

Gratitude

I began writing this book during a sabbatical that coincided with the COVID-19 pandemic. Somehow amid the turbulence and loss, I found solace in writing. I loved writing this book, revisiting conversations, field notes, friendships, and much more. My spouse, Kathleen Stauffer, has listened to me read every line out loud, and her wit and love of language helped me rediscover the joy of writing.

A Tufts University Collaborates Grant allowed me to think further about many of the issues raised in this book. With my colleague Dyan Mazurana, we convened an author's workshop at the Fletcher School, Tufts University, to discuss "Challenging Conceptions: Children Born of Wartime Rape and Sexual Exploitation." We spent several days with researchers and practitioners from around the globe, each of whom has spent decades working with women who survived wartime rape and with their children who were the result of that violence. Together we aimed to rethink some of the assumptions that echo in the literature, policy, practice, and popular culture about these children and those around them. Those conversations were illuminating, and an edited volume is forthcoming.

I thank Elisabeth Wood and a very insightful anonymous reviewer for comments and suggestions that sharpened my thinking. Libby is a role model and mentor for many of us, and academia is a better place for her brilliant kindness. At Duke University Press, Gisela Fosada and Alejandra Mejía welcomed my manuscript with an attention to detail and great care for the content.

I appreciate Dipali Anumol and Roxani Krystalli very much. They read and provided comments on this book—and provided, as well, living proof that feminist researchers rock.

As I was adding the final touches to this book, I taught my first environmental humanities course at the Fletcher School. My remarkable students made each weekly discussion a cure for Zoom fatigue. For their lively minds, great questions, political commitment, and class finales that spanned the genres of poetry, websites, op-eds, and musical scores, I thank Raunaq Chandrashekar, Ally Friedman, Hyun Kim, Rebecca Mullaley, Kelsey Rowe, Sarah Shahabi, and Rose Wang.

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