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For many years, kisses were the only sexual acts to be seen in mainstream American movies. Then, in the 1960s and 1970s, American cinema “grew up” in response to the sexual revolution, and movie audiences came to expect more knowledge about what happened between the sheets. In *Screening Sex*, the renowned film scholar Linda Williams reveals how sex acts have been represented on screen for more than a century and, just as important, how we have watched and experienced those representations. Whether examining the arch artistry of *Last Tango in Paris*, the on-screen orgasms of Jane Fonda, or the anal sex of two cowboys in *Brokeback Mountain*, Williams illuminates the forms of pleasure and vicarious knowledge derived from screening sex.

Combining stories of her own coming of age as a moviegoer with film history, cultural history, and readings of significant films, Williams presents a fascinating history of the on-screen kiss, a look at the shift from adolescent kisses to more grown-up displays of sex, and a comparison of the “tasteful” Hollywood sexual interlude with sexuality as represented in sexploitation, Blaxploitation, and avant-garde films. She considers *Last Tango in Paris* and *Deep Throat*, two 1972 films unapologetically all about sex; *In the Realm of the Senses*, the only work of 1970s international cinema that combined hard-core sex with erotic art; and the sexual provocations of the mainstream movies *Blue Velvet* and *Brokeback Mountain*. She describes art films since the 1990s, in which the sex is aggressive, loveless, or alienated. Finally, Williams reflects on the experiences of screening sex on small screens at home rather than on large screens in public. By understanding screening sex as both revelation and concealment, Williams has written the definitive study of sex at the movies.

A JOHN HOPE FRANKLIN CENTER BOOK
A documentary is being filmed. A cell phone rings, playing the *Rocky* theme song. The filmmaker is told she must pay $10,000 to clear the rights to the song. Can this be true? *Eyes on the Prize*, the great civil rights documentary, was pulled from circulation because the filmmakers' rights to music and footage had expired. What's going on here? It's the collision of documentary filmmaking and intellectual property law, and it’s the inspiration for this comic book. Follow its heroine Akiko as she films her documentary and navigates the twists and turns of intellectual property.

“fair use”? *Bound by Law?* reaches beyond documentary film to provide a commentary on the most pressing issues facing law, art, property, and an increasingly digital world of remixed culture.

**PRAISE FOR Bound by Law?**

“This wonderful, funny, and clever comic makes a very complex issue simple…. I keep a copy in my desk.”—from the foreword by **DAVIS GUGGENHEIM**, Oscar-winning director of the documentary *An Inconvenient Truth*

“An indispensable guide for the perplexed (ain’t we all!) in this postmodern information age.”

—**ART SPIEGELMAN**, Pulitzer Prize–winning comic book artist

“A knockout comic book about fair use and filmmaking. *Bound By Law?* riffs expertly on classic comic styles, from the Crypt Keeper to *Mad Magazine*, superheros to *Understanding Comics*, and lays out a sparkling, witty, moving, and informative story about how the eroded public domain has made documentary filmmaking into a minefield.”—**CORY DOCTOROW**, co-editor of the blog BoingBoing.net

“Bound by Law? stars Akiko, a curvaceous, muscular filmmaker (think *Tomb Raider*’s Lara Croft with spiky hair) planning to shoot a documentary about a day in the life of New York City. . . . [It] translates law into plain English and abstract ideas into ‘visual metaphors.’ So the comic’s heroine, Akiko, brandishes a laser gun as she fends off a cyclopean ‘Rights Monster’—all the while learning copyright law basics, including the line between fair use and copyright infringement.”—**BRANDT GOLDSTEIN**, *The Wall Street Journal* online

“Look, up in the sky! It’s a bird! It’s a plane! no, it’s Akiko, the fair-use freedom fighter! Akiko is heroine of a new comic book . . . created by three law profs who worry that a growing ‘permissions culture’ is hurting creativity by overprotecting it.”—**WILLIAM TRIPPLET**, *Variety Weekly*

**Keith Aoki** is a longtime cartoonist and Professor of Law at the University of California, Davis, School of Law. He is the author of *Seed Wars: Controversies and Cases on Plant Genetic Resources and Intellectual Property* (forthcoming). **James Boyle** is the William Neal Reynolds Professor of Law at Duke University Law School, a founder of the Center for the Study of the Public Domain, and the author of *Shamans, Software, and Spleens: Law and the Construction of the Information Society*. **Jennifer Jenkins** is Director of Duke University’s Center for the Study of the Public Domain, where she heads its Arts Project and teaches a seminar on intellectual property, the public domain, and free speech.
Including Amazonian rainforests, Andean peaks, coastal lowlands, and the Galapagos Islands, Ecuador’s geography is notably diverse. So too are its history, culture, and politics, all of which are examined from many different perspectives in *The Ecuador Reader*. This rich anthology covers the years prior to the arrival of the Spanish in the early 1500s to the present, addressing colonialism, independence, the nation’s integration into the world economy, and its tumultuous twentieth century. Interspersed among forty-eight written selections are more than three dozen images.

The voices and creations of Ecuadorian politicians, writers, artists, scholars, activists, and journalists fill the *Reader*, from Velasco Ibarra, the nation’s ultimate populist and five-time President, to Pancho Jaime, a political satirist; from Julio Jaramillo, a popular twentieth-century singer, to anonymous indigenous women artists who produced ceramics in the 1500s; and from the poems of Afro-Ecuadorians, to the fiction of vanguardist Pablo Palacio, to a recipe for traditional Quiteño-style shrimp. *The Reader* includes an interview with Nina Pacari, the first indigenous woman elected to Ecuador’s national assembly, and a reflection on how to balance tourism with the protection of the Galapagos Islands’ magnificent ecosystem. Complementing selections by Ecuadorians, many never before published in English, are samples of some of the best writing on Ecuador by outsiders, including an account of how an indigenous group with non-Inca origins came to see themselves as definitively Incan, an exploration of the fascination with the Andes from the 1700s to the present, chronicles of the less-than-exemplary behavior of U.S. corporations in Ecuador, an examination of Ecuadorians’ overseas migration, and a look at the controversy surrounding the selection of the first black Miss Ecuador.

*Carlos de la Torre* is Director of the doctoral program in and Chair of Political Studies at FLACSO (La Facultad Latinoamericana de Ciencias Sociales) in Quito, Ecuador. He is the author of *Populist Seduction in Latin America: The Ecuadorian Experience*, and several books in Spanish, including *Afroquiteños: Ciudadanía y Racismo*. *Steve Striffler* is Professor of Anthropology at the University of Arkansas. He is the author of *In the Shadows of State and Capital: The United Fruit Company, Popular Struggle, and Agrarian Restructuring in Ecuador, 1900–1995* and a coeditor of *Banana Wars: Power, Production, and History in the Americas*, both also published by Duke University Press.

Twenty Theses on Politics
ENRIQUE DUSSEL
Translated by George Cicariello-Maher
With an introduction to the English-language edition by Eduardo Mendieta

First published in Spanish in 2006, Twenty Theses on Politics is a major statement on political philosophy from Enrique Dussel, one of Latin America’s—and the world’s—most important philosophers and a founder of the philosophy of liberation. Synthesizing a half-century of his pioneering work in moral and political philosophy, Dussel presents a succinct rationale for the development of political alternatives to the exclusionary, exploitative institutions of neoliberal globalization. In twenty short, provocative theses he lays out the foundational elements for a politics of just and sustainable co-existence. Dussel first constructs a theory of political power and its institutionalization, taking on matters such as the purpose of politics and the fetishization of power. He insists that political projects must criticize or reject as unsustainable all political systems, actions, and institutions whose negative effects are suffered by oppressed or excluded victims. Turning to the deconstruction or transformation of political power, he explains the political principles of liberation and addresses matters such as reform and revolution.

Twenty Theses on Politics is inspired by recent political transformations in Latin America. As Dussel writes in Thesis 15, regarding the liberation praxis of social and political movements, “The winds that arrive from the South—from N. Kirchner, Tabaré Vázquez, Luiz Inácio Lula, Evo Morales, Hugo Chávez, Fidel Castro, and so many others—show us that things can be changed. The people must reclaim its sovereignty!” Throughout the twenty theses Dussel engages with Latin American thinkers and activists and with radical political projects such as the World Social Forum. He is also in dialogue with theorists including Marx, Hegel, Habermas, Rawls, and Negri, offering insights into the applications and limits of their thinking in light of recent Latin American political thought and practice.

LATIN AMERICA IN TRANSLATION/EN TRADUCCIÓN/EM TRADUÇÃO

“Twenty Theses on Politics is a groundbreaking manifesto charting new terrains toward decolonial political philosophy and political theory. It is based on the experience and interpretation of current events in Latin America. There is nothing comparable.”—WALTER D. MIGNOLO, author of The Idea of Latin America

“This . . . is not simply a manifesto of a politics of life and for life, but also a manifesto that proclaims and articulates the lessons of the Latin American Left from the last three decades.”—EDUARDO MENDIETA, from the introduction
James Baldwin's Turkish Decade
Erotics of Exile
MAGDALENA J. ZABOROWSKA

Between 1961 and 1971 James Baldwin spent extended periods of time in Turkey, where he worked on many of his most important books. In this first in-depth exploration of Baldwin’s “Turkish decade,” Magdalena J. Zaborowska reveals the significant role that Turkish locales, cultures, and friends played in Baldwin’s life and thought. Turkey was a nurturing space for the author, who by 1961 had spent nearly ten years in France and Western Europe and failed to re-establish permanent residency in the United States. Zaborowska demonstrates how Baldwin’s Turkish sojourns enabled him to re-imagine himself as a black queer writer and to revise his views of American identity and U.S. race relations as the 1960s drew to a close. Following Baldwin’s footsteps through Istanbul, Ankara, and Bodrum, Zaborowska presents many never before published photographs, new information from Turkish archives, and original interviews with Turkish artists and intellectuals who knew Baldwin and collaborated with him on a play that he directed in 1969. She analyzes the effect of his experiences on his novel Another Country (1962) and on two volumes of his essays, The Fire Next Time (1963) and No Name in the Street (1972), and she explains how Baldwin’s time in Turkey informed his ambivalent relationship to New York, his responses to the American South, and his decision to settle in southern France. James Baldwin’s Turkish Decade expands knowledge of Baldwin’s role as a transnational African American intellectual, casts new light on his later works, and suggests ways of reassessing his earlier writing in relation to ideas of exile and migration.

Magdalena J. Zaborowska is Associate Professor in the Program in American Culture and the Center for Afroamerican and African Studies at the University of Michigan, Ann Arbor. She is the author of How We Found America: Reading Gender through East-European Immigrant Narratives; the editor of Other Americans, Other Americas: The Politics and Poetics of Multiculturalism; and a co-editor of Over the Wall/After the Fall: Post-Communist Cultures Through an East-West Gaze and The Puritan Origins of American Sex: Religion, Sexuality, and National Identity in American Literature.

“Magdalena J. Zaborowska’s excellent scholarship unearths new and little-known material about James Baldwin’s time in Turkey, particularly through her interviews with Baldwin’s friends and colleagues in Istanbul. Her original analyses of Baldwin’s work in the context of his Turkish experiences are also outstanding.”—DAVID LEEMING, author of James Baldwin: A Biography

“Illustrated with stunning photographs, James Baldwin’s Turkish Decade presents fascinating and little-known details about Baldwin’s Turkey and offers a new way of reading his works from the 1960s to the early 1970s. A small, throwaway reference to Istanbul in Another Country now appears momentous.”—WERNER SOLLORS, Henry B. and Anne M. Cabot Professor of English and African American Studies, Harvard University
In *Territories of Difference*, Arturo Escobar, author of the widely debated book *Encountering Development*, analyzes the politics of difference enacted by specific place-based ethnic and environmental movements in the context of neoliberal globalization. His analysis is based on his many years of engagement with a group of Afro-Colombian activists of Colombia’s Pacific rainforest region, the Proceso de Comunidades Negras (PCN). Escobar offers a detailed ethnographic account of PCN’s visions, strategies, and practices, and he chronicles and analyzes the movement’s struggles for autonomy, territory, justice, and cultural recognition. Yet he also does much more. Consistently emphasizing the value of local activist knowledge for both understanding and social action and drawing on multiple strands of critical scholarship, Escobar proposes new ways for scholars and activists to examine and apprehend the momentous, complex processes engulfing regions such as the Colombian Pacific today.

Escobar illuminates many interrelated dynamics, including the Colombian government’s policies of development and pluralism that created conditions for the emergence of black and indigenous social movements and those movements’ efforts to steer the region in particular directions. He examines attempts by capitalists to appropriate the rainforest and extract resources, by developers to set the region on the path of modernist progress, and by biologists and others to defend this incredibly rich biodiversity “hot-spot” from the most predatory activities of capitalists and developers. He also looks at the attempts of academics, activists, and intellectuals to understand all of these complicated processes. *Territories of Difference* is Escobar’s effort to think with Afro-Colombian intellectual-activists who aim to move beyond the limits of eurocentric paradigms as they confront the ravages of neoliberal globalization and seek to defend their place-based cultures and territories.

“Territories of Difference” is a book of astonishing virtuosity, range, and insight. It is nothing less than a model for the dense, interdisciplinary, polyglot theoretical analysis needed to understand experience anywhere in the world today.”—ORIN STARN, author of *Ishi’s Brain: In Search of America’s Last “Wild” Indian* and co-editor of *The Peru Reader: History, Culture, Politics*

“New Ecologies for the Twenty-First Century
A Series Edited by Arturo Escobar and Dianne Rocheleau
A John Hope Franklin Center Book

“This book invites us all into alternative projects of world-making. Never losing sight of the forces pushing back at us or the colonizing power of Western thinking, Arturo Escobar marshals an extraordinary array of intellectual resources and social networks to galvanize hopeful action. He grounds his honest yet truly inspiring vision in the place-based knowledge and global activism of his longstanding collaborators, the resilient and resourceful Afro-Colombian activists of the Pacific region.”—J.K. GIBSON-GRAHAM, authors of *A Postcapitalist Politics and The End of Capitalism (As We Knew It): A Feminist Critique of Political Economy*

Arturo Escobar is the Kenan Distinguished Teaching Professor of Anthropology at the University of North Carolina, Chapel Hill. He is the author of *Encountering Development: The Making and Unmaking of the Third World*, winner of the Best Book Award from the New England Council of Latin American Studies, and *Más Allá del Tercer Mundo: Globalización y Diferencia*. He is a co-editor of *World Anthropologies: Disciplinary Transformations within Systems of Power; Women and the Politics of Place; The World Social Forum: Challenging Empires; and Cultures of Politics/Politics of Cultures: Revisioning Latin American Social Movements.*
In this compact volume, two of anthropology’s most influential theorists, Paul Rabinow and George E. Marcus, engage in a series of conversations about the past, present, and future of anthropological knowledge and practice. James Faubion joins in several exchanges to facilitate and elaborate the dialogue, and Tobias Rees moderates the discussions and contributes an introduction and an afterword to the volume. Most of the conversations are focused on contemporary challenges to how anthropology understands its subject and how ethnographic research projects are designed and carried out. Rabinow and Marcus reflect on what remains distinctly anthropological about the study of contemporary events and processes, and they contemplate productive new directions for the field. The two converge in Marcus’s emphasis on the need to redesign pedagogical practices for training anthropological researchers and Rabinow’s proposal of collaborative initiatives in which ethnographic research designs could be analyzed, experimented with, and transformed.

Both Rabinow and Marcus participated in the milestone collection Writing Culture: The Poetics and Politics of Ethnography. Published in 1986, Writing Culture catalyzed a reassessment of how ethnographers encountered, studied, and wrote about their subjects. In the opening conversations of Designs for an Anthropology of the Contemporary, Rabinow and Marcus take stock of anthropology’s recent past by discussing the intellectual scene in which Writing Culture intervened, the book’s contributions, and its conceptual limitations. Considering how the field has developed since the publication of that volume, they address topics including ethnography’s self-reflexive turn, scholars’ increased focus on questions of identity, the Public Culture project, science and technology studies, and the changing interests and goals of students. Designs for an Anthropology of the Contemporary allows readers to eavesdrop on lively conversations between anthropologists who have helped to shape their field’s recent past and are deeply invested in its future.

“Paul Rabinow and George E. Marcus have very creative minds, a great deal of courage, and appealing intellectual intensity. Their lucid, conversational dialogues in Designs for an Anthropology of the Contemporary are significant and almost sure to be influential. There is a hunger in anthropology for forward-looking suggestions.”—VIRGINIA R. DOMINGUEZ, Edward William and Jane Marr Gutgsell Professor of Anthropology, University of Illinois, Urbana-Champaign
Antinomies of Art and Culture
Modernity, Postmodernity, Contemporaneity
TERRY SMITH, OKWUI ENWEZOR
& NANCY CONDEE, EDITORS

In this landmark collection, world-renowned theorists, artists, critics, and curators explore new ways of conceiving the present and understanding art and culture in relation to it. They revisit from fresh perspectives key issues regarding modernity and postmodernity, including the relationship between art and broader social and political currents as well as important questions about temporality and change. They also reflect on whether or not broad categories and terms such as modernity, postmodernity, globalization, and decolonization are still relevant or useful. With twenty essays and seventy-seven images, *Antinomies of Art and Culture* is a wide-ranging yet incisive inquiry into how to understand, describe, and represent what it is to live in the contemporary moment.

In the volume’s introduction the theorist Terry Smith argues that predictions that postmodernity would emerge as a global successor to modernity have not materialized as anticipated. Smith suggests that the various situations of decolonized Africa, post-Soviet Europe, contemporary China, the conflicted Middle East, and an uncertain United States might be better characterized in terms of their “contemporaneity,” a concept which captures the frictions of the present while denying the inevitability of all currently competing universalisms. Essays range from Antonio Negri’s analysis of contemporaneity in light of the concept of multitude to Okwui Enwezor’s argument that the entire world is now in a postcolonial constellation, and from Rosalind Krauss’s defense of artistic modernism to Jonathan Hay’s characterization of contemporary developments in terms of doubled and even para-modernities. The volume’s centerpiece is a sequence of photographs from Zoe Leonard’s *Analogue* project. Depicting used clothing, both as it is bundled for shipment in Brooklyn and as it is displayed for sale on the streets of Uganda, the sequence is part of a striking visual record of new cultural forms and economies emerging as others are left behind.
In *Unsettled Visions* the activist, curator, and scholar Margo Machida presents a pioneering, in-depth exploration of contemporary Asian American visual art. Machida focuses on works produced during the watershed 1990s, when surging Asian immigration had significantly altered the demographic, cultural, and political contours of Asian America, and a renaissance in Asian American art and visual culture was well underway. Machida conducted extensive interviews with ten artists working during this transformative period: women and men of Chinese, Filipino, Indian, Vietnamese, Korean, and Japanese descent, most of whom migrated to the United States. In dialogue with the artists, Machida illuminates and contextualizes the origins and intent behind bodies of their work. *Unsettled Visions* is an engaging look at a vital art scene and a subtle account of the multiple, shifting meanings of “Asian-ness” in Asian American art.

Analyses of the work of individual artists are grouped around three of the major themes that Asian American artists engaged with during the 1990s: representations of the other; social memory and trauma; and migration, diaspora, and a sense of place. Machida considers the work of the photographers Pipo Nguyen-duy and Hanh Thi Pham, the printmaker and sculptor Zarina Hashmi, and installations by the artists Tomie Arai, Ming Fay, and Yong Soon Min. She examines the work of Marlon Fuentes, whose films and photographs play with the stereotyping conventions of visual anthropology, and prints in which Allan deSouza addresses the persistence of orientalism in American popular culture. Machida reflects on Kristine Aono’s museum installations embodying the multigenerational effects of the internment of Japanese Americans during World War II and on Y. David Chung’s representations of urban spaces transformed by migration in works ranging from large-scale charcoal drawings to multimedia installations and an “electronic rap opera.”


“Unsettled Visions is an engaging and extremely significant book beyond the fact that it is the first study to examine Asian American visual productions in a systematic way. It sets a high standard and will be the model for works that follow.”—**GARY Y. OKIHIRO**, author of *The Columbia Guide to Asian American History*

**Zarina, Displaced Homes/Displaced People**, 1999 (stacked and cut prints, cord, 68 units @ 4 x 2 1/2 x 2”). Courtesy of the artist.

**Pipo, Susannah & the Elders**, 1995 (toned silver print with wax medium on Gator board, 40” x 60”). Courtesy of the artist.
In jazz circles, players and listeners with “big ears” hear and engage complexity in the moment, as it unfolds. Taking gender as part of the intricate, unpredictable action in jazz culture, this interdisciplinary collection explores the terrain opened up by listening, with big ears, for gender in jazz. Essays range from a reflection on the female boogie-woogie pianists who played at New York’s Café Society during the 1930s and 1940s to an interpretation of representations of the jazzman in Dorothy Baker’s 1938 novel, *Young Man with a Horn*, and Michael Curtiz’s 1952 film adaptation. Taken together, the essays enrich the field of jazz studies by showing how gender dynamics have shaped the production, reception, and criticism of jazz culture.

Scholars of music, ethnomusicology, American studies, literature, anthropology, and cultural studies approach the question of gender in jazz from multiple perspectives. One contributor scrutinizes the tendency of jazz historians to treat singing as subordinate to the predominantly male domain of instrumental music, while another examines pianist and composer George Russell’s Lydian Chromatic Concept as a critique of mid-twentieth-century discourses of embodiment, madness, and black masculinity. Other essays include an exploration of performances of “female hysteria” by Les Diaboliques, a feminist improvising trio; an examination of BBC radio broadcasts of Ivy Benson and her Ladies’ Dance orchestra during World War II; and a reflection by Ingrid Monson on her doubly inappropriate position as a female trumpet player and a white jazz musician and scholar.

By incorporating gender analysis into jazz studies, *Big Ears* transforms ideas of who counts as a subject of study and even of what counts as jazz.

Contributors
Christina Baade
Jayna Brown
Farah Jasmine Griffin
Monica Hairston
Kristin McGee
Tracy McMullen
Ingrid Monson
Lara Pellegrinelli
Eric Porter
Nichole T. Rustin
Ursel Schlicht
Julie Dawn Smith
Jeffrey Taylor
Sherrie Tucker
João H. Costa Vargas

*Swing Shift* is truly a wake-up call.”—W. Royal Stokes, *Jazz Notes*


“A tribute to a level of musicianship which exposes George T. Simon’s put-down in *The Big Bands* (1967)—that ‘only men can play good jazz’—for the nonsense it is.”—John Mole, *Times Literary Supplement*
Stretching from the years during World War II when young couples jitterbugged across the dance floor at the Zenda Ballroom, through the early 1950s when honking tenor saxophones could be heard at the Angelus Hall, to the Spanish-language cosmopolitanism of the late 1950s and early 1960s, *Mexican American Mojo* is a lively account of Mexican American urban culture in wartime and postwar Los Angeles as seen through the evolution of dance styles, nightlife, and, above all, popular music. Revealing the links between a vibrant Chicano music culture and postwar social and geographic mobility, Anthony Macías shows how by participating in jazz, the zoot-suit phenomenon, car culture, rhythm and blues, rock and roll, and Latin music, Mexican Americans not only rejected second-class citizenship and demeaning stereotypes, but also transformed Los Angeles.

Macías conducted numerous interviews for *Mexican American Mojo*, and the voices of unsung artists and unknown fans fill its pages. In addition, well-known musicians such as Ritchie Valens and Lalo Guerrero are considered anew in relation to their contemporaries and the city. Macías examines language, fashion, and subcultures to trace the history of hip and cool in Los Angeles as well as the Chicano influence on urban culture. He argues that a grass-roots “multicultural urban civility” that challenged the attempted containment of Mexican Americans and African Americans emerged in the neighborhoods, schools, nightclubs, dance halls, and auditoriums of mid-twentieth-century Los Angeles. So take a little trip with Macías, via streetcar or freeway, to a time when Los Angeles had advanced public high-school music programs, segregated musicians’ union locals, a highbrow municipal Bureau of Music, independent R&B labels, and robust rock and roll and Latin music scenes.

**Anthony Macías** is Assistant Professor of Ethnic Studies at the University of California, Riverside.
What happens when a baby is born with “ambiguous” genitalia or a combination of “male” and “female” body parts? Clinicians and parents in these situations are confronted with complicated questions such as whether a girl can have XY chromosomes, or whether some penises are “too small” for a male sex assignment. Since the 1950’s, standard treatment has involved determining a sex for these infants and performing surgery to normalize the infant’s genitalia. Over the past decade intersex advocates have mounted unprecedented challenges to treatment, offering alternative perspectives about the meaning and appropriate medical response to intersexuality and driving those who treat intersex conditions into a deep crisis. Katrina A. Karkazis offers a nuanced, compassionate picture of these charged issues in *Fixing Sex*, the first book to examine contemporary controversies over the medical management of intersexuality in the United States from the multiple perspectives of those most intimately involved.

Drawing extensively on interviews with adults with intersex conditions, parents, and physicians, Karkazis moves beyond the heated rhetoric to reveal the complex reality of how intersexuality is understood, treated, and experienced today. As she unravels the historical, technological, social, and political forces that have culminated in debates surrounding intersexuality, Karkazis exposes the contentious disagreements among theorists, physicians, intersex adults, activists, and parents—and all that those debates imply about gender and the changing landscape of intersex management. She argues that by viewing intersexuality exclusively through a narrow medical lens we avoid much more difficult questions. Do gender atypical bodies require treatment? Should physicians intervene to control the “sex” of the body? As this illuminating book reveals, debates over treatment for intersexuality force the reassessment of the seemingly natural connections between gender, biology, and the body.
In 1979, Florida Seminoles opened the first tribally operated high-stakes bingo hall in Native North America. At the time, their annual budget stood at less than $2 million. By 2006, net income from gaming surpassed $600 million. This dramatic shift from poverty to relative economic security has translated into tangible benefits for tribal citizens, including employment, universal health insurance, and social services. Renewed political self-governance and economic strength have reversed decades of U.S. settler state control. At the same time, gaming has brought new dilemmas to reservation communities and triggered outside accusations that Seminoles are sacrificing their culture by embracing capitalism. In High Stakes, Jessica R. Cattelino tells the story of Seminoles’ complex efforts to maintain politically and culturally distinct values in a time of new prosperity.

Cattelino presents a vivid ethnographic account of the history and consequences of Seminole gaming. Drawing on research conducted with tribal permission, she describes casino operations, chronicles the everyday life and history of the Seminole Tribe, and shares the insights of individual Seminoles. At the same time, she unravels the complex connections among cultural difference, economic power, and political rights. Through analyses of Seminole housing, museum and language programs, legal disputes, and everyday activities, she shows how Seminoles use gaming revenue to enact their sovereignty. They do so in part, she argues, through relations of interdependency with others. High Stakes compels rethinking of the conditions of indigeneity, the power of money, and the meaning of sovereignty, wherever it is claimed.
How to Be French
Nationality in the Making since 1789
PATRICK WEIL
Translated by Catherine Porter

*How to Be French* is a magisterial history of French nationality law from 1789 to the present, written by Patrick Weil, one of France’s foremost historians. First published in France in 2002, it is filled with captivating human dramas, with legal professionals, and with statesmen including La Fayette, Napoleon, Clemenceau, de Gaulle, and Chirac. France has long pioneered nationality policies. It was France that first made the parent’s nationality the child’s birthright, regardless of whether the child is born on national soil, and France has changed its nationality laws more often and more significantly than any other modern democratic nation. Focusing on the political and legal confrontations that policies governing French nationality have continually evoked and the laws that have resulted, Weil teases out the rationales of jurists and lawmakers. In so doing, he definitively separates nationality from national identity. He demonstrates that nationality laws are written not to realize lofty conceptions of the nation but to address specific issues such as the autonomy of the citizen toward the state or a sudden drop in population.

Throughout *How to Be French*, Weil compares French laws to those of other countries, including the United States, Great Britain, and Germany, showing how France both borrowed from and influenced other nations’ legislation. Examining moments when a racist approach to nationality policy held sway, Weil brings to light the Vichy regime’s denaturalization of thousands of citizens, primarily Jews and anti-fascist exiles, and late-twentieth-century efforts to deny North African immigrants and their children access to French nationality. He also reveals stark gender inequities in nationality policy, including the fact that until 1927 French women lost their citizenship by marrying foreign men. More than the first complete, systematic study of the evolution of French nationality policy, *How to Be French* is a major contribution to the broader study of nationality.

“*How to Be French* is a critical history of nationality law and politics that illuminates decisive moments in the making of French nationality while making new and sophisticated theoretical claims about the articulations of nationality, the state, and history itself. This is a stupendous achievement by one of the most important French scholars and public intellectuals writing today.”—Peter SahliNS, author of *Unnaturally French: Foreign Citizens in the Old Regime and After*

“This remarkable, award-winning book is sure to be extremely well received by English-language audiences. It provides a detailed, rigorous, chronologically wide, broadly comparative, and fascinating history of French nationality. *How to Be French* profoundly revises previous knowledge on the topic, and its comparative framework makes it essential reading not only to scholars of France but also to those interested in Germany, the United States, Algeria, and beyond.”—Eric T. Jennings, author of *Curing the Colonizers: Hydrotherapy, Climatology, and French Colonial Spas*
The dawning era of nanotechnology promises to transform life as we know it. Visionary scientists are engineering materials and devices at the molecular scale that will forever alter the way we think about our technologies, our societies, our bodies, and even reality itself. Colin Milburn argues that the rise of nanotechnology involves a way of seeing that he calls “nanovision.”

Trekking across the technoscapes and the dreamscapes of nanotechnology, he elaborates a theory of nanovision, demonstrating that nanotechnology has depended throughout its history on a symbiotic relationship with science fiction. Nanotechnology’s scientific theories, laboratory instruments, and research programs are inextricable from speculative visions, hyperbolic rhetoric, and fictional narratives.

Milburn illuminates the practices of nanotechnology by examining an enormous range of cultural artifacts, including scientific research articles, engineering textbooks, laboratory images, popular science writings, novels, comic books, and blockbuster films. In so doing, he reveals connections between the technologies of visualization that have helped inaugurate nano research, such as the scanning tunneling microscope, and the prescient writings of Robert A. Heinlein, James Blish, and Theodore Sturgeon. He delves into fictive and scientific representations of “gray goo,” the nightmare scenario in which autonomous nanobots rise up in rebellion and wreak havoc on the world. He shows that nanoscience and “splatterpunk” novels share a violent aesthetic of disintegration: the biological body is breached and torn asunder only to be refabricated as an assemblage of self-organizing machines. Whether in high-tech laboratories or science fiction stories, nanovision deconstructs the human subject and galvanizes the invention of a posthuman future.

Colin Milburn is Assistant Professor of English and a member of the Science and Technology Studies Program at the University of California, Davis.
In The Mangle of Practice (1995), the renowned sociologist of science Andrew Pickering argued for a reconceptualization of research practice as a “mangle,” an open-ended, evolutionary, and performative interplay of human and non-human agency. While Pickering’s ideas originated in science and technology studies, this collection aims to extend the mangle’s reach by exploring its application across a wide range of fields including history, philosophy, sociology, geography, environmental studies, literary theory, biophysics, and software engineering.

The Mangle in Practice opens with a fresh introduction to the mangle by Pickering. Several contributors then present empirical studies that demonstrate the mangle’s applicability to topics as diverse as pig farming, Chinese medicine, economic theory and domestic-violence policing. Other contributors offer examples of the mangle in action: real-world practices that implement a self-consciously “mangle-ish” stance in environmental management and software development. Further essays discuss the mangle as philosophy and social theory. As Pickering argues, the mangle points to a shift in interpretive sensibilities that makes visible a world of de-centered becoming. This volume demonstrates the viability, coherence, and promise of such a shift, not only in science and technology studies but in the social sciences and humanities much more generally.

Andrew Pickering is Professor in the Department of Sociology and Philosophy at the University of Exeter. He is the author of The Mangle of Practice: Time, Agency and Science and Constructing Quarks: A Sociological History of Particle Physics and the editor of Science as Practice and Culture. Keith Guzik is Assistant Professor of Sociology at Bloomfield College in Bloomfield, New Jersey.

SCIENCE AND CULTURAL THEORY
A Series Edited by Barbara Herrnstein Smith and E. Roy Weintraub

Contributors
Lisa Asplnen  Yannis Koutalos  Esther-Mirjam Sent
Dawn Coplin  Brian Marick  Carol Steiner
Adrian Franklin  Randi Markussen  Maxim Waldstein
Keith Guzik  Andrew Pickering
Casper Bruun Jensen  Volker Scheid

In CT Suite the doctor and anthropologist Barry F. Saunders provides an ethnographic account of how a particular diagnostic technology, the computed tomographic (CT) scanner, shapes social relations and intellectual activities in and beyond the CT Suite, the unit where CT images are made and interpreted within the diagnostic radiology department of a large teaching hospital. Focusing on how expertise is performed and how CT images are made into diagnostic evidence, he concentrates not on the function of CT images for patients, but on the function of the images among professional colleagues going about their routines. Yet Saunders offers more than insider ethnography. He links diagnostic work to practices and conventions from outside medicine and from earlier historical moments. In dialogue with science and technology studies, he makes a significant contribution to scholarship on the visual cultures of medicine.

Saunders’s analyses are informed by strands of cultural history and theory including art historical critiques of realist representation, Walter Benjamin’s concerns about violence in “mechanical reproduction,” and tropes of detective fiction such as intrigue, the case, and the culprit. Saunders analyzes the diagnostic “gaze” of medical personnel reading images at the viewbox, the two-dimensional images or slices of the human body rendered by the scanner, methods of archiving images, and the use of scans as pedagogical tools in clinical conferences. Bringing cloistered diagnostic practices into public view, he reveals the customs and the social and professional hierarchies that are formulated and negotiated around the weighty presence of the CT scanner. At the same time, by returning throughout to the nineteenth-century ideas of detection and scientific authority that inform contemporary medical diagnosis, Saunders highlights the specters of the past in what appears to be a preeminently modern machine.

Barry F. Saunders is Associate Professor of Social Medicine, Adjunct Associate Professor of Anthropology and of Religious Studies, and Clinical Associate Professor of Medicine and of Family Medicine at the University of North Carolina, Chapel Hill. He is also an emergency room doctor at Chatham Hospital in Siler City, North Carolina.

BODY, COMMODITY, TEXT
A Series Edited by Arjun Appadurai, Jean Comaroff, and Judith Farquhar
The World of Lucha Libre
Secrets, Revelations, and Mexican National Identity
HEATHER LEVI

The World of Lucha Libre is an insider’s account of lucha libre, the popular Mexican version of professional wrestling. Heather Levi spent more than a year immersed in the world of wrestling in Mexico City. Not only did she observe many live events and interview wrestlers, referees, officials, promoters, and reporters; she also apprenticed with a retired luchador (wrestler). Drawing on her insider’s perspective, she explores lucha libre as a cultural performance, an occupational subculture, and a set of symbols that circulate through Mexican culture and politics. Levi argues that the broad appeal of lucha libre lies in its capacity to stage contradictions at the heart of Mexican national identity: between the rural and the urban, tradition and modernity, ritual and parody, machismo and feminism, politics and spectacle.

Levi considers lucha libre in light of scholarship about sport, modernization, and the formation of the Mexican nation-state, and in connection to professional wrestling in the United States. She examines the role of secrecy in lucha libre, the relationship between wrestlers and the characters they incarnate, and the meanings of the masks worn by luchadors. She discusses male wrestlers who perform masculine roles, male wrestlers who cross-dress and perform feminine roles, female wrestlers who wrestle each other, and female spectators and fans. Investigating the relationship between lucha libre and the mass media, she highlights the history of the sport’s engagement with television: it was televised briefly in the early 1950s, but not again until 1991. Finally, Levi traces the circulation of lucha libre symbols in avant-garde artistic movements and its appropriation in left-wing political discourse. The World of Lucha Libre shows how a sport imported from the United States in the 1930s came to be an iconic symbol of urban Mexican cultural authenticity.

Heather Levi is Visiting Assistant Professor of Anthropology at Temple University.

Ethnography as Commentary
Writing from the Virtual Archive
JOHANNES FABIAN

The Internet allows ethnographers to deposit the textual materials on which they base their writing in virtual archives. Electronically archived fieldwork documents can be accessed at any time by the writer, his or her readers, as well as by the people studied. Johannes Fabian, a leading theorist of anthropological practice, argues that virtual archives have the potential to shift the emphasis in ethnographic writing from the monograph to commentary. In this insightful study, he returns to the recording of a conversation he had with a ritual healer in the Congolese town of Lubumbashi more than three decades ago. Fabian’s transcript and translation of the exchange have been deposited on a web site (Language and Popular Culture in Africa), and in Ethnography as Commentary he provides a model of writing in the presence of a virtual archive.

In his commentary, Fabian reconstructs his meeting with the healer Kahenga Mukonkwa Michel, in which they discussed the ritual that Kahenga performed to protect Fabian’s home from burglary. He reflects on the expectations and terminology that shape his description of Kahenga’s ritual and meditates on how ethnographic texts are made, considering the settings, the participants, the technologies, and the linguistic medium that influence the transcription and translation of a recording and thus fashion ethnographic knowledge. Turning more directly to Kahenga—as a practitioner, a person, and an ethnographic subject—and to the questions Fabian posed to him, the anthropologist reconsiders questions of ethnic identity, politics, and religion. While Fabian hopes that emerging anthropologists will share their fieldwork through virtual archives, he does not suggest that traditional ethnography will disappear. It will become part of a broader project facilitated by new media.

Johannes Fabian is Professor Emeritus of Cultural Anthropology at the University of Amsterdam and a member of the Amsterdam School of Social Research. He is the author of many books, including Memory against Culture: Arguments and Reminders, also published by Duke University Press; Out of Our Minds: Reason and Madness in the Exploration of Central Africa; Remembering the Present: Painting and Popular History in Zaire; Language and Colonial Power: The Appropriation of Swahili in the Former Belgian Congo, 1880–1938; and Time and the Other: How Anthropology Makes Its Object.
Desi Land
Teen Culture, Class, and Success in Silicon Valley
SHALINI SHANKAR

*Desi Land* is Shalini Shankar’s lively ethnographic account of South Asian American teen culture during the Silicon Valley dot-com boom. Shankar focuses on how South Asian Americans, or “Desis,” define and manage what it means to be successful in a place brimming with the promise of technology. Between 1999 and 2001 Shankar spent many months “kickin’ it” with Desi teenagers at three Silicon Valley high schools, and she has since followed the lives and stories of these teens. The diverse high-school students who populate *Desi Land* are Muslims, Hindus, Christians, and Sikhs from South Asia and other locations; they include first-to-fourth generation immigrants whose parents’ careers vary from assembly-line workers to engineers and CEOs. By analyzing how Desi teens’ conceptions and realization of success are influenced by community values, cultural practices, language use, and material culture, Shankar offers a nuanced portrait of diasporic formations in a transforming urban region.

Shalini Shankar is Assistant Professor of Anthropology and Asian American Studies at Northwestern University.

Itineraries in Conflict
Israelis, Palestinians, and the Political Lives of Tourism
REBECCA L. STEIN

In *Itineraries in Conflict*, Rebecca L. Stein argues that through tourist practices—acts of cultural consumption, routes and imaginary voyages to neighboring Arab countries, culinary desires—Israeli citizens are negotiating Israel’s changing place in the contemporary Middle East. Drawing on ethnographic and archival research conducted throughout the last decade, Stein analyzes the divergent meanings that Jewish and Palestinian citizens of Israel have attached to tourist cultures, and she considers their resonance with histories of travel in Israel, its Occupied Territories, and pre-1948 Palestine. Stein argues that tourism’s cultural performances, spaces, souvenirs, and maps have provided Israelis in varying social locations with a set of malleable tools to contend with the political changes of the last decade: the rise and fall of a Middle East Peace Process (the Oslo Process), globalization and neoliberal reform, and a second Palestinian uprising in 2000.

Combining vivid ethnographic detail, postcolonial theory, and readings of Israeli and Palestinian popular texts, Stein considers a broad range of Israeli leisure cultures of the Oslo period with a focus on the Jewish desires for Arab things, landscapes, and people that regional diplomacy catalyzed. Moving beyond conventional accounts, she situates tourism within a broader field of “discrepant mobility,” foregrounding the relationship between histories of mobility and immobility, leisure and exile, consumption and militarism. She contends that the study of Israeli tourism must open into broader interrogations of the Israeli occupation, the history of Palestinian dispossession, and Israel’s future in the Arab Middle East. *Itineraries in Conflict* is both a cultural history of the Oslo process and a call to fellow scholars to rethink the contours of the Arab-Israeli conflict by considering the politics of popular culture in everyday Israeli and Palestinian lives.

Rebecca L. Stein is Assistant Professor of Anthropology and Women’s Studies at Duke University. She is a co-editor of *Palestine, Israel, and the Politics of Popular Culture*, also published by Duke University Press.
Dancing with the Dead
Memory, Performance, and Everyday Life in Postwar Okinawa

CHRISTOPHER T. NELSON

Challenging conventional understandings of time and memory, Christopher T. Nelson examines how contemporary Okinawans have contested, appropriated, and transformed the burdens and possibilities of the past. Nelson explores the work of a circle of Okinawan storytellers, ethnographers, musicians, and dancers deeply engaged with the legacies of a brutal Japanese colonial era, the almost unimaginable devastation of the Pacific War, and a long American military occupation that still casts its shadow over the islands. The ethnographic research that Nelson conducted in Okinawa in the late 1990s—and his broader effort to understand Okinawans' critical and creative struggles—was inspired by his first visit to the islands in 1985 as a lieutenant in the U.S. Marine Corps.

Nelson analyzes the practices of specific performers, showing how memories are recalled, bodies remade, and actions rethought as Okinawans work through the fragments of the past in order to reconstruct the fabric of everyday life. Artists such as the popular Okinawan actor and storyteller Fujiki Hayato weave together genres including Japanese stand-up comedy, Okinawan celebratory rituals, and ethnographic studies of war memory, encouraging their audiences to imagine other ways to live in the modern world. Nelson looks at the efforts of performers and activists to wrest the Okinawan past from romantic representations of idyllic rural life in the Japanese media and reactionary appropriations of traditional values by conservative politicians. In his consideration of eisâ, the traditional dance for the dead, he finds a practice that reaches beyond the expected boundaries of mourning and commemoration, as the living and the dead come together to create a moment in which a new world might be built from the ruins of the old.

Christopher T. Nelson is Assistant Professor of Anthropology at the University of North Carolina, Chapel Hill.

New Masters, New Servants
Migration, Development, and Women Workers in China

YAN HAIRONG

On March 9, 1996, tens of thousands of readers of a daily newspaper in China's Anhui province saw a photograph of two young women at a local long-distance bus station. Dressed in fashionable new winter coats and carrying luggage printed with Roman letters, the women were returning home from their jobs in one of China's large cities. As the photo caption indicated, the image represented the “transformation of migrant women.” The women’s “transformation” was signaled by their status as consumers. New Masters, New Servants is an ethnography of class dynamics and the subject formation of migrant domestic workers. Based on her interviews with young women who migrated from China's Anhui province to the city of Beijing to undertake domestic service for middle-class families—and with employers, job placement agencies, and government officials—Yan Hairong explores what these migrant domestic workers mean to the families that hire them, to urban economies, to rural provinces such as Anhui, and to the Chinese state. Above all, Yan focuses on the domestic workers’ self-conceptions, desires, and struggles.

Yan analyzes how the migrant women workers are subjected to, make sense of, and reflect on a range of state and neoliberal discourses about development, modernity, consumption, self-worth, quality, and individual and collective longing and struggle. She offers keen insight into the workers’ desire and efforts to achieve suzhi (quality) through self-improvement, the way the workers are treated by their employers, and representations of migrant domestic workers on television and the Internet and in newspapers and magazines. In so doing, Yan demonstrates that contestations over the meanings of domestic service workers raise broad questions about the nature of wage labor, market economy, sociality, and postsocialism in contemporary China.

Yan Hairong, an anthropologist, is Assistant Professor in the Department of Applied Social Sciences at Hong Kong Polytechnic University.
The Assassination of Theo van Gogh
From Social Drama to Cultural Trauma
RON EYERMAN

In November 2004, the controversial Dutch filmmaker Theo van Gogh was killed on a busy street in Amsterdam. A twenty-six year old Dutch citizen of Moroccan descent shot van Gogh, slit his throat, and pinned a five-page indictment of Western society to his body. The murder set off a series of reactions, including arson against Muslim schools and mosques. In The Assassination of Theo van Gogh, Ron Eyerman explores the multiple meanings of the murder and the different reactions it elicited: among the Amsterdam-based artistic and intellectual subculture, the wider Dutch public, the local and international Muslim communities, the radical Islamic movement, and the broader international community. After meticulously analyzing the actions and reputations of van Gogh and others in his milieu, the motives of the murderer, and the details of the assassination itself, Eyerman considers the various narrative frames the mass media used to characterize the killing.

Eyerman utilizes social drama and cultural trauma theory to evaluate the reactions to and effects of the murder. A social drama is triggered by a public transgression of taken-for-granted norms. A social drama that threatens the collective identity of a society may develop into a cultural trauma. Eyerman contends that the assassination of Theo van Gogh quickly became a cultural trauma because it resonated powerfully with the postwar psyche of the Netherlands. As part of his analysis of the murder and reactions to it, he discusses significant aspects of twentieth-century Dutch history, including the country’s treatment of Jews during the German occupation, the loss of its colonies in the wake of World War II, its recruitment of immigrant workers, and the failure of Dutch troops to protect Muslims in Srebrenica in 1995.

Ron Eyerman is Professor of Sociology and Co-Director of the Center for Cultural Sociology at Yale University. He is the author of Cultural Trauma: Slavery and the Formation of African American Identity and Between Culture and Politics: Intellectuals in Modern Society; a co-author of Music and Social Movements: Mobilizing Traditions in the Twentieth Century; and a co-editor of Myth, Meaning, and Performance: Toward a New Cultural Sociology of the Arts.

POLITICS, HISTORY, AND CULTURE
A Series Edited by Julia Adams and George Steinmetz

In the Event
LLOYD PRATT, SPECIAL ISSUE EDITOR

September 11, the subway bombings in Europe, and Hurricane Katrina occurred in rapid succession. The outsized relationship between their historical significance and their chronological span also marked these episodes as “events.” Focusing on the recent rise of “the event” as a form of experience and its simultaneous reemergence as a central term in critical theory, this special issue of differences links contemporary critical discourse on the event—Badiou, Sewell, Derrida—to long-standing conversations in philosophy, history, literary studies, media studies, and cultural theory. It also indicates how event analysis might begin to provide an analytic framework different from the conventional modes of historicism currently dominating cultural studies.

One essay identifies flash points when the event has preoccupied Western thought from Plato to Freud. Others show how particular events—Hurricane Katrina, the Algerian War, the Haitian Revolution—betray the inadequacy of traditional nation-based frameworks for understanding the course of history. Media representations also are a central concern, as in one contributor’s analysis of how child abductions turn some (white girls’) bodies into events while other (brown girls’) bodies are denied that status. The final essay is a meditation on the end of the world that explores how the idea of the end as event transforms everyday language into cryptic signs.

Lloyd Pratt is Assistant Professor of English and Core Faculty in African American and African Studies at Michigan State University.

Contributors
Andrew Aisenberg
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Lloyd Pratt
Rebecca Wanzo
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Settler Colonialism
ALYOSHA GOLDSTEIN & ALEX LUBIN, SPECIAL ISSUE EDITORS

A special issue of SAQ

At a time when the Chinese are being labeled the “new colonialists,” this special issue of SAQ revisits the history of settler colonialism in such varied societies as the United States, South Africa, Eritrea, and Palestine/Israel. This issue examines similarities and differences among the diverse historical, geographical, and economic instances of settler colonialism, the practice of colonists moving permanently to a new settlement and, in some instances, growing to outnumber the indigenous inhabitants. Avoiding an oversimplified settler-native dichotomy, contributors engage current debates about the postcolonial to unsettle reductive chronologies of decolonization, addressing how formations of modern settler colonialism, both successful and failed projects (the Italians in Eritrea), compare with more general historical developments of colonial empire.

Essays consider how race, sexuality and gender, and ethnicity shape experiences of settler colonialism, how public and private spaces are administered, how citizenship laws establish boundaries of national inclusion and exclusion, how religious motives drive settler colonialism, and how settler colonial regimes appropriate and “cleanse” indigenous cultures and histories. One essay investigates the interwoven ideological rationales for cultural pluralism, Zionism, and opposition to empire in the United States prior to World War I, highlighting the seemingly paradoxical call for support of a Zionist settlement of Israel on the grounds that establishing a Jewish state through colonial appropriation paralleled American development. Another contributor argues that white settler colonialism in the United States is articulated within the present-day constellation of neoliberalism and post-civil rights “color-blind” discourse, focusing on the intersections of the U.S. vote against the U.N. Declaration on the Rights of Indigenous Peoples in 2007, the U.S. Supreme Court ruling on City of Sherrill v. Oneida Indian Nation of New York in 2005, and antisovereignty groups organizing against American Indian self-determination. Another offers the current situation in Darfur as a provocative rendering of postcolonial settler violence.

Alyosha Goldstein and Alex Lubin are Assistant Professors of American Studies at the University of New Mexico.

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Snapshots of Intellectual Life in Contemporary PR China
ARIF DIRLIK, SPECIAL ISSUE EDITOR

A special issue of BOUNDARY 2

“Snapshots of Intellectual Life in Contemporary PR China” discusses changes that have taken place in Chinese intellectual life over the past decade, the self-reflection that these changes have provoked among Chinese intellectuals, and the ways in which these changes have been received in the United States. Featuring essays by intellectuals from throughout Asia, this special issue of boundary 2 examines how China’s changing economy creates both new problems and new opportunities. These essays explore contemporary discussions concerning education and culture as China aspires to create innovative world-class universities and new national universities. Others discuss the question of “Chineseness” as an ideological operator within China, throughout the Chinese diaspora, and increasingly across the competitive globalized economy of culture and ideas.

Arif Dirlik is Chair and Professor of Chinese Studies at the Chinese University of Hong Kong and Honorary Director of the Chiang Ching-Kuo-CUHK Asia-Pacific Centre for Chinese Studies, Concurrent Professor at the Center for the Study of Marxist Social Theory at Nanjing University, and Distinguished Visiting Fellow at the Peter Wall Institute for Advanced Studies at the University of British Columbia.

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Other Cities, Other Worlds
Urban Imaginaries in a Globalizing Age

ANDREAS HUYSSSEN, EDITOR

Other Cities, Other Worlds brings together leading scholars of cultural theory, urban studies, art, anthropology, literature, film, architecture, and history to look at the effects of globalization on non-Western cities. The contributors focus on urban imaginaries, the way that city dwellers perceive or imagine their own cities. Paying particular attention to the historical and cultural dimensions of urban life, the contributors bring to their essays deep knowledge of the cities they are bound to both personally and professionally. Taken together, these essays allow us to compare metropolises from the so-called periphery and gauge processes of cultural globalization, illuminating the complexities at stake as we try to imagine other cities and other worlds under the spell of globalization.

Contributors
Ackbar Abbas
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Néstor García Canclini
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Farha Ghannam
Andreas Huyssen
Hilton Judin
Rahul Mehrotra
Orhan Pamuk
Gyan Prakash
Beatriz Sarlo
AbdouMaliq Simone
Yingjin Zhang

The effects of global processes such as the growth of transnational corporations and investment, the weakening of state sovereignty, increases in poverty, and the privatization of previously public services are described and analyzed in essays by Teresa P. R. Caldeira (São Paulo), Beatriz Sarlo (Buenos Aires), Néstor García Canclini (Mexico City), Farha Ghannam (Cairo), Gyan Prakash (Mumbai), and Yingjin Zhang (Beijing). Considering Johannesburg, the architect Hilton Judin takes on themes addressed by other contributors as well: the relation between the country and the city, and between racial imaginaries and the fear of urban violence. Rahul Mehrotra writes of the transitory, improvisational nature of the Indian bazaar city, while AbdouMaliq Simone sees a new urbanism of fragmentation and risk emerging in Douala, Cameroon. In a broader comparative frame, Okwu Enwezor reflects on the proliferation of biennales of contemporary art in African, Asian, and Latin American cities, and Ackbar Abbas considers the rise of fake commodity production in China. The volume closes with the novelist Orhan Pamuk’s meditation on his native city of Istanbul.

Andreas Huyssen is the Villard Professor of German and Comparative Literature at Columbia University. His books include Present Pasts: Urban Palimpsests and the Politics of Memory and Twilight Memories: Marking Time in a Culture of Amnesia. He is a founding member and co-editor of New German Critique, also published by Duke University Press.

Johannesburg
The Elusive Metropolis

SARAH NUTTALL & ACHILLE MBEMBE, EDITORS

With an afterword by Arjun Appadurai and Carol A. Breckenridge

Johannesburg: The Elusive Metropolis is a pioneering effort to insert South Africa’s largest city into urban theory on its own terms. Johannesburg is Africa’s premier metropolis. Yet theories of urbanization have tended to cast it as an emblem of irresolvable crisis, the spatial embodiment of unequal economic relations and segregationist policies, a city that responds to but does not contribute to modernity on the global scale. Complicating and contesting such characterizations, the contributors to this collection explore the experience of “citiness” and urban life in post-apartheid South Africa. They portray Johannesburg as a polycentric and international city with a hybrid history that continually permeates the present. Turning its back on rigid rationalities of planning and racial separation, Johannesburg has become a place of intermingling and improvisation, a city that is fast developing its own brand of cosmopolitan culture.

The volume’s essays include an investigation of representation and self-stylization in the city, an ethnographic examination of friction zones and practices of social reproduction in inner-city Johannesburg, and a discussion of the economic and literary relationship between Johannesburg and Maputo, Mozambique’s capital.

One contributor considers how Johannesburg’s cosmopolitan sociability enabled the anti-colonial projects of Gandhi and Mandela. Journalists, artists, architects, writers, and scholars bring contemporary Johannesburg to life in ten short pieces including reflections on music and megamalls, nightlife, living as foreigners in the city, and built spaces.

Sarah Nuttall is Associate Professor of Literary and Cultural Studies at the Wits Institute for Social and Economic Research (WISER), University of the Witwatersrand in Johannesburg. She is the author of Entanglement: Literary and Cultural Reflections on Post-Apartheid (forthcoming) and an editor of several books, including Beautiful/Ugly: African and Diaspora Aesthetics, also published by Duke University Press. Achille Mbembe is Research Professor in History and Politics at WISER. He is the author of On the Postcolony, and La naissance du maquis dans le Sud-Cameroun and a co-editor of Le politique par le bas en Afrique noire.

A PUBLIC CULTURE BOOK

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CULTURAL STUDIES/URAL STUDIES

January
352 pages, 74 illustrations
paper, 978-0-8223-4271-7, $24.95/£13.99
cloth, 978-0-8223-4248-9, $89.95/£57.00

September
392 pages, 24 illustrations
paper, 978-0-8223-4284-7, $27.95/£15.99
cloth, 978-0-8223-4262-5, $99.95/£63.00

CULTURAL STUDIES/URAL STUDIES
Urban Margins
Envisioning the Contemporary Global South
KAMRAN ASDAR ALI & MARTINA RIEKER, SPECIAL ISSUE EDITORS

Urban studies of the global South have paid particular attention to megacities, such as Mumbai and Johannesburg, while more peripheral urban landscapes—including small and medium-sized towns as well as the margins of megacities themselves—remain overlooked. Emerging from the work of the Shehr Comparative Urban Landscapes Network, an academic initiative that seeks to further a social-historical and critical understanding of contemporary cities and urban practices, this special issue of Social Text takes up the question of marginality in contemporary urban cartographies in the Middle East, South Asia, and Africa.

Contributors
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AbdouMaliq Simone
Lisa Taraki

“Urban Margins” explores the complex processes through which citizens produce and negotiate these marginalized landscapes and in turn are informed by them. Focusing on Douala in Cameroon and Dakar in Senegal, one essay discusses how the state's failure to provide for its citizens has led many to turn to informal networks and affiliations—whether kin-based, local, translocal, gendered, religious, or secular—for survival. Rendering the landscape of these cities in terms of these networks and the ways in which they shape a citizen's interaction with the city, the essay considers the political possibilities for African cities where diverse multilingual and ethnic populations face the challenges, pitfalls, and compromises of coexistence. Examining how female migrant workers negotiate various spaces within the urban landscape of the free trade zone outside Colombo, Sri Lanka, another essay details how the city represents a site of personal autonomy and political possibilities for both women and men. One contributor addresses the city of Ramallah in the embattled West Bank—the de facto Palestinian capital and the only cosmopolitan space within the occupied territories—to consider how the Palestinian urban middle class remains haunted by the “unmodern” within its own history and present. Another contributor surveys changes in the cultural significance of roads, forts, and town walls in Bahia, Oman, in the aftermath of the country's 1970 coup d'état.

Kamran Asdar Ali is Associate Professor of Anthropology at the University of Texas at Austin. Martina Rieker is Director of the Institute for Gender and Women's Studies at the American University in Cairo.

Global Indigenous Media
Cultures, Poetics, and Politics
PAMELA WILSON & MICHELLE STEWART, EDITORS

In this exciting interdisciplinary collection, scholars, activists, and media producers explore the emergence of Indigenous media: forms of media expression conceptualized, produced, and/or created by Indigenous peoples around the globe. Whether discussing Maori cinema in New Zealand or activist community radio in Colombia, the contributors describe how native peoples are utilizing both traditional and new media to combat discrimination, to advocate for resources and rights, and to preserve their cultures, languages, and aesthetic traditions. By representing themselves in a variety of media, Indigenous peoples are also challenging misleading mainstream and official state narratives, forging international solidarity movements, and bringing human rights violations to international attention.

Global Indigenous Media addresses Indigenous self-representation across many media forms, including feature film, documentary, animation, video art, television and radio broadcasting, Internet sites, digital archiving, and journalism. The volume's sixteen essays reflect the dynamism of Indigenous media around the world. One contributor examines animated films for children produced by Indigenous-owned companies in the United States and Canada. Another explains how Indigenous media producers of Burma (Myanmar) work with NGOs and outsiders against the country's brutal regime. Still another considers how the Ticuna Indians of Brazil are positioning themselves in relation to the international community as they collaborate in the creation of a CD-ROM featuring Ticuna knowledge and rituals. In the volume's closing essay, Faye Ginsburg points out some of the problematic assumptions about globalization, media, and culture underlying the term “the digital age” and claims that age has arrived.

Pamela Wilson is Associate Professor of Communication at Reinhardt College in Walska, Georgia. Michelle Stewart is Associate Professor and Coordinator of Cinema Studies at the State University of New York, Purchase.
Abalone Tales
Collaborative Explorations of Sovereignty and Identity in Native California
LES W. FIELD
With Cheryl Seidner, Julian Lang, Rosemary Cambra, Florence Silva, Vivien Hailstone, Darlene Marshall, Bradley Marshall, Callie Lara, Merv George Sr., and the Cultural Committee of the Yoruk Tribe

For Native peoples of California, the abalone found along the state’s coast have remarkably complex significance as food, spirit, narrative symbol, tradable commodity, and material with which to make adornment and sacred regalia. The large mollusk also represents contemporary struggles surrounding cultural identity and political sovereignty. Abalone Tales, a collaborative ethnography, presents different perspectives on the multifaceted material and symbolic relationships between abalone and the Ohlone, Pomo, Karuk, Hupa, and Wiyot peoples of California. The research agenda, analysis, and writing strategies were determined through collaborative relationships between the anthropologist Les W. Field and Native individuals and communities. Several of these individuals contributed written texts or oral stories for inclusion in the book.

Tales about abalone and their historical and contemporary meanings are related by Field and his co-authors, who include the chair and other members of the Muwekma Ohlone Tribe, the chair of the Wiyot tribe and her sister, a Point Arena Pomo elder, several Hupa Indians, and a Karuk scholar, artist, and performer. Reflecting the divergent perspectives of various Native groups and people, the stories and analyses belie any presumption of a single, unified indigenous understanding of abalone. At the same time, they shed light on abalone’s role in cultural revitalization, struggles over territory, tribal appeals for federal recognition, and connections among California’s Native groups. While California’s abalone are in danger of extinction, their symbolic power appears to surpass even the environmental crises affecting the state’s vulnerable coastline.

Les W. Field is Professor of Anthropology at the University of New Mexico. He is the author of The Grimace of Macho Ratón: Artisans, Identity, and Nation in Late-Twentieth-Century Western Nicaragua, also published by Duke University Press, and a co-editor of Anthropology Put to Work.

Narrating Native Histories is designed to foster a rethinking of the ethical, methodological, and conceptual paradigms that shape work on Native histories and cultures. The editors seek to create a space for effective and ongoing conversations between North and South, Natives and non-Natives, and academics and activists throughout North and South America, the Atlantic and the Pacific. Toward that end, they encourage projects that recognize Native intellectuals, cultural interpreters, and alternative knowledge producers within broader academic and intellectual worlds; narratives that productively work the tensions between the norms of Native cultures and evidentiary requirements in academic circles; and analyses that contribute to an understanding of Native peoples’ relationships with nation-states.
Hawaiian Blood
Colonialism and the Politics of Sovereignty and Indigeneity
J. Kēhaulani Kauanui

In 1921 the U.S. Congress officially defined “native Hawaiians” as those people “with at least one-half blood quantum of individuals inhabiting the Hawaiian Islands prior to 1778.” This “blood logic” has since become an entrenched part of the legal system in Hawai‘i, and it has had a profound effect on cultural definitions of indigeneity, transforming notions of kinship and belonging among Native Hawaiians (Kanaka Maoli). Hawaiian Blood is an impassioned assessment of the far-reaching legal and cultural effects of the arbitrary correlation of blood and race imposed by the U.S. government on the indigenous peoples of Hawai‘i. J. Kēhaulani Kauanui explains how blood quantum classification emerged as a way to undermine Kanaka Maoli sovereignty by explicitly limiting the number of Hawaiians who could lay claim to the land and by recasting Hawaiians’ land claims in terms of colonial welfare rather than as a sovereign right.

Within the framework of the fifty-percent rule, intermarriage “dilutes” the number of state-recognized Native Hawaiians. Rather than supporting Native claims to the Hawaiian islands, blood quantum reduces Hawaiians to a racial minority, reinforcing a system of white racial privilege bound to property ownership. Moreover, as Kauanui explains, the exclusionary logic of blood quantum runs counter to inclusive Kanaka Maoli genealogical and kinship practices. In Hawaiian Blood Kauanui provides the first comprehensive history and analysis of how a federal law equating Hawaiian cultural identity with a quantifiable amount of blood was created. She emphasizes the ongoing significance of blood quantum: Its criteria underlie recent court decisions regarding Hawaiian entitlements and new proposals for Hawaiians to gain status akin to tribal nations. Those proposals are subverting the Hawaiian sovereignty movement and bringing to the fore charged questions about who counts as Hawaiian.

J. Kēhaulani Kauanui is Associate Professor of Anthropology and American Studies at Wesleyan University.

Native Men Remade
Gender and Nation in Contemporary Hawai‘i
TY P. KĀWIKA TENGAN

Many indigenous Hawaiian men have felt profoundly disempowered by the legacies of colonization and by the tourist industry, which, in addition to occupying a great deal of land, promotes a feminized image of Native Hawaiians (evident in the ubiquitous figure of the dancing hula girl). In the 1990s a group of Native men on the island of Maui responded to refashioning and reasserting their masculine identities in a group called the Hale Mua (the “Men’s House”). As a member and an ethnographer, Ty P. Kāwiki Tengan analyzes how its mostly middle-aged, middle-class, and mixed-race members assert a warrior masculinity through practices including martial arts, wood-carving, and cultural ceremonies. Some of their practices are heavily influenced by or borrowed from other indigenous Polynesian traditions, including those of the Maori. The men of Hale Mua enact their refashioned identities as they participate in temple rites, protest marches, public lectures, and cultural fairs.

The sharing of personal stories is an integral part of Hale Mua fellowship, and Tengan’s account is filled with members’ first-person narratives. At the same time, he explains how Hale Mua rituals and practices connect to broader projects of cultural revitalization and Hawaiian nationalism. Tengan brings to light the tensions that mark the group’s efforts to reclaim indigenous masculinity as they arise in debates over nineteenth-century historical source materials and during political and cultural gatherings held in spaces designated as tourist sites. He explores class status anxieties expressed through the sharing of individual life stories, critiques of the Hale Mua registered by Hawaiian women, and challenges the group received in dialogues with other indigenous Polynesians. Native Men Remade is the fascinating story of how gender, culture, class, and personality intersect as a group of indigenous Hawaiian men work to overcome the dislocations of colonial history.

Ty P. Kāwiki Tengan is Assistant Professor of Ethnic Studies and Anthropology at the University of Hawai‘i at Mānoa.
Babylon Girls
Black Women Performers and the Shaping of the Modern
JAYNA BROWN

_Babylon Girls_ is a groundbreaking cultural history of the African American women who performed in variety shows—chorus lines, burlesque revues, cabaret acts, and the like—between 1890 and 1945. Through a consideration of the gestures, costuming, vocal techniques, and stagecraft developed by African American singers and dancers, Jayna Brown explains how these women shaped the movement and style of an emerging urban popular culture. In an era of U.S. and British imperialism, these women challenged and played with constructions of race, gender, and the body as they moved across stages and geographic space. They pioneered dance movements including the cakewalk, the shimmy, and the Charleston—black dances by which the “New Woman” defined herself. These early-twentieth-century performers brought these dances with them as they toured across the United States and around the world, becoming cosmopolitan subjects more widely traveled than many of their audiences.

From well-known performers including Ada Overton Walker and Josefine Baker to lesser-known artists such as Belle Davis and Valaida Snow, Brown weaves the histories of specific singers and dancers together with incisive theoretical insights. She describes the strange phenomenon of blackface performances by women, both black and white, and she considers how black expressive artists navigated racial segregation. Fronting the “picaninny choruses” of African American child performers who toured Britain and Europe in the early 1900s, singing and dancing in _The Creole Show_ (1890), _The Darktown Follies_ (1913), and _Shuffle Along_ (1921), early-twentieth-century black women variety-show performers paved the way for later generations of African American performers. Brown shows not only how these artists influenced transnational ideas of the modern woman but also how their artistry was an essential element in the development of jazz.

Jayna Brown is Assistant Professor in the Media and Cultural Studies Department at the University of California, Riverside.

Contemporary Censorship and Performance
MIRIAM FELTON-DANSKY & TOM SELLAR,
SPECIAL ISSUE EDITORS

_a special issue of THEATER_

This special issue of _Theater_ explores the political, cultural, and economic factors that have led to controversies surrounding live performance around the world. Recent global political shifts have resulted in renewed interest in questions of censorship and free expression and have demonstrated that theater has become a cultural third rail, igniting controversy and provoking attempts at suppression. Contributors explore manifestations of theater censorship—from New York to Birmingham (England) to Beirut to Tashkent (Uzbekistan)—and address both direct, state-sponsored suppression and the disparate cultural pressures that hamper theatrical expression, such as financial pressures and political, ethnic, and religious sensitivities.

The collection includes an essay that explores the function of live performance in recent freedom-of-expression debates, such as those featuring Janet Jackson and Don Imus, and persistent national anxieties about performers’ bodies. The issue also features an international censorship forum that brings together reports of incidents from Burma, Singapore, Germany, Italy, and the United States. A special report from Zimbabwe provides an in-depth look at the repression of oppositional theater by one of Africa’s most dictatorial regimes, while another article looks at _Rewind: A Cantata for Voice, Tape and Testimony_, a new musical composition that takes once-silenced voices recorded for South Africa’s Truth and Reconciliation Commission and transforms them into a hymn for a postapartheid nation.

The issue also includes the first publication of an inventive new play that is a satirical as well as chilling look at suppression and dissent in post-9/11 America.

Miriam Felton-Dansky is an MFA candidate at the Yale School of Drama. Tom Sellar is Editor of _Theater_ and Assistant Professor of Dramaturgy at the Yale School of Drama.

Contributors
Howard Barker
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Catherine Cole
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Tom Sellar
Fadi Toufiq
Praise Zenenga

Florence Mills and Blackbirds chorus rehearsing on roof of Pavilion theatre, London September 1926. Photo by General Photographic Agency/Hulton Archive/Getty Images.

Photo courtesy of Praise Zenenga.
Displaced Allegories
Post-Revolutionary Iranian Cinema
NEGAR MOTTANDEH

Following the 1979 Iranian Revolution, in order to conform with the Islamic Republic’s system of modesty, Iran’s film industry was required to ensure that Iranian women who appeared on-screen were veiled from the view of men, both on-screen and off. This prohibition prevented Iranian filmmakers from relying on the desiring gaze, a staple cinematic system of looking. In Displaced Allegories Negar Mottahedeh shows that post-Revolutionary Iranian filmmakers were forced to create a new visual language for conveying meaning to audiences. She argues that the Iranian film industry found new creative ground not in the negation of government regulations but in the camera’s adoption of the modest, averted gaze. The filmic techniques and cinematic technologies were gendered feminine in the process; the national cinema was produced as a woman’s cinema.

Mottahedeh asserts that, in response to the prohibitions against the desiring look, a new narrative cinema emerged as the displaced allegory of the constraints on the post-Revolutionary Iranian film industry. Allegorical commentary was not developed in the explicit content of cinematic narratives but through formal innovations. Offering close readings of the work of the nationally popular and internationally renowned Iranian auteurs Bahram Bayza’i, Abbas Kiarostami, and Mohsen Makhmalbaf, Mottahedeh illuminates the formal codes and conventions of post-Revolutionary Iranian films. She insists that such analyses of cinema’s visual codes and conventions are crucial to the study of international film. As Mottahedeh points out, the discipline of film studies has traditionally seen film as a medium that communicates globally because of its dependence on a (Hollywood) visual language assumed to be universal and legible across national boundaries. Displaced Allegories demonstrates that visual language is not necessarily universal; it is sometimes deeply informed by national culture and politics.

Negar Mottahedeh is Assistant Professor of Literature and Women’s Studies at Duke University.

The Cinema of Naruse Mikio
Women and Japanese Modernity
CATHERINE RUSSELL

One of the most prolific and respected directors of the Japanese cinema, Naruse Mikio (1905–69) made eighty-nine films between 1930 and 1967. Yet little has been written about Naruse in English; nor has much of the writing about him in Japanese been translated into English. With The Cinema of Naruse Mikio, Catherine Russell brings deserved critical attention to this under-appreciated director. Besides illuminating Naruse’s contributions to Japanese and world cinema, Russell’s in-depth study of the director sheds new light on the Japanese film industry between the 1930s and the 1960s.

Naruse was a studio-based director, a company man renowned for bringing films in on budget and on time. During his long career, he directed movies in different styles of melodrama while displaying a remarkable continuity of tone. His films were based on a variety of Japanese literary sources and original scripts; almost all of them were set in contemporary Japan. Many were “women’s films.” They had female protagonists, and they depicted women’s passions, disappointments, routines, and living conditions. While neither Naruse nor his audiences identified themselves as “feminist,” his films repeatedly foreground, if not challenge, the rigid gender norms of Japanese society. Given the complex historical and critical issues surrounding Naruse’s cinema, a comprehensive study of the director demands an innovative and interdisciplinary approach. Russell draws on the critical reception of Naruse in Japan, in addition to the cultural theory of H. D. Harootunian, Miriam Hansen, and Walter Benjamin. She shows that Naruse’s movies were key texts of Japanese modernity, both in the ways that they portrayed the changing roles of Japanese women in the public sphere and in their depiction of an urban, industrialized, mass-media-saturated society.

Catherine Russell is Professor of Cinema at Concordia University. She is the author of Experimental Ethnography: The Work of Film in the Age of Video, also published by Duke University Press, and Narrative Mortality: Death, Closure, and New Wave Cinemas.
Traffic, Technology, and the Silent Cinema
In the late 1890s and the eve of World War I, moving pictures helped the U.S. public understand the possibilities and perils of new forms of "traffic" produced by industrialization and urbanization. As more efficient ways to move people, goods, and information transformed work and leisure at home and contributed to the expansion of the U.S. empire abroad, silent films presented compelling visual representations of the spaces, bodies, machines, and forms of mobility that increasingly defined modern life in the United States and its new territories.

Whissel shows that by portraying key events, achievements, and anxieties, the cinema invited American audiences to participate in the rapidly changing world around them. Moving pictures provided astonishing visual dispatches from military camps prior to the outbreak of fighting in the Spanish-American War, and they allowed audiences to delight in images of the Pan-American Exposition and mourn the assassination of President McKinley there. One early film genre, the reenactment, presented spectators with renditions of bloody battles fought overseas during the Philippine-American War. In turn, early features offered sensational dramatizations of the scandalous "white slave trade," which was often linked to immigration and new forms of urban work and leisure. By bringing these frequently distant events and anxieties "near" to audiences in cities and towns across the country, the cinema helped construct an American national identity for the machine age.

Kristen Whissel is Associate Professor of Film Studies at the University of California, Berkeley.

Picturing American Modernity
Traffic, Technology, and the Silent Cinema
KRISTEN WHISSEL

In Picturing American Modernity, Kristen Whissel investigates the relationship between early American cinema and the experience of technological modernity. She demonstrates how, between the late 1890s and the eve of World War I, moving pictures helped the U.S. public understand the possibilities and perils of new forms of "traffic" produced by industrialization and urbanization. As more efficient ways to move people, goods, and information transformed work and leisure at home and contributed to the expansion of the U.S. empire abroad, silent films presented compelling visual representations of the spaces, bodies, machines, and forms of mobility that increasingly defined modern life in the United States and its new territories.

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Kristen Whissel is Associate Professor of Film Studies at the University of California, Berkeley.

Inventing Film Studies
LEE GRIEVESON & HAIDEE WASSON, EDITORS

Inventing Film Studies offers original and provocative insights into the institutional and intellectual foundations of cinema studies. While many scholars have linked the origins of the discipline to late-1960s developments in the academy such as structuralist theory and student protest, this collection reveals the multiple material and institutional forces—both inside and outside of the university—that have shaped the field. Beginning with the first investigations of cinema in the early twentieth century, this volume provides detailed examinations of the varied social, political, and intellectual milieus in which knowledge of cinema has been generated. The contributors demonstrate how multiple instantiations of film study have had a tremendous influence on the methodologies, curriculum, modes of publication, and professional organizations that now constitute the university-based discipline. Extending the historical insights into the contemporary moment, contributors also consider the future directions of film study in a changing technological and cultural environment.

Inventing Film Studies shows how the study of cinema has developed in relation to a constellation of institutions, technologies, practices, individuals, films, books, government agencies, pedagogies, and theories. Contributors illuminate the connections between early cinema and the social sciences, between film programs and nation-building efforts, and between universities and U.S. avant-garde filmmakers. They analyze the evolution of film studies in relation to the Museum of Modern Art, the American Film Council movement of the 1940s and 1950s, the British Film Institute, influential journals, cinephilia, and technological innovations past and present. Taken together, the essays in this collection reveal the rich history and contemporary vitality of film studies.

Lee Grieveson is a Reader in Film Studies and Director of the Graduate Programme in Film Studies at University College London. He is the author of Policing Cinema: Movies and Censorship in Early-Twentieth-Century America and a co-editor of The Silent Cinema Reader. Haidee Wasson is Associate Professor of Cinema Studies at Concordia University. She is the author of Museum Movies: The Museum of Modern Art and the Birth of Art Cinema.
Still Moving
Between Cinema and Photography
KAREN BECKMAN & JEAN MA, EDITORS

In Still Moving noted artists, filmmakers, art historians, and film scholars explore the boundary between cinema and photography. The interconnectedness of the two media has emerged as a critical concern for scholars in the field of cinema studies responding to new media technologies, and for those in the field of art history confronting the ubiquity of film, video, and the projected image in contemporary art practice. Engaging still, moving, and ambiguous images from a wide range of geographical spaces and historical moments, the contributors to this volume address issues of indexicality, medium specificity, and hybridity as they examine how cinema and photography have developed and defined themselves through and against one another.

Foregrounding the productive tension between stasis and motion, two terms inherent to cinema and to photography, the contributors trace the shifting contours of the encounter between still and moving images across the realms of narrative and avant-garde film, photography, and installation art. Still Moving suggests that art historians and film scholars must rethink their disciplinary objects and boundaries, and that the question of medium specificity is a necessarily interdisciplinary question. From a variety of perspectives, the contributors take up that challenge, offering new ways to think about what contemporary visual practice is and what it will become.

Karen Beckman is Elliot and Roslyn Jaffe Associate Professor of Film Studies in the History of Art Department at the University of Pennsylvania. She is the author of Vanishing Women: Magic, Film, and Feminism, also published by Duke University Press. Jean Ma is Assistant Professor of Art and Art History at Stanford University.

Errant Modernism
The Ethos of Photography in Mexico and Brazil
ESTHER GABARA

Making a vital contribution to the understanding of Latin American modernism, Esther Gabara rethinks the role of photography in the Brazilian and Mexican avant-garde movements of the 1920s and 1930s. During these decades, intellectuals in Mexico and Brazil were deeply engaged with photography. Authors who are now canonical figures in the two countries’ literary traditions looked at modern life through the camera in a variety of ways. Mário de Andrade, known as the “pope” of Brazilian modernism, took and collected hundreds of photographs. Salvador Novo, a major Mexican writer, meditated on the medium’s aesthetic potential as “the prodigal daughter of the fine arts.” Intellectuals acted as tourists and ethnographers, and their images and texts circulated in popular mass media, sharing the page with photographs of the New Woman. In this richly illustrated study, Gabara introduces the concept of a modernist “ethos” to illuminate the intertwining of aesthetic innovation and ethical concerns in the work of leading Brazilian and Mexican literary figures. These writers were also photographers, art critics, and contributors to illustrated magazines during the 1920s and 1930s.

Gabara argues that Brazilian and Mexican modernists deliberately made photography err: they made this the privileged medium of modern representation simultaneously wander and work against its apparent perfection. They flouted the conventions of mainstream modernism so that their aesthetics registered an ethical dimension. Their photographic modernism strayed, dragging along the baggage of modernity lived in a postcolonial site. Through their “errant modernism,” avant-garde writers critiqued the colonial history of Latin America and its twentieth-century formations.

Esther Gabara is Assistant Professor of Romance Studies, and Art, Art History & Visual Studies at Duke University.

Contributors
George Baker
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The Quality of Home Runs
The Passion, Politics, and Language of Cuban Baseball
THOMAS F. CARTER

In parks and cafes, homes and stadium stands, Cubans talk baseball. Thomas F. Carter contends that when they are analyzing and debating plays, games, teams, and athletes, Cubans are exchanging ideas not just about baseball but also about Cuba and cubanidad, or what it means to be Cuban. The Quality of Home Runs is Carter’s lively ethnographic exploration of the interconnections between baseball and Cuban identity. Suggesting that baseball is in many ways an apt metaphor for cubanidad, Carter points out aspects of the sport that resonate with Cuban social and political life: the perpetual tension between risk and security, the interplay between individual style and collective regulation, and the risky journeys undertaken with the intention, but not the guarantee, of returning home.

As an avid baseball fan, Carter draws on his experiences listening to and participating in discussions of baseball in Cuba (particularly in Havana) and among Cubans living abroad to describe how baseball provides the ground for negotiations of national, masculine, and class identities wherever Cubans gather. He considers the elaborate spectacle of Cuban baseball as well as the relationship between the socialist state and the enormously popular sport. Carter provides a detailed history of baseball in Cuba, analyzing players, policies, rivalries, and fans, and he describes how the sport has forged connections (or reinforced divisions) between Cuba and other nations. Drawing on insights from cultural studies, political theory, and anthropology, he maintains that sport and other forms of play should be taken seriously as crucibles of social and cultural experience.

Thomas F. Carter, an anthropologist, is Senior Lecturer at the University of Brighton, Chelsea School.

Cuba
Religion, Social Capital, and Development
ADRIAN H. HEARN

When Cuba’s centralized system for providing basic social services began to erode in the early 1990s, Christian and Afro-Cuban religious groups took on new social and political responsibilities. They began to work openly with state institutions on projects such as the promotion of Afro-Cuban heritage to generate tourism revenue, and community welfare initiatives to confront drug use, prostitution, and housing decay. In this rich ethnography, the anthropologist Adrian H. Hearn provides a detailed, on-the-ground analysis of how the Cuban state and local religious groups collaborate on community-development projects and how they work with the many foreign development agencies operating in Cuba. He argues that the growing number of collaborations between state and non-state actors has begun to consolidate the foundations of a civil society in Cuba.

While conducting research, Hearn lived for one year each in two Santeria temple-houses: one located in Old Havana and the other in Santiago de Cuba. During those stays, he conducted numerous interviews: with the Historian of Havana and the Conservationist of Santiago de Cuba (positions roughly equivalent to those of U.S. mayors), acclaimed writers, influential leaders of Afro-Cuban religions, and many citizens involved in community-development initiatives. Hearn draws on those interviews, his participant-observation in the temple-houses, case studies, and archival research to convey the daily life experiences and motivations of religious practitioners, development workers, and politicians. Using the concept of social capital, he explains the state’s desire to incorporate tight-knit religious groups into its community-development projects, and he illuminates a fundamental challenge facing Cuba’s religious communities: how to maintain their spiritual integrity and internal solidarity while participating in state-directed projects.

Adrian H. Hearn, an anthropologist, is a Postdoctoral Research Fellow at the University of Technology, Sydney.
Domination without Dominance
Inca-Spanish Encounters in Early Colonial Peru
GONZALO LAMANA

Offering an alternative narrative of the conquest of the Incas, Gonzalo Lamana both examines and shifts away from the colonial imprint that still permeates most accounts of the conquest. Lamana focuses on a key moment of transition: the years that bridged the first contact between Spanish conquistadores and Andean peoples in 1531 and the moment, around 1550, when a functioning colonial regime emerged. Using published accounts and array of archival sources, he focuses on questions of subalternization, meaning-making, copying, and exotization, which proved crucial to both the Spaniards and the Incas. On the one hand, he re-inserts different epistemologies into the conquest narrative, making central to the plot often-dismissed, discrepant stories such as books that were expected to talk, horses said to be capable of being angry and eating people, and attacks that were launched for an entire year only on the full moon. On the other hand, he questions dominant images of Inca-Spanish distinctiveness and shows that in the battlefield as much as in everyday arenas such as conversion, market exchanges, politics, and land tenure, the parties blurred into each other in repeated instances of mimicry.

The resulting landscape of plural attempts to define the order of things reveals that, contrary to the conquerors’ accounts, what the Spaniards achieved was a “domination without dominance.” This conclusion undermines common ideas of Spanish (and Western) superiority. It shows that casting order as a by-product of military action rests on a pervasive fallacy: the translation of military superiority into cultural superiority. In constant dialogue with critical thinking from different disciplines and traditions, Lamana illuminates how this new interpretation of the conquest of the Incas revises current understandings of Western colonialism and the emergence of still-current global configurations.

Gonzalo Lamana is Assistant Professor of Hispanic Languages and Literatures at the University of Pittsburgh.

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

The Circulation of Children
Kinship, Adoption, and Morality in Andean Peru
JESSACA B. LEINAEWEVER

In this vivid ethnography Jessaca B. Leinaweaver explores “child circulation,” informal arrangements in which indigenous Andean children are sent by their parents to live in other households. At first glance, child circulation appears tantamount to child abandonment. When seen in that light, the practice is a violation of international norms regarding children’s rights, guidelines that the Peruvian state relies on in regulating legal adoptions. Leinaweaver demonstrates that such an understanding of the practice is simplistic and misleading. Her in-depth ethnographic analysis reveals child circulation to be a meaningful, pragmatic social practice for poor and indigenous Peruvians, a flexible system of kinship that has likely been part of Andean lives for centuries. Child circulation may be initiated because parents cannot care for their children, because a childless elder wants company, or because it gives a young person the opportunity to gain needed skills.

Leinaweaver provides insight into the emotional and material bonds that bring together and separate indigenous Andean families in the highland city of Ayacucho. She describes how child circulation is intimately linked to survival in the city, which has had to withstand colonialism, economic isolation, and, most recently, as the epicenter of the Shining Path’s insurgency, a devastating civil war. Leinaweaver examines the practice from the perspective of parents who send their children to live in other households, the adults who receive them, and the children themselves. She relates child circulation to international laws and norms regarding children’s rights, adoptions, and orphans, and to Peru’s history of racial conflict and violence. Given that history, Leinaweaver maintains that it is not surprising that child circulation, a practice associated with Peru’s impoverished indigenous community, is alternately ignored, tolerated, or condemned by the state.

Jessaca B. Leinaweaver is Assistant Professor of Anthropology at Brown University.

LATIN AMERICA OTHERWISE
A Series Edited by Walter D. Mignolo, Irene Silverblatt, and Sonia Saldívar-Hull
Empire and Dissent
The United States and Latin America
FRED ROSEN, EDITOR

Since the early nineteenth century, the United States has repeatedly intervened in the affairs of Latin American nations to pursue its own interests and to “protect” those countries from other imperial powers or from internal “threats.” The resentment and opposition generated by the encroachment of U.S. power have been evident in the recurrent attempts of Latin American nations to pull away from U.S. dominance and in the frequent appearance of popular discontent and unrest directed against imperialist U.S. policies. In Empire and Dissent, senior Latin Americanists explore the interplay among various dimensions of imperial power and the resulting dissent and resistance.

Several essays provide historical perspectives on contemporary U.S.–hemispheric relations. These include an analysis of the nature and dynamics of imperial domination, an assessment of financial relations between the United States and Latin America since the end of World War II, an account of Native American resistance to colonialism, and a consideration of the British government’s decision to abolish slavery in its colonies. Other essays focus on present-day conflicts in the Americas, highlighting various modes of domination and dissent, resistance and accommodation. Examining southern Mexico’s Zapatista movement, one contributor discusses dissent in the era of globalization. Other contributors investigate the surprisingly conventional economic policies of Brazil’s president, Luiz Inácio Lula da Silva; Argentina’s recovery from its massive 2001 debt default; the role of coca markets in the election of Bolivia’s first indigenous president, Evo Morales; and the possibilities for extensive social change in Venezuela. A readers’ guide offers a timeline of key events from 1823 through 2007, along with a glossary identifying important individuals, institutions, and places.

Fred Rosen is an independent journalist and political economist based in New York and Mexico City. He is a contributing editor to the NACLA Report on the Americas, a political columnist for the Miami Herald, and a co-editor of Latin America after Neoliberalism: Turning the Tide in the Twenty-First Century.

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

A PROJECT ORGANIZED BY THE SOCIAL SCIENCE RESEARCH COUNCIL

Indians and Leftists in the Making of Ecuador’s Modern Indigenous Movements
MARC BECKER

In June 1990, Indigenous peoples shocked Ecuadorian elites with a powerful uprising that paralyzed the country for a week. Militants insisted that the government address Indigenous demands for land ownership, education, and economic development. This uprising was a milestone in the history of Ecuador’s social justice movements, and it inspired popular organizing efforts across Latin America. While the insurrection seemed to come out of nowhere, Marc Becker demonstrates that it emerged out of years of organizing and developing strategies to advance Indigenous rights. In this richly documented account, he chronicles a long history of Indigenous political activism in Ecuador, from the creation of the first local agricultural syndicates in the 1920s through the galvanizing protests of 1990. In so doing, he reveals the central role of women in Indigenous movements and the history of productive collaborations between rural Indigenous activists and urban leftist intellectuals.

Becker explains how rural laborers and urban activists worked together in Ecuador, merging ethnic and class-based struggles for social justice. Socialists were often the first to defend Indigenous languages, cultures, and social organizations. They introduced rural activists to new tactics, including demonstrations and strikes. Drawing on leftist influences, Indigenous peoples became adept at reacting to immediate, local forms of exploitation while at the same time addressing broader underlying structural inequities. Through an examination of strike activity in the 1930s, the establishment of a national-level Ecuadorian Federation of Indians in 1944, and agitation for agrarian reform in the 1960s, Becker shows that the history of Indigenous mobilizations in Ecuador is longer and deeper than many contemporary observers have recognized.

Marc Becker is Associate Professor of History at Truman State University in Kirksville, Missouri. He is the author of Mariátegui and Latin American Marxist Theory and a co-editor of Highland Indians and the State in Modern Ecuador.
The Agrarian Dispute
The Expropriation of American-Owned Rural Land in Postrevolutionary Mexico
JOHN J. DWYER

In the mid-1930s the Mexican government expropriated millions of acres of land from hundreds of U.S. property owners as part of President Cárdenas’s land redistribution program. Since no compensation was provided to the Americans, a serious crisis that John J. Dwyer terms “the agrarian dispute” ensued between the two countries. Dwyer analyzes this conflict at the local, regional, national, and international levels in a nuanced way that combines social, economic, political, and cultural history. He argues that the crisis inaugurated a new and improved era in bilateral relations because Mexican officials were able to negotiate a favorable settlement and the United States, constrained economically and politically by the Great Depression, reacted to the agrarian dispute with uncustomed restraint. Dwyer challenges prevailing arguments that Mexico’s nationalization of the oil industry in 1938 was the first test of Roosevelt’s Good Neighbor policy by showing that the conflict over land was the watershed event.

Dwyer weaves together elite and subaltern history and highlights the intricate relationship between domestic and international affairs. Through detailed studies of land redistribution in Baja California and Sonora, he demonstrates that peasant agency influenced the local application of Cárdenas’s agrarian reform program, his regional state-building projects, and his relations with the United States. Dwyer draws on a broad array of official, popular, and corporate sources to illuminate the motives of those who contributed to the agrarian dispute, including landless fieldworkers, indigenous groups, small landowners, multinational corporations, labor leaders, state-level officials, federal policymakers, and diplomats. Taking all of them into account, Dwyer explores the circumstances that spurred agrarista mobilization, the rationale behind Cárdenas’s rural policies, the Roosevelt administration’s reaction to the loss of American-owned land, and the diplomatic tactics employed by Mexican officials to resolve the international conflict.

John J. Dwyer is Assistant Professor of History at Duquesne University.

Rural Resistance in the Land of Zapata
The Jaramillista Movement and the Myth of the Pax-Prísta, 1940–1962
TANALÍS PADILLA

In Rural Resistance in the Land of Zapata, Tanalís Padilla shows that the period from 1940 up to 1968, generally viewed as a time of social and political stability in Mexico, actually saw numerous instances of popular discontent and wide-scale state repression. Padilla provides a detailed history of a mid-twentieth-century agrarian mobilization in the Mexican state of Morelos, the homeland of Emiliano Zapata. In so doing, she brings to the fore the continuities between the popular struggles surrounding the Mexican Revolution and contemporary rural uprisings such as the Zapatista rebellion.

The peasants known in popular memory as Jaramillistas were led by Rubén Jaramillo (1900–1962). An agrarian leader from Morelos who participated in the Mexican Revolution and fought under Zapata, Jaramillo later became an outspoken defender of the rural poor. The Jaramillistas were inspired by the legacy of the Zapatistas, the peasant army that fought for land and community autonomy with particular tenacity during the Revolution. Padilla examines the way that peasants used the legacy of Zapatismo but also transformed, expanded, and updated it in dialogue with other national and international currents of struggle.

The Jaramillistas fought consistently through legal channels for access to land, the means to work it, and sustainable prices for their products, but the Mexican government increasingly closed its doors to rural reform. When the Jaramillistas persisted, the government responded with repression, pushing them into armed struggle, and transforming calls for local reform into broader critiques of capitalism. With Rural Resistance in the Land of Zapata, Padilla sheds new light on the decision to initiate armed struggle, women’s challenges to patriarchal norms, and the ways that campesinos framed their demands in relation to national and international political developments.

Tanalís Padilla is Assistant Professor of History at Dartmouth College.
The Indian Militia and Description of the Indies
CAPTAIN BERNARDO DE VARGAS MACHUCA
Edited with an introduction by Kris Lane
Translated by Timothy F. Johnson

Sometimes referred to as the first published manual of guerrilla warfare, Bernardo de Vargas Machuca's *Indian Militia and Description of the Indies* is actually the first known manual of counterinsurgency, or anti-guerrilla warfare. Published in Madrid in 1599 by a Spanish-born soldier of fortune with long experience in the Americas, the book is a training manual for conquistadors. The Aztec and Inca Empires had long since fallen by 1599, but Vargas Machuca argued that many more native American peoples remained to be conquered and converted to Roman Catholicism. What makes his often shrill and self-righteous treatise surprising is his consistent praise of indigenous resistance techniques and medicinal practices.

Containing advice on how to cure rattlesnake bites with amethysts and how to make saltpeter from concentrated human urine, *The Indian Militia* is a manual in four parts, the first of which outlines the ideal qualities of the militia commander. Addressing the organization and outfitting of conquest expeditions, Part II includes extended discussions of arms and medicine. Part III covers the proper behavior of soldiers, providing advice on marching through peaceful and bellicose territories, crossing rivers, bivouacking in foul weather, and carrying out night raids and ambushes. Part IV deals with peacemaking, town-founding, and the proper treatment of conquered peoples. Appended to these four “books” is a brief geographical description of all of Spanish America, with special emphasis on the indigenous peoples of New Granada (roughly modern-day Colombia), followed by a short guide to the southern coasts and heavens. This first English-language edition of *The Indian Militia* includes an extensive introduction, a posthumous report on Vargas Machuca’s military service, and a selection from his unpublished attack on the writings of Fray Bartolomé de Las Casas.

Bernardo de Vargas Machuca (c. 1550–1622) was a soldier from Simancas, Spain, who served in Italy and in numerous South American pacification campaigns. Kris Lane is Associate Professor of History at the College of William & Mary. He is the author of *Quito, 1599: City and Colony in Transition and Pillaging the Empire: Piracy in the Americas, 1500–1750.*

Timothy F. Johnson is a teaching assistant in the Department of Spanish and Portugese at the University of California, Davis.

The Wandering Signifier
Rhetoric of Jewishness in the Latin American Imaginary
ERIN GRAFF ZIVIN

While Jews figure in the work of many modern Latin American writers, the question of how— and toward what ends—they are represented has received remarkably little critical attention. Rectifying this omission in literary criticism, Erin Graff Zivin traces the symbolic presence of Jews and Jewishness in late nineteenth- through late-twentieth-century aesthetic works from Argentina, Brazil, Peru, Mexico, Colombia, and Nicaragua. Ultimately, Graff Zivin’s investigation of literary representations of Jewishness reveals a broader, more complex anxiety surrounding difference in modern Latin American culture.

In her readings of Spanish American and Brazilian fiction, Graff Zivin highlights inventions of Jewishness, showing how the concept is constructed as a rhetorical device. She argues that Jewishness functions as a wandering signifier that, while not wholly empty, can be infused with meaning based on the needs of the textual project in question. She maintains that just as Jews in Latin America possess distinct histories relative to their European and North American counterparts, they also occupy different symbolic spaces in the cultural landscape. Graff Zivin suggests that in Latin American fiction, anxiety, desire, paranoia, attraction, and repulsion toward Jewishness are always in tension with (or representative of) larger attitudes toward otherness, whether racial, sexual, religious, national, economic, or metaphysical. She concludes *The Wandering Signifier* with an inquiry into whether it is possible to ethically represent the other within the literary text, or whether the act of representation necessarily involves the objectification of the other.

Erin Graff Zivin is Assistant Professor of Hispanic Languages and Literatures at the University of Pittsburgh. She is the editor of *The Ethics of Latin American Criticism: Reading Otherwise.*
Human Rights in the Maya Region
Global Politics, Cultural Contentions, and Moral Engagements
PEDRO PITARCH, SHANNON SPEED, & XÓCHITL LEYVA SOLANO, EDITORS

In recent years Latin American indigenous groups have regularly deployed the discourse of human rights to legitimate their positions and pursue their goals. Perhaps nowhere is this more evident than in the Maya region of Chiapas and Guatemala, where in the last two decades indigenous social movements have been engaged in ongoing negotiations with the state, and the presence of multinational actors has brought human rights to increased prominence. In this volume, scholars and activists examine the role of human rights in the ways that states relate to their populations, analyze conceptualizations and appropriations of human rights by Mayans in specific localities, and explore the relationship between the individualist and “universal” tenets of Western-derived human rights concepts and various Mayan cultural understandings and political subjectivities.

The collection includes a reflection on the effects of truth-finding and documenting particular human rights abuses, a look at how Catholic social teaching validates the human rights claims advanced by indigenous members of a diocese in Chiapas, and several analyses of the limitations of human rights frameworks. A Mayan intellectual seeks to bring Mayan culture into dialogue with western feminist notions of women’s rights, while another contributor critiques the translation of the United Nations Declaration of Human Rights into Tzeltal, an indigenous language in Chiapas. Taken together, the essays reveal a broad array of rights-related practices and interpretations among the Mayan population, demonstrating that global-local-state interactions are complex and diverse even within a geographically limited area. So too are the goals of indigenous groups, which vary from social reconstruction and healing following years of violence to the creation of an indigenous autonomy that challenges the tenets of neoliberalism.

Pedro Pitarch is Professor of Anthropology at the Complutense University in Madrid. His books include Ch’ulel: una etnografía de las almas tzeltales. Xóchitl Leyva Solano is researcher and Professor at the Centro de Investigaciones e Estudios Superiores en Antropología Social (CIESAS) in Chiapas, México. Her books include the co-edited volume La remunicipalización en Chiapas: la política y lo político en tiempos de contrainsurgencia. Shannon Speed is Assistant Professor of Anthropology at the University of Texas at Austin. She is the author of Rights in Rebellion: Indigenous Struggle and Human Rights in Chiapas and a co-editor of Dissident Women: Gender and Cultural Politics in Chiapas.

Contributors
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Constructing the Maya
Ethnicity, State Formation, and Material Culture in Yucatán, Chiapas, and Guatemala
PAUL K. EISS, SPECIAL ISSUE EDITOR

This special issue of Ethnohistory is a significant contribution to the history and anthropology of the Maya in both Mexico and Guatemala. Utilizing a comparative analytic framework, these essays explore the ethnic dimensions—indigeneity, Indigenismo, mestizaje, racial subjugation—of state formation as well as state practice in indigenous regions. The contributors emphasize how the material aspects of state formation—roads and infrastructure; model villages; restored ruins; portrait photography; highland marketplaces; modern improvements; traditional cultural performances, artifacts, and dress—become theaters for the construction and reconstruction of ethnic and political entities and relationships. Taken as a whole, the collection challenges a tendency toward the segmentation of the discussion of the Maya into distinct disciplines (anthropology and history), national historiographies (Mexican and Guatemalan), and, within Mexico, distinct regional historiographies (Yucatán and Chiapas).

Paul K. Eiss is Associate Professor of Anthropology and History at Carnegie Mellon University.
The Modern Girl around the World
Consumption, Modernity, and Globalization
EDITED BY THE MODERN GIRL AROUND THE WORLD RESEARCH GROUP

During the 1920s and 1930s, in cities from Beijing to Bombay, Tokyo to Berlin, Johannesburg to New York, the Modern Girl made her sometimes flashy, always fashionable appearance in city streets and cafes, in films, advertisements, and illustrated magazines. Modern Girls wore sexy clothes and high heels; they applied lipstick and other cosmetics. Dressed in provocative attire, in hot pursuit of romantic love, Modern Girls appeared on the surface to disregard prescribed roles of dutiful daughter, wife, and mother. Contemporaries debated whether the Modern Girl was looking for sexual, economic, or political emancipation, or whether she was little more than an image, a hollow product of the emerging global commodity culture. The contributors to this collection track the Modern Girl as she emerged as a global phenomenon in the interwar period.

Scholars of history, women’s studies, literature, and cultural studies follow the Modern Girl around the world, analyzing her manifestations in Germany, Australia, China, Japan, France, India, the United States, Russia, South Africa, and Zimbabwe. Along the way, they demonstrate how the economic structures and cultural flows that shaped a particular form of modern femininity crossed national and imperial boundaries. In so doing, they highlight the gendered dynamics of interwar processes of racial formation, showing how images and ideas of the Modern Girl were used to shore up or critique nationalist and imperial agendas. A mix of collaborative and individually authored chapters, the volume concludes with commentaries by Kathy Peiss, Miriam Silverberg, and Timothy Burke.

The Modern Girl around the World Research Group is a collective based at the University of Washington. Alys Eve Weinbaum is Associate Professor of English and Adjunct Associate Professor of Women’s Studies. Lynn M. Thomas is Associate Professor of History and Adjunct Associate Professor of Women’s Studies. Priti Ramamurthy is Associate Professor of Women’s Studies. Uta G. Poiger is Associate Professor of History and Adjunct Associate Professor of Women’s Studies. Madeleine Yue Dong is Associate Professor of History and International Studies. Tani E. Barlow is Professor of History.

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

Contributors
Davarian L. Baldwin
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Madeleine Yue Dong
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Ruri Ito
Kathy Peiss
Uta G. Poiger
Priti Ramamurthy
Mary Louise Roberts
Barbara Sato
Miriam Silverberg
Lynn M. Thomas
Alys Eve Weinbaum

Power Lines
On the Subject of Feminist Alliances
AIMEE CARRILLO ROWE

Like the complex systems of manmade power lines that transmit electricity and connect people and places, feminist alliances are elaborate networks that have the potential to provide access to institutional power and to transform those power relations. In Power Lines, Aimee Carrillo Rowe explores the formation and transformative possibilities of transracial feminist alliances. She draws on her conversations with twenty-eight self-defined academic feminists, ten women of color and eighteen white women. The women candidly share stories of their academic careers, alliances, feminist struggles, and identifications. Based on those conversations and her own experiences as an Anglo-Chicana queer feminist researcher, Carrillo Rowe investigates when and under what conditions transracial feminist alliances in academia work, why they fail, and how close attention to their formation provides the theoretical and political ground for a collective vision of subjectivity.

Combining theory, criticism, and narrative nonfiction, Carrillo Rowe develops a politics of relation that encourages the formation of feminist alliances across racial and other boundaries within academia. Such a politics of relation is founded on her belief that our subjectivities emerge in community; our affective investments inform and even create our political investments. Thus experience, consciousness, and agency must be understood as coalitional rather than individual endeavors. Carrillo Rowe’s conversations with academic feminists reveal that white women who build their primary alliances with other whites tend to have limited notions of feminism, while white women and women of color who build transracial alliances cultivate more nuanced, intersectional, and politically transformative feminisms. For Carrillo Rowe, the institutionalization of feminism is not so much an achievement as an ongoing relational process. In Power Lines, she offers a set of critical, practical, and theoretical tools for building and maintaining transracial feminist alliances.

Aimee Carrillo Rowe is Associate Professor in the Rhetoric Department and the Project on Rhetoric of Inquiry program at the University of Iowa.
Chicana Sexuality and Gender
Cultural Refiguring in Literature, Oral History, and Art
DEBRA J. BLAKE

Since the 1980s Chicana writers including Gloria Anzaldúa, Cherríe Moraga, Sandra Cisneros, Ana Castillo, and Alma Luz Villanueva have reworked iconic Mexican cultural symbols such as mother earth goddesses and La Llorona (the Wailing Woman of Mexican folklore), re-imagining them as powerful female figures. After reading the works of Chicana writers who created bold, powerful, and openly sexual female characters, Debra J. Blake wondered how everyday Mexican American women would characterize their own lives in relation to the writers’ radical reconfigurations of female sexuality and gender roles.

To find out, Blake gathered oral histories from working-class and semi-professional U.S. Mexicana women. In Chicana Sexuality and Gender, she compares the self-representations of the U.S. Mexicanas with the fictional and artistic representations of academic-affiliated, professional intellectual Chicana writers and visual artists including Alma M. López and Yolanda López.

Blake looks at how the Chicana professional intellectuals and the U.S. Mexicanas refigure confining and demeaning constructions of female gender roles and racial, ethnic, and sexual identities. She organizes her analysis around re-imaginings of four iconic symbols—the Virgin of Guadalupe, indigenous Mexican goddesses, La Llorona, and La Malinche, the indigenous interpreter for Hernán Cortés during the Spanish Conquest. Blake reveals how the professional writers and the working-class and semi-professional women rework or invoke the female icons to confront the repression of female sexuality, limiting gender roles, inequality in male and female relationships, and violence against women. While the representational strategies of the two groups of women are significantly different and the U.S. Mexicanas would not necessarily call themselves feminists, Blake nonetheless illuminates a continuum of Chicana feminist thinking, showing how both groups of women expand lifestyle choices and promote the health and well-being of women of Mexican origin or descent.

Debra J. Blake is a lecturer in the Department of Chicano Studies at the University of Minnesota, Twin Cities.

A New Type of Womanhood
Discursive Politics and Social Change in Antebellum America
NATASHA KIRSTEN KRAUS

In A New Type of Womanhood, Natasha Kirsten Kraus retells the history of the 1850s woman’s rights movement. She traces how the movement changed society’s very conception of “womanhood” in its successful bid for economic rights and rights of contract for married women. Kraus demonstrates that this discursive change was a necessary condition of possibility for U.S. women to be popularly conceived as civil subjects within a Western democracy, and she shows that many rights, including the right to vote, followed from the basic right to form legal contracts.

Enabling Kraus’s retelling is her theory of “structural aporias,” which takes the institutional structures of any particular society as fully imbricated with the force of language. Kraus reads the antebellum relations of womanhood, contract, property, the economy, and the nation as a fruitful site for analysis of the interconnected power of language, culture, and the law. She combines poststructural theory, particularly deconstructive approaches to discourse analysis; the political economic history of the antebellum era; and the interpretation of archival documents, including woman’s rights speeches, petitions, pamphlets, and convention proceedings, as well as state legislative debates, reports, and constitutional convention proceedings. Arguing that her method provides critical insight not only into social movements and cultural changes of the past but also of the present and future, Kraus concludes A New Type of Womanhood by considering the implications of her theory for contemporary feminist and queer politics.

Natasha Kirsten Kraus is a Scholar in Residence at the Center for Cultural Sociology at Yale University.
**Bodies of Work**
Civic Display and Labor in Industrial Pittsburgh

EDWARD SLAVISCHAK

Pittsburgh emerged as a major U.S. manufacturing center at the turn of the twentieth century. Its rise as a leading producer of steel, glass, and coal was fueled by machine technology and mass immigration, developments that fundamentally changed the industrial workplace. In the Steel City, where the major industries were almost exclusively male and renowned for their physical demands, the male working body came to symbolize multiple, often contradictory, narratives about strength and vulnerability, mastery and exploitation. Combining labor and cultural history with visual culture studies, Edward Slavishak explores how Pittsburgh and the working body were symbolically linked in civic celebrations, the research of social scientists, the criticisms of labor reformers, advertisements, and workers’ self-representations. With *Bodies of Work*, Slavishak chronicles a heated contest to define the essential character of the Steel City at the turn of the twentieth century—a contest conducted largely through the production of competing images.

Slavishak focuses on the workers whose bodies came to epitomize Pittsburgh—the men engaged in the arduous physical labor demanded by the city’s metals, glass, and coal industries. At the same time, he emphasizes how conceptions of Pittsburgh as quintessentially male limited representations of women in the industrial workplace. The threat of injury or violence loomed large for industrial workers at the turn of the twentieth century, and it recurs throughout *Bodies of Work*: in the marketing of artificial limbs, statistical assessments of the physical toll of industrial capitalism, clashes between labor and management, the introduction of workplace safety procedures, and the development of a statewide workmen’s compensation system.

Edward Slavishak is Assistant Professor of History at Susquehanna University in Selinsgrove, Pennsylvania.

**Interior States**
Institutional Consciousness and the Inner Life of Democracy in the Antebellum United States

CHRISTOPHER CASTIGLIA

In *Interior States* Christopher Castiglia focuses on U.S. citizens’ democratic impulse: their ability to imagine and to work with others to create genuinely democratic publics while taking divergent views into account. Castiglia contends that citizens of the early United States were encouraged to locate this social impulse not in associations with others but in the turbulent and conflicted interiors of their own bodies. He describes how the human interior—with its battles between appetite and restraint, desire and deferral—became a displacement of the divided sociality of nineteenth-century America’s public sphere and contributed to the vanishing of that sphere in the twentieth century and the twenty-first. Drawing insightful connections between political structures, social relations, and cultural forms, he explains that as the interior came to reflect the ideological conflicts of the social world, citizens were encouraged to (mis)understand vigilant self-scrutiny and self-management as effective democratic action.

In the late eighteenth century and early nineteenth, as discourses of interiority gained prominence, so did powerful counter-narratives. Castiglia reveals the flamboyant pages of antebellum popular fiction to be an archive of unruly democratic aspirations. Through close readings of works by Maria Monk and George Lippard, Walt Whitman and Timothy Shay Arthur, Hannah Foster and Hannah Crafts, Nathaniel Hawthorne and Herman Melville, Castiglia highlights a refusal to be reformed or self-contained. In antebellum authors’ representations of nervousness, desire, appetite, fantasy, and imagination, he finds democratic strivings that refused to disappear. Taking inspiration from those writers and turning to the present, Castiglia advocates a humanism-without-humans that, denied the adjudicative power of interiority, promises to release democracy from its inner life and to return it to the public sphere where U.S. citizens may yet create unprecedented possibilities for social action.

Christopher Castiglia is Professor of English at the Pennsylvania State University. He is the author of *Bound and Determined: Captivity, Culture-Crossing, and White Womanhood from Mary Rowlandson to Patty Hearst* and a co-editor of Walt Whitman’s temperance novel *Franklin Evans; or, the Inebriate*, also published by Duke University Press.

Waves of Decolonization
Discourses of Race and Hemispheric Citizenship in Cuba, Mexico, and the United States
DAVID LUIS-BROWN

In *Waves of Decolonization*, David Luis-Brown reveals how, between the 1880s and the 1930s, writer-activists in Cuba, Mexico, and the United States developed narratives and theories of decolonization, of full freedom and equality in the shadow of empire. They did so decades before the decolonization of Africa and Asia in the mid-twentieth century. Analyzing the work of novelists, social scientists, and nationalist leaders, including W. E. B. Du Bois, Claude McKay, and José Martí, Luis-Brown brings together an array of thinkers who linked local struggles against racial oppression and imperialism to similar struggles in other nations. With discourses and practices of hemispheric citizenship, writers in the Americas broadened conventional conceptions of rights to redress their loss under the expanding U.S. empire. By focusing on the transnational production of the national in the wake of U.S. imperialism, Luis-Brown emphasizes the need for expanding the linguistic and national boundaries of U.S. American culture and history.

Luis-Brown traces unfolding narratives of decolonization across a broad range of texts. He explores how Martí and Du Bois, known as the founders of Cuban and black nationalisms, came to develop anticolonial discourses that cut across racial and national divides. He illuminates how cross-fertilizations among the Harlem Renaissance, Mexican indigenismo, and Cuban negrismo in the 1920s contributed to broader efforts to keep pace with transformations unleashed by ongoing conflicts over imperialism, and he considers how those transformations were explored in novels by McKay of Jamaica, Jesús Masdeu of Cuba and Miguel Ángel Menéndez of Mexico. Focusing on ethnography’s uneven contributions to decolonization, he investigates how Manuel Gamio, a Mexican anthropologist, and Zora Neale Hurston each adapted metropolitan social science for use by writers from the racialized periphery.

David Luis-Brown is Assistant Professor of English at the University of Miami.

NEW AMERICANISTS
A Series Edited by Donald E. Pease

Translating Empire
José Martí, Migrant Latino Subjects, and American Modernities
LAURA LOMAS

Translating Empire reveals how late nineteenth-century Latino migrant writers developed a prescient critique of U.S. imperialism: a critique that prefigures many of the concerns—about empire, race, and postcolonial subjectivity—animating American studies today. During the 1880s and early 1890s, the Cuban journalist, poet, and revolutionary José Martí and other Latino migrants living in New York City translated North American literary and cultural texts into Spanish. Laura Lomas reads the canonical literature and popular culture of the Gilded Age United States through the eyes of Martí and his fellow editors, activists, orators, and poets. She shows how, in the process of translating Anglo American culture into a Latino American idiom, the Latino migrant writers invented a new modernist aesthetics to criticize U.S. expansionism and expose Anglo stereotypes of Latin Americans.

Lomas challenges longstanding ideas about Martí through readings of neglected texts and reinterpretations of his major essays. Against the customary view that emphasizes his strong identification with Ralph Waldo Emerson and Walt Whitman, she demonstrates that over several years, Martí distanced himself from Emerson’s ideas and conveyed alarm at Whitman’s expansionist politics. She questions the association of Martí with pan-Americanism, pointing out that in the 1880s, the Cuban journalist warned against foreign geopolitical influence imposed through ostensibly friendly meetings and the promotion of hemispheric peace and “free” trade. Lomas finds Martí undermining racialized and sexualized representations of America in his interpretations of Buffalo Bill and other rituals of westward expansion, in his self-published translation of Helen Hunt Jackson’s popular romance novel *Ramona*, and in his comments on writing that stereotyped Latino/A Americans as inherently unfit for self-government. With Translating Empire, Lomas recasts the contemporary practice of American studies in light of Martí’s late-nineteenth-century radical decolonizing project.

Laura Lomas is Assistant Professor of English Literature and American Studies at Rutgers University.

NEW AMERICANISTS
A Series Edited by Donald E. Pease
Liberated Territory
Untold Local Perspectives on the Black Panther Party
YOHURU WILLIAMS & JAMA LAZEROW, EDITORS

With their collection In Search of the Black Panther Party, Yahuru Williams and Jama Lazerow provided a broad analysis of the Black Panther Party and its legacy. In Liberated Territory they turn their attention to local manifestations of the organization far away from the Party's Oakland headquarters. This collection's contributors, all historians, examine how specific Party chapters or offshoots emerged, developed, and waned, as well as how the local branches related to their communities and to the national party.

The histories and character of the Party branches vary as widely as their locations. The Cape Verdeans of New Bedford, Massachusetts, were initially viewed as a particular challenge for the Boston Panthers but later became the mainstay of the Boston-area Party. In the early 1970s the Winston-Salem, North Carolina, chapter excelled at implementing the national Black Panther Party's strategic shift from revolutionary confrontation to mainstream electoral politics. In Detroit the Panthers were defined by a complex relationship between their above-ground activities and an underground wing dedicated to armed struggle. While the Milwaukee chapter was born out of a rising tide of black militancy, it ultimately proved more committed to promoting literacy and health care and redressing hunger than to violence. The Alabama Black Liberation Front did not have the official imprimatur of the national Party, but it drew heavily on the Panthers' ideas and organizing strategies, and its activism demonstrates the broad resonance of many of the concerns articulated by the national Party: the need for jobs, for decent food and housing, for black self-determination, and for sustained opposition to police brutality against black people. Liberated Territory reveals how Black Panther Party ideologies, goals, and strategies were taken up and adapted throughout the United States.

Yohuru Williams is Associate Professor of History and Director of Black Studies at Fairfield University. He is the author of Black Politics/White Power: Civil Rights, Black Power, and the Black Panthers in New Haven. Jama Lazerow is Professor of History at Wheelock College. He is the author of Religion and the Working Class in Antebellum America. They are co-editors of In Search of the Black Panther Party: New Perspectives on a Revolutionary Movement, also published by Duke University Press.

Contributors
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Jama Lazerow, Yohuru Williams
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Men, Mobs, and Law
Anti-Lynching and Labor Defense in U.S. Radical History
REBECCA N. HILL

In Men, Mobs, and Law, Rebecca N. Hill compares two seemingly unrelated types of left protest campaigns: those intended to defend labor organizers from prosecution and those seeking to memorialize lynching victims and stop the practice of lynching. Arguing that these forms of protest are related and have substantially influenced one another, Hill points out that both worked to build alliances primarily through appeals to public opinion in the media by defining the American state as a force of terror and creating a heroic identity for their movements. Each has played a major role in the history of radical politics in the United States. Hill illuminates that history by considering the narratives produced during abolitionist John Brown's trials and execution, analyzing the 1886–7 defense of the Chicago anarchists of the “Haymarket Affair,” and comparing Ida B. Wells' and the NAACP's anti-lynching campaigns to the Industrial Workers of the World's early-twentieth-century defense campaigns. She also considers conflicts within the campaign to defend Sacco and Vanzetti, chronicles the history of the Communist Party's International Labor Defense, and explores the Black Panther Party's defense of George Jackson.

As Hill explains, labor defense activists first drew on populist logic, opposing the masses to the state in their campaigns, while anti-lynching activists went in the opposite direction, castigating “the mob” and appealing to the law. Showing that this difference stems from the different positions of whites and Blacks in the American legal system, Hill's comparison of anti-lynching organizing and radical labor defenses reveals the conflicts and intersections between anti-racist struggle and socialism in the United States.

Jama Lazerow

Bingo, “Remember: We Are in Here for You, You Are Out there For US” from One Big Union Monthly, July 1920.

Rebecca N. Hill is Associate Professor in the Department of Social Science at the Borough of Manhattan Community College, City University of New York.
National History and the World of Nations  
Capital, State, and the Rhetoric of History in Japan, France, and the United States  
CHRISTOPHER L. HILL

Focusing on Japan, France, and the United States, Christopher L. Hill reveals how the writing of national history in the late nineteenth century made the reshaping of the world by capitalism and the nation-state seem natural and inevitable. The three countries, occupying widely different positions in the world, faced similar ideological challenges stemming from domestic political upheavals—the Meiji Restoration in Japan, the Civil War in the United States, and the establishment of the Third Republic in France—and the rapidly changing geopolitical order. Through analysis that is both comparative and transnational, Hill shows that the representations of national history that emerged in response to these changes reflected rhetorical and narrative strategies shared across the globe.

Delving into narrative histories, prose fiction, and social philosophy, Hill analyzes the rhetoric, narrative form, and intellectual genealogy of late-nineteenth-century texts that contributed to the creation of national history in each of the three countries. He discusses the global political economy of the era, the positions of the three countries in it, and reasons that arguments about history loomed large in debates on political, economic, and social problems. Examining how the writing of national histories in the three countries addressed political transformations and the place of the nation in the world, Hill illuminates the ideological labor national history performed. Its production not only naturalized the division of the world by systems of states and markets, but also asserted the inevitability of the nationalization of human community; displaced dissent to pre-modern, pre-national pasts; and presented the subject’s acceptance of a national identity as an unavoidable part of the passage from youth to adulthood.

Christopher L. Hill is Associate Professor of Japanese Literature at Yale University.

Reconceptualizations of the African Diaspora  
ERICA BALL, MELINA PAPPADEMOS & MICHELLE ANN STEPHENS, SPECIAL ISSUE EDITORS

This special issue of Radical History Review aims to revitalize African diaspora studies by shifting current emphases within the field. The contributors rethink current understandings of African and diaspora as a dispersal of Africans from the African continent via the Atlantic slave trade and offer reconceptualizations of dominant paradigms, such as home, origins, migrations, politics, blackness, African, Africa, African-descended, and Americanness.

The contributors draw on perspectives from political science, history, cultural studies, art history, anthropology, feminist theory, sexuality and queer studies, and Caribbean and African American studies. The collection addresses transnational discourses of race, gender, and sexuality in African diaspora politics, African diaspora experiences on the African continent, the politics of African-descended peoples in Europe, and creative uses of the discourses of memory and diaspora to support political organizing and local struggles. Essays on Venezuelans, Bolivians, and Mexicans address the status of race in the study of African-descended populations and cultures in Latin America. The issue also includes two essays that showcase African diasporic art and curatorial practices in the United States, the Caribbean, and the United Kingdom.

Erica Ball is Assistant Professor of American Studies at California State University, Fullerton. Melina Pappademos is Assistant Professor of History and African American Studies at the University of Connecticut. Michelle Ann Stephens is Associate Professor of English at Colgate University.

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