Global Appetites explores how industrial agriculture and countercultural food movements shape ideas of U.S. hegemony in the century since the First World War. Allison Carruth’s study centers on the “literature of food” – a body of work that comprises literary realism, late modernism, and magical realism along with culinary writing, food memoir, and advertising. Through analysis of texts ranging from Willa Cather’s novel *O Pioneers!* (1913) to Novella Carpenter’s nonfiction work *Farm City* (2009), Carruth argues for the centrality of what she terms American food power to the history of globalization and examines its ramifications for regional cultures and ecosystems. Lively and accessible, this interdisciplinary study will appeal to scholars of American literature and culture as well as those working in the fields of food studies, agriculture history, science and technology studies, and the environmental humanities.

**Allison Carruth** is Assistant Professor of English at the University of California, Los Angeles, where she is affiliated with the Center for the Study of Women, Institute for Society and Genetics, and Institute of the Environment and Sustainability. Her research focuses on contemporary American literature and new media, the environmental humanities, food studies, and science and technology studies. She received her PhD from Stanford University.
GLOBAL APPETITES

American Power and the Literature of Food

ALLISON CARRUTH

University of California, Los Angeles
To Barron Bixler

For the words in this book and the many meals that inspired them
# Contents

<table>
<thead>
<tr>
<th>List of Figures</th>
<th>page viii</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledgments</td>
<td>xi</td>
</tr>
</tbody>
</table>

1. Introduction: The Power of Food  
2. Rural Modernity: Willa Cather and the Rise of Agribusiness  
3. “Luxury Feeding” and War Rations: Food Writing at Midcentury  
4. Supermarkets and Exotic Foods: Toni Morrison’s “Chocolate Eater”  
5. Postindustrial Pastoral: Ruth Ozeki and the New Muckrakers  
6. The Locavore Memoir: Food Writing in the Age of Information  

Notes  
Bibliography  
Index
List of Figures


3  “Feed Mill, California 2008.” © Barron Bixler. Reprinted with the permission of the artist.  13


7  Photograph of Hershey Ration D Bar and Tropical Chocolate Bar. Circa 1942–1944. Courtesy of the Hershey Community Archives, Hershey, PA.  74
<table>
<thead>
<tr>
<th>Figure</th>
<th>Title</th>
<th>Author(s)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>“Nestlé’s Swiss Milk – Richest in Cream.”</td>
<td>Théophile Alexandre Steinlen</td>
<td>Reprinted with the permission of the Mary Evans Picture Library.</td>
</tr>
<tr>
<td>9</td>
<td>“Battery Cage.”</td>
<td>Sue Coe</td>
<td>Reprinted with the permission of Galerie St. Etienne, New York.</td>
</tr>
<tr>
<td>10</td>
<td>“Milking Parlor, California 2007.”</td>
<td>Barron Bixler</td>
<td>Reprinted with the permission of the artist.</td>
</tr>
<tr>
<td>11</td>
<td>“Feed Lot.”</td>
<td>Sue Coe</td>
<td>Reprinted with the permission of Galerie St. Etienne, New York.</td>
</tr>
<tr>
<td>12</td>
<td>“Veal Skinner.”</td>
<td>Sue Coe</td>
<td>Reprinted with the permission of Galerie St. Etienne, New York.</td>
</tr>
</tbody>
</table>
Acknowledgments

I cannot imagine *Global Appetites* without Barron Bixler, who saw a scholar in me a decade ago and has, ever since, supported my work and enriched my life. My gratitude to him runs deep. In addition to the time he devoted to reading drafts and weighing in on ideas, his photographs of the San Joaquin Valley and Northeast Brazil transformed how I see the massive interventions of industrial agriculture as well as more intimate acts of farming, fishing, and breaking bread. Those images inspire the pages that follow. To you, B, I dedicate this book with love.

I have benefited over the years from extraordinary mentors and colleagues. I owe my greatest debt to Ramón Saldívar, who, as my dissertation director, guided the development of this project at every turn. My admiration of him as a scholar, teacher, and leader is difficult to convey. Other faculty members at Stanford were generous with their time and ideas. I thank Gavin Jones and Andrea Lunsford for pushing me to conceptualize the power of food for literary studies, Ursula Heise for blazing a trail in the environmental humanities, and Sianne Ngai for helping me to think in new ways about the pastoral. In 2012, I was fortunate to join the faculty at UCLA, where I brought this project to a close. I am grateful to Ali Behdad, Elizabeth DeLoughrey, Carrie Hyde, Rachel Lee, Marissa López, Kathleen McHugh, Michael North, Felicity Nussbaum, Mark Seltzer, and Robert Watson for their warm welcome and intellectual camaraderie. I thank the UCLA English Department and Office of Faculty Diversity and Development for providing generous research funds, and I thank my research assistant Brendan O’Kelly and indexer Helene Ferranti for their careful work while the book was in production.

A year in residence at UC Santa Barbara as the Arnhold Postdoctoral Fellow provided the initial opportunity to develop the book manuscript while working with a marvelous group of faculty that included David Cleveland, Bishnupriya Ghosh, Stephanie LeMenager, Alan Liu, Rita Raley, Russell Samolsky, Daniela Soleri, and William Warner. Colleagues
and graduate students at the University of Oregon helped me to hone the book’s argument. Thanks especially to Lara Bovilsky, Alan Dickman, Margaret Hallock, Kate Mondloch, Paul Peppis, Carol Stabile, Courtney Thorsson, David Vázquez, Molly Westling, and Harry Wonham. I would also like to thank Darra Goldstein for her judicious responses to the manuscript and for her friendship. The opportunity to serve as the Associate Director of the Program in Science, Technology, and Society at Stanford from 2011–12 was fortuitous. I owe a great deal to Fred Turner and Colleen McCallion for making the year productive and inspiring.

At Cambridge University Press, I am indebted to Ray Ryan, Louis Gulino, Marielle Poss, and Cherline Daniel as well as to my anonymous readers, who all improved the book in incalculable ways. The book further benefited from feedback at the American Comparative Literature Association, Modernist Studies Association, Modern Language Association, and Willa Cather International Seminar as well as from a dissertation fellowship made possible by the Mellon Foundation. I also acknowledge the University of Oregon for a Summer Research Award and Junior Professorship Development Grant, the Wayne Morse Center for Law and Politics for a Resident Scholar award, and the UCLA Friends of English for generous funding to support image permissions. Thank you to Martin Schapiro for his work on the cover design, which originally came from Greenpeace and an anonymous designer. I thank the following individuals and organizations for permission to reprint images: Sue Coe and Galerie St. Etienne, the Estate of Tom Wesselmann, Hennepin County Library, Hershey Community Archives, the Mary Evans Picture Library, the New York Public Library, University of Minnesota Libraries, and, once more, Barron Bixler.

The years spent in graduate school and as a new professor were made more joyful thanks to family and friends. For the countless hours spent sharing meals while talking about our work, I thank Yanoula Athanassakis, Denise Boulangé, Benedetta Faedi, Harris Feinsod, Michael Hoyer, Ruth Kaplan, and Ju Yon Kim. I am profoundly appreciative of Claire Bowen, Laura Crescimano, Heather Houser, and Amy Tigner for being there through thick and thin in addition to being cherished collaborators. To all of the Carruths, Bixlers, Evans, Emrys, Hilkers, and Skeens in my life, I am grateful to each of you for making my sense of family big-hearted indeed. To Penney Carruth and Pat and Harold Hilker, I thank you for loving me as your own and for providing oases in which to write. And to my granny Polly and, in memoriam, my grandparents, I express my gratitude for teaching me the art of storytelling. I can only begin to acknowledge all my mother, Patricia Carruth, and my father, Dennis Carruth, have done
Acknowledgments

for me. They have buoyed me through times of self-doubt, celebrated every milestone along the way, and taught me to make work a labor of love. For this, and so much more, I thank you.

Finally, I offer thanks to the farmers and farmworkers who bring food to San Francisco, Santa Barbara, Eugene, and Los Angeles as well as to the many chefs around the world who confer to food both a poetry and a politics.