. It charts the richness and depth of knowledge systems across the non-Western world, delineating their differences from, contributions to, and marginalization by, what is thought of as Western science. This book makes it impossible to ignore the interconnections between long histories of imperialism, the dynamics of the Cold War and the asymmetries of globalization, or to isolate science from social relations. It also maps the ground on which we can imagine a different future.”—ANIA LOOMBA, University of Pennsylvania



For twenty years, the renowned philosopher of science Sandra Harding has argued that science and technology studies, postcolonial studies, and feminist critique must inform one another. In *The Postcolonial Science and Technology Studies Reader*, Harding puts those fields in critical conversation, assembling the anthology that she has long wanted for classroom use. In classic and recent essays, international scholars from a range of disciplines think through a broad array of science and technology philosophies and practices.

The contributors reevaluate conventional accounts of the West's scientific and technological projects in the past and present, rethink the strengths and limitations of non-Western societies' knowledge traditions, and assess the legacies of colonialism and imperialism. The collection concludes with forward-looking essays, which explore strategies for cultivating new visions of a multicultural, democratic world of sciences and for turning those visions into realities. Feminist science and technology concerns run throughout the reader and are the focus of several essays. Harding provides helpful background for each essay in her introductions to the reader's four sections.

Sandra Harding is Professor of Women's Studies and Education at the University of California, Los Angeles.

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The Sense of Sound

REY CHOW & JAMES A. STEINTRAGER,
SPECIAL ISSUE EDITORS

a special issue of DIFFERENCES

Sound has given rise to many rich theoretical reflections, but when compared to the study of images, the study of sound continues to be marginalized. How is the “sense” of sound constituted and elaborated linguistically, textually, technologically, phenomenologically, and geologically, as well as acoustically? How is sound grasped as an object? Considering sound both within and beyond the scope of the human senses, contributors from literature, film, music, philosophy, anthropology, media and communication, and science and technology studies address topics that range from Descartes's resonant subject to the gendering of hearing physiology in the nineteenth century, Cold War politics and the opera *Nixon in China*, sounds from the Mediterranean, the poetics of signal processing, and the acousmatic voice in the age of MP3s. In the interpretive challenges posed by voice, noise, antinnoise, whispering, near inaudibility, and silence and in the frequent noncoincidence of emission and reception, sound confronts us with what might be called its inhuman qualities—its irreducibility to meaning, to communication, to information, and even to recognition and identification.

Rey Chow is Anne Firor Scott Professor of Literature at Duke University. She is the author of *The Age of the World Target* and *Modern Chinese Literary and Cultural Studies in the Age of Theory*, both also published by Duke University Press. **James A. Steintrager** is Professor and Chair of English at the University of California, Irvine.



“Twittering Machine” by Paul Klee, © 2011 Artists Rights Society (ARS), New York

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Badiou and Politics

BRUNO BOSTEELS



Alain Badiou, 2010. Photo by Siren-Com

“The most eagerly awaited book on Badiou’s political thought yet written, Bruno Bosteels’s study is in a class of its own in every respect, remarkable as much for its enthusiasm and commitment as for its insight and precision, its depth of analysis and extraordinary breadth of reference. *Badiou and Politics* not only tracks the full course of Badiou’s own distinctive post-Maoist trajectory in meticulous detail, it also provides an incisive and illuminating discussion of virtually the whole field of emancipatory theoretical engagement after Sartre.”—**PETER HALLWARD**, author of *Badiou: A Subject to Truth*

Badiou and Politics offers a much-anticipated interpretation of the work of the influential French philosopher Alain Badiou. Countering ideas of the philosopher as a dogmatic, absolutist, or even mystical thinker enthralled by the force of the event as a radical break, Bruno Bosteels reveals Badiou’s deep and ongoing investment in the dialectic. Bosteels draws on all of Badiou’s writings, from the philosopher’s student days in the 1960s to the present, as well as on Badiou’s exchanges with other thinkers, from his avowed “masters” Louis Althusser and Jacques Lacan, to interlocutors including Gilles Deleuze, Slavoj Žižek, Daniel Bensaïd, Jacques Derrida, Ernesto Laclau, and Judith Butler. Bosteels tracks the philosopher’s political activities from the events of May 1968 through his embrace of Maoism and the work he has done since the 1980s, helping to mobilize France’s illegal immigrants or *sans-papiers*. Ultimately, Bosteels argues for understanding Badiou’s thought as a revival of dialectical materialism, and he illuminates the philosopher’s understanding of the task of theory: to define a conceptual space for thinking emancipatory politics in the present.

Bruno Bosteels is Professor of Romance Studies at Cornell University. He is the author of several books, including *Alain Badiou, une trajectoire polémique* and *The Actuality of Communism*, and the translator of *Theory of the Subject* and *Wittgenstein’s Antiphilosophy*, both by Alain Badiou.

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The Problem with Work

Feminism, Marxism, Antiwork Politics,
and Postwork Imaginaries

KATHI WEEKS

“Less work or better work? Should alienated labor be a focus of political economic critique or is it more important to question the centrality of work to life and productivity to self-worth? Kathi Weeks builds a feminist political theory of work from these questions. The result is a provocative argument that not only sheds new light on Second Wave feminism by putting the 1970’s demand for wages for housework in dialogue with autonomist Marxism, but reminds that tradition of its debts to feminist theory and activism.”—**LISA DISCH**, University of Michigan

In *The Problem with Work*, Kathi Weeks boldly challenges the presupposition that work, or waged labor, is inherently a social and political good. While progressive political movements, including the Marxist and feminist movements, have fought for equal pay, better work conditions, and the recognition of non-paid work as a valued form of labor, even they have tended to accept work as a naturalized or inevitable activity. Weeks argues that in taking work as a given, we have “depoliticized” it, or removed it from the realm of political critique. Employment is now largely privatized, and work-based activism in the United States has atrophied. We have accepted waged work as the primary mechanism for income distribution, an ethical obligation, and a means of defining ourselves and others as social and political subjects. Taking up Marxist and feminist critiques, Weeks proposes a post-work society that would allow people to be productive and creative rather than relentlessly bound to the employment relation. Work, she contends, is a legitimate, even crucial, subject for political theory.

Kathi Weeks is Associate Professor of Women’s Studies at Duke University. She is the author of *Constituting Feminist Subjects* and a co-editor of *The Jameson Reader*.

A JOHN HOPE FRANKLIN CENTER BOOK

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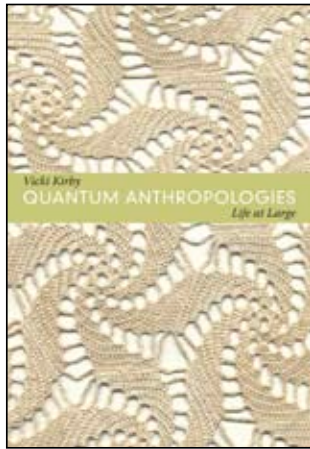
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Quantum Anthropologies

Life at Large

VICKI KIRBY

“Vicki Kirby is a leading theorist of new materialist approaches to feminism, and *Quantum Anthropologies* is a work of great significance. It is a theoretically sound and robust challenge to our most deeply held ideas about nature versus culture. Provocative, smart, and invigorating, it is a book to think with, one with far-reaching implications for science studies, cultural studies, and poststructuralist, feminist, queer, political, and social theory.”—**KAREN BARAD**, author of *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*



In *Quantum Anthropologies*, the renowned feminist theorist Vicki Kirby contends that some of the most provocative aspects of deconstruction have yet to be explored. Deconstruction's implications have been curtailed by the assumption that issues of textuality and representation are specific to the domain of culture. Revisiting Derrida's claim that there is “no outside of text,” Kirby argues that theories of cultural construction developed since the linguistic turn have inadvertently

reproduced the very binaries they intended to question, such as those between nature and culture, matter and ideation, and fact and value. Through new readings of Derrida, Husserl, Saussure, Butler, Irigaray, and Merleau-Ponty, Kirby exposes the limitations of theories that regard culture as a second order system that cannot access, much less be—nature, body, and materiality. She suggests ways of reconceiving language and culture to enable a more materially implicated outcome, one that keeps alive the more counterintuitive and challenging aspects of poststructural criticism. By demonstrating how fields including cybernetics, biology, forensics, mathematics, and physics can be conceptualized in deconstructive terms, Kirby fundamentally rethinks deconstruction and its relevance to nature, embodiment, materialism, and science.

Vicki Kirby is Associate Professor in the School of Social Sciences and International Studies at the University of New South Wales. She is the author of *Judith Butler: Live Theory* and *Telling Flesh: The Substance of the Corporeal*.

Beyond Biopolitics

Essays on the Governance of Life and Death

PATRICIA TICINETO CLOUGH & CRAIG WILLSE, EDITORS

“These essays by some of today's most exciting and innovative theorists interrogate the connection between biopower and governance from an extraordinarily wide range of perspectives. Together they give us a complex and multifaceted view on the contemporary nature and functioning of power.”—**MICHAEL HARDT**, co-author of *Commonwealth*

Under the auspices of neoliberalism, technical systems of compliance and efficiency have come to underwrite the relationship of the state, the economy, and a biopolitics of war, terror, and surveillance. In *Beyond Biopolitics*, prominent theorists seek to account for and critically engage the multiple tendencies that have informed neoliberal governance in the past and are expressed in its reformulation today. As studies of military occupation, the policing of migration, blood trades, financial markets, the war on terror, media ecologies, and consumer branding, the essays explore the governance of life and death in a near-future, a present emptied of future potentialities. Contributors delve into political and theoretical matters central to projects of neoliberal governance, including states of exception that are not exceptional but foundational; risk analysis applied to the adjudication of “ethical” forms of war, terror, and occupation; racism and the management of the life capacities of populations; the production and circulation of death as political and economic currency; and the potential for critical and aesthetic response. Taken together, the essays offer ways to conceptualize biopolitics as the ground for today's reformulation of governance.

Patricia Ticineto Clough is Professor of Sociology, Women's Studies, and Intercultural Studies at Queens College and the Graduate School of the City University of New York. She is editor of *The Affective Turn: Theorizing the Social*, also published by Duke University Press. **Craig Willse** has a doctorate in sociology from the Graduate Center of the City University of New York.

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Global Icons

Apertures to the Popular

BISHNUPRIYA GHOSH

“This is an ambitious account of the plastic potentialization of images in the age of iconoclashes. Into the impersonal world of global mass communications, Bishnupriya Ghosh restores the richness of gender, god, nature, and chaos, making our epistemological encounters with mundane objects ingredients of a sumptuous materialist media theory of the bio-icon.”—**REY CHOW**, author of *Sentimental Fabulations, Contemporary Chinese Films*

A widely disseminated photograph of Phoolan Devi, India’s famous bandit queen, surrendering to police forces in 1983 became an emotional touchstone for Indians who saw the outlaw as a lower-caste folk hero. That affective response was re-ignited in 1994 with the release of a feature film based on Phoolan Devi’s life. Despite charges of murder, arson, and looting pending against her, the bandit queen was elected to India’s parliament in 1996. Bishnupriya Ghosh considers Phoolan Devi, as well as Mother Teresa and Arundhati Roy, the prize-winning author turned environmental activist, to be global icons: highly visible public figures who become icons capable of galvanizing intense affect and sometimes even catalyzing social change. Ghosh develops a materialist theory of global iconicity, taking into account the emotional and sensory responses that these iconic figures elicit, the globalized mass media through which their images and life stories travel, and the multiple modernities within which they are interpreted. The collective aspirations embodied in figures such as Barack Obama, Eva Perón, and Princess Diana show that Ghosh’s theory applies not just in South Asia but around the world.

Bishnupriya Ghosh is Professor of English at the University of California, Santa Barbara. She is the author of *When Borne Across: Literary Cosmopolitics in the Contemporary Indian Novel*.



Vasan Sitthiket, Phoolan Devi.
Courtesy of Valentine Willie Fine Art

Unconscious Dominions

Psychoanalysis, Colonial Trauma,
and Global Sovereignties

**WARWICK ANDERSON, DEBORAH JENSON
& RICHARD C. KELLER, EDITORS**

“This marvelous collection maps human subjectivities as they have been reshaped by colonialism, to ensure the emergence of a cosmopolitan, psychoanalytic subject and the globalization of the unconscious. Indeed, the editors and the authors propose that the myriad forms of globalization we see around us assume this new cosmopolitan self and so do the new ideas of living with cultural diversities and perhaps even dissent. Both the psychoanalytic subject and the globalized unconscious have their origins in colonial psychiatry and psychoanalysis and both now have to negotiate the diffusion and fragmentation of sovereignties in our times. *Unconscious Dominions* is fresh, lively, and provocative and can be read as a travelogue on our incomplete journeys into our disowned selves.”—**ASHIS NANDY**, author of *The Intimate Enemy: Loss and Recovery of Self under Colonialism*

By the 1920s, psychoanalysis was a technology of both the late-colonial state and anti-imperialism. Insights from psychoanalysis shaped European and North American ideas about the colonial world and the character and potential of “native” cultures. Psychoanalytic discourse, from Freud’s description of female sexuality as a “dark continent” to his conceptualization of “primitive” societies and the origins of civilization, became inextricable from the ideologies underlying European expansionism. As it was adapted in the colonies and then the postcolonies, psychoanalysis proved surprisingly useful for theorizing anticolonialism and postcolonial trauma.

Our understandings of culture, citizenship, and self have a history that is colonial and psychoanalytic, but, until now, this intersection has scarcely been explored, much less examined in comparative perspective. Taking on that project, *Unconscious Dominions* assembles essays based on research in Australia, Brazil, France, Haiti, and Indonesia, as well as India, North Africa, and West Africa. Even as they reveal the modern psychoanalytic subject as constitutively colonial, they shed new light on how that subject went global: how people around the world came to recognize the hybrid configuration of unconscious, ego, and superego in themselves and others.

Warwick Anderson is a research professor in the Department of History and the Centre for Values, Ethics and the Law in Medicine at the University of Sydney. **Deborah Jenson** is Professor of Romance Studies at Duke University. **Richard C. Keller** is Associate Professor of Medical History and the History of Science at the University of Wisconsin-Madison.

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Spectacular Rhetorics

Human Rights Visions, Recognitions, Feminisms

WENDY S. HESFORD

“Wendy S. Hesford’s book is a provoking and versatile move beyond human rights as a largely juridical, text-centered idiom tied to the Kantian enlightenment. Her use of social rhetoricity allows her to traverse the fields of both the visual and the textual and, in doing so, to bring under scrutiny occluded realist and gendered ontologies anchoring both the humanitarian graphosphere and iconosphere. The writing eloquently and critically moves across the screened-off yet determining frames of media-advocacy, traumatic memory, practice-led media work, and occulted geographies of the gaze. Hesford delivers a theory of human rights as visual citizenship and as a politicized aesthetic cosmopolitanism.”—ALLEN FELDMAN, New York University



Steve McCurry, *Girl with Green Shawl*, 2002. Amnesty International's USA "Imagine" campaign brochure cover. Courtesy of Magnum Photos

Spectacular Rhetorics is a rigorous analysis of the rhetorical frameworks and narratives that underlie human rights law, shape the process of cultural and legal recognition, and delimit public responses to violence and injustice. Integrating visual and textual criticism, Wendy S. Hesford scrutinizes “spectacular rhetoric,” the use of visual images and rhetoric to construct certain bodies, populations, and nations as victims and incorporate them into human rights discourses geared toward Westerners, chiefly Americans. Hesford presents a series of case studies critiquing the visual representations of human suffering in documentary films, photography, and theater. In each study, she analyzes works addressing a prominent contemporary human rights cause, such as torture and unlawful detention, ethnic

genocide and rape as a means of warfare, migration and the trafficking of women and children, the global sex trade, and child labor. Through these studies, she demonstrates how spectacular rhetoric activates certain cultural and national narratives and social and political relations, consolidates identities through the politics of recognition, and configures material relations of power and difference to produce and ultimately to govern human rights subjects.

Wendy S. Hesford is Professor of English at the Ohio State University. She is the author of *Framing Identities: Autobiography and the Politics of Pedagogy* and a co-author of *Rhetorical Visions: Writing and Reading in a Visual Culture*.

NEXT WAVE: NEW DIRECTIONS IN WOMEN'S STUDIES

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Native Acts

Law, Recognition, and Cultural Authenticity

JOANNE BARKER

“*Native Acts* is a brave, engaging, and important book. Joanne Barker gracefully and confidently tackles some of the thorniest issues in Indian Country, from the political and moral consequences of claiming Native authenticity to same-sex marriage, disenrollment, Christian conservatism, and conflicts within and between tribal nations. This is one of the most sensitive, lively, and theoretically sophisticated treatments of the critical questions of authenticity, law, and social formation in all of Native American studies.”—JESSICA R. CATTELINO, author of *High Stakes: Florida Seminole Gaming and Sovereignty*

In the United States, Native peoples must be able to demonstrably look and act like the Natives of U.S. national narrations in order to secure their legal rights and standing as Natives. How Native peoples choose to navigate these demands and the implications of their choices for Native social formations are the focus of this powerful critique. Joanne Barker contends that the concepts and assumptions of cultural authenticity within Native communities potentially reproduce the very social inequalities and injustices of racism, ethnocentrism, sexism, homophobia, and fundamentalism that define U.S. nationalism and, by extension, Native oppression. She argues that until the hold of these ideologies is genuinely disrupted by Native peoples, the important projects for Native decolonization and self-determination defining Native movements and cultural revitalization efforts today are impossible. These projects fail precisely by re-inscribing notions of authenticity that are defined in U.S. nationalisms to uphold relations of domination between the U.S. and Native peoples, as well as within Native social and interpersonal relations. *Native Acts* is a passionate call for Native peoples to decolonize their own concepts and self-determination projects.

Joanne Barker is Associate Professor of American Indian Studies at San Francisco State University. She is the editor of *Sovereignty Matters: Locations of Contestation and Possibility in Indigenous Struggles for Self-Determination*.

Sojourning for Freedom

Black Women, American Communism,
and the Making of Black Left Feminism

ERIK S. McDUFFIE

“Erik S. McDuffie more than introduces us to a fascinating group of black left feminists in the U.S. Communist Party. He also provides a genealogy of intersectional thinking on the workings of race, class, and gender in uncovering the predecessors of black women’s movements of the 1960s and 1970s.”—**EILEEN BORIS**, co-editor of *The Practice of U.S. Women’s History: Narratives, Intersections, and Dialogues*

Sojourning for Freedom portrays pioneering black women activists from the early twentieth century through the 1970s, focusing on their participation in the U.S. Communist Party (CPUSA) between 1919 and 1956. Erik S. McDuffie considers how women from diverse locales and backgrounds became radicalized, joined the CPUSA, and advocated a path-breaking politics committed to black liberation, women’s rights, decolonization, economic justice, peace, and international solidarity. McDuffie explores the lives of black left feminists, including the bohemian world traveler Louise Thompson Patterson, who wrote about the “triple exploitation” of race, gender, and class; Esther Cooper Jackson, an Alabama-based civil rights activist who chronicled the experiences of black female domestic workers; and Claudia Jones, the Trinidad-born activist who emerged as a leading theorist of black women’s exploitation. Drawing on more than forty oral histories collected from veteran black women radicals and their family members, McDuffie examines how these women negotiated race, gender, class, sexuality, and politics within the U.S. Communist Party. In *Sojourning for Freedom*, he depicts a community of radical black women activist intellectuals who helped to lay the foundation for a transnational modern black feminism.

Erik S. McDuffie is Assistant Professor of African American Studies and Gender and Women’s Studies at the University of Illinois at Urbana-Champaign.



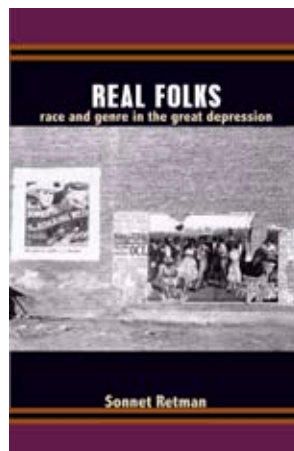
Esther Cooper (left) with Vidya Kanuga (right), November 1945. Courtesy of James E. Jackson and Esther Cooper Jackson Photograph Collection, Tamiment Library/Robert F. Wagner Labor Archives, New York University

Real Folks

Race and Genre in the Great Depression

SONNET H. RETMAN

“Sonnet H. Retman presents a deft, razor-sharp revision of how we should read Depression-Era America. Rather than social realism, she argues that an insurgent taste for satire, sated through idioms of minstrelsy, burlesque, signifying ethnography, and screwball comedy, drove the smartest cultural challenges to an economy and polity careening off the tracks. The artists Retman focuses on—George Schuyler, Nathanael West, Zora Neal Hurston, Preston Sturges—challenged reflexive celebrations of folk authenticity, dissected the racist logic of modern market economies, and reframed the struggle to secure the integrity of American selves, body and soul. Profoundly illuminating in its assessment of that historical period, and of more than passing relevance to navigating our own.”—**ADAM GREEN**, author of *Selling the Race: Culture, Community and Black Chicago, 1940–1955*



During the Great Depression, people from across the political spectrum sought to ground American identity in the rural know-how of “the folk.” At the same time, certain writers, filmmakers, and intellectuals combined documentary and satire into a hybrid genre that revealed the folk as an anxious product of corporate capitalism, rather than an antidote to commercial culture. In *Real Folks*, Sonnet H. Retman analyzes the invention of the folk as figures of authenticity in the political culture of the 1930s, as well as the critiques that

emerged in response. Diverse artists and intellectuals—including the novelists George Schuyler and Nathanael West, the filmmaker Preston Sturges, and the anthropologist Zora Neale Hurston—highlighted the fabrication and exploitation of folk authenticity in New Deal and commercial narratives. They skewered the racist populisms that prevented interracial working-class solidarity, prophesized the patriotic function of the folk for the nation-state in crisis, and made their readers and viewers feel self-conscious about the desire for authenticity. By illuminating the subversive satirical energy of the 1930s, Retman identifies a rich cultural tradition overshadowed until now by the scholarly focus on Depression-era social realism.

Sonnet H. Retman is Associate Professor of African American Studies and Adjunct Associate Professor of Women’s Studies and English at the University of Washington.

Spiritual Mestizaje

Religion, Gender, Race, and Nation
in Contemporary Chicana Narrative

TERESA DELGADILLO

"Spiritual Mestizaje offers brilliant readings of some of the most significant Chicana writers and artists of our era. It is indispensable to understanding anew the broad spiritual and social significance of U.S. ethnic cultures. In this book, Theresa Delgadillo lucidly demonstrates how the call for social justice made by contemporary Chicana writers also affirms the imperative for spiritual growth. By examining representations of spirituality in major Chicana literary and filmic texts, Delgadillo deftly considers how religious practices inform transformations of consciousness. She weaves together two central components of Chicana literature to prove that they work in tandem in the continuing quest for respect, equality and enlightenment."

—**RAFAEL PÉREZ-TORRES**, University of California, Los Angeles



Milagros, or religious folk charms.
Photo by Brittany Miller

Gloria Anzaldúa's narrative and theoretical innovations, particularly her concept of *mestiza* consciousness, have influenced critical thinking about colonialism, gender, history, language, religion, sexuality, spirituality, and subjectivity. Yet Anzaldúa's theory of spiritual *mestizaje* has not been extensively studied until now. Taking up that task, Theresa Delgadillo reveals spiritual *mestizaje* as central to the queer feminist Chicana theorist's life and thought, and as a critical framework for interpreting contemporary Chicana literary and visual narratives. First mentioned by Anzaldúa

in her pioneering book *Borderlands/La Frontera*, spiritual *mestizaje* is a transformative process of excavating bodily memory to develop a radical, sustained critique of oppression and renew one's relation to the sacred. Delgadillo analyzes the role of spiritual *mestizaje* in Anzaldúa's work and in relation to other forms of spirituality and theories of oppression. Illuminating the ways that contemporary Chicana narratives visualize, imagine, and enact Anzaldúa's theory and method of spiritual *mestizaje*, Delgadillo interprets novels, memoir, and documentaries. Her critical reading of literary and visual technologies demonstrates how Chicanas challenge normative categories of gender, sexuality, nation, and race by depicting alternative visions of spirituality.

Theresa Delgadillo is Assistant Professor in the Department of Comparative Studies at Ohio State University.

LATIN AMERICA OTHERWISE

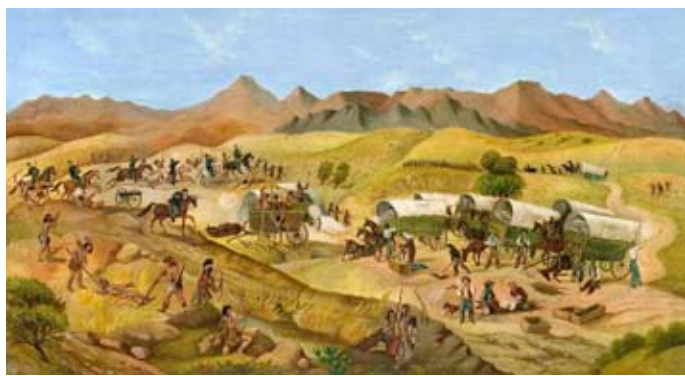
A Series Edited by Walter D. Mignolo, Irene Silverblatt, and Sonia Saldívar-Hull

Unspeakable Violence

Remapping U.S. and Mexican National Imaginaries

NICOLE M. GUIDOTTI-HERNÁNDEZ

"In this exquisite book, Nicole M. Guidotti-Hernández examines little-known but critically important episodes of violence in U.S.–Mexican borderlands history. Providing a necessary, long-overdue corrective to Chicana/o and borderlands studies, she suggests that in recounting these events as instances of victimization or acts of resistance, Chicana/o feminist and nationalist scholars create tidy narratives for consolidating Chicana/o nationalist identity. In doing so, they disregard Mexican-American complicity in the very acts of violence they describe."—**MARIA JOSEFINA SALDAÑA PORTILLO**, author of *The Revolutionary Imagination in the Americas and the Age of Development*



Untitled painting by Edward Zinns ca. 1869–1870. Attack on Tully and Ochoa wagon train at Cañon del Oro Arizona.

Unspeakable Violence addresses the epistemic and physical violence inflicted on racialized and gendered subjects in the U.S.–Mexico borderlands from the mid-nineteenth century through the early twentieth. Arguing that this violence was fundamental to U.S., Mexican, and Chicano nationalisms, Nicole M. Guidotti-Hernández examines the lynching of a Mexican woman in California in 1851, the Camp Grant Indian Massacre of 1871, the racism evident in the work of the anthropologist Jovita Gonzalez, and the attempted genocide of the Yaqui Indians in the Arizona–Sonora borderlands between 1876 and 1907. Guidotti-Hernández shows that these events have been told and retold in ways that have produced particular versions of nationhood and effaced other issues. Scrutinizing stories of victimization and resistance, and celebratory narratives of *mestizaje* and hybridity in Chicana/o, Latina/o, and borderlands studies, she contends that by not acknowledging the racialized violence perpetrated by Mexicans, Chicana/os, and indigenous peoples, as well as Anglos, narratives of resistance and *mestizaje* inadvertently privilege certain brown bodies over others. *Unspeakable Violence* calls for a new, transnational feminist approach to violence, gender, sexuality, race, and citizenship in the borderlands.

Nicole M. Guidotti-Hernández is Assistant Professor of Gender and Women's Studies at the University of Arizona.

LATIN AMERICA OTHERWISE

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

CHICANO(A) STUDIES/AMERICAN STUDIES

October 392 pages, 13 illustrations
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August 280 pages, 18 illustrations
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cloth, 978-0-8223-5029-3, \$84.95/£57.00

Birds of Fire

Jazz, Rock, Funk, and the Creation of Fusion

KEVIN FELLEZS

“What a pleasure it is to read this insightful, exciting, and extremely well listened analysis of fusion music. Kevin Fellezs suggests new ways of understanding the four artists he profiles, develops a productive framework for rethinking fusion, and helps us to understand why artists and audiences were stimulated by this music even as it was dismissed by purists. *Birds of Fire* is a major contribution to rethinking the place of fusion within jazz studies, as well as broader questions of genre across disciplines.”—**SHERRIE TUCKER**, co-editor of *Big Ears: Listening for Gender in Jazz Studies*



Birds of Fire brings overdue critical attention to fusion, a musical idiom that emerged as young musicians blended elements of jazz, rock, and funk in the late 1960s and 1970s. At the time, fusion was disparaged by jazz writers and ignored by rock critics. In the years since, it has come to be seen as a commercially driven jazz substyle. Fusion never did coalesce into a genre. In *Birds of Fire*, Kevin Fellezs contends that hybridity was its reason for being. By mixing different musical and cultural traditions, fusion artists sought to disrupt

generic boundaries, cultural hierarchies, and critical assumptions. Interpreting the work of four distinctive fusion artists, Tony Williams, John McLaughlin, Joni Mitchell, and Herbie Hancock, Fellezs highlights the ways that they challenged convention in the 1960s and 1970s. He also considers the extent to which a musician can be taken seriously as an artist across divergent musical traditions. *Birds of Fire* concludes with a look at the current activities of McLaughlin, Mitchell, and Hancock; Williams's final recordings; and the legacy of the fusion music made by these four pioneering artists.

Kevin Fellezs is Assistant Professor of Music at the University of California, Merced.

REFIGURING AMERICAN MUSIC
A Series Edited by Ronald Radano and Josh Kun

Musical Echoes

South African Women Thinking in Jazz

CAROL ANN MULLER & SATHIMA BEA BENJAMIN

“Sathima Bea Benjamin ought to share company with the likes of Sarah Vaughan, Billie Holiday, Dinah Washington, Ella Fitzgerald and Betty Carter. . . . [She] never compromis[es] her own musical vision, refusing to either remake herself into an ‘American’ jazz singer or into what the world imagines to be authentically ‘African.’ She is who she is, Sathima Bea Benjamin, South Africa’s greatest jazz singer and one of the best the world has ever known.”

—**ROBIN D. G. KELLEY**, *JazzTimes*



Sathima Bea Benjamin and Duke Ellington, early 1960s. Courtesy of the Sathima Bea Benjamin Collection

Musical Echoes tells the life story of the South African jazz vocalist Sathima Bea Benjamin. Born in Cape Town in the 1930s, Benjamin came to know American jazz and popular music through the radio, movies, records, and live stage and dance band performances. She was especially moved by the voice of Billie Holiday. With Dollar Brand/Abdullah Ibrahim, she left South Africa in 1962 for Europe, where they met and recorded with Duke Ellington. Benjamin and Ibrahim spent their lives on the move between Europe, the United States, and South Africa until 1977, when they left Africa for New York City and declared their support for the African National Congress. In New York, Benjamin established her own record company and recorded her own music independently from Abdullah. *Musical Echoes*, which includes a CD, reflects twenty years of archival research and conversation between Benjamin and the South African musicologist Carol Ann Muller. The narrative of Benjamin's life, as well as the political and musical contexts in which it has unfolded, is interspersed with Muller's reflections on the vocalist's story and its implications for jazz history.

Carol Ann Muller is Professor of Music at the University of Pennsylvania. She is the author of *Focus: Music of South Africa* and *South African Music: A Century of Traditions in Transformation*. The South African jazz vocalist and composer **Sathima Bea Benjamin** is the founder of Ekapa Records and a Grammy-nominated musician who has released a dozen recordings, including *Dedications*, *Cape Town Love*, and *Musical Echoes*. In 2004, South Africa's president, Thabo Mbeki, honored her with the Order of Ikhamanga Silver Award in recognition of her musical artistry and anti-apartheid activism. Benjamin lives in New York City.

REFIGURING AMERICAN MUSIC
A Series Edited by Ronald Radano and Josh Kun

MUSIC/WOMEN'S STUDIES

MUSIC/AMERICAN STUDIES

September 312 pages, 9 illustrations
paper, 978-0-8223-5047-7, \$23.95/£15.99
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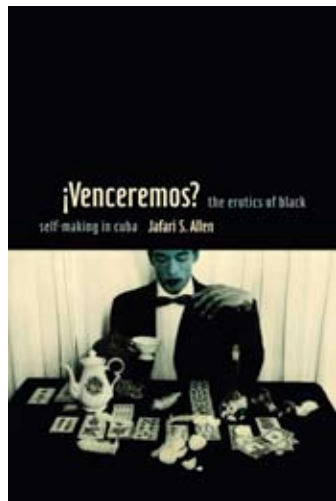
November 376 pages, 32 illustrations
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cloth, 978-0-8223-4891-7, \$94.95/£64.00

iVenceremos?

The Erotics of Black Self-making in Cuba

JAFARI S. ALLEN

“A subtle ethnography that looks at the intersection of sexuality and race in contemporary Cuba through deeply felt experiences and stories. Honoring Audre Lorde’s assertion that ‘the master’s tools will never dismantle the master’s house,’ Jafari S. Allen offers major new insights into the meaning of black sexual liberation in a rapidly changing revolutionary society.”—RUTH BEHAR, author of *An Island Called Home: Returning to Jewish Cuba*



Promoting the revolutionary socialist project of equality and dignity for all, the slogan *¡Venceremos!* (We shall overcome!) appears throughout Cuba, everywhere from newspapers to school murals to nightclubs. Yet the accomplishments of the Cuban state are belied by the stark inequalities apparent in the marginalization of blacks, the prejudice against sexual minorities, and gender inequities. *¡Venceremos?* is a groundbreaking ethnography on race, desire, and belonging among black Cubans in the early twenty-first century, as

the nation opens its economy to global capital. Expanding on Audre Lorde’s vision of embodied, even “useful,” desire, Jafari S. Allen shows how black Cubans engage in acts of “erotic self-making,” reinterpreting, transgressing, and potentially transforming racialized and sexualized interpellations of their identities. He illuminates intimate spaces of autonomy created by people whose multiply subaltern identities have rendered them illegible to state functionaries and to most scholars. In everyday practices, events, and sites in Havana and Santiago de Cuba—including Santería rituals, gay men’s parties, hip hop concerts, the tourist-oriented sex trade, lesbian organizing, HIV education, and just hanging out—Allen highlights small but significant acts in struggles for autonomy and dignity.

Jafari S. Allen is Assistant Professor of Anthropology and African American Studies at Yale University.

PERVERSE MODERNITIES

A Series Edited by Judith Halberstam and Lisa Lowe

Queer Studies and the Crises of Capitalism

JORDANA ROSENBERG & AMY VILLAREJO,

SPECIAL ISSUE EDITORS

a special issue of GLQ



“Capitalism normalizes, destroys, kills.” Squat, Berlin, 2009. © Amy Villarejo

Extending the recent rapprochement among queer studies, Marxist theory, and political economics, this special issue of *GLQ* responds to the current crisis of capitalism. Contributors consider how methodologies of queer studies are specially poised to reveal the global, historical, and social dimensions of capitalist economic relations. Using queer hermeneutical tools in combination with globalization studies, secularization studies, and queer of

color critique, contributors examine global economic history and the ideological collusion of capitalist production and biological reproduction. With a special emphasis on the regulation and policing of sexuality, the issue explores the assertion that capitalism is only made possible by systems of racial, sexual, and national exploitation, and recuperation from periods of crisis depends on the increasingly violent reassertion of those forms of exploitation.

Queer studies has, from the outset, engaged vigorously with the question of how cultures metabolize social and economic developments. Several contributors explore the shared queer and Marxist fascination with concepts of utopia and their mutual reliance on theories of totality with respect to the intersecting forces of sexuality, desire, and economic value. Providing an expansive theoretical perspective on current and historical economic patterns, the queer methodologies at work in this collection illuminate and advance our understanding of the complex structures of global capitalism.

Jordana Rosenberg is Assistant Professor of English at the University of Massachusetts, Amherst. **Amy Villarejo** is Professor in the Department of Theater, Film, and Dance at Cornell University. She is the author of *Lesbian Rule: Cultural Criticism and the Value of Desire*, also published by Duke University Press.

Contributors

Lisa Marie Cacho	Fred Moten
Christina Crosby	Tavia Nyong'o
Lisa Duggan	Jasbir Puar
Roderick Ferguson	Lisa Rofel
Kevin Floyd	Jordana Rosenberg
Carla Freccero	Gayle Salamon
Grace Hong	Dean Spade
Janet Jakobsen	Amy Villarejo
Heather Love	Meg Wesling
Robert McRuer	

Eve Kosofsky Sedgwick

ANN CVETKOVICH & ANNAMARIE JAGOSE, EDITORS

a special section of GLQ



"Eve Sedgwick book shelf," 2011, Allyson Mitchell www.allysonmitchell.com

GLQ celebrates the writing of queer-studies pioneer Eve Kosofsky Sedgwick (1950–2009) with a collection of essays by her close friends and colleagues. The issue includes an unpublished early essay by Sedgwick on the poet James Merrill that sheds light on both her development as a critic and the extent to which she identified as a poet in this stage of her career. Written in the late 1970s before she was known for her groundbreaking work in queer theory, Sedgwick's essay "The 1001 Seances" looks at the narrative poem "The Book

of Ephraim." Using Sedgwick's relation to Merrill and to poetry more generally as their point of departure, contributors share their thoughts about Sedgwick's early career and the importance of her work for queer studies. Michael Moon, with whom she founded the influential Series Q, suggests that the essay on Merrill can be understood as an early act of engagement on Sedgwick's part with some of the most enduring of her critical and theoretical interests, such as abjected sexualities, non-Oedipal psychologies, and the analysis of virtuosic performances (including, eventually, her own) of cultural authority. Katie Kent, who was Sedgwick's student, links the essay to her later work in *A Dialogue on Love*, while Henry Abelow and Neil Hertz, the latter of whom was Sedgwick's teacher, offer reminiscences about her attentiveness to gay history and poetry. The issue also features an introduction written by her husband, H. A. Sedgwick, which provides background on the essay's history and Sedgwick's interest in Merrill.

Ann Cvetkovich is the Ellen C. Garwood Centennial Professor of English and Professor of Women's and Gender Studies at the University of Texas at Austin. **Annamarie Jagose** is Professor and Head of the School of Letters, Art, and Media at the University of Sydney. Cvetkovich and Jagose are editors of *GLQ: A Journal of Lesbian and Gay Studies*.

Contributors

Henry Abelow
Neil Hertz
Katie Kent
Michael Moon
Eve Kosofsky Sedgwick
H. A. Sedgwick

Soldiers' Stories

Military Women in Cinema and Television since World War II

YVONNE TASKER



Film still from *Battle of Britain*, 1969

"What is so valuable about Yvonne Tasker's investigation of film and TV images of British and American military women is that she doesn't stop at the end of World War II. She keeps us attentive right through the Korean and Vietnam wars. She makes sure we track the ambivalences and confusions that women in militaries provoke—among officials, directors, scriptwriters and audiences—over two generations. I have learned so much from *Soldiers' Stories*."—**CYNTHIA ENLOE**, author of *Nimo's War*, *Emma's War: Making Feminist Sense of the Iraq War*

From *Skirts Ahoy!* to *M*A*S*H*, *Private Benjamin*, *G.I. Jane*, and *JAG*, films and television shows have grappled with the notion that military women are contradictory figures, unable to be both effective soldiers and appropriately feminine. In *Soldiers' Stories*, Yvonne Tasker traces this perceived paradox across genres including musicals, screwball comedies, and action thrillers. She explains how, during the Second World War, women were portrayed as auxiliaries, temporary necessities of "total war." Later, nursing, with its connotations of feminine care, offered a solution to the "gender problem." From the 1940s through the 1970s, musicals, romances, and comedies exploited the humorous potential of the gender role-reversal that the military woman was taken to represent. Since the 1970s, female soldiers have appeared most often in thrillers and legal and crime dramas, cast as isolated figures, sometimes victimized and sometimes heroic. *Soldiers' Stories* is a comprehensive analysis of representations of military women in film and TV since the 1940s. Throughout, Tasker relates female soldiers' provocative presence to contemporaneous political and cultural debates and to the ways that women's labor and bodies are understood and valued.

Yvonne Tasker is Professor of Film Studies in the School of Film and Television Studies at the University of East Anglia. She is the author of *Working Girls: Gender and Sexuality in Popular Cinema* and *Spectacular Bodies: Gender, Genre, and the Action Cinema* and a co-editor of *Interrogating Postfeminism: Gender and the Politics of Popular Culture*, also published by Duke University Press.

Useful Cinema

CHARLES R. ACLAND & HAIDEE WASSON, EDITORS

“Often, in common understanding, education is seen as opposed to entertainment. But this rich and fascinating volume puts the lie to such assumption both by showing how, across the decades, ‘useful’ cinema was measured in relation to Hollywood entertainment and indeed interacted with it in complex fashion *and* by doing so through essays that are themselves compelling and captivating, eloquent and enjoyable. It is itself, in other words, a masterful blend of the entertaining and the useful.”—**DANA POLAN**, New York University

By exploring the use of film in mid-twentieth-century institutions, including libraries, museums, classrooms, and professional organizations, the essays in *Useful Cinema* show how moving images became an ordinary feature of American life. In venues such as factories and community halls, people encountered industrial, educational, training, advertising, and other types of “useful cinema.” Screening these films transformed unlikely spaces, conveyed ideas, and produced subjects in the service of public and private aims. Such functional motion pictures helped to shape common sense about cinema’s place in contemporary life. Whether measured in terms of the number of films shown, the size of audiences, or the economic activity generated, the “non-theatrical sector” was a substantial and enduring parallel to the more spectacular realm of commercial film. In *Useful Cinema*, scholars examine organizations such as UNESCO, the YMCA, the Amateur Cinema League, and the Metropolitan Museum of Art. They also consider film exhibition sites in schools, businesses, and industries. As they expand understanding of this *other* American cinema, the contributors challenge preconceived notions about what cinema is.

Charles R. Acland is Professor and Concordia University Research Chair in Communication Studies at Concordia University in Montreal. He is the author of *Screen Traffic: Movies, Multiplexes, and Global Culture*, also published by Duke University Press. **Haidee Wasson** is Associate Professor in the Mel Hoppenheim School of Cinema at Concordia University. She is the author of *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema*.



Victor projector advertisement, 1945

Contributors

Charles R. Acland
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Zoë Druick
Ronald Walter Greene
Alison Griffiths
Stephen Groening
Jennifer Horne
Kirsten Ostherr
Eric Smoodin
Charles Tepperman
Gregory A. Waller
Haidee Wasson
Michael Zryd

Virtual Hallyu

Korean Cinema of the Global Era

KYUNG HYUN KIM

“Coming close on the heels of *The Remasculinization of Korean Cinema*, his seminal analysis of the psychic and political foundations of the New Korean Cinema of the 1990s, Kyung Hyun Kim has now produced the essential text on *hallyu*, the phase of Korean cinema and related forms of popular culture that became a global sensation in the first decade of the new millennium. Bringing key Deleuzian concepts into focus with sensitive and nuanced readings of international blockbusters including *The Host* (Bong Joon-ho) and *Oldboy* (Park Chan-wook) as well as the work of notable art-cinema auteurs, Kim establishes himself as not just the most important Anglophone critic of South Korean cinema, but a key figure in film and cultural studies generally.”—**DAVID E. JAMES**, author of *The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles*



Poster for the hallyu film *The Good, The Bad, The Weird*, 2008

In the late 1990s, South Korean film and other cultural products, broadly known as *hallyu* (Korean wave), gained unprecedented international popularity. Korean films earned an all-time high of \$60.3 million in Japan in 2005, and they outperformed their Hollywood competitors at Korean box offices. In *Virtual Hallyu*, Kyung Hyun Kim reflects on the precariousness of Korean cinema’s success over the past decade. Arguing that state film policies and socioeconomic factors cannot fully explain cinema’s true potentiality, Kim draws on Deleuze’s concept of the virtual, according to which past and present and truth and falsehood co-exist, to analyze the temporal anxieties and cinematic ironies embedded in screen figures such as a made-in-the-USA aquatic monster (*The Host*), a post-modern Chosun-era wizard (*Woochi*), a schizo man-child (*Oasis*), a weepy North Korean terrorist (*Typhoon*), a salary man turned vengeful fighting machine (*Oldboy*), and a sick nationalist (the repatriated colonial-era film *Spring of Korean Peninsula*). Kim maintains that the full significance of *hallyu* can only be understood by exposing the implicit and explicit ideologies of protonationalism and capitalism that, along with Korea’s ambiguous post-democratization and neoliberalism, are etched against the celluloid surfaces.

Kyung Hyun Kim is Associate Professor of East Asian Languages and Literatures at the University of California, Irvine. He is the author of *The Remasculinization of Korean Cinema*, also published by Duke University Press, and a co-producer of the award-winning feature films *The Housemaid* and *Never Forever*.

A Social History of Iranian Cinema, Volume 1

The Artisanal Era, 1897–1941

HAMID NAFICY

“This magisterial four-volume work on Iranian cinema will be the defining work on the topic for a long time to come.”—**ANNABELLE SREBERNY**, School of Oriental and African Studies, University of London

“A must-read for virtually all concerned with modern Iranian history.”—**HOMA KATOUZIAN**, author of *The Persians: Ancient, Mediaeval and Modern Iran*

Hamid Naficy is one of the world’s leading authorities on Iranian film, and *A Social History of Iranian Cinema* is his magnum opus. It is astonishing in its breadth and depth, covering more than a century of film history, from the late nineteenth century through the first decade of the twenty-first, and addressing not only art films but also documentaries and popular genres. Naficy’s comprehensive social history unfolds through four volumes, each of which is autonomous and can be read and appreciated on its own.

Volume 1 depicts and analyzes the early years of Iranian cinema. Film was introduced in Iran in 1900, three years after the country’s first commercial film exhibitor saw the new media in Great Britain. An artisanal cinema industry sponsored by the ruling shahs and other elites soon emerged. The presence of women, both on the screen and in movie houses, proved controversial until 1925, when Reza Shah Pahlavi dissolved the Qajar dynasty. Ruling until 1941, Reza Shah implemented a Westernization program intended to unite and secularize the multicultural, multilingual, and multiethnic country. Cinematic representations of a fast-modernizing Iran were encouraged, the veil was outlawed, and dandies flourished. At the same time, photography, movie production, and movie houses were tightly controlled. Film production ultimately proved marginal to state formation. Only one silent feature film was produced in Iran; the few sound feature films shown in the country before 1941 were made by an Iranian expatriate in India.



Hamid Naficy is Professor of Radio-Television-Film and the Sheikh Hamad Bin Khalifa Al-Thani Professor in Communication at Northwestern University. He is the author of *An Accented Cinema: Exile and Diasporic Filmmaking*, *The Making of Exile Cultures: Iranian Television in Los Angeles*, and (in Persian) *Film-e Mostanad*, a two-volume history of nonfiction cinema around the world. Naficy helped to launch ongoing annual Iranian film festivals in Los Angeles and Houston.

history of nonfiction cinema around the world. Naficy helped to launch ongoing annual Iranian film festivals in Los Angeles and Houston.

A Social History of Iranian Cinema, Volume 2

The Industrializing Years, 1941–1978

HAMID NAFICY



Karman Shirdel directing the cameraman in *The Night It Rained*, 1967. Courtesy of Kamran Shirdel

Volume 2 spans the period of Mohammad Reza Shah’s rule, from 1941 until 1978. During this time, Iranian cinema flourished and became industrialized. At its height, the industry produced more than ninety films each year. The state was instrumental in building the infrastructures of the cinema and television industries, and it instituted a vast apparatus of censorship and patronage. During the Second World War, the Allied powers competed to control the movies shown in Iran. In the following decades, two distinct cinemas emerged. The more popular tradition, commercial filmfarsi movies, included tough-guy films and the stewpot genre, melodramas with plots centered on the rapidly changing institution of the family. The new-wave cinema was a smaller but influential cinema of dissent. Ironically, the state both funded and censored much of the new-wave cinema, which grew bolder in its criticism as state authoritarianism consolidated. Produced by Westernized filmmakers in collaboration with dissident writers, the new-wave cinema did well in international film festivals. A vital diverse documentary cinema also evolved.

FORTHCOMING VOLUMES

In *A Social History of Iranian Cinema, Volume 3: The Islamicate Period, 1978–1984*, Naficy takes up the massive transformation of Iran’s film industry after the Islamic Revolution. *Volume 4: The Globalizing Era, 1984–2010*, addresses the revival of cinema as an art form and an ideological state apparatus under the Islamic Republic.

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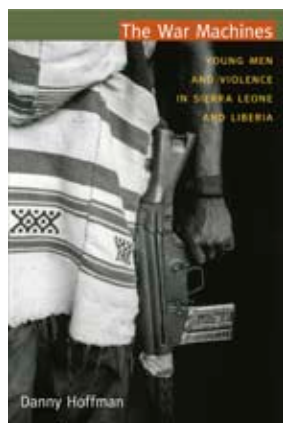
November 536 pages, 83 photographs
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cloth, 978-0-8223-4755-2, \$99.95/£67.00

The War Machines

Young Men and Violence
in Sierra Leone and Liberia

DANNY HOFFMAN

"In today's African worlds people have to constantly come up with new stories in order to access livelihood and opportunity: stories about how they are to be seen or slip under the radar, how to be part of a larger world. In this account of young men and women fighters in West Africa, Danny Hoffman demonstrates that armed conflict is an opportunity for the young to work. It is work that attempts to be contemporaneous with what is perceived as the 'real global world,' to go beyond the constrictions of state, culture, and society. Even if these attempts are eventually incorporated into narrow agendas or the prevailing logics of capitalist administration and value, they remain strivings to live in new ways. Hoffman, with great courage and hard work, has engaged the complexity of such conflict, making it count for something—the entanglement of brutality and hope."—**ABDOU MALIQ SIMONE**, author of *For the City Yet to Come: Changing African Life in Four Cities*



In *The War Machines*, Danny Hoffman considers how young men in West Africa are made available for violent labor on battlefields and in diamond mines, rubber plantations, and other unregulated industries. Based on his ethnographic research with militia groups in Sierra Leone and Liberia during those countries' recent civil wars, Hoffman traces the path of young fighters who moved from innovative, grassroots community-defense organizations in Sierra Leone during the mid-1990s into

a large pool of mercenary labor. Hoffman argues that in contemporary West Africa, space, sociality, and life itself are organized around making young men available for all manner of dangerous work. Drawing on his ethnographic research over the past nine years, as well as the anthropology of violence, interdisciplinary security studies, and contemporary critical theory, he maintains that the mobilization of young West African men exemplifies a global trend in the outsourcing of warfare and "security operations." A similar dynamic underlies the political economy of violence in Iraq, Afghanistan, and a growing number of postcolonial spaces. An experienced photojournalist, Hoffman integrates more than fifty of his photographs into *The War Machines*.

Danny Hoffman is Assistant Professor of Anthropology at the University of Washington, Seattle. As a photojournalist, he documented conflicts in southern Africa and the Balkans from 1994 to 1998.

THE CULTURES AND PRACTICE OF VIOLENCE

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

Lost in Transition

Ethnographies of Everyday Life
after Communism

KRISTEN GHODSEE

"These charming essays have an unintended consequence. Not only are they a documentary ethnography of the lives of people caught up in the painful transition from socialism to capitalism. They are also a sort of Bildungsroman of a young American discovering another world and shedding stereotypes."—**MARIA TODOROVA**, University of Illinois at Urbana-Champaign



The author's Bulgarian personal identity card from 1999

Lost in Transition tells of ordinary lives upended by the collapse of communism. Through ethnographic essays and short stories based on her experiences in Eastern Europe between 1989 and 2009, Kristen Ghodsee explains why it is that so many Eastern Europeans are nostalgic for the communist past. Ghodsee uses Bulgaria, the Eastern European nation where she has spent the most time, as a lens for exploring the broader transition from communism to democracy. She locates the growing nostalgia for the communist era in the disastrous, disorienting way that the transition was handled. The privatization process was contested and chaotic. A few well-connected foreigners and a new local class of oligarchs and criminals used the uncertainty of the transition process to take formerly state-owned assets for themselves. Ordinary people inevitably felt that they had been robbed. Many people lost their jobs just as the state social support system disappeared. *Lost in Transition* portrays one of the most dramatic upheavals in modern history by describing the ways that it interrupted the rhythms of everyday lives, leaving confusion, frustration, and insecurity in its wake.

Kristen Ghodsee is John S. Osterweis Associate Professor of Gender and Women's Studies at Bowdoin College. She is the author of *Muslim Lives in Eastern Europe: Gender, Ethnicity, and the Transformation of Islam in Postsocialist Bulgaria* and *The Red Riviera: Tourism and Postsocialism on the Black Sea*, also published by Duke University Press.

Ecologies of Comparison

An Ethnography of Endangerment in Hong Kong

TIM CHOY



Hong Kong skyline. Photo by the author

“Tim Choy’s much-anticipated meditation on the many forms of life to be found in Hong Kong environmentalism is a bracing read. Taking knowledge itself as his object, Choy shows how the deep complicity of ethnography, theory, and politics offers not only profound challenges to scholarly practice but also new opportunities and horizons. *Ecologies of Comparison* is original, contemporary, and resonant. A true breath of fresh air.”—**HUGH RAFFLES**, author of *In Amazonia: A Natural History and Insectopedia*

A rich ethnography of ecopolitics in Hong Kong in the late 1990s, as the region shifted to Chinese sovereignty, *Ecologies of Comparison* describes how ecological concepts of uniqueness and scale resonated among environmentalists, including those seeking to preserve a species of white dolphin, to protect an aging fishing village from redevelopment, and to legitimize air quality as an object of political and medical concern. During his research, Tim Choy became increasingly interested in the power of the notion of specificity. While documenting the expert and lay production of Hong Kong’s biological, cultural, and political specificities, he began comparing the logics and narrative forms that made different types of specificity—such as species, culture, locality, and state autonomy—possible and meaningful. He came to understand these logics and forms as “ecologies of comparison,” conceptual practices through which an event or form of life comes to matter in environmentalist and other political terms. Choy’s ethnography is about environmentalism, Hong Kong, and the ways that we think about environmentalism in Hong Kong and other places. It is also about how politics, freedom, culture, expertise, and other concepts figure in comparison-based knowledge practices.

Tim Choy is Assistant Professor in the Science and Technology Studies Program and the Department of Anthropology at the University of California, Davis.

EXPERIMENTAL FUTURES: TECHNOLOGICAL LIVES, SCIENTIFIC ARTS, ANTHROPOLOGICAL VOICES

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The Lettered Mountain

A Peruvian Village’s Way with Writing

FRANK SALOMON & MERCEDES NIÑO-MURCIA

“Frank Salomon and Mercedes Niño-Murcia’s *The Lettered Mountain* is destined to become a classic. It is a work that will transform our understanding of the nature, implications, and consequences of literacy in communities that have, until now, been assumed to be outside the realm of the ‘lettered.’ A fascinating and highly stimulating read!”—**GARY URTON**, Harvard University



The peasant community of Tupicocha inventories its entire archive of books. Photo by the author

Andean peoples joined the world of alphabetic literacy nearly 500 years ago, yet the history of their literacy has remained hidden until now. In *The Lettered Mountain*, Frank Salomon and Mercedes Niño-Murcia expand notions of literacy and challenge stereotypes of Andean “orality” by analyzing the writings of mountain villagers from Inka times to the Internet era. Their historical ethnography is based on extensive research in the village of Tupicocha, in the central Peruvian province of Huarochirí.

The region has a special place in the history of Latin American letters as the home of the unique early-seventeenth-century Quechua-language book explaining Peru’s ancient gods and priesthoods. Granted access to Tupicocha’s surprisingly rich internal archives, Salomon and Niño-Murcia found that legacy reflected in a distinctive version of lettered life developed prior to the arrival of state schools. In their detailed ethnography, writing emerges as a vital practice underlying specifically Andean sacred culture and self-governance. At the same time, the authors find that Andean relations with the nation-state have been disadvantaged by state writing standards developed in dialogue with European academies but not with the rural literate tradition.

Frank Salomon is John V. Murra Professor of Anthropology at the University of Wisconsin-Madison. He is the author of *The Cord Keepers: Khipus and Cultural Life in a Peruvian Village*, also published by Duke University Press. **Mercedes Niño-Murcia** is Chair of the Department of Spanish and Portuguese and Associate Director of the Division of World Languages, Literatures, and Cultures at the University of Iowa. She is a co-editor of *Bilingualism and Identity: Spanish at the Crossroads with Other Languages*.

LATIN AMERICAN STUDIES/ANTHROPOLOGY

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People of Faith

Slavery and African Catholics
in Eighteenth-Century Rio de Janeiro

MARIZA DE CARVALHO SOARES

Translated by Jerry Dennis Metz

“The questions of cultural continuities and African identities in Brazil have become central to the understanding of slavery and of Afro-Brazilian life. This book, centered on one group of the so-called Mina nation in Rio de Janeiro, presents one of the best-documented, most perceptive discussions of these issues in the context of the Catholic society of Brazil. Here we can see clearly that cultures and identities were often layered and complex and adapted to local realities. This book is required reading for anyone interested in the African diaspora and questions of cultural continuities and creations.”—**STUART B. SCHWARTZ**, Yale University



African Women Collecting Donations on the Street, by Carlos Julião. Courtesy of Biblioteca Nacional, Brazil

In *People of Faith*, Mariza de Carvalho Soares reconstructs the everyday lives of Mina slaves transported in the eighteenth century to Rio de Janeiro from the African West Coast, in particular from modern-day Benin. She describes a Catholic lay brotherhood formed by enslaved Mina-Mahi congregants of a Rio church in a panoramic setting encompassing the historical development of the Atlantic slave trade in West Africa and the ethnic composition of the West African-born slaves in eighteenth-century Rio called Mina slaves. Although Africans from the Mina Coast, including the Mahi, constituted no more than 10 percent of the slave population in Rio, they were a strong presence in urban life at the time. Soares analyzes the role of Catholicism, and particularly lay brotherhoods, in Africans' construction of identities under slavery in colonial Brazil. As in the rest of the Portuguese empire, in Rio, black lay brotherhoods engaged in expressions of imperial pomp through elaborate festivals, processions, and funerals; the election of kings and queens; and the organization of royal courts.

Mariza de Carvalho Soares is Associate Professor of History at the Universidade Federal Fluminense in Rio de Janeiro, Brazil. **Jerry Dennis Metz** is a doctoral candidate in contemporary Brazilian history and popular culture at the University of Maryland, College Park.

LATIN AMERICA IN TRANSLATION / EN TRADUCCIÓN / EM TRADUÇÃO

LATIN AMERICAN STUDIES

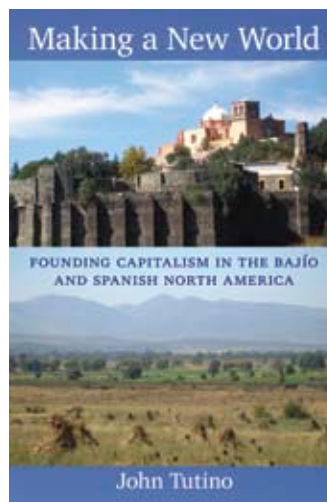
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Making a New World

Founding Capitalism in the Bajío
and Spanish North America

JOHN TUTINO

“*Making a New World* creates a compelling new history of world capitalism in the early modern era, with Mexico at its center. It also provides a comprehensive history of the Bajío, the dynamic mining and agricultural region crucial to understanding the sociocultural, economic, and political history of Mexico. This exciting, well researched book makes us reconsider what we thought we knew about the Atlantic world.”—**STEVE J. STERN**, University of Wisconsin-Madison



Making a New World is a major rethinking of the role of the Americas in early world trade, the rise of capitalism, and the conflicts that reconfigured global power around 1800. At its center is the Bajío, a fertile basin extending across the modern-day Mexican states of Guanajuato and Querétaro, northwest of Mexico City. The Bajío became part of a new world in the 1530s, when Mesoamerican Otomís and Franciscan friars built Querétaro, a town that quickly thrived on agriculture and trade.

Settlement accelerated as regional silver mines began to flourish in the 1550s. Silver tied the Bajío to Europe and China; it stimulated the development of an unprecedented commercial, patriarchal, Catholic society. A frontier extended north across vast expanses settled by people of European, Amerindian, and African ancestry. As mining, cloth making, and irrigated cultivation increased, inequities deepened and religious debates escalated. Analyzing the political economy, social relations, and cultural conflicts that animated the Bajío and Spanish North America from 1500 to 1800, John Tutino depicts an engine of global capitalism and the tensions that would lead to its collapse into revolution in 1810.

John Tutino teaches the history of Mexico and the Americas in the History Department and School of Foreign Service at Georgetown University. He is the author of *From Insurrection to Revolution in Mexico: Social Bases of Agrarian Violence, 1750–1940*, and a co-editor of *Cycles of Conflict, Centuries of Change: Crisis, Reform, and Revolution in Mexico*, also published by Duke University Press.

LATIN AMERICAN STUDIES/WORLD HISTORY

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Venezuela's Bolivarian Democracy

Participation, Politics, and Culture under Chávez

DAVID SMILDE & DANIEL C. HELLINGER, EDITORS

"Venezuela's Bolivarian Democracy makes it clear that, while transforming the political landscape, the Chávez era also embodies important continuities with the country's recent past. The serious problems the country faces and the social movements that support Chávez did not emerge overnight; they are rooted in the inequities of the oil economy that took hold during the twentieth century. This book is a must-read for anybody trying to make sense of the ongoing process of change that is remaking Venezuela."

—MIGUEL TINKER SALAS, author of *The Enduring Legacy: Oil, Culture, and Society in Venezuela*



Middle class Caracas neighborhoods prepared for "mobs" that would allegedly descend from the slums to loot their houses. Caracas, 2002

Venezuela's Bolivarian Democracy brings together a variety of perspectives on democracy in Venezuelan civil society. An interdisciplinary group of contributors focuses on the everyday lives of ordinary Venezuelans, examining the participatory forms of democracy that have emerged in communal councils, cultural activities, blogs, community

media, and many other forums. The essays show that while Venezuelans have gained significant experience with new forms of social organization and participatory governance during the past decade, the central government still often displays a top-down corporatism. Many grassroots *chavistas* decry irregularities and allege manipulation of internal processes by bureaucrats and politicians. The essays in this collection validate some of their concerns, yet the contributors do not seize on these shortcomings to dismiss Venezuela's Bolivarian democratic experience as a familiar story of populism and clientelism. Instead, they reveal a nuanced process, a richer and more complex one than is conveyed in international journalism and scholarship focused on the words and actions of Hugo Chávez.

David Smilde is Associate Professor of Sociology at the University of Georgia. He is editor-in-chief of the journal *Qualitative Sociology* and the author of *Reason to Believe: Cultural Agency in Latin American Evangelicalism*. **Daniel C. Hellinger** is Professor of Political Science at Webster University in St. Louis. He is the author of *Comparative Politics of Latin America: Democracy at Last?*

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Guerrilla Auditors

The Politics of Transparency
in Neoliberal Paraguay

KREGG HETHERINGTON

"Understanding that property and the neoliberal project of transparency rest on 'paperwork,' Kregg Hetherington brilliantly deconstructs the politics of paperwork. His astute, closely observed, and entertaining study is radical scholarship at its deepest and most searching. A powerful point of departure for the next generation of critiques of development."—JAMES C. SCOTT, Co-Director, Program in Agrarian Studies, Yale University

Guerrilla Auditors is an ethnographic account of the rise of information, transparency, and good governance in the post-Cold War era, and the effects of these concepts on Paraguay's transition to democracy. Kregg Hetherington shows that the ideal of transparent information, meant to depoliticize bureaucratic procedures, has become a battleground for a new kind of politics centered on legal interpretation and the manipulation of official documents. In late-twentieth-century Paraguay, peasant land politics moved unexpectedly from the roads and fields into the documentary recesses of state bureaucracy. When peasants, bureaucrats, and development experts encountered one another in state archives, conflicts ensued about how bureaucracy ought to function, what documents are for, and who gets to narrate the past and the future of the nation. Hetherington argues that Paraguay's neoliberal democracy is predicated, at least in part, on an exclusionary distinction between model citizens and peasants. Despite this, peasant activists have found ways to circumvent their exclusion and, in so doing, to question the conceptual foundations of international development orthodoxy.

Kregg Hetherington is Assistant Professor in the Department of Sociology and Social Anthropology at Dalhousie University in Halifax, Nova Scotia.



Workers sorting the *Archivo del terror*, Asunción, Paraguay. Courtesy of ABC Color

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Havana beyond the Ruins

Cultural Mappings after 1989

ANKE BIRKENMAIER & ESTHER WHITFIELD, EDITORS

“A superb collection of provocative, wide-ranging essays on what used to be, and soon will be again, America’s favorite foreign city. The distinguished contributors—the Havana All-Stars—explore the body and soul of the Cuban capital with passion and insight.”—**GUSTAVO PÉREZ FIRMAT**, author of *The Havana Habit*

In *Havana beyond the Ruins*, prominent architects, scholars, and writers based in and outside of Cuba analyze how Havana has been portrayed in literature, cinema, and the visual arts since Soviet subsidies of Cuba ceased and the Cuban state has re-imagined Havana as a destination for international tourists and business ventures. Cuba’s capital has experienced little construction since the revolution of 1959; many of its citizens live in poorly maintained colonial and modernist dwellings. It is this Havana—of crumbling houses, old cars, and a romantic aura of ruined hopes—that is marketed in picture books, memorabilia, and films. Meanwhile, Cuba remains a socialist economy, and government agencies maintain significant control of urban development, housing, and employment. Home to more than two million people and a locus of Cuban national identity, Havana today struggles with the some of the same problems as other growing world cities, including slums and escalating social and racial inequalities. Bringing together assessments of the city’s dwellings and urban development projects, *Havana beyond the Ruins* provides unique insights into memory, citizenship, urban life, and the future of the Revolution in Cuba.

Anke Birkenmaier is Assistant Professor of Spanish and Portuguese at Indiana University. **Esther Whitfield** is Associate Professor of Comparative Literature at Brown University.



Orlando Luis Pardo Lazo, *Infanta para una Habana difunta*, Havana. Courtesy of the photographer

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Accounting for Violence

Marketing Memory in Latin America

KSENIJA BILBIJA & LEIGH A. PAYNE, EDITORS

“This is an innovative, remarkable exploration of themes related to memory in postdictatorial Latin American societies. Incorporating the best scholarship on the topic, the contributors to Ksenija Bilbija and Leigh A. Payne’s volume reframe memory within a market economy where remembrances are advertised, appropriated, capitalized. This is a truly interdisciplinary work, spanning studies of literature, film, testimonies, and the urban space. It will certainly be a reference in the field for years to come.”—**IDELBER AVELAR**, author of *The Untimely Present: Postdictatorial Latin American Fiction and the Task of Mourning*



Madres de Plaza de Mayo book stand at one of their weekly marches, September 2007. Photo courtesy of Laurie Beth Clark and Michael Peterson

Accounting for Violence offers bold new perspectives on the politics of memory in Latin America. Scholars from across the humanities and social sciences provide in-depth analyses of the political economy of memory in Argentina, Brazil, Chile, Mexico, Peru, and Uruguay, countries that emerged from authoritarian rule in the 1980s and 1990s. The contributors take up

issues of authenticity, commodification, and the “never again” imperative implicit in memory goods and memorial sites. They describe how bookstores, cinemas, theaters, the music industry, and television shows (and their commercial sponsors) trade in testimonial and fictional accounts of the authoritarian past; how tourist itineraries have come to include trauma sites and memorial museums; and how memory studies has emerged as a distinct academic field profiting from its own journals, conferences, book series, and courses. The memory market, described in terms of goods, sites, producers, marketers, consumers, and patrons, presents a paradoxical situation. On the one hand, commodifying memory potentially cheapens it. On the other hand, too little public exposure may limit awareness of past human-rights atrocities; such awareness may help to prevent their recurrence.

Ksenija Bilbija is Professor of Spanish and Director of the Latin American, Caribbean, and Iberian Studies Program at the University of Wisconsin, Madison. **Leigh A. Payne** is Professor of Sociology and Latin American Studies at the University of Oxford and Visiting Professor of Political Science and Global Studies at the University of Minnesota.

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THE CULTURES AND PRACTICE OF VIOLENCE

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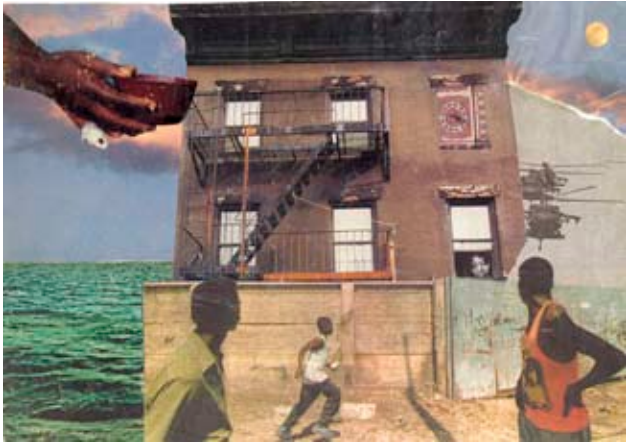
September 352 pages, 16 illustrations
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cloth, 978-0-8223-5052-1, **\$89.95/£60.00**

Exceptional Violence

Embodied Citizenship in Transnational Jamaica

DEBORAH A. THOMAS

“Exceptional Violence is the kind of book from which every anthropologist, every intelligent reader—without exception—will learn something worth knowing. And thinking deeply about.”—JOHN COMAROFF, University of Chicago and the American Bar Foundation



Theodore A. Harris, *On the Heel of Famine (after Tony Medina)*, paper collage, 1998. Collection of the artist

Exceptional Violence is a sophisticated examination of postcolonial state formation in the Caribbean, considered across time and space, from the period of imperial New World expansion to the contemporary neoliberal era, and from Kingston neighborhoods to transnational socioeconomic and political fields. Deborah A. Thomas takes as her immediate focus violence in Jamaica and representations of that violence as they circulate in the country and abroad. Through an analysis encompassing Kingston communities, Jamaica’s national media, works of popular culture, notions of respectability, practices of punishment and discipline during slavery, the effects of intensified migration, and Jamaica’s national cultural policy, Thomas develops several arguments. Violence in Jamaica is the complicated result of a structural history of colonialism and underdevelopment, not a cultural characteristic passed from one generation to the next. Citizenship is embodied; scholars must be attentive to how race, gender, and sexuality have been made to matter over time. Suggesting that U.S. anthropology should engage more deeply with history and political economy, Thomas mobilizes a concept of reparations *as a framework for thinking*, a rubric useful in its emphasis on structural and historical lineages.

Deborah A. Thomas is Associate Professor of Anthropology at the University of Pennsylvania. She is the author of *Modern Blackness: Nationalism, Globalization, and the Politics of Culture in Jamaica* and a co-editor of *Globalization and Race: Transformations in the Cultural Production of Blackness*, both also published by Duke University Press.

Revolutionary Suicide and Other Desperate Measures

Narratives of Youth and Violence from Japan and the United States

ADRIENNE CAREY HURLEY

*“Organizing her work around children and youth, Adrienne Carey Hurley opens up new ways of conducting cross-culture work between Japan and the United States. Instead of comparing national cultures and negotiating similarities and differences, Hurley effectively shows how the appetite for representational violence (that necessarily relates to the experience of real violence shared by many youth in Japan and the United States) must be studied as a single phenomenon, one that cannot be split up, and thus neutralized, by over-emphasis on national particularities.”—ERIC CAZDYN, author of *The Flash of Capital: Film and Geopolitics in Japan**

In *Revolutionary Suicide and Other Desperate Measures*, Adrienne Carey Hurley examines how child abuse and youth violence are understood, manufactured, and represented, but still disavowed, in Japan and the United States. Through analysis of autobiographical fiction, journalism, film, and clinical case studies, she charts a “culture of child abuse” extending from the home to the classroom, the marketplace, and the streets in both countries. Hurley served as a court-appointed special advocate for abused children, and she brings that perspective to bear as she interprets texts. Undertaking close reading as a form of advocacy, she exposes how late capitalist societies abuse and exploit youth, while at the same time blaming them for their own vulnerability and violence. She objects to rote designations of youth violence as “inexplicable,” arguing that such formulaic responses forestall understanding and intervention. Hurley foregrounds theories of youth violence that locate its origins in childhood trauma, considers what happens when young people are denied opportunities to develop a political analysis to explain their rage, and explores how the chance to engage in such an analysis affects the occurrence and meaning of youth violence.

Adrienne Carey Hurley is Assistant Professor of East Asian Studies at McGill University.



Anonymous photograph of a poster produced by the activist and punk musician Shiga Naoki and distributed at antiwar rallies in Nagoya and Tokyo, June–July 2004

Slavoj Žižek

TONGLIN LU, SPECIAL ISSUE EDITOR

a special issue of POSITIONS

Noted political and cultural theorist Slavoj Žižek and contemporary Chinese scholars share the challenge of reconciling barely compatible if not contradictory ideas. China's radical assumption of both socialist and capitalist ideologies, as well as its increasing economic and political prominence make it a crucial subject for theorizing about global modernity. This special issue of *positions* offers an interdisciplinary, international examination of how Žižek's work has been received and interpreted by Chinese intellectuals and includes two essays on China by Žižek himself.



Slavoj Žižek, 2008. Photo by Andy Miah.

In "Revolutionary Terror" and "Three Notes on China: Past and Present," Žižek combines Confucianism, Lacanian psychoanalysis, Marxist political theory, Hegelian dialectics, and Kantian ethics with opera, literature, cinema, popular culture, and off-color jokes to critique both "really existing socialism and really existing capitalism" in historical and contemporary China. Responding to Žižek, one contributor considers China from the perspective

of the Chinese intellectual who is simultaneously inspired by China's rapid changes and anxious about the growing commodification of ideas and interference by state censors. Others apply Žižek's theories to Christianity in China; to the relationship among mainland China, Taiwan, and the Japanese colonial past; and to the continuing political value of Marxist ideology in what is, increasingly, a de facto capitalist state. In the interplay of Eastern and Western perspectives, this issue seeks to open new dialogues on the rich theoretical promise of China's global dynamism and inner tensions.

Tonglin Lu is Professor of Comparative Literature at the University of Montreal.

Contributors

Kang Liu
Kwai-Cheung Lo
Tonglin Lu
Yang Huilin
Zhang Yiwu
Slavoj Žižek

Reigning the River

Urban Ecologies and
Political Transformation in Kathmandu

ANNE M. RADEMACHER

With a foreword by Dianne Rocheleau

"Cutting-edge social science has not kept pace with the shift of most of the human population to urban areas. Anne M. Rademacher helps to remedy this deficiency by asking, as one of her informants did of her, 'What is urban ecology?' In answer, she employs the Bagmati and Bishnumati rivers in Kathmandu as a 'lens' to examine how urban nature and culture are mutually produced, reinforced, and changed, deftly interweaving recent political and environmental transformations in Nepal. The result is a pioneering study of the moral and affective dimensions of a twenty-first-century urban environment. Rademacher's study is a model for a new generation of urban studies, which will link cities to their histories and hinterlands, their politics and cultures, as well as their biophysical settings."—MICHAEL R. DOVE, Yale University

A major contribution to the nascent anthropology of urban environments, *Reigning the River* illuminates the complexities of river restoration in Kathmandu, Nepal's capital and one of the fastest-growing cities in South Asia. In this rich ethnography, Anne M. Rademacher explores the ways that urban riverscape improvement involved multiple actors, each constructing ideals of restoration through contested histories and ideologies of belonging. She examines competing understandings of river restoration, particularly among bureaucrats in state and conservation development agencies, cultural heritage activists, and advocates for the security of tens of thousands of rural-to-urban migrants settled on the exposed riverbed.



Polluted Bagmati river, 2000. Photo by the author

Rademacher conducted research during a volatile period in Nepal's political history. As clashes between Maoist revolutionaries and the ruling government intensified, the riverscape became a site of multiple claims to a capital city that increasingly functioned as a last refuge from war-related violence.

In this time of intense flux, efforts to ensure, create, or imagine ecological stability intersected with aspirations for political stability. Throughout her analysis, Rademacher emphasizes ecology as an important site of dislocation, entitlement, and cultural meaning.

Anne M. Rademacher is Assistant Professor of Environmental and Metropolitan Studies in the Department of Social and Cultural Analysis at New York University. **Dianne Rocheleau** is Professor of Geography at Clark University.

NEW ECOLOGIES FOR THE TWENTY-FIRST CENTURY
A Series Edited by Arturo Escobar and Dianne Rocheleau

Monumental Matters

The Power, Subjectivity,
and Space of India's Mughal Architecture

SANTHI KAVURI-BAUER

"*Monumental Matters* is a novel and incisive account of the ongoing reconceptualization of India's Mughal monuments since the colonial era. Santhi Kavuri-Bauer reaches far beyond architectural and art historical scholarship to probe a range of larger political, ideological, and historical processes that have impinged on the modern life of India's monumental spaces. She examines processes ranging from travel, landscape painting, and archaeological surveys in colonial India to state planning, tourism, and the cultural politics of a more recent era."—TAPATI GUHA-THAKURTA, author of *Monuments, Objects, Histories: Institutions of Art in Colonial and Post-Colonial India*



The Taj Mahal, 1860. Photograph by Col. E. C. Impey.
© British Library Board

Built in the sixteenth and seventeenth centuries, India's Mughal monuments—including majestic forts, mosques, palaces, and tombs, such as the Taj Mahal—are world-renowned for their grandeur and association with the Mughals, the powerful Islamic empire that once ruled most of the subcontinent. In *Monumental Matters*, Santhi Kavuri-Bauer focuses attention on the prominent role of Mughal architecture in the construction and contestation of the Indian national landscape. She examines

the representation and, eventually, the preservation of the monuments, from the disrepair of their colonial past to their present status as protected heritage sites.

Drawing on theories of power, subjectivity, and space, Kavuri-Bauer's interdisciplinary analysis encompasses Urdu poetry, British landscape painting, imperial archaeological surveys, Indian Muslim identity, and British tourism, as well as postcolonial nation building, World Heritage designations, and conservation mandates. Since Independence, the state has attempted to construct a narrative of Mughal monuments as symbols of a unified, secular nation. Yet modern-day sectarian violence at these sites continues to suggest that India's Mughal monuments remain the transformative spaces—of social ordering, identity formation, and national reinvention—that they have been for centuries.

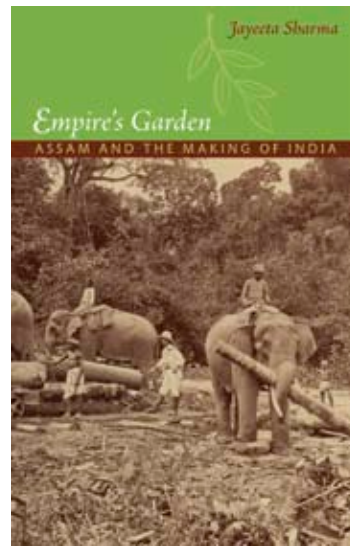
Santhi Kavuri-Bauer is Associate Professor of Art History at San Francisco State University.

Empire's Garden

Assam and the Making of India

JAYEETA SHARMA

"*Empire's Garden* is a new departure for the historical study of Assam; it is extraordinarily wide-ranging, with important things to say not only about Assam but about India, South Asia, and themes ranging from colonialism, nationalism, and regionalism to ethnicity, elite formation, migration, and economic development. It will anchor histories of Assam for years to come."—DAVID LUDDEN, author of *An Agrarian History of South Asia*



In the mid-nineteenth century, the British created a landscape of tea plantations in the northeastern Indian region of Assam. The tea industry filled the imperial coffers and offered the colonial state a chance to transform a jungle-laden frontier into a cultivated system of plantations. Claiming that local peasants were indolent, the British soon began importing indentured labor from Central India. In the twentieth century, these migrants were joined by others who came voluntarily to seek their livelihoods. In *Empire's Garden*, Jayeeta Sharma explains

how the settlement of more than one million migrants in Assam irrevocably changed the region's social landscape. She argues that the racialized construction of the tea laborer catalyzed a process in which Assam's gentry sought to insert their homeland into an imagined Indo-Aryan community and a modern Indian political space. Various linguistic and racial claims allowed these elites to defend their own modernity while pushing the burden of primitiveness onto "non-Aryan" indigenous tribals or migrant laborers. As vernacular print arenas emerged in Assam, so did competing claims to history, nationalism, and progress that continue to reverberate in the present.

Jayeeta Sharma is Assistant Professor of History at the University of Toronto.

RADICAL PERSPECTIVES

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Women, War, and the Making of Bangladesh

Remembering 1971

YASMIN SAIKIA

“This outstanding book offers an entirely new perspective on the dynamics of the Bangladesh War of 1971, focusing on the memories of Bangladeshi women. Full of pathos, it is an indictment of societies indifferent to women’s suffering, even when women become targets of violence. It will be welcomed by readers interested in genocide, women’s issues, political violence, and especially by those South Asians who witnessed the horrors of 1971 firsthand.”—**RAFIUDDIN AHMED**, author of *Religion, Identity, and Politics: Essays on Bangladesh*



Two survivors of the Bangladesh War of 1971

The war of 1971, fought between India and what was then East and West Pakistan, led to the creation of Bangladesh, where it is remembered as the War of Liberation. For India, the war represents a triumphant settling of scores with Pakistan. If the war is acknowledged in Pakistan, it is cast as an act of betrayal by the Bengalis. None of these nationalist histories conveys the human cost of the war. Pakistani and Indian soldiers and Bengali militiamen raped and tortured women on a mass scale. In *Women, War, and the Making of Bangladesh* survivors tell their stories, revealing the power of speaking that deemed unspeakable. They talk of victimization—of rape, loss of status and citizenship, and “war babies” born after 1971. The women also speak as agents of change, as social workers, caregivers, and wartime fighters. In the conclusion, men who terrorized women during the war recollect their wartime brutality and their postwar efforts to achieve a sense of humanity. *Women, War, and the Making of Bangladesh* sheds new light on the relationship between nation, history, and gender in postcolonial South Asia.

Yasmin Saikia is the Hardt-Nickachos Chair in Peace Studies and Professor of History at Arizona State University. She is the author of *Fragmented Memories: Struggling to be Tai-Ahom in India*, also published by Duke University Press.

Migrants and Migration in Modern North America

Cross-Border Lives, Labor Markets, and Politics

DIRK HOERDER & NORA FAIRES, EDITORS



“Mixed race Jamaican school children.” Source: Harry H. Laughlin Papers, Truman State University, Dolan DNA Learning Center Image

Providing an unprecedented, integrated view of migration in North America, this interdisciplinary collection of essays illuminates the movements of people within and between Canada, the Caribbean, Mexico, and the United States over the past two centuries. Several essays discuss recent migrations from Central America as well. In

the introduction, Dirk Hoerder provides a sweeping historical overview of North American societies in the Atlantic world. He also develops and advocates what he and Nora Faires call “transcultural societal studies,” an interdisciplinary approach to migration studies that combines migration research across disciplines and at the local, regional, national, and transnational levels. The contributors examine the movements of diverse populations across North America in relation to changing cultural, political, and economic patterns. They describe the ways that people have fashioned cross-border lives; the effects of shifting labor markets in facilitating or hindering cross-border movement; the creation and transformation of borderlands economies, societies, and cultures; and the place of formal and informal politics in migration processes and the lives of migrants. This collection offers rich new perspectives on migration in North America and on the broader study of migration history.

Dirk Hoerder teaches North American social history, the history of global migrations, borderland issues, and the sociology of migrant acculturation at Arizona State University. He is the author of many books, including *Cultures in Contact: World Migrations in the Second Millennium*, also published by Duke University Press. **Nora Faires** (1949–2011) was Professor of History and of Gender and Women’s Studies at Western Michigan University, and a co-author of *A History of Women in America* (forthcoming).

Contributors

Jaime R. Aguila	Sarah-Jane (Saje) Mathieu
Rodolfo Casillas-R.	Catherine O’Donnell
Nora Faires	Kerry Preibisch
Maria Cristina Garcia	Lara Putnam
Delia Gonzáles de Reufels	Bruno Ramirez
Brian Gratton	Angelika Sauer
Susan E. Gray	Melanie Shell-Weiss
James N. Gregory	Yukari Takai
John Mason Hart	Omar S. Valerio-Jiménez
Dirk Hoerder	Carlos G. Vélez-Ibáñez
Dan Killoren	

Historicizing 9/11

JIM O'BRIEN & ANDOR SKOTNES, SPECIAL ISSUE EDITORS

a special issue of RADICAL HISTORY REVIEW



September 14, 2001, World Trade Center, New York City

As the tenth anniversary of the September 11 attacks approaches, the contributors to this special issue of *Radical History Review* discuss the meanings of 9/11 and critically investigate the ties between memorializing and mythologizing. They probe the contested understandings of the attacks in political rhetoric, policy explanations, cinema, literature, visual arts, photography, public spaces, museums, archives, and education. One article examines the relationship of changing accounts of 9/11 to the shifting directions of U.S. foreign policy; another, to the FBI's war on terror at home. In an interview, the historian

Andrew Bacevich links 9/11 to "perpetual warfare" and a crisis of civilian control over the military. Other contributors analyze the changing meanings of the memorial, in Arlington National Cemetery, to the 9/11 attack on the Pentagon in Arlington National Cemetery and explore the role of victims' families in struggles over memorialization at the World Trade Center site.

Other articles address oral histories of 9/11, efforts to retrieve digital artifacts of the events, and attempts to teach these events critically in the classroom. Several pieces look at visual representations related to the attacks (including the film *Cloverfield*) and literary depictions by such authors as John Updike, Don DeLillo, and Dan Brown. Finally, the issue presents two series of original works of art that subversively reflect 9/11: images from the *Index of the Disappeared* project and cartoons from *Life during Wartime*.

Jim O'Brien is Editor at the Mauricio Gastón Institute for Latino Community Development and Public Policy, University of Massachusetts, Boston. **Andor Skotnes** is Professor of History in the Department of History and Society, The Sage Colleges, Troy, New York.

Contributors

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HISTORY

August 266 pages, 78 illustrations #111
paper, 978-0-8223-6759-8, \$14.00/£9.99

Labor in the Correctional State

LEON FINK, EDITOR

a special issue of LABOR



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Two and a half million men and women are under lock and key in the U.S. prison system, including nearly 5 percent of the adult African American male population. The prison security workforce employs more people than Ford, General Motors, and Walmart combined. This special issue of *Labor* offers a systematic historical and economic overview of the correctional state that structures the working lives of millions of Americans.

From postslavery "convict lease" to the privatization of prison management by giant corporations, prison labor has a long history. To fill in the gaps of that history, contributors to this issue focus on the changing work experience, and behavior of prisoners, examining the labor history of their keepers as well as the relationship between political and economic developments inside and outside of prison walls. One contributor studies both prisoner and prison guard attempts to organize and unionize, including a series of labor strikes among prisoners in the 1960s and 1970s, and surveys the strength of the police and prison guard organizations, which have grown even as unionism has waned in the workforce as a whole. Another contributor concentrates on the political ambivalence of police and prison guard unions, as well as on their dependence on the "law and order" backlash against prison reform.

Leon Fink is Director of the Graduate Concentration in the History of Work, Race, and Gender in the Urban World and Professor of History at the University of Illinois at Chicago. He is also editor of *Labor: Studies in Working-Class History of the Americas*.

Contributors

Joshua Brown	Russell Jacoby
Mary Ellen Curtin	Talitha LaFlouria
Leon Fink	Alex Lichtenstein
Rebecca Hill	Heather Ann Thompson

HISTORY

October 119 pages, 3 illustrations Vol. 8, no. 3
paper, 978-0-8223-6758-1, \$14.00/£9.99

What's Left of the Left

Democrats and Social Democrats
in Challenging Times

JAMES E. CRONIN, GEORGE W. ROSS
& JAMES SHOCH, EDITORS

"*What's Left of the Left* provides the best synthetic overview available of center-left parties in Europe and the United States. Focusing on their development and fortunes since the 1970s, this collection fills a striking gap in the literature in a knowledgeable and informative way"—PETER A. HALL, co-editor of *Changing France: The Politics that Markets Make*

In *What's Left of the Left*, distinguished scholars of European and U.S. politics consider how center-left political parties have fared since the 1970s. They explore the left's responses to the end of the postwar economic boom, the collapse of the Soviet Union, the erosion of traditional party politics, the expansion of market globalization, and the shift to a knowledge-based economy. Their comparative studies of center-left politics in Scandinavia, France, Germany, Southern Europe, post-Cold War Central and Eastern Europe, the United Kingdom, and the United States emphasize differences in the goals of left political parties and in the political, economic, and demographic contexts in which they operate. The contributors identify and investigate the more successful center-left initiatives, scrutinizing the conditions that facilitated them and those that blocked their emergence or limited their efficacy. In the contemporary era of slow growth, tight budgets, and rapid technological change, the center-left faces pressing policy concerns, including immigration, the growing population of the working poor, and the fate of the European Union. This collection suggests that such matters present the left with daunting but by no means insurmountable challenges.

James E. Cronin is Professor of History at Boston College and an affiliate of the Center for European Studies at Harvard University. **George W. Ross** is ad personam Chaire Jean Monnet at the University of Montreal, Hillquit Professor in Labor and Social Thought Emeritus at Brandeis University, and Faculty Associate of the Minda de Gunzburg Center for European Studies at Harvard University. **James Shoch** is Associate Professor of Government at California State University, Sacramento.

Contributors

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Jane Jenson	Ruy Teixeira
Gerassimos Moschonas	

Vampire Nation

Violence as Cultural Imaginary

TOMISLAV Z. LONGINOVIĆ

"This fascinating and important post-Yugoslav study of violence, especially in relation to Serbia and the Serbs, poses crucial questions about how Serbian violence has been understood from within Serbian culture, from within the Yugoslav and post-Yugoslav framework, and from the external perspective of the European gaze. Tomislav Z. Longinović one of the world's leading scholars on South Slavic literature and culture, offers a cultural study that provocatively illuminates the complexities of Serbian identity, the metaphor of vampirism in southeastern Europe, the meaning of violence within an imagined community, and the mental mapping of the former Yugoslavia."—LARRY WOLFF, author of *Inventing Eastern Europe: The Map of Civilization on the Mind of the Enlightenment*



The Skull Tower on the outskirts of Nis in Serbia. Photo by B. Gajić.

Vampire Nation is a nuanced analysis of the cultural and political rhetoric framing 'the serbs' as metaphorical vampires in the last decades of the twentieth century, as well as the cultural imaginaries and rhetorical mechanisms that inform nationalist discourses more broadly. Tomislav Z. Longinović points to the Gothic associations of violence, blood, and soil in the writings of many intellectuals and politicians during the 1990s, especially in portrayals by the U.S.-led Western media of 'the serbs' as a vampire nation, a bloodsucking parasite on the edge of European civilization. Interpreting oral and written narratives and visual culture, Longinović traces the early modern invention of 'the serbs' and the category's twentieth-century transformations. He describes the influence of Bram Stoker's nineteenth-century novel *Dracula* on perceptions of the Balkan region, and reflects on representations of hybrid identities and their violent destruction in the works of the region's most prominent twentieth-century writers. Concluding on a hopeful note, Longinović considers efforts to imagine a new collective identity in non-nationalist terms. These endeavors include the emigrant Yugoslav writer David Albahari's *Canadian Trilogy* and *Cyber Yugoslavia*, a mock nation-state with "citizens" in more than thirty countries.

Tomislav Z. Longinović is Professor of Slavic and Comparative Literature at the University of Wisconsin, Madison. He is the author of *Vampires Like Us* and *Borderline Culture* and the novels *Moment of Silence* and *Sama Amerika*.

THE CULTURES AND PRACTICE OF VIOLENCE

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

The Nation Writ Small

African Fictions and Feminisms, 1958–1988

SUSAN Z. ANDRADE

"The Nation Writ Small is a brilliant work, feminist and literary scholarship of the highest order. It is a superb reading of the relationship between gender and nationalism in postcolonial African literature and culture, based on Susan Z. Andrade's deep knowledge African texts and cultural politics."—SIMON GIKANDI, Princeton University

In *The Nation Writ Small*, Susan Z. Andrade focuses on the work of Africa's first post-independence generation of novelists, explaining why male writers came to be seen as the voice of Africa's new nation-states, and why African women writers' commentary on national politics was overlooked. Since Africa's early female novelists tended to write about the family, while male authors often explicitly addressed national politics, it was assumed that the women writers were uninterested in the nation and the public sphere. Challenging that notion, Andrade argues that the female authors engaged national politics through allegory. In their work, the family stands for the nation; it is the nation writ small. Interpreting fiction by women, as well as several feminist male authors, she analyzes novels by Flora Nwapa and Buchi Emecheta (Nigeria); novellas by Ousmane Sembene, Mariama Bâ, and Aminata Sow Fall (Senegal); and Bildungsromans by Tsitsi Dangarembga (Zimbabwe), Nuruddin Farah (Somalia), and Assia Djebar (Algeria). Andrade reveals Africa's early women novelists' influence on later generations of female authors, and she highlights the moment when African women began to write about macropolitics explicitly rather than allegorically.

Susan Z. Andrade is Associate Professor of English at the University of Pittsburgh. She is a co-editor of *Atlantic Cross-Currents/Transatlantiques*.

LITERARY STUDIES/WOMEN'S STUDIES/AFRICAN STUDIES

November 272 pages

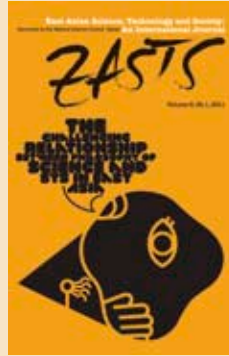
paper, 978-0-8223-4921-1, \$24.95/£16.99

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East Asian Science, Technology and Society

An International Journal

DAIWIE FU, EDITOR



Sponsored by the National Science Council of Taiwan, *East Asian Science, Technology and Society: An International Journal (EASTS)* aims to bring together East Asian and Western scholars from the fields of Science, Technology and Society (STS). Examining issues such as human embryonic stem-cell research, family and reproductive technologies, and the globalization of Chinese medicine, the journal publishes research on how society and culture in East Asia interact with science, technology and medicine. EASTS serves as a gathering

place to facilitate the growing efforts of STS networks from Northeast Asia, Southeast Asia, North America, and Europe to foster an internationally open and inclusive community. The journal is comprised of papers, panel discussions, book reviews, and critical notes. Forthcoming special issues include, "Philosophy of Science and East Asia," "Rice Science, Rice Technology, and Rice Societies: Materiality in Research, Knowledge, and Practice in Asia's Main Food Crop," and "Bio-politics in China."

Daiwie Fu is Professor of the Graduate Institute of Science, Technology and Society and the Dean of the School of Humanities and Social Sciences at National Yang Ming University of Taiwan.

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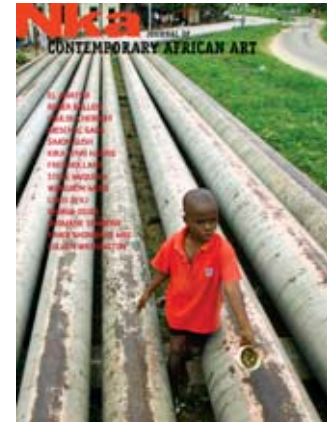
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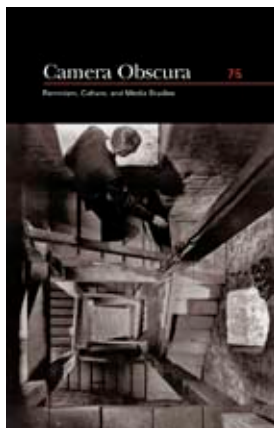
Marshall Brown, editor
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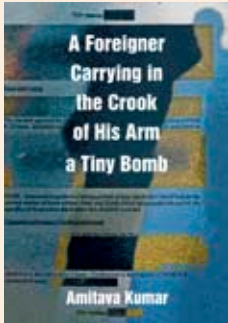
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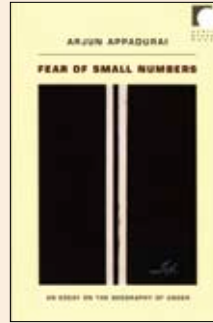
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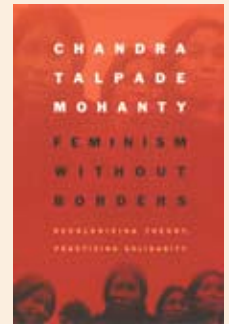
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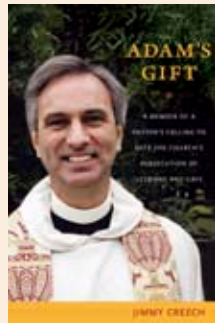


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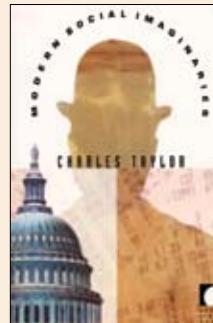


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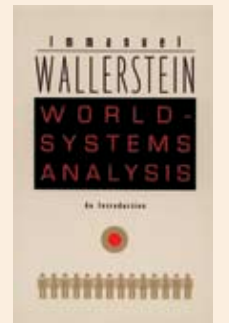


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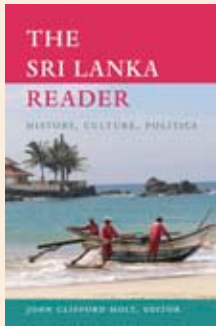


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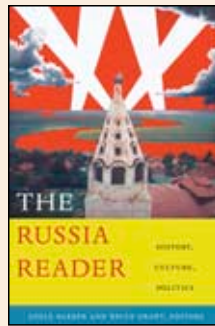
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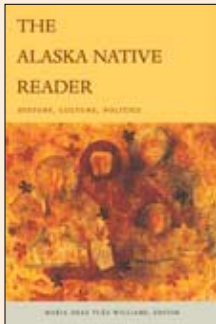


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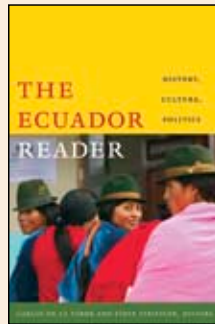
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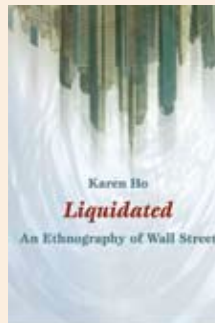
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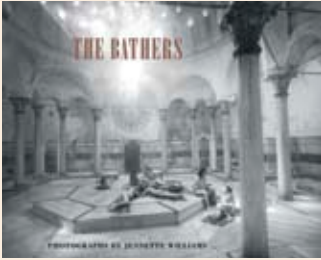


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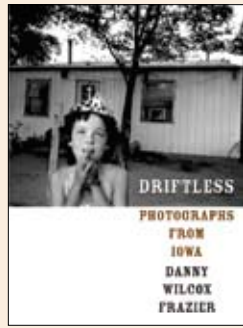


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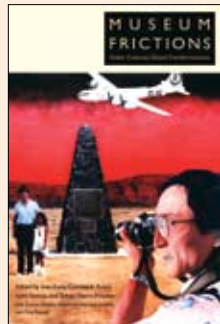
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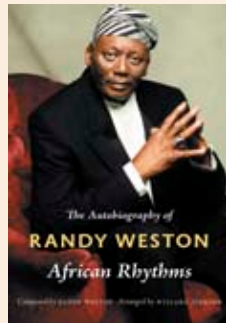


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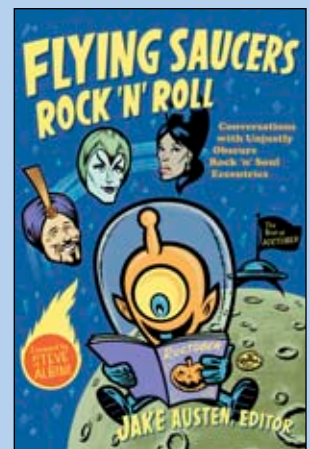
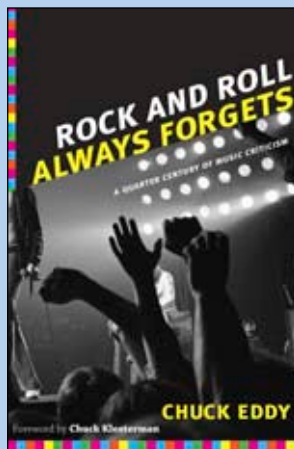
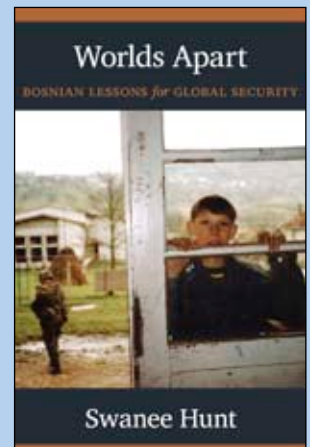
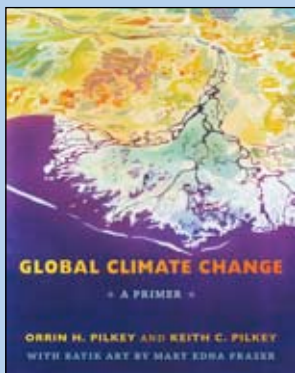
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