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Becoming a Social Science Researcher

QUEST AND CONTEXT

Bruce Parrott

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.

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Bruce Parrott

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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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FOURTH REVOLUTION AND THE BOTTOM FOUR BILLION

MAKING TECHNOLOGIES
WORK FOR THE POOR

NIR KSHETRI



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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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Benjamin Abrams and Peter Gardner, Editors

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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.

WARPING TIME



HOW CONTENDING
POLITICAL FORCES MANIPULATE
THE PAST, PRESENT, AND FUTURE

**BENJAMIN GINSBERG
AND JENNIFER BACHNER**

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BOOK OF THE DISAPPEARED

THE QUEST FOR TRANSNATIONAL JUSTICE

Jennifer Heath and Ashraf Zahedi, Editors

Book of the Disappeared
The Quest for Transnational Justice

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.

Jennifer Heath and Ashraf Zahedi
EDITORS

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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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IMAGES and TRANSLATIONS

THE ETRUSCANS ABROAD



LARISSA BONFANTE

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LUCIAN'S LAUGHING GODS

RELIGION, PHILOSOPHY,
AND POPULAR CULTURE
IN THE ROMAN EAST

INGER N.I. KUIN



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Classical Studies
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LUCIAN'S LAUGHING GODS

RELIGION, PHILOSOPHY, AND POPULAR CULTURE
IN THE ROMAN EAST

Inger N.I. Kuin

No comic author from the ancient world features the gods as often as Lucian of Samosata, yet the meaning of his works remain contested. He is either seen as undermining the gods and criticizing religion through his humor, or as not engaging with religion at all, featuring the gods as literary characters. His humor was traditionally viewed as a symptom of decreased religiosity, but that model of religious decline in the second century CE has been invalidated by ancient historians. Understanding these works now requires understanding what it means to imagine as laughing and laughable gods who are worshipped in everyday cult.

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.

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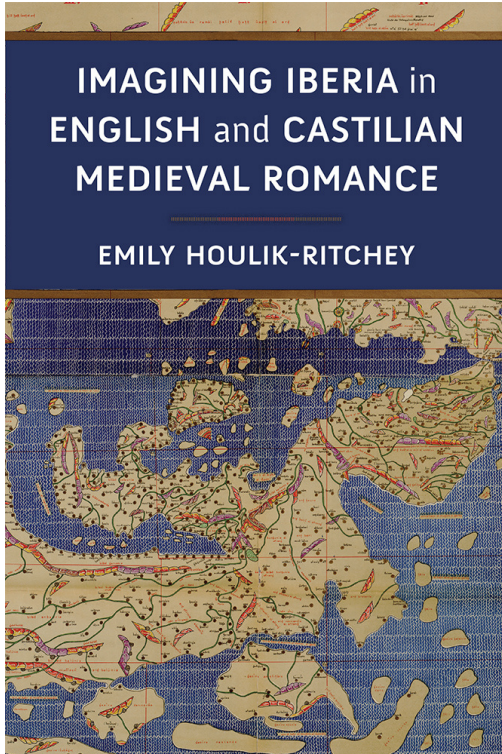
Conclusion: If There Are Gods . . .

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IMAGINING IBERIA IN ENGLISH AND CASTILIAN MEDIEVAL ROMANCE

Emily Houlik-Ritchey

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.

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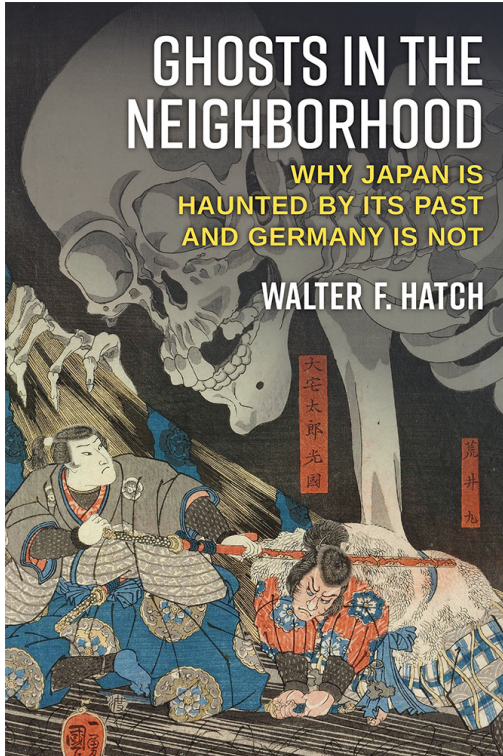
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GHOSTS IN THE NEIGHBORHOOD

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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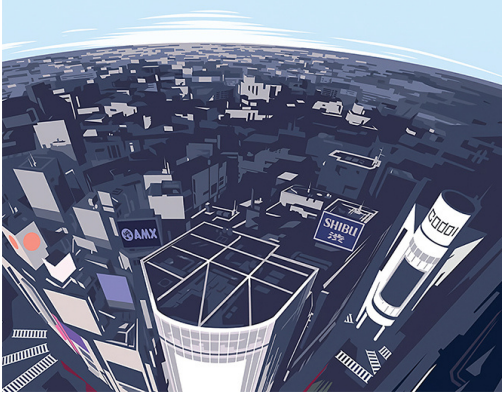
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TOWARD A GAMEIC WORLD

NEW RULES OF ENGAGEMENT
FROM JAPANESE VIDEO GAMES

BEN WHALEY



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New Media

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.

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Ben Whaley

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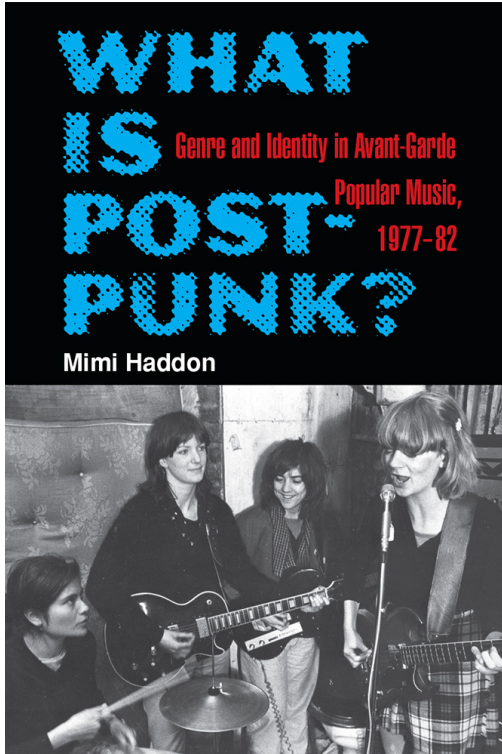
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Subjects
Music
Genres & Styles
Punk

WHAT IS POST-PUNK?

GENRE AND IDENTITY IN AVANT-GARDE POPULAR
MUSIC, 1977-82

Mimi Haddon

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.

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Mimi Haddon

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SARTORIAL FANDOM

FASHION, BEAUTY CULTURE, AND IDENTITY
Elizabeth Affuso and Suzanne Scott, Editors

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.

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