

## A Thrice Told Tale Feminism Postmodernism And Ethnographic Responsibility

A groundbreaking, insightful book about women and power from award-winning journalist Lauren McKeon, which shows how women are disrupting the standard (very male) vision of power, ditching convention, and building a more equitable world for everyone. In the age of girl bosses, Beyoncé, and Black Widow, we like to tell our little girls they can be anything they want when they grow up, except they'll have to work twice as hard, be told to "play nice," and face countless double standards that curb their personal, political, and economic power. Women today remain a surprisingly, depressingly long way from gender and racial equality. It's worth asking: Why do we keep playing a game we were never meant to win? Award-winning journalist and author of *F-Bomb: Dispatches from the War on Feminism*, Lauren McKeon examines the many ways in which our institutions are designed to keep women and other marginalized genders at a disadvantage. In doing so, she reveals why we need more than parity, visible diversity, and lone female CEOs to change this power game. She talks to people doing power differently in a variety of sectors and uncovers new models of power. And as the toxic, divisive, and hyper-masculine style of leadership gains ground, she underscores why it's time to stop playing by the rules of a rigged game.

Does feminism give a much-needed voice to women in a patriarchal world? Or is the world not really patriarchal? Has feminism begun to level the playing field in a world in which women are more often paid less at work and abused at home? Or are women paid equally for the same work and not abused more at home? Does feminism support equality in education and in the military, or does it discriminate against men by ignoring such issues as male-only draft registration and boys lagging behind in school? The only book of its kind, this volume offers a sharp, lively, and provocative debate on the impact of feminism on men. Warren Farrell--an international best-selling author and leader in both the early women and current men's movements--praises feminism for opening options for women but criticizes it for demonizing men, distorting data, and undervaluing the family. In response, James P. Sterba--an acclaimed philosopher and ardent advocate of feminism--maintains that the feminist movement gives a long-neglected voice to women in a male-dominated world and that men are not an oppressed gender in today's America. Their wide-ranging debate covers personal issues, from love, sex, dating, and rape to domestic violence, divorce, and child custody. Farrell and Sterba also look through their contrasting lenses at systemic issues, from the school system to the criminal justice system; from the media to the military; and from health care to the workplace. A perfect book to get students thinking and debating, *Does Feminism Discriminate Against Men? A Debate* is ideal for courses in gender studies, sociology, psychology, economics, feminist philosophy, and contemporary moral issues. It is also compelling reading for anyone interested in the future of men and women. In the village of Bisipara in eastern India, an anthropologist is witness to a drama when a young girl takes a fever and quickly dies. The villagers find Susilla's death suspicious and fear that she was possessed. Holding an investigation to find someone to blame, they carry out a hurried inquiry because the stage must be cleared for the annual celebration of the birthday of the god Sri Ramchandro. However, they eventually agree on the identity of a culprit and extract from him a large fine. F.G. Bailey, who was doing fieldwork in Bisipara in the 1950's, tells what it was like to be living there during this witch-hunt. As his narrative unfolds, we sense the very texture of the villagers' lives—their caste relationships, occupations, kinship networks, and religious practices. We become familiar with the sites, sounds, and smells of Bisipara and with many of the village men and women and we learn their ideas of health and disease, their practice of medicine and burial customs, their ways of resolving discord. The author's commentary opens the curtain on a larger and more complicated scene. It portrays a community in the process of change: from one aspect, the offender is seen as a heroic individual who has broken from the chains of the past, a dissenter standing up for his rights against an entrenched and conservative establishment. From the opposite point of view he is a troublemaker who rejects the moral order on which society and the good life depend, a man who has trespassed outside his proper domain. From Bailey's neutral perspective, the offenders' conduct threatens those in power; their determined and successful effort to punish him was an attempt to protect their own privileged position. In doing so, of course, they could say that they were defending the moral order of their community. Bailey moves easily between field notes and memory as he takes a new look at his first impressions and reflects on what he has learned. His elegant book is a powerful reassessment of anthropology's most enduring themes and debates which will imprint on the reader's mind a vivid image of a place and its people.

Fourteen provocative papers on the oppression of women in capitalist countries, along with three articles on the subordinate position of women in two communist countries, Cuba and China. These important, often path-breaking articles are arranged in five basic sections, the titles of which indicate the broad range of issues being considered: Introduction; motherhood, reproduction, and male supremacy; socialist feminist historical analysis; patriarchy in revolutionary society; socialist feminism in the United States. The underlying thrust of the book is toward integrating the central ideas of radical feminist thought with those pivotal for Marxist or socialist class analysis.

Publisher description

It's one of the coldest winters on record in Iowa City, Iowa, with snow still on the ground. The dean of one of the colleges is missing after Thanksgiving break, but even worse, two vans full of returning students are involved in a fiery crash. Soon the media and parents are frantically calling the university. President Barlow and his trusted administrative assistant Mary Lou stand united in their duty, but it's not too long before things get even more complicated. The dean's murdered body is found, state police worry that drug cartels are behind the crash, and someone has warned Mary Lou about becoming involved. The body count continues to rise, as does the number of connections between the university and drugs. It will take a cooperative effort of law enforcement, both the two-legged and four-legged kind, as well as a resourceful secretary and her family to unravel the mystery. Drawing on the sixteen years she spent as a faculty member at the University of Iowa, Margery Wolf has crafted a tale that leads readers down a path of intrigue and suspense. *Trouble at the U* weaves in details of the world of a large university from academic politics to relationships between a small town and professors. The mystery reflects Margery's ethnographer's eye in portraying different kinds of people and what makes them unique as Hawkeye state residents.

Thirteen tales are unspun from the deeply familiar, and woven anew into a collection of fairy tales that wind back through time. Acclaimed Irish author Emma Donoghue reveals heroines young and old in unexpected alliances--sometimes treacherous, sometimes erotic, but always courageous. Told with luminous voices that shimmer with sensuality and truth, these age-old characters shed their antiquated cloaks to travel a seductive new landscape, radiantly transformed. Cinderella forsakes the handsome prince and runs off with the fairy godmother; Beauty discovers the Beast behind the mask is not so very different from the face she sees in the mirror; Snow White is awakened from slumber by the bittersweet fruit of an unnamed desire. Acclaimed

writer Emma Donoghue spins new tales out of old in a magical web of thirteen interconnected stories about power and transformation and choosing one's own path in the world. In these fairy tales, women young and old tell their own stories of love and hate, honor and revenge, passion and deception. Using the intricate patterns and oral rhythms of traditional fairy tales, Emma Donoghue wraps age-old characters in a dazzling new skin. 2000 List of Popular Paperbacks for YA

Virtually all anthropologists undertaking fieldwork experience emotional difficulties in relating their own personal culture to the field culture. The issue of gender arises because ethnographers do fieldwork by establishing relationships, and this is done as a person of a particular age, sexual orientation, belief, educational background, ethnic identity and class. In particular it is done as men and women. *Gendered Fields* examines and explores the progress of feminist anthropology, the gendered nature of fieldwork itself, and the articulation of gender with other aspects of the self of the ethnographer.

*Ethnographic Fieldwork: An Anthropological Reader* provides a comprehensive selection of classic and contemporary reflections, examining the tensions between self and other, the relationships between anthropologists and informants, conflicts and ethical challenges, various types of ethnographic research, and different styles of writing about fieldwork. Discusses fieldwork in general, as opposed to its formal methods Presents a good sense of the historical and conceptual development of fieldwork as the predominant methodological approach of social and cultural anthropology Includes introductory chapter and 38 leading articles on ethnographic fieldwork in cultural anthropology, organized around ten themes – Beginnings; Fieldwork Identity; Fieldwork Relations and Rapport; The Other Talks Back; Conflicts, Hazards, and Dangers in Fieldwork; Ethics; Multi-Sited Fieldwork; Sensorial Fieldwork; Reflexive Ethnography; and Fictive Fieldwork and Fieldwork Novels.

Fascinating and disturbing." —Jodi Picoult, #1 New York Times–bestselling author of *Small Great Things* and *Leaving Time* A timeless exploration of high-stakes romance, self-discovery, and the lengths we go to love and be loved. Sixteen-year-old Zarin Wadia is many things: a bright and vivacious student, an orphan, a risk taker. She's also the kind of girl that parents warn their kids to stay away from: a troublemaker whose many romances are the subject of endless gossip at school. You don't want to get involved with a girl like that, they say. So how is it that eighteen-year-old Porus Dumasia has only ever had eyes for her? And how did Zarin and Porus end up dead in a car together, crashed on the side of a highway in Jeddah, Saudi Arabia? When the religious police arrive on the scene, everything everyone thought they knew about Zarin is questioned. And as her story is pieced together, told through multiple perspectives, it becomes clear that she was far more than just a girl like that. This beautifully written debut novel from Tanaz Bhathena reveals a rich and wonderful new world to readers; tackles complicated issues of race, identity, class, and religion; and paints a portrait of teenage ambition, angst, and alienation that feels both inventive and universal.

"Do not be misled by the title of this book. It is a study of Taiwan's bridal industry but it is also a fine ethnography of marriage in contemporary urban Taipei. With great subtlety, Bonnie Adrian shows us how much marriage in Taiwan has changed and how many of the old ways it has retained. She does so with wit and humor."—Margery Wolf, author of *A Thrice-Told Tale: Feminism, Postmodernism, and Ethnographic Responsibility* "Faced with the puzzle of the ubiquitous bridal photography in Taipei, Bonnie Adrian has produced a model ethnography of media-saturated contemporary life. Ethnographically adventurous, analytically smart, and warmly human, this book cleverly unpacks the ways women's canny choices in Taiwan are forged at the intersection of everyday worlds of inter-generational tension, fantasies fed by a keenly competitive local culture industry, and global imagery tied to the transnational beauty industry. Unlike many who work on globalization, Adrian has not lost sight of the ways that gender and family are still at the heart of people's social worlds and women are not victims."—Lila Abu-Lughod, author of *Veiled Sentiments and Writing Women's Worlds*

Val Plumwood was an eminent environmental philosopher and activist who was prominent in the development of radical ecophilosophy from the early 1970s until her death in 2008. Her book *Feminism and the Mastery of Nature* (1992) has become a classic. In 1985 she was attacked by a crocodile while kayaking alone in the Kakadu national park in the Northern Territory. She was death rolled three times before being released from the crocodile's jaws. She crawled for hours through swamp with appalling injuries before being rescued. The experience made her well placed to write about cultural responses to death and predation. The first section of *The Eye of the Crocodile* consists of chapters intended for a book on crocodiles that remained unfinished at the time of Val's death. The remaining chapters are previously published papers brought together to form an overview of Val's ideas on death, predation and nature.

*Girl, Serpent, Thorn* is "an alluring feminist fairy tale" (Kirkus Reviews) about a girl cursed to be poisonous to the touch and who discovers what power might lie in such a curse. There was and there was not, as all stories begin, a princess cursed to be poisonous to the touch. But for Soraya, who has lived her life hidden away, apart from her family, safe only in her gardens, it's not just a story. As the day of her twin brother's wedding approaches, Soraya must decide if she's willing to step outside of the shadows for the first time. Below in the dungeon is a demon who holds knowledge that she craves, the answer to her freedom. And above is a young man who isn't afraid of her, whose eyes linger not with fear, but with an understanding of who she is beneath the poison. Soraya thought she knew her place in the world, but when her choices lead to consequences she never imagined, she begins to question who she is and who she is becoming...human or demon. Princess or monster.

Released for the first time in paperback, this landmark social and political volume on feminism is credited with being responsible for raising awareness, liberating both sexes, and triggering major advances in the feminist movement. Reprint.

A fresh exploration of American feminist history told through the lens of the beauty pageant world. Many predicted that pageants would disappear by the 21st century. Yet they are thriving. America's most enduring contest, Miss America, celebrates its 100th anniversary in 2020. Why do they persist? In *Here She Is*, Hilary Levey Friedman reveals the surprising ways pageants have been an empowering feminist tradition. She traces the role of pageants in many of the feminist movement's signature achievements, including bringing women into the public sphere, helping them become leaders in business and politics, providing increased educational opportunities, and giving them a voice in the age of #MeToo. Using her unique perspective as a NOW state president, daughter to Miss America 1970, sometimes pageant judge, and scholar, Friedman explores how pageants became so deeply embedded in American life from their origins as a P.T. Barnum spectacle at the birth of the suffrage movement, through Miss Universe's bathing beauties to the talent- and achievement-based competitions of today. She looks at how pageantry has morphed into culture everywhere from *The Bachelor* and *RuPaul's Drag Race* to cheer and specialized contests like those for children, Indigenous women, and contestants with disabilities. Friedman also acknowledges the damaging and unrealistic expectations pageants place on women in society and discusses the controversies, including Miss America's ableist and racist history, Trump's ownership of the Miss Universe Organization, and the death of child pageant-winner JonBenét Ramsey.

Presenting a more complex narrative than what's been previously portrayed, *Here She Is* shows that as American women continue to evolve, so too will beauty pageants.

Sheds light on the history of food, cooking, and eating. This collection of essays investigates the connections between food studies and women's studies. From women in colonial India to Armenian American feminists, these essays show how food has served as a means to assert independence and personal identity.

A Thrice-told Tale *Feminism, Postmodernism, and Ethnographic Responsibility* Stanford University Press

Extrait de la couverture : " In 1978 Lila Abu-Lughod climbed out of a dusty van to meet members of a small Awlad 'Ali Bedouin community. Living in this Egyptian Bedouin settlement for extended periods during the following decade, Abu-Lughod took part in family life, with its moments of humor, affection, and anger. As the new teller of these tales Abu-Lughod draws on anthropological and feminist insights to construct a critical ethnography. She explores how the telling of these stories challenges the power of anthropological theory to render adequately the lives of others and the way feminist theory appropriates Third World women. *Writing Women's Worlds* is thus at once a vivid set of stories and a study in the politics of representation."

Via time travel, Charlotte Makee, a 21st century anthropologist, meets an elderly Coast Miwok curer named Sekiak in the hills near Olompali in Marin County, California. Charlotte wishes to learn about Coast Miwok life before their society was disrupted and then destroyed by Catholic priests, Spanish soldiers, settlers, and other foreigners over less than 100 years. Once Sekiak decides to work with Charlotte, she administers a potion that renders her visitor invisible to all but Sekiak and one or two others. That potion also allows Charlotte to comprehend Miwok speech, and she embarks on ethnographic fieldwork, listening and observing in the nearby settlements with Sekiak as her primary teacher of local customs and history. As the two women move back and forth through time, Charlotte fills dozens of notebooks with data about Coast Miwok life that she intends to draw upon to tell the story of what happened to the people of Coyote's Land. But as Margery Wolf's "novel ethnography" unfolds, an ominous air settles over the research enterprise, comparable to the ominous air of death and devastation that demolish a once-thriving society. This experimental ethnography joins fiction to historical and cultural data, helping us to feel and see what happened as the Coast Miwok world turned upside down and then was altered beyond recognition.

"*The Book of the Duchess*" by Geoffrey Chaucer. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

The Communist revolution promised Chinese women an end to thousands of years of subjugation, an equality with men in all matters legal, political, social, and economic. This book examines the extent to which this promise has been kept. Based on nearly a year of field research and interviews with over 300 women in six widely separated rural and urban areas, it gives us a vivid picture of Chinese women today - their day-to-day lives, their views of the present, and their hopes for the future. To date nothing approximating equality has been achieved: in working conditions, in pay, in educational opportunity. In the cities, and to a lesser extent in the countryside, women are better off than in pre-revolutionary China. But nowhere except in the rhetoric of the regime are they equal to men. Nor does the immediate future look much brighter, given the continuing social constraints, the government's controversial family limitation program, and the nature of the new economic policies introduced in 1980. So far as possible, the women interviewed are allowed to speak for themselves. Some take refuge behind government slogans, some are shy or wary, but a surprising number are quick to give their own opinions despite an ever-present government cadre. These opinions, combined with the author's astute observations on their local and national context, add up to a wholly new perspective on an all too familiar problem.

"200 women from around the world, famous and unknown, answer the same 5 questions, such as "What really matters to you?" and "What would you change in the world if you could?" The answers are inspiring, moving, sometimes funny, sometimes painful, but always powerful. Interviewees include Graca Michel, widow of Nelson Mandela and an impressive political and social activist, author Margaret Atwood, Nobel laureate Jody Williams, US Supreme Court Justice Ruth Bader Ginsberg, and women from around the world making a difference. Each interview is accompanied by a photographic portrait, resulting in a volume that is compelling in word and image as it is global in its scope. It is published to coincide with an interactive website, and a photographic exhibition. New Zealand interviewees include, Louise Nicholas, Marilyn Waring, Damaris Coulter, Kimbra Johnson, Lydia Ko, Marama Fox, Eva McGauley and Karen Walker"--Taken from publisher's website.

This book is a critical and ethnographic study of camgirls: women who broadcast themselves over the web for the general public while trying to cultivate a measure of celebrity in the process. The book's over-arching question is, «What does it mean for feminists to speak about the personal as political in a networked society that encourages women to 'represent' through confession, celebrity, and sexual display, but punishes too much visibility with conservative censure and backlash?» The narrative follows that of the camgirl phenomenon, beginning with the earliest experiments in personal homecamming and ending with the newest forms of identity and community being articulated through social networking sites like Live Journal, YouTube, MySpace, and Facebook. It is grounded in interviews, performance analysis of events transpiring between camgirls and their viewers, and the author's own experiences as an ersatz camgirl while conducting the research.

Discusses the ways that the magazine and its authors and editors have both passively and actively shaped American opinions of other cultures and caused us to reflect on our own culture.

DIVAn ethnographic case study of sex tourism in the Dominican Republic, showing how the sex trade is linked to economic and cultural globalization./div

Serlin stimulates and encourages students, faculty, and educational practitioners to place the pursuit of ideas at the epicenter of their research--from framing meaningful problems to identifying and addressing key challenges to the reporting and dissemination of their findings. As well as supporting readers to place the pursuit of ideas as the keystone of exemplary inquiry, the Handbook draws on the perspectives of scholars representing diverse fields within the field of education--from pre-kindergarten to elementary and secondary school to higher education--as well as qualitative, quantitative, and mixed-methods approaches to inquiry. --from publisher description.

Drawing upon evidence from recent experiments in energy policy making in Canada, this book explores the strategic

consequences of bureaucratic change, focussing on the technical and political roles of bureaucrats in determining large-scale policy outcomes.

The Caribbean "market woman" is ingrained in the popular imagination as the archetype of black womanhood in countries throughout the region. Challenging this stereotype and other outdated images of black women, *Downtown Ladies* offers a more complex picture by documenting the history of independent international traders—known as informal commercial importers, or ICIs—who travel abroad to import and export a vast array of consumer goods sold in the public markets of Kingston, Jamaica. Both by-products of and participants in globalization, ICIs operate on multiple levels and, since their emergence in the 1970s, have made significant contributions to the regional, national, and global economies. Gina Ulysse carefully explores how ICIs, determined to be self-employed, struggle with government regulation and other social tensions to negotiate their autonomy. Informing this story of self-fashioning with reflections on her own experience as a young Haitian anthropologist, Ulysse combines the study of political economy with the study of individual and collective identity to reveal the uneven consequences of disrupting traditional class, color, and gender codes in individual societies and around the world.

A riveting work of historical detection revealing that the origin of Wonder Woman, one of the world's most iconic superheroes, hides within it a fascinating family story--and a crucial history of twentieth-century feminism Harvard historian and New Yorker staff writer Jill Lepore has uncovered an astonishing trove of documents, including the never-before-seen private papers of William Moulton Marston, Wonder Woman's creator. Beginning in his undergraduate years at Harvard, Marston was influenced by early suffragists and feminists, starting with Emmeline Pankhurst, who was banned from speaking on campus in 1911, when Marston was a freshman. In the 1920s, Marston and his wife, Sadie Elizabeth Holloway, brought into their home Olive Byrne, the niece of Margaret Sanger, one of the most influential feminists of the twentieth century. The Marston family story is a tale of drama, intrigue, and irony. In the 1930s, Marston and Byrne wrote a regular column for *Family Circle* celebrating conventional family life, even as they themselves pursued lives of extraordinary nonconformity. Marston, internationally known as an expert on truth--he invented the lie detector test--lived a life of secrets, only to spill them on the pages of *Wonder Woman*. *The Secret History of Wonder Woman* is a tour de force of intellectual and cultural history. *Wonder Woman*, Lepore argues, is the missing link in the history of the struggle for women's rights--a chain of events that begins with the women's suffrage campaigns of the early 1900s and ends with the troubled place of feminism a century later. This edition includes a new afterword with fresh revelations based on never before seen letters and photographs from the Marston family's papers. With 161 illustrations and 16 pages in full color

*A Thrice-Told Tale* is one ethnographer's imaginative and powerful response to the methodological issues raised by feminist and postmodernist critics of traditional ethnography. The author, a feminist anthropologist, uses three texts developed out of her research in Taiwan--a piece of fiction, anthropological fieldnotes, and a social science article--to explore some of these criticisms. Each text takes a different perspective, is written in a different style, and has different "outcomes," yet all three involve the same fascinating set of events. A young mother began to behave in a decidedly aberrant, perhaps suicidal manner, and opinion in her village was sharply divided over the reason. Was she becoming a shaman, possessed by a god? Was she deranged, in need of physical restraint, drugs, and hospitalization? Or was she being cynically manipulated by her ne'er-do-well husband to elicit sympathy and money from her neighbors? In the end, the woman was taken away from the area to her mother's house. For some villagers, this settled the matter; for others the debate over her behavior was probably never truly resolved. The first text is a short story written shortly after the incident, which occurred almost thirty years ago; the second text is a copy of the fieldnotes collected about the events covered in the short story; the third text is an article published in 1990 in *American Ethnologist* that analyzes the incident from the author's current perspective. Following each text is a Commentary in which the author discusses such topics as experimental ethnography, polyvocality, authorial presence and control, reflexivity, and some of the differences between fiction and ethnography. The three texts are framed by two chapters in which the author discusses the general problems posed by feminist and postmodernist critics of ethnography and presents her personal exploration of these issues in an argument that is strongly self-reflexive and theoretically rigorous. She considers some feminist concerns over colonial research methods and takes issues with the insistence of some feminists that the topics of ethnographic research be set by those who are studied. The book concludes with a plea for ethnographic responsibility based on a less academic and more practical perspective.

Kleinman, a psychiatrist, trained in anthropology, reports on his studies of health care in Taiwan. He describes his observations of clinical interviews between various medical practitioner, folk-healers, temple medicine men, and Chinese-style and Western-style physicians and their patients. He stress the importance of adopting the proper cultural perspective, making ones interpretations within that framework.

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"With fearless curiosity and fun feminism, the book asks such questions as: Why do brides need their parents' permission to marry? Why don't men wear engagement rings? And why do women change their surname? With cheeky insights into the origins of Western wedding traditions (like how the wedding cake is not just dessert but a sexy fertility talisman), Machado uncovers eye-opening truths about how social traditions impact people's lives. More than a wedding planning book, readers will learn how to modernize outdated traditions that support the wage gap, street harassment, sex and gender discrimination, and that limit reproductive rights."--Amazon.com.

Finalist for the National Book Award for Fiction "[These stories] vibrate with originality, queerness, sensuality and the strange."—Roxane Gay "In these formally brilliant and emotionally charged tales, Machado gives literal shape to women's memories and hunger and desire. I couldn't put it down."—Karen Russell *In Her Body and Other Parties*, Carmen Maria Machado blithely demolishes the arbitrary borders between psychological realism and science fiction, comedy and horror, fantasy and fabulism. While her work has earned her comparisons to Karen Russell and Kelly Link, she has a voice that is all her own. In this electric and provocative debut, Machado bends genre to shape startling narratives that map the realities of women's lives and the violence visited upon their bodies. A wife refuses her husband's entreaties to remove the green ribbon from around her neck. A woman recounts her sexual encounters as a plague slowly consumes humanity. A salesclerk in a mall makes a horrifying discovery within the seams of the store's prom dresses. One woman's surgery-induced weight loss results in an unwanted houseguest. And in the bravura novella "Especially Heinous," Machado reimagines every episode of *Law & Order: Special Victims Unit*, a show we naively assumed had shown it all, generating a phantasmagoric police procedural full of doppelgängers, ghosts, and girls with bells for eyes. Earthy and otherworldly, antic and sexy, queer and caustic, comic and deadly serious, *Her Body and Other Parties* swings from horrific violence to the most exquisite sentiment. In their explosive originality, these stories enlarge the possibilities of contemporary fiction.

"Transcendent." —The New York Times Book Review "Flawless. . . another masterpiece from an author who seems incapable of writing anything that's less than brilliant." —NPR From the award-winning author of *Boy, Snow, Bird* and *Peaces* comes an enchanting collection of intertwined stories. Playful, ambitious, and exquisitely imagined, *What Is Not Yours Is Not Yours* is cleverly built around the idea of keys, literal and metaphorical. The key to a house, the key to a heart, the key to a secret—Oyeyemi's keys not only unlock elements of her characters' lives, they promise further labyrinths on the other side. In "Books and Roses" one special key opens a library, a garden, and clues to at least two lovers' fates. In "Is Your Blood as Red as This?" an unlikely key opens the heart of a student at a puppeteering school. "'Sorry' Doesn't Sweeten Her Tea" involves a "house of locks," where doors can be closed only with a key—with surprising, unobservable developments. And in "If a Book Is Locked There's Probably a Good Reason for That Don't You Think," a key keeps a mystical diary locked (for good reason). Oyeyemi's tales span multiple times and landscapes as they tease boundaries between coexisting realities. Is a key a gate, a gift, or an invitation? *What Is Not Yours Is Not Yours* captivates as it explores the many possible answers.

Extrait de la couverture : "Here, for the first time, is a book that brings women's writings out of exile to rethink anthropology's purpose at the end of the century. . . . As a historical resource, the collection undertakes fresh readings of the work of well-known women anthropologists and also reclaims the writings of women of color for anthropology. As a critical account, it bravely interrogates the politics of authorship. As a creative endeavor, it embraces new Feminist voices of ethnography that challenge prevailing definitions of theory and experimental writing."

Interviews are ubiquitous in modern society, and they play a crucial role in social scientific research. But, as Charles Briggs convincingly argues in this book, received interviewing techniques rest on fundamental misapprehensions about the nature both of the interview as a communicative event, and of the nature of the data that it produces. Furthermore, interviewers rarely examine the compatibility of interviews as a means of acquiring information to one another. These oversights often blind interviewers to ensuing errors of interpretation, as well as to the limitations of the interview as a means of acquiring data. To conflict these problems, Professor Briggs presents an analysis of the 'communicative blunders' that he himself committed in conducting research interviews among Spanish-speakers in northern New Mexico. By focusing on these errors and exploring how they may be avoided, he is able to propose new techniques for designing, implementing, and analyzing interview-based research. These rest on identifying the subjects' resources for conveying information, and the relative compatibility of the shared rules and understandings that underlie their strategies with those associated with interviews. Critical of existing paradigms of interviewing, which he sees as deriving from Western 'folk' theories of reality and communication, Briggs shows that the development of more sophisticated interviewing methodologies requires further research into interviewing itself. Briggs's conclusions provide a basis for the reexamination of current uses of interviews in a wide range of contexts - from social science research to job applications, welfare and health care delivery, criminal and legal investigations, journalism and broadcasting, and other areas of everyday life. His book will appeal to linguists, sociologists, anthropologists, historians, psychologists, as well as other readers whose research or professional activities depend on the use of interviews.

Have you ever wondered what makes storytelling and digital media a powerful combination? This edited volume examines the opportunities to think, do, and/or create jointly afforded by digital storytelling. The editors of this volume contend that digital storytelling and digital media can create spaces of empowerment and transformation by facilitating multiple kinds of border crossings and convergences involving groups of peoples, places, knowledge, methodologies, and teaching pedagogies. The book is unique in its inclusion of anthropologists and education practitioners and its emphasis on multiple subfields in anthropology. The

contributors discuss digital storytelling in the context of educational programs, teaching anthropology, and ethnographic research involving a variety of populations and subjects that will appeal to researchers and practitioners engaged with qualitative methods and pedagogies that rely on media technology.

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