

gifted spiritual seekers” who challenged the old guard of Puritanism and dismantled the standing social order (p. 19–20).

The book is organized into five parts that preserve the mediatory and constructive power of language and culture. He first describes the religious-linguistic structure of the era, focusing on the binary relationship of the traditional Puritan “Godly Walk”, which taught piety as a life-long disciplinary practice, and the radical “New Birth”, which emphasized immediate, ecstatic conversion experience as the true sign of salvation. In the second part, he reconstructs how Whitefield’s discursive practices encouraged New Englanders to abandon the godly walk, and in the third section, he describes, through an account of the simultaneous possession of Martha Robinson by both God and Satan, and a Connecticut magistrate’s quest to uncover her plight, how “the charismatic elements of this emerging paradigm impelled many revival participants to engage in dramatic acts of ecclesiastical disobedience” (p. 19). By examining Robinson’s story, as well as other key events in part four, like the New London bonfires and James Davenport’s radical Savonarola-esque repudiation of what he saw as worldly frivolities (including, famously, his pants), we see that George Whitefield’s converts were not passive observers, but were instead so active so that they chose to push beyond the boundaries of traditional authority and break away into new, separate churches. In part five, Winiarski details the struggles of these separations, both in the old and in the new churches, and makes the claim that it was not until the second Great Awakening of the 19th century that this turbulence finally settled into an acceptance of the new pluralistic order. The epilogue details this progression from 17th-century traditional Puritanism to 19th-century pluralism by following the changes throughout one family – the Lanes of Hampton and Stratham, New Hampshire.

The gaping hole in this book is a thorough review of the differences in meaning structures between white European Congregationalists and both Native American and black converts. While he does point out that they were not majority constituents of the Whitefieldarian movement, and though he does spend a few pages summarizing the experiences of native preachers and African American converts, the presence of these groups in the text is marginal. How did the binary discourse of godly walk *vs.* instantaneous new birth resonate for these groups? For instance, how did African Americans navigate the new birth binary rhetoric of free/enslaved within the confines of their own enslavement? We do not get enough thick description for the cultural landscape of these groups, and thus, the argument for operationalizing and generalizing the codes he presents is weakened. By incorporating their specific cultural structures, and how the New Birth rhetoric extended and connected (or did not) with them, into this project we would also have a clearer picture of the hermeneutic structure on the whole, and the overall argument would be stronger. Despite this fault, Winiarski’s cultural sociological approach to history should be noted. There is a long tradition of sociologists referring to historical books, and vice versa, and this should be added to that list.

Karida L. Brown

**Gone Home: Race and Roots through Appalachia**

University of North Carolina Press, Chapel Hill, 2018, £21.49 hbk, (ISBN: 978-1-4696-4703-6), 264 pp.

**Reviewed by:** Clayton Childress, *University of Toronto, Canada*

Karida L. Brown's *Gone Home: Race and Roots through Appalachia* is a remarkable book. Relying on archival research and 153 oral history interviews of elderly black current and former residents of Eastern Kentucky, Brown traces the migration away from coalmining in Harlan and Letcher counties through the first three-quarters of the 20th century. Despite the systematic disappearance of blackness in the imaginaries of Appalachia and the constant uprooting of black Americans first into and then around the country, a sense of identity, shared culture, and home are still forged.

While *Gone Home* is a work of singular achievement, it also comes as part of a vibrant trend in cultural sociology. Alongside works like Silver and Clark's (2016) *Scenescaping*, Ghaziani's (2014) *There Goes the Gayborhood?*, Hunter and Robinson's (2018) *Chocolate Cities*, Brown-Saracino's (2018) *How Places Make Us*, Wynn's (2015) *Music/City*, and many others, the relationship between culture, space, and place is fully in vogue, and in my estimation, has resulted in some of the best contemporary work in our subfield. Much like the study of culture itself, the recent book-length works in this area are also theoretically and methodologically pluralistic; in collection they are a celebration of the big if sometimes messy tent that makes the sociological study of culture so vibrant.

Not only a wildly impressive work of empirical social science, *Gone Home* is also captivating and wonderfully written. I knew it had grabbed me when I realized my points of comparison for it were works of literature. In spirit it evoked for me two exceptional (and exceptionally sociological) novels: Raymond Williams' (1960) story of culture, community, and migration among Welsh coalminers in *Border Country*, and Jean Toomer's (1923) story of the physical and mental migration of black Americans from South to North and back again in *Cane*. Given that at its core *Gone Home* is a work of Du Boisian sociology, while thinking about *Gone Home* in relation to Williams' definition of culture as a way of life, Du Bois' (1903) *Souls of Black Folk*, and Toomer's *Cane*, it did not surprise me to learn that back in 1926 Langston Hughes cited Toomer and Du Bois as the two best prose writers in America. That in addition to Du Bois' *Souls of Black Folk* Brown cites Zora Neale Hurston's (1937) *Their Eyes Were Watching God* and Isabel Wilkerson's *The Warmth of Other Suns* (2010) as inspirations in the introduction should not come as a surprise.

I think a criticism of *Gone Home* might be that the extensive quotations of interlocutors in the empirical chapters are under-analyzed and under-theorized. As it is a work of oral history, though, this is a criticism of the genre rather than of the book and the goals Brown sets out to accomplish.

As a cultural sociologist *Gone Home* evoked pangs of nostalgia in me that I did not know I had. It reminded me of back when cultural sociologists harmonized more regularly with scholars from the humanities; back before we had so deeply invested in the false dichotomy between humanist theorizing and empirical sociological validity. Although Brown's PhD is in sociology, she is jointly appointed in sociology and African American studies at UCLA, and her fluency across these fields shows. I really cannot think of another book that reaches the pinnacle of academic excellence across disciplines as does *Gone Home*. By centering on the lives of people who have been made invisible (from a place that is also often overlooked), Brown has an eye toward the humanist

version of academic excellence in which uncovering the overlooked case is a major feat. In turn, Brown's multi-methodological rigor on longstanding theoretical questions also sings sweetly in the social sciences. To use Lamont's (2009) typology in *How Professors Think*, the book appeals as well to 'comprehensivists' as it does to 'constructivists.'

Even within sociology, the multivocality of *Gone Home* has led to infighting within my own household. As a cultural sociologist I want to claim the book as my own, whereas my spouse, a sociologist of race, ethnicity, and migration, insists that it is more rightly hers. I claimed victory when *Gone Home* won the 2019 Mary Douglas Prize for Best Book in Cultural Sociology as awarded by the Culture Section of the American Sociological Association (disclaimer: I served on this committee). But soon after, *Gone Home* also won the 2019 best book awards from the Section on Racial and Ethnic Minorities and Section on Race, Gender, and Class. Had I been outvoted two to one? I don't think so, and it's not over yet. *Gone Home* is deserving of more awards to come.

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Pauwke Berkers and Julian Schaap

### **Gender Inequality in Metal Music Production**

Emerald Publishing, Bingley, 2018, £40 pbk (ISBN: 9781787146754), 176 pp.

**Reviewed by:** Travis Beaver, *Massachusetts College of Liberal Arts, USA*

'Yes, there was a lot of gender inequality in the past but things keep getting better'. While discussing inequality, my students often express an unquestioned belief in this linear progress narrative. In the face of an insistence on consigning sexism to the past, longitudinal studies provide valuable data for assessing the extent of transformations in gender inequality. For example, longitudinal studies on gender and sports reveal that, despite the tremendous increase in women's sports participation since the early 1970s, women's sports continue to receive a paltry amount of media coverage and women remain under-represented in coaching and administrative positions in sports organizations. Turning to