

## Is Kinship Always Already Heterosexual

The Na of China, farmers in the Himalayan region, live without the institution of marriage. Na brothers and sisters live together their entire lives, sharing household responsibilities and raising the women's children. Because the Na, like all cultures, prohibit incest, they practice a system of sometimes furtive, sometimes conspicuous nighttime encounters at the woman's home. The woman's partners--she frequently has more than one--bear no economic responsibility for her or her children, and "fathers," unless they resemble their children, remain unidentifiable. This lucid ethnographic study shows how a society can function without husbands or fathers. It sheds light on marriage and kinship, as well as on the position of women, the necessary conditions for the acquisition of identity, and the impact of a communist state on a society that it considers backward.

Since its initial publication in 1990, this book has become a key work of contemporary feminist theory, and an essential work for anyone interested in the study of gender, queer theory, or the politics of sexuality in culture. This is the text where the author began to advance the ideas that would go on to take life as "performativity theory," as well as some of the first articulations of the possibility for subversive gender practices. Overall, this book offers a powerful critique of heteronormativity and of the function of gender in the modern world.

Butler addresses the regulation of sexuality and gender that takes place in psychology, aesthetics, and social policy. These essays deepen her treatment of issues introduced by earlier work on the relationship between power and the body, the meaning & purpose of the incest taboo, and the problems of kinship.

Host of the first gay pride in the Sinophone world, Taiwan is well-known for its mushrooming of liberal attitudes towards non-normative genders and sexualities after the lifting of Martial Law in 1987. *Perverse Taiwan* is the first collection of its kind to contextualize that development from an interdisciplinary perspective, focusing on its genealogical roots, sociological manifestations, and cultural representations. This book enriches and reorients our understanding of postcolonial queer East Asia. Challenging a heteronormative understanding of Taiwan's past and present, it provides fresh critical analyses of a range of topics from queer criminality and literature in the 1950s and 1960s to the growing popularity of cross-dressing performance and tongzhi (gay and lesbian) cinema on the cusp of a new millennium. Together, the contributions provide a detailed account of the rise and transformations of queer cultures in post-World War II Taiwan. By instigating new dialogues across disciplinary divides, this book will have broad appeal to students and scholars of Asian studies and queer studies, especially those interested in history, anthropology, literature, film, media, and performance.

Since 2015, the 'refugee crisis' is possibly the most photographed humanitarian crisis in history. Photographs taken, for instance, in Lesbos, Greece, and Bodrum, Turkey, were instrumental in generating waves of public support for, and populist opposition to "welcoming refugees" in Europe. But photographs do not circulate in a vacuum; this book explores the visual economy of the 'refugee crisis,' showing how the reproduction of images is structured by, and secures hierarchies of gender, sexuality, and 'race,' essential to the functioning of bordered nation-states. Taking photography not only as the object of research, but innovating the method of photographia—the

material trace of writing/ grafi with light/ phos— this book urges us to view images and their reproduction critically. Part theoretical text, part visual essay, *Reproducing Refugees* vividly shows how institutional violence underpins both the spectacularity and the banality of 'crisis.' This book goes about synthesising visual studies with queer, feminist, postcolonial, post-structuralist, and post-Marxist theories: *Reproducing Refugees: Photographia of a Crisis* offers theoretical frameworks and methodological tools to critically analyse representations, both those circulated through hegemonic institutions, and those generated from 'below'. It carves a space between logos and praxis, ways of knowing and ways of doing, by offering a new visual language that problematises reified categories such as that of the 'refugee' and makes possible disruptive, alternative, resistant perceptions. The book contributes to the fields of migration and border studies, critically engaging visual narratives drawn from migration movements to question dominant categories and frameworks, from a decolonial, no-borders, queer feminist perspective.

The celebrated author of *Gender Trouble* here redefines Antigone's legacy, recovering her revolutionary significance and liberating it for a progressive feminism and sexual politics. Butler's new interpretation does nothing less than reconceptualize the incest taboo in relation to kinship—and open up the concept of kinship to cultural change. Antigone, the renowned insurgent from Sophocles's *Oedipus*, has long been a feminist icon of defiance. But what has remained unclear is whether she escapes from the forms of power that she opposes. Antigone proves to be a more ambivalent figure for feminism than has been acknowledged, since the form of defiance she exemplifies also leads to her death. Butler argues that Antigone represents a form of feminist and sexual agency that is fraught with risk. Moreover, Antigone shows how the constraints of normative kinship unfairly decide what will and will not be a livable life. Butler explores the meaning of Antigone, wondering what forms of kinship might have allowed her to live. Along the way, she considers the works of such philosophers as Hegel, Lacan, and Irigaray. How, she asks, would psychoanalysis have been different if it had taken Antigone—the "posttoedipal" subject—rather than Oedipus as its point of departure? If the incest taboo is reconceived so that it does not mandate heterosexuality as its solution, what forms of sexual alliance and new kinship might be acknowledged as a result? The book relates the courageous deeds of Antigone to the claims made by those whose relations are still not honored as those of proper kinship, showing how a culture of normative heterosexuality obstructs our capacity to see what sexual freedom and political agency could be.

In *Banning Queer Blood*, Jeffrey Bennett frames blood donation as a performance of civic identity closely linked to the meaning of citizenship. However, with the advent of AIDS came the notion of blood donation as a potentially dangerous process. Bennett argues that the Food and Drug Administration, by employing images that specifically depict gay men as contagious, has categorized gay men as a menace to the nation. The FDA's ban on blood donation by gay men remains in effect and serves to propagate the social misconceptions about gay men that circulate within both the straight and gay communities today. Bennett explores the role of scientific research cited by these banned-blood policies and its disquieting relationship to government agencies, including the FDA. Bennett draws parallels between the FDA's position on homosexuality and the historical precedents of discrimination by government agencies

against racial minorities. The author concludes by describing the resistance posed by queer donors, who either lie in order to donate blood or protest discrimination at donation sites, and by calling for these prejudiced policies to be abolished.

This book offers a radically new reading of Dickens. It argues that, rather than representing a largely conventional, conservative view of sexuality and gender, his corpus is distinctly queer, displaying a fascination with the diversity of gender roles, the expandability of notions of the family, and the multiplicity of sexual desire.

The Bloomsbury Handbook of 21st-Century Feminist Theory was a PROSE Award finalist. The Bloomsbury Handbook of 21st-Century Feminist Theory is the most comprehensive available survey of the state of the art of contemporary feminist thought. With chapters written by world-leading scholars from a range of disciplines, the book explores the latest thinking on key topics in current feminist discourse, including: · Feminist subjectivity – from identity, difference, and intersectionality to affect, sex and the body · Feminist texts – writing, reading, genre and critique · Feminism and the world – from power, trauma and value to technology, migration and community Including insights from literary and cultural studies, philosophy, political science and sociology, The Bloomsbury Handbook of 21st-Century Feminist Theory is an essential overview of current feminist thinking and future directions for scholarship, debate and activism.

“An important and much-needed introduction to this rich and fast-growing field. Hershatter has handled a daunting task with aplomb.” —Susan L. Glosser, author of *Chinese Visions of Family and State, 1915–1953*

Although the preoccupation of Gothic storytelling with the family has often been observed, it invites a more systematic exploration. Gothic kinship brings together case studies of Gothic kinship ties in film and literature and offers a synthesis and theorisation of the different appearances of the Gothic family. Writers discussed include early British Gothic writers such as Eleanor Sleath and Louisa Sidney Stanhope as well as a range of later authors writing in English, including Elizabeth Gaskell, William March, Stephen King, Poppy Z. Brite, Patricia Duncker, J. K. Rowling and Audrey Niffenegger. There are also essays on Dutch authors (Louis Couperus and Renate Dorrestein) and on the film directors Wes Craven and Steven Sheil. Arranged chronologically, the various contributions show that both early and contemporary Gothic display very diverse kinship ties, ranging from metaphorical to triangular, from queer to nuclear-patriarchal. Gothic proves to be a rich source of expressing both subversive and conservative notions of the family. Gothic kinship will be of interest to academics and students of European and American Gothic in literature and film, gender studies and cultural studies.

This book examines the (in)visibility of romantic love in the legal discourse surrounding modern Australian marriage. It looks at how romantic love has become a core part of modernity, and a dominant part of the Western marriage discourse, and considers how the ideologies of romantic love are (or are not) replicated in the legal meaning of marriage. This examination raises two key issues. If love has become central to people’s understanding of marriage, then it is important for the legitimacy of law that love is reflected in both the content and

application of the law. More fundamentally, it requires us to reconsider how we understand law, and to ask whether it is engaged with emotions, or separate from them. Along the way this book also considers the meaning of love itself in contemporary society, and asks whether love is a radical force capable of breaking down conservative meanings embedded in institutions like marriage, or whether it simply mirrors them. This book will be of interest to everyone working on love, marriage and sexuality in the disciplines of law, sociology and philosophy.

Today all politics are reproductive politics, argues esteemed feminist critic Laura Briggs. From longer work hours to the election of Donald Trump, our current political crisis is above all about reproduction. Households are where we face our economic realities as social safety nets get cut and wages decline. Briggs brilliantly outlines how politicians' racist accounts of reproduction—stories of Black “welfare queens” and Latina “breeding machines”—were the leading wedge in the government and business disinvestment in families. With decreasing wages, rising McJobs, and no resources for family care, our households have grown ever more precarious over the past forty years in sharply race-and class-stratified ways. This crisis, argues Briggs, fuels all others—from immigration to gay marriage, anti-feminism to the rise of the Tea Party.

In recent decades, left political projects in the United States have taken a strong legalistic turn. From affirmative action to protection against sexual harassment, from indigenous peoples' rights to gay marriage, the struggle to eliminate subordination or exclusion and to achieve substantive equality has been waged through courts and legislation. At the same time, critiques of legalism have generally come to be regarded by liberal and left reformers as politically irrelevant at best, politically disunifying and disorienting at worst. This conjunction of a turn toward left legalism with a turn away from critique has hardened an intellectually defensive, brittle, and unreflective left sensibility at a moment when precisely the opposite is needed. Certainly, the left can engage strategically with the law, but if it does not also track the effects of this engagement—effects that often exceed or even rebound against its explicit aims—it will unwittingly foster political institutions and doctrines strikingly at odds with its own values. Brown and Halley have assembled essays from diverse contributors—law professors, philosophers, political theorists, and literary critics—united chiefly by their willingness to think critically from the left about left legal projects. The essays themselves vary by topic, by theoretical approach, and by conclusion. While some contributors attempt to rework particular left legal projects, others insist upon abandoning or replacing those projects. Still others leave open the question of what is to be done as they devote their critical attention to understanding what we are doing. Above all, *Left Legalism/Left Critique* is a rare contemporary argument and model for the intellectually exhilarating and politically enriching dimensions of left critique—dimensions that persist even, and perhaps especially, when critique is unsure of the intellectual and political possibilities it may produce. Contributors:

Lauren Berlant, Wendy Brown, Judith Butler, Drucilla Cornell, Richard T. Ford, Katherine M. Franke, Janet Halley, Mark Kelman, David Kennedy, Duncan Kennedy, Gillian Lester, Michael Warner

Under the terms of the Chinese Immigration Act of 1885, Canada implemented a vast protocol for acquiring detailed personal information about Chinese migrants. Among the bewildering array of state documents used in this effort were CI 9s: issued from 1885 to 1953, they included date of birth, place of residence, occupation, identifying marks, known associates, and, significantly, identification photographs. The originals were transferred to microfilm and destroyed in 1963; more than 41,000 grainy reproductions of CI 9s remain. Lily Cho explores how the CI 9s functioned as a form of surveillance and a process of mass capture that produced non-citizens, revealing the surprising dynamism of non-citizenship constantly regulated and monitored, made and remade, by an anxious state. The first mass use of identification photography in Canada, they make up the largest archive of images of Chinese migrants in the country, including people who stood no chance of being photographed otherwise. But CI 9s generated far more information than could be processed, and there is nothing straightforward about the knowledge that they purported to contain. Cho finds traces of alternate forms of kinship in the archive as well as evidence of the ways that families were separated. In attending to the particularities of these images and documents, *Mass Capture* uncovers the alternative story that lies in the refusals and resistances enacted by the mass captured. Illustrated with painstakingly reconstituted digital reproductions of the microfilm record, *Mass Capture* reclaims the CI 9s as more than documents of racist repression, suggesting the possibilities for beauty and dignity in the archive, for captivation as well as capture.

Undoing Gender Routledge

*Queer Milton* is the first book-length study dedicated to anti-heteronormative approaches to the poetry and prose of John Milton. Organized into sections on "Eroticism and Form" and "Temporality and Affect," essays in this volume read Milton's works through radical queer interpretive frameworks that have elsewhere animated and enriched Renaissance Studies. Leveraging insights from recent queer work and related fields, contributions demonstrate diverse possible futures for Queer Milton Studies. At the same time, *Queer Milton* bears witness to the capacity for queer to arbitrate debates that have shaped, and indeed continue to shape, developments in the field of Milton Studies.

*Undoing Gender* constitutes Judith Butler's recent reflections on gender and sexuality, focusing on new kinship, psychoanalysis and the incest taboo, transgender, intersex, diagnostic categories, social violence, and the tasks of social transformation. In terms that draw from feminist and queer theory, Butler considers the norms that govern--and fail to govern--gender and sexuality as they relate to the constraints on recognizable personhood. The book constitutes a reconsideration of her earlier view on gender performativity from *Gender Trouble*.

In this work, the critique of gender norms is clearly situated within the framework of human persistence and survival. And to "do" one's gender in certain ways sometimes implies "undoing" dominant notions of personhood. She writes about the "New Gender Politics" that has emerged in recent years, a combination of movements concerned with transgender, transsexuality, intersex, and their complex relations to feminist and queer theory.

Although the last three decades have offered a growing body of scholarship on images of fantastic women in popular culture, these studies either tend to focus on one particular variety of fantastic female (the action or sci-fi heroine), or on her role in a specific genre (villain, hero, temptress). This edited collection strives to define the "Woman Fantastic" more fully. The Woman Fantastic may appear in speculative or realist settings, but her presence is always recognizable. Through futuristic contexts, fantasy worlds, alternate histories, or the display of superpowers, these insuperable women challenge the laws of physics, chemistry, and/or biology. In chapters devoted to certain television programs, adult and young adult literature, and comics, contributors discuss feminist negotiation of today's economic and social realities. Senior scholars and rising academic stars offer compelling analyses of fantastic women from Wonder Woman and She-Hulk to Talia Al Ghul and Martha Washington; from Carrie Vaughn's Kitty Norville series to Cinda Williams Chima's *The Seven Realms* series; and from Battlestar Galactica's female Starbuck to Game of Thrones's Sansa and even Elaine Barrish Hammond of USA's *Political Animals*. This volume furnishes an important contribution to ongoing discussions of gender and feminism in popular culture. This edited collection takes a critical perspective on Norbert Elias's theory of the "civilizing process," through historical essays and contemporary analysis from sociologists and cultural theorists. It focuses on changes in emotional regimes or styles and considers the intersection of emotions and social change, historically and contemporaneously. The book is set in the context of increasing interest among humanities and social science scholars in reconsidering the significance of emotion and affect in society, and the development of empirical research and theorizing around these subjects. Some have labeled this interest as an "affective turn" or a "turn to affect," which suggests a profound and wide-ranging reshaping of disciplines. Building upon complex theoretical models of emotions and social change, the chapters exemplify this shift in analysis of emotions and affect, and suggest different approaches to investigation which may help to shape the direction of sociological and historical thinking and research.

In this book, Gregory Salter traces how artists represented home and masculinities in the period of social and personal reconstruction after the Second World War in Britain. Salter considers home as an unstable entity at this historical moment, imbued with the optimism and hopes of post-war recovery while continuing to resonate with the memories and traumas of wartime. Artists examined in the book include John Bratby, Francis Bacon, Keith Vaughan, Francis Newton Souza and Victor Pasmore. Case studies featured range from

the nuclear family and the body, to the nation. Combined, they present an argument that art enables an understanding of post-war reconstruction as a temporally unstable, long-term phenomenon which placed conceptions of home and masculinity at the heart of its aims. *Art and Masculinity in Post-War Britain* sheds new light on how the fluid concepts of society, nation, masculinity and home interacted and influenced each other at this critical period in history and will be of interest to anyone studying art history, anthropology, sociology, history and cultural and heritage studies.

This collection of essays considers what constituted contagion in the minds of early moderns in the absence of modern germ theory. In a wide range of essays focused on early modern drama and the culture of theater, contributors explore how ideas of contagion not only inform representations of the senses (such as smell and touch) and emotions (such as disgust, pity, and shame) but also shape how people understood belief, narrative, and political agency. Epidemic thinking was not limited to medical inquiry or the narrow study of a particular disease. Shakespeare, Thomas Middleton, Ben Jonson, Thomas Dekker and other early modern writers understood that someone might be infected or transformed by the presence of others, through various kinds of exchange, or if exposed to certain ideas, practices, or environmental conditions. The discourse and concept of contagion provides a lens for understanding early modern theatrical performance, dramatic plots, and theater-going itself.

This book studies the growing number of lesbian women embarking on parenthood after coming out. Theoretical debates about lesbian motherhood often consider its assimilative or transgressive dimensions. This book offers a different approach, contextualising lesbian motherhood in relation to sexual citizenship and hegemonic discourses of kinship

This book considers how a culture of crisis management&—what Cazdyn calls "the new chronic"&— has come to dominate all aspects of contemporary life, from biomedicine to economics to politics. Drawing from his own experiences battling leukemia and the subsequent effects of his illness on the process of becoming a Canadian citizen, Cazdyn unravels the logic of the new chronic where people find themselves suspended in a space between life and death.

This book explores heterosexualities in their complex and everyday expressions. It engages with theories about the intersection of sexuality with other markers of difference, and gender in particular. The outcome will productively upset equations of heterosexuality with heteronormativity and accounts that cast heterosexuality in "sex critical, sex as danger" terms. Queer/feminist 'pro-sex' perspectives have become prevalent in analyses of sexuality, but in these approaches queer becomes the site of subversive, transgressive, exciting and pleasurable sex, while heterosex, if mentioned at all, continues to be seen as objectionable or dowdy. It challenges heterosexuality's comparative absence in gender/sexuality debates and the common constitution of heterosexuality as nasty, boring and normative. The authors develop an innovative analysis showing

the limits of the sharply bifurcated perspectives of the "sex wars". This is not a revisionist account of heterosexuality as merely one option in a fluid smorgasbord, nor does it dismiss the weight of feminist/pro-feminist critiques of heterosexuality. This book establishes that if relations of domination do not constitute the analytical sum of heterosexuality, then identifying its range of potentialities is clearly important for understanding and helping to undo its "nastier" elements.

Schneider views kinship study as a product of Western bias and challenges its use as the universal measure of the study of social structure

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 factors 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 the devastating civil war unleashed by the Shining Path.

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.

Branded Bodies, Rhetoric, and the Neoliberal Nation-State, by Dr. Jennifer Wingard, explores how neoliberal economics has affected the rhetoric of the media and politics, and how in very direct, material ways it harms the bodies of some of the United States' most vulnerable occupants. Wingard explains how the state uses certain bodies that will never be accepted as citizens as an underclass in service of capital, and explores how those underclassed "bodies" are identified through branding. By showing how brands are assembled to create affective threats, this book articulates how dangerous the branding of bodies has become and offers rhetorical strategies that can repair the damage to bodies caused by political branding.

*Democratic Anxieties: Same-Sex Marriage, Death, and Citizenship* takes contemporary opposition to same-sex marriage as a starting point to consider anxieties about sex and death within conceptions of democratic citizenship. It pursues a less anxious democratic citizenship in creative readings of Jean-Jacques Rousseau, Hannah Arendt, and Friedrich Nietzsche, and demonstrates how developing an appreciation of mortality is essential to the continued pluralization of democracy.

DIVA reader aimed at revitalizing left legal and political critique./div

*Bodies of Evidence: The Practice of Queer Oral History* is the first book to provide serious scholarly insight into the methodological practices that shape lesbian, gay, bisexual, transgender, and queer oral histories. Each chapter pairs an oral history excerpt with an essay in which the oral historian addresses his or her methods and practices. With an afterword by John D'Emilio, this collection enables readers to examine the role memory, desire, sexuality, and gender play in documenting LGBTQ communities and cultures. The historical themes addressed include 1950s and '60s lesbian bar culture; social life after the Cuban revolution; the organization of transvestite social clubs in the U.S. midwest in the 1960s; Australian gay liberation activism in the 1970s; San Francisco electoral politics and the career of Harvey Milk; Asian American community organizing in pre-AIDS Los Angeles; lesbian feminist "sex war" cultural politics; 1980s and '90s Latina/o transgender community memory and activism in San Francisco; and the war in Iraq and Afghanistan. The methodological themes include questions of silence, sexual self-disclosure and voyeurism, the intimacy between researcher and narrator, and the social and political commitments negotiated through multiple oral history interviews. The book also examines the production of comparative racial and sexual identities and the relative strengths of same-sexuality, cross-sexuality, and cross-ideology interviewing.

Examines Antigone's influence on contemporary European, Latin American, and African political activism, arts, and literature. Despite a venerable tradition of thinkers having declared the death of tragedy, Antigone lives on. Disguised in myriad national costumes, invited to a multiplicity of international venues, inspiring any number of political protests, Antigone transmits her energy through the ages and across the continents in an astoundingly diverse set of contexts. She continues to haunt dramatists, artists, performers, and political activists all over the world. This cutting-edge, interdisciplinary collection explores how and why, with essays ranging from philosophical, literary, and political investigations to queer theory, race theory, and artistic appropriations of the play. It also establishes an international scope for its considerations by including assessments of Latin American and African appropriations of the play alongside European receptions of the play.

*Against Marriage* is a radical argument for the abolition of state-recognized marriage. Clare Chambers argues that state-recognized marriage violates both equality and liberty, even when expanded to include same-sex couples. Instead Chambers proposes the marriage-free state: an egalitarian state in which religious or secular marriages are permitted but have no legal status. Part I makes the case against marriage. Chambers investigates the critique of marriage that has developed within feminist and liberal theory. Feminists have long argued that marriage is a violation of equality since it is both sexist and heterosexist. Chambers endorses the feminist view and argues, in contrast to recent egalitarian pro-marriage movements, that same-sex marriage is not

enough to make marriage equal. Chambers argues that state-recognised marriage is also problematic for liberalism, particularly political liberalism, since it imposes a controversial, hierarchical conception of the family that excludes many adults and children. Part II sets out the case for the marriage-free state. Chambers critically assesses recent theories that attempt to make marriage egalitarian, either by replacing it with relationship contracts or by replacing it with alternative statuses such as civil union. She then sets out a new model for the legal regulation of personal relationships. In the marriage-free state regulation is based on relationship practices not relationship status, and these practices are regulated separately rather than as a bundle. The marriage-free state thus employs piecemeal, practice-based regulation. Finally, Chambers considers how the marriage-free state should respond to unequal religious marriage. The result is an inspiring egalitarian approach that fits the diversity of real relationships.

From debates about reparations to the rise of the welfare state, the decades following World War I saw a widespread turn across disciplines to questions about the nature and role of gifts: What is a gift? What do gifts mean and do? Which individuals and institutions have the authority to give? Marshalling wide-ranging interdisciplinary research, *Returning the Gift* argues that these questions centrally shaped literary modernism. The book begins by revisiting the locus classicus of twentieth-century gift theory the French sociologist Marcel Mauss's 1925 essay, *The Gift: The Form and Reason for Exchange in Archaic Societies*. His title notwithstanding, the gift Mauss envisions is not primitive or pre-capitalist, but rather a distinctively modern phenomenon. Subsequent chapters offer sustained, nuanced readings of novels and nonfiction by Virginia Woolf, Jean Rhys, Gertrude Stein, and H.D. from the 1920s to 1940s, underscoring the ways their writing is illuminated by contemporaneous developments in the social sciences, economics, and politics, while also making a case for their unique contributions to broader debates about gifts. Not only do these writers insist that literature is a special kind of gift, but they also pose challenges to the gift's feminization in the work of both their Victorian forebears and contemporary male theorists. Each of these writers uses tropes and narratives of giving of hospitality, sympathy, reciprocity, charity, genius, and kinship to imagine more egalitarian social possibilities under the conditions of the capitalist present. The language of the gift is not, as we might expect, a mark of hostility to the market so much as a means of giving form to the 'society' in market society of representing everyday experiences of exchange that the myth of the free market works, even now, to render unthinkable. *The Twilight* saga, a series of five films adapted from Stephanie Meyer's four vampire novels, has been a sensation, both at the box office and through the attention it has won from its predominantly teenaged fans. This series has also been the subject of criticism and sometimes derision - often from critics and on occasion even from fans. However, it also offers rich opportunities for analytic and critical attention, which the contributors to *Screening Twilight* demonstrate with energy and style. Through examining *Twilight*, the book unpacks how this popular group of films work as cinematic texts, what they have to say about cinema and culture today, and how fans may seek to re-read or subvert these messages. The chapters address *Twilight* in the context of the vampire and myth, in terms of genre and reception, identity, gender and sexuality, and through re-viewing the series fandom. *Screening Twilight* is also a revelation of how a

popular cinematic phenomenon like *Twilight* rewards close attention from contemporary critical scholars of cinema and culture.

Chick lit is the marketing label attributed to a surge of books published in the wake of Helen Fielding's *Bridget Jones's Diary* (1996) and Candace Bushnell's *Sex and the City* (1997). Branded by their pink or pastel-coloured book covers, chick-lit novels have been a highly successful and ubiquitous product of women's popular culture since the late 1990s. This study traces the evolution of chick lit not only as a genre of popular fiction, but as a cultural phenomenon. It complicates the genealogy of the texts by situating them firmly in the context of age-old debates about female literary creation, and by highlighting the dynamics of the popular-fiction market. Offering a convincing dissection of the formula which lies at the heart of chick lit, as well as in-depth analyses of a number of chick-lit titles ranging from classic to more recent and edgier texts, this book yields new insights into a relatively young field of academic study. Its close readings provide astute assessments of chick lit's notoriously skewed representational politics, especially with regard to sexuality and ethnicity, which feed into current discussions about postfeminism. Moreover, the study makes a unique contribution to the scholarly debate of chick lit by including an analysis of the (online) fan communities the genre has fostered. *The Cultural Politics of Chick Lit* weaves a sound methodological network, drawing on reader-response criticism; feminist, gender, and queer theory; affect studies; and whiteness studies. This book is an accessible and engaging study for anyone interested in postfeminism and popular culture.

This interdisciplinary book explores the affective dimensions of becoming a parent, traversing the life-cycle journey of pregnancy, childbirth, and early parenting. Bringing together researchers from sociology, history, feminist studies, cultural studies, general medicine, and psychiatry, *Paths to Parenthood* analyses rich narratives that represent a diverse cross-section of parents, including migrants, same-sex couples, and single parents.

The legal texts and aspirational ideals of human rights are usually understood and applied in a global context with little bearing on the legal discourse, domestic political struggles, or social justice concerns within the United States. In *Writing Human Rights*, Crystal Parikh uses the international human rights regime to read works by contemporary American writers of color—Toni Morrison, Chang-rae Lee, Ana Castillo, Aimee Phan, and others—to explore the conditions under which new norms, more capacious formulations of rights, and alternative kinds of political communities emerge. Parikh contends that unlike humanitarianism, which views its objects as victims, human rights provide avenues for the creation of political subjects. Pairing the ethical deliberations in such works as *Beloved* and *A Gesture Life* with human rights texts like the United Nations Convention Against Torture, she considers why principles articulated as rights in international conventions and treaties—such as the right to self-determination or the right to family—are too often disregarded at home. Human rights concepts instead provide writers of color with a deeply meaningful method for political and moral imagining in their literature. Affiliating transnational works of American literature with decolonization, socialist, and other political struggles in the global south, this book illuminates a human rights critique of idealized American rights and freedoms that have been globalized in the twenty-first century. In the absence of domestic human rights enforcement, these literatures provide a considerable repository for those ways of life and subjects of rights made otherwise impossible in the present antidemocratic moment.

This study is based upon original research carried out with lesbian, gay and queer parents and explores how genealogy, kinship, family, everyday life, gender, race, state welfare and intimacy are theorized and lived out, drawing upon interactionist, feminist, discursive and queer

sociologies.

The conventional view of the family in the nineteenth-century novel holds that it venerated the traditional domestic unit as a model of national belonging. Contesting this interpretation, *American Blood* argues that many authors of the period challenged preconceptions of the family and portrayed it as a detriment to true democracy and, by extension, the political enterprise of the United States. Relying on works by Harriet Beecher Stowe, Nathaniel Hawthorne, William Wells Brown, Pauline Hopkins, and others, Holly Jackson reveals family portraits that are claustrophobic, antidemocratic, and even unnatural. The novels examined here welcome, in Jackson's reading, the decline of the family and the exclusionary white-privileging American social order that it supported. Embracing and imagining this decline, the novels examined here incorporate and celebrate the very practices that mainstream Americans felt were the most dangerous to the family as an institution—interracial sex, doomed marriages, homosexuality, and the willful rejection of reproduction. In addition to historicized readings, the monograph also highlights how formal narrative characteristics served to heighten their anti-familial message: according to Jackson, the false starts, interpolated plots, and narrative dead-ends prominent in novels like *The House of the Seven Gables* and *Dred* are formal iterations of the books' interest in disrupting the family as a privileged ideological site. In sum, *American Blood* offers a much-needed corrective that will generate fresh insights into nineteenth-century literature and culture.

“Welcome to the European family!” When East European countries joined the European Union under this banner after 1989, they agreed to the free movement of goods, services, capital, and persons. In this book, Anca Parvulescu analyzes an important niche in this imagined European kinship: the traffic in women, or the circulation of East European women in West Europe in marriage and as domestic servants, nannies, personal attendants, and entertainers. Analyzing film, national policies, and an impressive range of work by theorists from Giorgio Agamben to Judith Butler, she develops a critical lens through which to think about the transnational continuum of “women’s work.” Parvulescu revisits Claude Lévi-Strauss’s concept of kinship and its rearticulation by second-wave feminists, particularly Gayle Rubin, to show that kinship has traditionally been anchored in the traffic in women. Reading recent cinematic texts that help frame this, she reveals that in contemporary Europe, East European migrant women are exchanged to engage in labor customarily performed by wives within the institution of marriage. Tracing a pattern of what she calls Americanization, Parvulescu argues that these women thereby become responsible for the labor of reproduction. A fascinating cultural study as much about the consequences of the enlargement of the European Union as women’s mobility, *The Traffic in Women’s Work* questions the foundations of the notion of Europe today.

[Copyright: 911bb88885e393ee208ebff34dfcf3c8](#)