BECOMING A SOCIAL
SCIENCE RESEARCHER

QUEST AND CONTEXT
Bruce Parrott

_Becoming a Social Science Researcher_ is designed to help aspiring social scientists, including credentialed scholars, understand the formidable complexities of the research process. Instead of explaining specific research techniques, it concentrates on the philosophical, sociological, and psychological dimensions of social research. These dimensions have received little coverage in guides written for social science researchers, but they are arguably even more important than particular analytical techniques. Truly sophisticated social science scholarship requires that researchers understand the intellectual and social contexts in which they collect and interpret information. While social science training in US graduate schools has become more systematic over the past two decades, graduate training and published guidance still fall short in addressing this fundamental need.

Bruce Parrott is Professor Emeritus of Russian and Eurasian Studies at the Johns Hopkins School of Advanced International Studies.
TABLE OF CONTENTS

BECOMING A SOCIAL SCIENCE RESEARCHER:
QUEST AND CONTEXT
Bruce Parrott

Table of Contents
Preface
List of Illustrations
Part I. Preview
Introduction
Chapter Summaries

Part II. Your Quest in Context
I. Perception and Misperception in Life and Scholarship
II. Social Science and History
III. Scholarship as Social Process and as Politics
IV. Progress in the Social Sciences
V. Dimensions of the Social Sciences

Part III. Your Quest: Weighing Intellectual Choices
VI. Building Professional Relationships and Preparing for Your Doctoral Exams
VII. Choosing Research Problems
VIII. Concepts and Concept Formation
IX. Theories, Hypotheses, and Research Designs
X. Case Studies and Comparative Methods
XI. Logics of Explanation

Part IV. Your Quest: From Planning to Finishing
XII. Planning Your Project and Writing a Prospectus
XIII. Mapping Research Resources and Gathering Evidence
XIV. Producing a Draft
XV. Through the Jungle
XVI. Getting to Go
XVII. Your Choices and Your Futures

Page viii »Notes
“On the Meaning of Education”
Information on the Supplementary Website
Acknowledgments
Index
FOURTH REVOLUTION AND THE BOTTOM FOUR BILLION
MAKING TECHNOLOGIES WORK FOR THE POOR
Nir Kshetri

Products and services based on advanced technologies such as artificial intelligence and blockchain are normally considered to be for rich consumers in advanced countries. Fourth Revolution and the Bottom Four Billion demonstrates how marginalized and vulnerable groups with limited resources can also benefit from these technologies. Nir Kshetri suggests that the falling costs and the increased ease of developing and deploying applications based on these technologies are making them more accessible. He illustrates how key emerging technologies are transforming major industries and application areas such as healthcare and pandemic preparedness, agriculture, finance, banking, and insurance. The book also looks at how these transformations are affecting the lives of low-income people in low- and middle-income countries and highlights the areas needing regulatory attention to adequately protect marginalized and vulnerable groups from the abuse and misuse of these technologies. Kshetri discusses how various barriers such as the lack of data, low resource languages, underdeveloped technology infrastructures, lack of computing power and shortage of skill and talent have hindered the adoption of these technologies among marginalized and vulnerable groups. Fourth Revolution and the Bottom Four Billion suggests that it is the responsibility of diverse stakeholders—governments, NGOs, international development organizations, academic institutions, the private sector, and others—to ensure that marginal groups also benefit from these transformative innovations.

Nir Kshetri is Professor in the Bryan School of Business and Economics at The University of North Carolina at Greensboro.

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Subjects
Economics
Development
Class Studies
Cultural Studies
TABLE OF CONTENTS

FOURTH REVOLUTION AND THE BOTTOM FOUR BILLION: MAKING TECHNOLOGIES WORK FOR THE POOR
Nir Kshetri

List of Illustrations
List of Tables
List of In Focus Boxes
Preface
Abbreviations

Part 1: Overview of the Fourth Revolution and the Bottom 4 Billion
Chapter 1. The Fourth Revolution and the Bottom 4 Billion: Key Underlying Concepts and Developments

Part 2: Major 4R Technologies
Chapter 2. Artificial Intelligence
Chapter 3. Blockchain
Chapter 4. Remote Sensing and Satellite Imagery
Chapter 5. Internet of Things

Part 3: The 4R in Economic and Social Developments
Chapter 6. Healthcare and Pandemic Preparedness
Chapter 7. Agriculture
Chapter 8. Finance, Banking, and Insurance

Part 4: The Way Forward
Chapter 9. Enablers, Opportunities, Barriers, and Challenges
Chapter 10. Economic Development Implications
Chapter 11. Political, Social, and Ethical Implications
Chapter 12. Conclusion and Recommendations

Glossary
About the Author
Index
SYMBOLIC OBJECTS IN CONTENTIOUS POLITICS

Benjamin Abrams and Peter Gardner, Editors

When we observe protest marches, striking workers on picket lines, and insurgent movements in the world today, a litany of objects routinely fill our field of vision. Some such objects are ubiquitous the world over, like flags, banners, and placards. Others are situationally unique: Who could have anticipated the historical importance of a flower placed in the barrel of a gun, a flaming torch, a sea of umbrellas, a motorist’s yellow vest, a feather headdress, an AK-47, or a knitted pink hat? This book explores the “stuff” at the heart of protests, revolutions, civil wars, and other contentious political events, with particular focus on those objects that have or acquire symbolic importance. In the context of “contentious politics” (disruptive political episodes where people try to change societies without going through institutions), certain objects can divide and unite social groups, tell stories, make declarations, spark controversy, and even trigger violent upheavals.

This book draws together scholars from a variety of fields to discuss symbolic objects in contentious politics: their meanings, uses, functions, and social responses. In bringing these phenomena together, this book offers a serious, distinctive, and cohesive theoretical contribution that draws upon diverse scholarly work in order to form the building blocks for future inquiry in the field. The aim is not merely to “close the gap” in the literature, but to create space in the field for further and more fruitful inquiry.

Benjamin Abrams is Leverhulme Fellow in Politics and Sociology at University College London.

Peter Gardner is Lecturer in Sociology at the University of York.

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# TABLE OF CONTENTS

**SYMBOLIC OBJECTS IN CONTENTIOUS POLITICS**  
Benjamin Abrams and Peter Gardner, Editors

- **List of Illustrations**
- **Acknowledgments**
- **Introducing Symbolic Objects in Contentious Politics**  
  Peter Gardner and Benjamin Abrams
- **The Creation of Symbolic Objects**  
  Peter Gardner and Benjamin Abrams
- **A Strategic Toolbox of Symbolic Objects: Material Artifacts, Visuality, and Strategic Action in European Street-Protest Arenas**  
  Bartosz Ślosarski
- **The Nation That (Mis)took Death for Life: The Materiality of Martyrdom, Shia Religiosity, and Contentious Politics in Iran**  
  Younes Saramifar
- **Somewhere Over the Rainbow: The Symbolic Politics of In/visibility in Lebanese Queer Activism**  
  John Nagle
  Sonja Dobroski
- **The Potency of Symbolic Objects**  
  Guya Accornero, Tiago Carvalho, and Pedro Ramos Pinto
- **Signature, Performance, Contention**  
  Hunter Dukes
- **Policing Bodies: The Role of Bodywork and Symbolic Objects in Police Violence during the Toronto G20**  
  Valerie Zawilski
- **Bodies on Fire: Self-Immolation as Spectacle in Contentious Politics**  
  Dennis Zuev
- **The Legacy of Symbolic Objects**  
  Eric Selbin
- **Mekap—A Social History of the “Terrorist Shoe” That Fought ISIS**  
  Dilar Dirik
- **Biafran Objects and Contention in Nigeria**  
  Scholastica Ngozi Atata and Ayokunle Olumuyiwa Omobowale
- **The Mask as Political Symbol: On the Ritualization of Political Protest through Mask-Wearing**  
  Bjørn Thomassen and Lone Riisgaard
- **Conclusion**
  Advancing the Study of Objects in Contention  
  Benjamin Abrams and Peter Gardner

**Contributors**

**Index**
WARPING TIME
HOW CONTENDING POLITICAL FORCES MANIPULATE THE PAST, PRESENT, AND FUTURE
Benjamin Ginsberg and Jennifer Bachner

Warping Time shows how narratives of the past influence what people believe about the present and future state of the world. In Benjamin Ginsberg and Jennifer Bachner’s simple experiments, in which the authors measured the impact of different stories their subjects heard about the past, these “history lessons” moved contemporary policy preferences by an average of 16 percentage points; forecasts of the future moved contemporary policy preferences by an average of 12 percentage points; the two together moved preferences an average of 21 percentage points. And, in an Orwellian twist, the authors estimate that the “history lessons” had an average “erasure effect” of 8.5 percentage points—the difference between those with long-held preferences and those who did not recall that they previously held other opinions before participating in the experiment. The fact that the past, present, and future are subject to human manipulation suggests that history is not simply the product of impersonal forces, material conditions, or past choices. Humans are the architects of history, not its captives. Political reality is tenuous. Changes in our understanding of the past or future can substantially alter perceptions of and action in the present. Finally, the manipulation of time, especially the relationship between past and future, is a powerful political tool.

Benjamin Ginsberg is David Bernstein Professor of Political Science and Chair of the Center for Advanced Governmental Studies at Johns Hopkins University.

Jennifer Bachner is Director of the Center for Advanced Governmental Studies at Johns Hopkins University.

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# TABLE OF CONTENTS

**WARPING TIME: HOW CONTENDING POLITICAL FORCES MANIPULATE THE PAST, PRESENT, AND FUTURE**  
Benjamin Ginsberg and Jennifer Bachner

*List of Tables*

*List of Figures*

*Preface*

Chapter 1. Time and Politics

Chapter 2. Reshaping the Past to Change the Present

Chapter 3. Reimagining the Future to Reshape the Present

Chapter 4. How the Future Affects the Past

Chapter 5. Conclusion: The Uncertainty of Reality

*Appendix. National Survey on Policy Attitudes*

*Notes*

*Index*
BOOK OF THE DISAPPEARED

THE QUEST FOR TRANSNATIONAL JUSTICE

Jennifer Heath and Ashraf Zahedi, Editors

Book of the Disappeared confronts worldwide human rights violations of enforced disappearance and genocide and explores the global quest for justice with forceful, outstanding contributions by respected scholars, expert practitioners, and provocative contemporary artists. This profoundly humane book spotlights our historic inhumanity while offering insights for survival and transformation.

Series: Ethnic Conflict: Studies in Nationality, Race, and Culture

Jennifer Heath is an Independent scholar, Author/Editor, Activist, and Curator.

Ashraf Zahedi, a sociologist, is a Visiting Scholar at the University of California, Santa Barbara.
# TABLE OF CONTENTS

## BOOK OF THE DISAPPEARED

### THE QUEST FOR TRANSNATIONAL JUSTICE

Jennifer Heath and Ashraf Zahedi, Editors

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Jennifer Heath and Ashraf Zahedi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Index of the Disappeared</td>
<td>Chitra Ganesh and Mariam Ghani</td>
</tr>
<tr>
<td>1. Latin America’s Contributions to the Development of Institutional Responses to Enforced Disappearances</td>
<td>Ariel E. Dulitzky</td>
</tr>
<tr>
<td>2. The Impact of Enforced Disappearance on Women</td>
<td>Amrita Kapur</td>
</tr>
<tr>
<td>Between Two Rivers</td>
<td>Sama Alshaibi</td>
</tr>
<tr>
<td>3. Iraq: Enforced Disappearance as a Tool of War</td>
<td>Dirk Adriaensens</td>
</tr>
<tr>
<td>4. Extraordinary Rendition: A Human Rights Analysis</td>
<td>David Weissbrodt</td>
</tr>
<tr>
<td>Abu Ghraib</td>
<td>Nancy Maron</td>
</tr>
<tr>
<td>6. Vanishing Nation: Enforced Disappearances in Syria</td>
<td>Sareta Ashraph and Nicolette Waldman</td>
</tr>
<tr>
<td>Do Not Forget Us, La Tanssana</td>
<td>Helen Zughaib</td>
</tr>
<tr>
<td>The Eyes</td>
<td>Yassi Golshani</td>
</tr>
<tr>
<td>8. The Legacy of Wartime Rape in Bosnia and Herzegovina</td>
<td>Edina Bećirević and Majda Haliović</td>
</tr>
<tr>
<td>9. Genocide of the Rohingya</td>
<td>Elena Sarver and Akila Radhakrishnan</td>
</tr>
<tr>
<td>The Elephant and the Pond of Blood</td>
<td>Leang Seckon</td>
</tr>
<tr>
<td>10. The Khmer Rouge Bureaucrats: Counting the Missing</td>
<td>James A. Tyner</td>
</tr>
<tr>
<td>Lynch Fragments</td>
<td>Melvin Edwards</td>
</tr>
<tr>
<td>11. Our Resilient Bodies: The Role of Forensic Science and Medicine in Restoring the Disappeared to History</td>
<td>Soren Blau</td>
</tr>
<tr>
<td>In Between/Underneath (Entremedio/Por Debajo)</td>
<td>Jonathan Herrera Soto</td>
</tr>
<tr>
<td>12. Retributive or Restorative Justice: Gacaca Courts’ Contribution to Transitional Justice and Reconciliation in Post Genocide Rwanda</td>
<td>Hilmi M. Zawati</td>
</tr>
<tr>
<td>13. MIA: Disappearing Political Analysis in Transnational Justice</td>
<td>Vasuki Nesiah</td>
</tr>
<tr>
<td>Stolen</td>
<td>Morgan C. Page</td>
</tr>
<tr>
<td>15. The Psychology of Bystanders, Perpetrators, and Heroic Helpers</td>
<td>Ervin Staub</td>
</tr>
</tbody>
</table>

Contributors

Index
IMAGES AND TRANSLATIONS
THE ETRUSCANS ABROAD

Larissa Bonfante

Professor Larissa Bonfante’s great gift was the ability to evoke, in a fresh, immediate, and convincing way, the experiences, beliefs, and thoughts of people living more than two thousand years ago. Her final publication, Images and Translations: The Etruscans Abroad, communicates the sensations of other times and places, from the day-to-day to the solemnly ritualistic.

The world of the Etruscans, sophisticated and pleasure-loving, radiated throughout a vast area of the ancient world – a world very different from our own. Relying on a wealth of creative works, Images and Translations examines the expertise and productions of the artists who made them, the tastes of those who used them, and the sometimes surprising results of the exchanges between creators and buyers. Just as the French demand for Chinese ceramics in the seventeenth century gave birth to the unprecedented famille colors, so the production of Greek ceramics for the Etruscan market produced singularly expressive depictions. Humorous, pious, or erotic to the buyers, they could be shocking to the culture that made them.

Images and Translations explores areas in much closer economic and cultural contact than is usually recognized. The volume finds threads of connection not only between Italy and Greece, but between Italy and northern Europe—today’s France and Germany—as well as between Italy and the Near East. Etruscan influence runs through Western history, into the Renaissance, and emerges in imagery still evocative today.

Series: Thomas Spencer Jerome Lectures

Larissa Bonfante was Professor of Classics Emerita at New York University.

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TABLE OF CONTENTS

IMAGES AND TRANSLATIONS: THE ETRUSCANS ABROAD
Larissa Bonfante

Preface and Acknowledgments

Editor’s Note

Introduction

Chapter 1. An Alphabet of Images: Greek and Etruscan Myth

Chapter 2. Families and Gender

Chapter 3. What Happened to the Kouros?

Chapter 4. Amber, Runes, and Situla Art

Chapter 5. The Final Journey

Chapter 6. Echoes from Classical Antiquity, Some of Them Etruscan

Notes

References

Illustration Sources

Index
In Lucian’s Laughing Gods, author Inger N. I. Kuin argues that in ancient Greek thought, comedic depictions of divinities were not necessarily desacralizing. In religion, laughter was accommodated to such an extent as to actually be constituent of some ritual practices, and the gods were imagined either to reciprocate or push back against human laughter—they were never deflated by it. Lucian uses the gods as comic characters, but in doing so, he does not automatically negate their power. Instead, with his depiction of the gods and of how they relate to humans—frivolous, insecure, callous—Lucian challenges the dominant theologies of his day as he refuses to interpret the gods as ethical models. This book contextualizes Lucian’s comedic performances in the intellectual life of the second century CE Roman East broadly, including philosophy, early Christian thought, and popular culture (dance, fables, standard jokes, etc.). His texts are analyzed as providing a window onto non-elite attitudes and experiences, and methodologies from religious studies and the sociology of religion are used to conceptualize Lucian’s engagement with the religiosity of his contemporaries.

Inger N. I. Kuin is Assistant Professor of Classics at the University of Virginia.
LUCIAN'S LAUGHING GODS: RELIGION, PHILOSOPHY, AND POPULAR CULTURE IN THE ROMAN EAST
Inger N.I. Kuin

Acknowledgments

Introduction: Unquenchable Laughter

Chapter 1. Lucian in Performance: No More Hedgehogs

Chapter 2. Laughter-Loving

Gods: Anthropomorphism, Imitation, and Morality

Chapter 3. Rituals: Sacrificing to Hungry Gods

Chapter 4. Passions: Worship and Desire

Chapter 5. Politics: Cities of Gods and Men

Chapter 6. Mediations: Oracles, Seers, and Sorcerers

Conclusion: If There Are Gods . . .

Note on Abbreviations

Bibliography

Index Locorum

Index Rerum
Imagining Iberia in English and Castilian Medieval Romance offers a broad disciplinary, linguistic, and national focus by analyzing the literary depiction of Iberia in two European vernaculars that have rarely been studied together. Emily Houlik-Ritchey employs an innovative comparative methodology that integrates the understudied Castilian literary tradition with English literature. Intentionally departing from the standard “influence and transmission” approach, Imagining Iberia challenges that standard discourse with modes drawn from Neighbor Theory to reveal and navigate the relationships among three selected medieval romance traditions. This welcome volume uncovers an overemphasis in prior scholarship on the relevance of “crusading” agendas in medieval romance, and highlights the shared investments of Christians and Muslims in Iberia’s political, creedal, cultural, and mercantile networks in the Mediterranean world.

Emily Houlik-Ritchey is Assistant Professor of English at Rice University.
ACKNOWLEDGMENTS

INTRODUCTION

One. Conversion Hurts

Two. Floris and Flores in Circulation

Three. De-Networking Iberia and England in the Constance Story Cluster

CONCLUSION

FOOTNOTES

BIBLIOGRAPHY

INDEX
GHOSTS IN THE NEIGHBORHOOD

Why Japan Is Haunted by Its Past and Germany Is Not

Walter F. Hatch

Germany, which brutalized its neighbors in Europe for centuries, has mostly escaped the ghosts of the past, while Japan remains haunted in Asia. The most common explanation for this difference is that Germany knows better how to apologize; Japan is viewed as “impenitent.” Walter F. Hatch rejects the conventional wisdom and argues that Germany has achieved reconciliation with neighbors by showing that it can be a trustworthy partner in regional institutions like the European Union and NATO; Japan has never been given that opportunity (by its dominant partner, the U.S.) to demonstrate such an ability to cooperate. This book rigorously defends the argument that political cooperation—not discourse or economic exchange—best explains Germany’s relative success and Japan’s relative failure in achieving reconciliation with neighbors brutalized by each regional power in the past. It uses paired case studies (Germany-France and Japan-South Korea; Germany-Poland and Japan-China) to gauge the effect of these competing variables on public opinion over time. With numerous charts, each of the four empirical chapters illustrates the powerful causal relationship between institution building and interstate reconciliation.

Series: Weiser Center for Emerging Democracies

Walter F. Hatch is Professor Emeritus of Government at Colby College.

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Ghosts in the Neighborhood: Why Japan Is Haunted by Its Past and Germany Is Not
Walter F. Hatch

Table of Contents

Illustrations

Preface

One. Introduction

Two. Bloody History in Two Regions

Three. Germany and France

Four. Japan and South Korea

Five. Germany and Poland

Six. Japan and China

Seven. Janus-Faced Superpower

Eight. Conclusion

Notes

References

Index
TOWARD A GAMEIC WORLD
NEW RULES OF ENGAGEMENT FROM JAPANESE VIDEO GAMES
Ben Whaley

*Toward a Gameic World* bridges the gap between Japanese popular culture studies and game studies by encouraging a dialogue centered around Japanese-designed video games and social issues. It examines four contemporary Japanese video games in terms of how they engage with some of Japan's biggest social and personal issues, including traumas: natural disasters (*Disaster Report*), a declining birthrate and aging population (*Catherine*), nuclear proliferation (*Metal Gear Solid V*); and youth social withdrawal (*The World Ends with You*). This book asks what some of the positive benefits are of working through a site of trauma from within a video game, and how games might teach us about Japanese culture and society through new kinds of interactive narratives, different from literature and film. The book proposes four new strategies of engagement with video games to explore the productive tensions that emerge at the boundaries of virtual reality, augmented reality, and gamification in contemporary Japan.

**Series:** Michigan Monograph Series in Japanese Studies

Ben Whaley is Associate Professor of Japanese in the School of Languages, Linguistics, Literatures and Cultures at the University of Calgary.
# TABLE OF CONTENTS

**TOWARD A GAMEIC WORLD: NEW RULES OF ENGAGEMENT FROM JAPANESE VIDEO GAMES**  
Ben Whaley

*List of Figures*

*Preface*

*Acknowledgments*

*Author’s Note*

*Introduction: Beyond 8-bit*

Chapter 1. Limited Engagement: Virtual Earthquakes and Real-World Survival in *Disaster Report*

Chapter 2. Distanced Engagement: Marriage and Childbirth in *Catherine*

Chapter 3. External Engagement: Pixelated Pain and Nuclear Memory in *Metal Gear Solid V*

Chapter 4. Connective Engagement: Social Withdrawal and Player Connections in *The World Ends with You*

Conclusion: Toward a Gameic World

*Notes*

*References*

*Index*
Popular music in the US and UK during the late 1970s and early 1980s was wildly eclectic and experimental. “Post-punk,” as it was retroactively labeled, could include electro-pop melodies, distorted guitars, avant-garde industrial sounds, and reggae beats, and thus is not an easily definable musical category.

What Is Post-Punk? combines a close reading of the late-1970s music press discourse with musical analyses and theories of identity to unpack post-punk’s status as a genre. Mimi Haddon traces the discursive foundations of post-punk across publications such as Sounds, ZigZag, Melody Maker, the Village Voice, and NME, and presents case studies of bands including Wire, PiL, Joy Division, the Raincoats, and Pere Ubu. By positioning post-punk in relation to genres such as punk, new wave, dub, and disco, Haddon explores the boundaries of post-punk, and reveals it as a community of tastes and predilections rather than a stylistically unified whole. Haddon diversifies the discourse around post-punk, exploring both its gender and racial dynamics and its proto-industrial aesthetics to restore the historical complexity surrounding the genre’s terms and origins.

Mimi Haddon is Senior Lecturer in Music in the School of Media, Arts and Humanities at the University of Sussex.
# TABLE OF CONTENTS

**WHAT IS POST-PUNK?: GENRE AND IDENTITY IN AVANT-GARDE POPULAR MUSIC, 1977-82**

Mimi Haddon

- Acknowledgments
- Introduction
- 1. Dividing the New Wave
- 2. Dub Is the New Black and the Post-Colonial Politics of Sonic Space
- 3. Post-Punk or Death Disco?
- 4. Post-Punk Women and the Discourse of Punk Amateurism
- 5. Between Flesh and Machines
- Epilogue
- Notes
- Bibliography
- Index
In recent years, geeks have become chic, and the fashion and beauty industries have responded to this trend with a plethora of fashion-forward merchandise aimed at the increasingly lucrative fan demographic. This mainstreaming of fan identity is reflected in the glut of pop culture T-shirts lining the aisles of big box retailers as well as the proliferation of fan-focused lifestyle brands and digital retailers over the past decade. While fashion and beauty have long been integrated into the media industry with tie-in lines, franchise products, and other forms of merchandise, there has been limited study of fans' relationship to these items and industries.

_Sartorial Fandom_ shines a spotlight on the fashion and beauty cultures that undergird fandoms, considering the retailers, branded products, and fan-made objects that serve as forms of identity expression. This collection is invested in the subcultural and mainstream expression of style and in the spaces where the two intersect. Fan culture is, in many respects, an optimal space to situate a study of style because fandom itself is often situated between the subcultural and the mainstream. Collectively, the chapters in this anthology explore how various axes of lived identity interact with a growing movement to consider fandom as a lifestyle category, ultimately contending that sartorial practices are central to fan expression but also indicative of the primacy of fandom in contemporary taste cultures.

Elizabeth Affuso is Academic Director of Intercollegiate Media Studies at The Claremont Colleges.

Suzanne Scott is Associate Professor in the Department of Radio-Television-Film at the University of Texas at Austin.
# TABLE OF CONTENTS

## SARTORIAL FANDOM: FASHION, BEAUTY CULTURE, AND IDENTITY

Elizabeth Affuso and Suzanne Scott, Editors

- **List of Illustrations**
- **Acknowledgments**
- **Introduction: Fandom, But Make It Fashion**
  - *Elizabeth Affuso and Suzanne Scott*
- **Part I: Histories of Sartorial Fandom**
  1. “Hollywood Fashions for Everygirl's Wardrobe!”: Stealth Cosplay and 1930s *Photoplay*
    - *Kate Fortmueller*
  2. “Anorak City”: Indie Pop's Resistance through Regression
    - *Elodie A. Roy*
  3. Five Little Victorian Londons
    - *Samantha Close*
- **Part II: Sartorial Fandom as Business, Lifestyle, and Brand**
  4. Fanning the Flames of Fan Lifestyles at Hot Topic
    - *Avi Santo*
  5. Flying under the Radar: Culture and Community in the Unlicensed Geek Fashion Industry
    - *Lauren Boumaroun*
    - *Nicolle Lamerichs*
  7. “I Am Not in a Cult”: Poppy and the Gendered Implications of Ironic Beauty Fan Cult(ure)
    - *Paxton C. Haven*
  8. In the Navy: Savage X Fenty’s Fandorsement Work
    - *Alyxandra Vesey*
- **Part III: Fans of Fashion + Fashion as Fan Expression**
  9. Drop Culture: Masculinity, Fashion Performance, and Collecting in Hypebeast Brand Communities
    - *Elizabeth Affuso*
  10. This Is My (Floral) Design: Flower Crowns, Fannibals, and Fan/Producer Permeability
    - *EJ Nielsen and Lori Morimoto*
  11. From Muggle to Mrs.: The Harry Potter Bachelorette Party and “Crafting” Femininity on Etsy
    - *Jacqueline E. Johnson*
  12. Retcon: Revisiting Cosplay Studies
    - *A. Luxx Mishou*
- **Part IV: Fashioning Fan Bodies**
  13. Disneybounding and Beyond: Fandom, Cosplay, and Embodiment in Themed Spaces
    - *Rebecca Williams*
  14. Wigs, Corsets, Cosmetics, and Instagram: The Prosthetics of Crossplay
    - *Minka Stoyanova*
  15. “Model Tries Crazy IU KPop Diet”: Embodied K-Pop Fandoms and Fashionable Diets on YouTube
    - *Tony Tran*
  16. Underwear That’s Fun to Wear: Theorizing Fan Lingerie
    - *Suzanne Scott*

**Contributors**

**Index**