

Babylon East Performing Dancehall Roots Reggae And Rastafari In Japan

British Dance, Black Routes is an outstanding collection of writings which re-reads the achievements of Black British dance artists, and places them within a broad historical, cultural and artistic context. Until now discussion of choreography by Black dance practitioners has been dominated by the work of African-American artists, facilitated by the civil rights movement. But the work produced by Black British artists has in part been within the context of Britain's colonial legacy. Ramsay Burt and Christy Adair bring together an array of leading scholars and practitioners to review the singularity and distinctiveness of the work of British-based dancers who are Black and its relation to the specificity of Black British experiences. From sub-Saharan West African and Caribbean dance forms to jazz and hip-hop, British Dance, Black Routes looks afresh at over five decades of artistic production to provide an unparalleled resource for dance students and scholars.

This book examines the post-1960s era of popular music in the Anglo-Black Atlantic through the prism of historical theory and methods. By using a series of case studies, this book mobilizes historical theory and methods to underline different expressions of alternative music functioning within a mainstream musical industry. Each chapter highlights a particular theory or method while simultaneously weaving it through a genre of music expressing a notion of alterity—an explicit positioning of one's expression outside and counter to the mainstream. Historical Theory and Methods through Popular Music seeks to fill a gap in current scholarship by offering a collection written specifically for the pedagogical and theoretical needs of those interested in the topic.

Rastafari has grown into an international socio-religious movement, with adherents of Rastafari found in most of the major population centres and outposts of the world. This Very Short Introduction provides a brief account of this widespread but often poorly understood movement, looking at its history, central principles, and practices.

This book argues that sound – as it is created, transmitted, and perceived – plays a key role in the constitution of space and community in contemporary Japan. The book examines how sonic practices reflect politics, aesthetics, and ethics, with transformative effects on human relations. From right-wing sound trucks to left-wing protests, from early 20th century jazz cafes to contemporary avant-garde art forms, from the sounds of U.S. military presence to exuberant performances organized in opposition, the book, rich in ethnographic detail, contributes to sensory anthropology and the anthropology of contemporary Japan.

In Jamaican dancehalls competition for the video camera's light is stiff, so much so that dancers sometimes bleach their skin to enhance their visibility. In the Bahamas, tuxedoed students roll into prom in tricked-out sedans, staging grand red-carpet entrances that are designed to ensure they are seen being photographed. Throughout the United States and Jamaica friends pose in front of hand-painted backgrounds of Tupac, flashy cars, or brand-name products popularized in hip-hop culture in countless makeshift roadside photography studios. And visual artists such as Kehinde Wiley remix the aesthetic of Western artists with hip-hop culture in their portraiture. In Shine, Krista Thompson examines these and other photographic practices in the Caribbean and United States, arguing that performing for the camera is more important than the final image itself. For the members of these African diasporic communities, seeking out the camera's light—whether from a cell phone, Polaroid, or video camera—provides a means with which to represent themselves in the public sphere. The resulting images, Thompson argues, become their own forms of memory, modernity, value, and social status that allow for cultural formation within and between African diasporic communities.

The global icon is an omnipresent but poorly understood element of mass culture. This book asks why audiences around the world have embraced particular iconic figures, how perceptions of these figures have changed, and what this tells us about transnational relations since the Cold War era. Prestholdt addresses these questions by examining one type of icon: the anti-establishment figure. As symbols that represent sentiments, ideals, or something else recognizable to a wide audience, icons of dissent have been integrated into diverse political and consumer cultures, and global audiences have reinterpreted them over time. To illustrate these points the book examines four of the most evocative and controversial figures of the past fifty years: Che Guevara, Bob Marley, Tupac Shakur, and Osama bin Laden. Each has embodied a convergence of dissent, cultural politics, and consumerism, yet popular perceptions of each reveal the dissonance between shared, global references and locally contingent interpretations. By examining four very different figures, Icons of Dissent offers new insights into global symbolic idioms, the mutability of common references, and the commodification of political sentiment in the contemporary world.

Cultural hybridity is a celebrated hallmark of U.S. American music and identity. Yet hybrid music is all too often marked -and marketed - under a single racial label. Resounding Afro Asia examines music projects that counter this convention; these projects instead foreground racial mixture in players, audiences, and sound in the very face of the ghettoizing culture industry. Giving voice to four contemporary projects, author Tamara Roberts traces black/Asian engagements that reach across the United States and beyond: Funkadesi, Yoko Noge, Fred Ho and the Afro Asian Music Ensemble, and Red Baraat. From Indian funk & reggae, to Japanese folk & blues, to jazz in various Asian and African traditions, to Indian brass band and New Orleans second line, these artists live multiracial lives in which they inhabit - and yet exceed - multicultural frameworks built on essentialism and segregation. When these musicians collaborate, they generate and perform racially marked sounds that do not conform to their individual racial identities. The Afro Asian artists discussed in this book splinter the expectations of racial determinism, and through improvisation and composition, articulate new identities and subjectivities in conversation with each other. These dynamic social, aesthetic, and sonic practices construct a forum for the negotiation of racial and cultural difference and the formation of inter-

minority solidarities. Resounding Afro Asia joins a growing body of literature that is writing Asian American artists back into U.S. popular music history, while highlighting interracial engagements that have fueled U.S. music making. The book will appeal to scholars of music, ethnomusicology, race theory, and politics, as well as those interested in race and popular music.

Made in Japan serves as a comprehensive and rigorous introduction to the history, sociology, and musicology of contemporary Japanese popular music. Each essay, written by a leading scholar of Japanese music, covers the major figures, styles, and social contexts of pop music in Japan and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance. The book first presents a general description of the history and background of popular music, followed by essays organized into thematic sections: Putting Japanese Popular Music in Perspective; Rockin' Japan; and Japanese Popular Music and Visual Arts.

Revised and updated for this Second Edition, Embedded Racism is the product of three decades of work by a scholar living in Japan as a naturalized Japanese citizen. It offers a perspective into how Japan's overlooked racial discrimination not only undermines Japan's economic future but also emboldens white supremacists worldwide.

Race and Racism in Modern East Asia juxtaposes Western racial constructions of East Asians with constructions of race and their outcomes in modern East Asia. This groundbreaking volume also offers an analysis of these constructions, their evolution and their interrelations.

This book explores the politics of anti-nuclear activism in Tokyo after the Fukushima nuclear disaster of March 2011. Analyzing the protests in the context of a longer history of citizen activism in Tokyo, it also situates the movement within the framework of a global struggle for democracy, from the Arab Spring to Occupy Wall Street. By examining the anti-nuclear movement at both urban and transnational scales, the book also reveals the complex geography of today's globally connected social movements. It emphasizes the contestation of urban space by anti-nuclear activists in Tokyo and the weaving together of urban and cyber space in their praxis. By focusing on the cultural life of the movement—from its characteristic demonstration style to its blogs, zines and pamphlets—this book communicates activists' voices in their own words. Based on excellent ethnographic research, it concludes that the anti-nuclear protests in Tokyo after the Fukushima disaster have redefined social movement politics for a new era. Providing an analysis of a unique period in Japan's contemporary urban history from the perspective of eyewitness observations, this book will be useful to students and scholars of Japanese Politics, Sociology and Japanese Studies in general.

An important center of dancehall reggae performance, sound clashes are contests between rival sound systems: groups of emcees, tune selectors, and sound engineers. In World Clash 1999, held in Brooklyn, Mighty Crown, a Japanese sound system and the only non-Jamaican competitor, stunned the international dancehall community by winning the event. In 2002, the Japanese dancer Junko Kudo became the first non-Jamaican to win Jamaica's National Dancehall Queen Contest. High-profile victories such as these affirmed and invigorated Japan's enthusiasm for dancehall reggae. In Babylon East, the anthropologist Marvin D. Sterling traces the history of the Japanese embrace of dancehall reggae and other elements of Jamaican culture, including Rastafari, roots reggae, and dub music. Sterling provides a nuanced ethnographic analysis of the ways that many Japanese involved in reggae as musicians and dancers, and those deeply engaged with Rastafari as a spiritual practice, seek to reimagine their lives through Jamaican culture. He considers Japanese performances and representations of Jamaican culture in clubs, competitions, and festivals; on websites; and in song lyrics, music videos, reggae magazines, travel writing, and fiction. He illuminates issues of race, ethnicity, gender, sexuality, and class as he discusses topics ranging from the cultural capital that Japanese dancehall artists amass by immersing themselves in dancehall culture in Jamaica, New York, and England, to the use of Rastafari as a means of critiquing class difference, consumerism, and the colonial pasts of the West and Japan. Encompassing the reactions of Jamaica's artists to Japanese appropriations of Jamaican culture, as well as the relative positions of Jamaica and Japan in the world economy, Babylon East is a rare ethnographic account of Afro-Asian cultural exchange and global discourses of blackness beyond the African diaspora.

Daniel B. Reed integrates individual stories with the study of performance to understand the forces of diaspora and mobility in the lives of musicians, dancers, and mask performers originally from Côte d'Ivoire who now live in the United States. Through the lives of four Ivorian performers, Reed finds that dance and music, being transportable media, serve as effective ways to understand individual migrants in the world today. As members of an immigrant community who are geographically dispersed, these performers are unmoored from their place of origin and yet deeply engaged in presenting their symbolic roots to North American audiences. By looking at performance, Reed shows how translocation has led to transformations on stage, but he is also sensitive to how performance acts as a way to reinforce and maintain community. Abidjan USA provides a multifaceted view of community that is at once local, national, and international, and where identity is central, but transportable, fluid, and adaptable.

The 'Special Period' in Cuba was an extended era of economic depression starting in the early 1990s, characterized by the collapse of revolutionary values and social norms, and a way of life conducted by improvised solutions for survival, including hustling and sex-work. During this time there developed a thriving, though constantly harassed and destabilized, clandestine gay scene (known as the 'ambiente'). In the course of eight visits between 1995 and 2007, the last dozen years of Fidel Castro's reign, Moshe Morad became absorbed in Havana's gay scene, where he created a wide social network, attended numerous secret gatherings—from clandestine parties to religious rituals—and observed patterns of behavior and communication. He discovered the role of music in this scene as a marker of identity, a source of queer codifications and identifications, a medium of interaction, an outlet for emotion and a way to escape from a reality of scarcity, oppression and despair. Morad identified and conducted his research in different types of 'musical space,' from illegal clandestine parties held in changing locations, to ballet halls, drag-show bars, private living-rooms and kitchens and santería religious ceremonies. In this important study, the first on the subject, he argues that music plays a central role in providing the physical, emotional, and conceptual spaces which constitute this scene and in the formation of a new hybrid 'gay identity' in Special-Period Cuba.

Drawing on more than a decade of research in Japan and the United States, David Novak traces the "cultural feedback" that generates and sustains Noise, an underground music genre combining distortion and electronic effects.

Drawing on literary, musical, and visual representations of and by Rastafari, Darren J. N. Middleton provides an introduction to Rasta through the arts, broadly conceived. The religious underpinnings of the Rasta movement are often overshadowed by Rasta's association with reggae music, dub, and performance poetry. Rastafari and the Arts: An Introduction takes a fresh view of Rasta, considering the relationship between the artistic and religious dimensions of the movement in depth. Middleton's analysis complements current introductions to Afro-Caribbean religions and offers an engaging example of the role of popular culture in illuminating the beliefs and practices of emerging religions. Recognizing that outsiders as well as insiders have shaped the Rasta movement since its modest beginnings in Jamaica, Middleton includes interviews with members of both groups, including: Ejay Khan, Barbara Makeda Blake Hannah, Geoffrey Philp, Asante Amen, Reggae Rajahs, Benjamin Zephaniah, Monica

Haim, Blakk Rasta, Rocky Dawuni, and Marvin D. Sterling.

My Neighbor Totoro is a long-standing international icon of Japanese pop culture that grew out of the partnership between the legendary animator Miyazaki Hayao and the world-renowned composer Joe Hisaishi. A crucial step in the two artists' collaboration was the creation of the album, *My Neighbor Totoro: Image Song Collection*, with lyrics penned by Miyazaki and Nakagawa Rieko, a famed children's book author, and music composed by Hisaishi. The album, released in 1987 prior to the opening of the film, served not only as a promotional product, but also provided Miyazaki with concrete ideas about the characters and the themes of the film. This book investigates the extent to which Hisaishi's music shaped Miyazaki's vision by examining the relationship between the images created by Miyazaki and the music composed by Hisaishi, with special emphasis on their approaches to nostalgia, one of the central themes of the film.

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In *Soundtracks of Asian America*, Grace Wang explores how Asian Americans use music to construct narratives of self, race, class, and belonging in national and transnational spaces. She highlights how they navigate racialization in different genres by considering the experiences of Asians and Asian Americans in Western classical music, U.S. popular music, and Mandopop (Mandarin-language popular music). Her study encompasses the perceptions and motivations of middle-class Chinese and Korean immigrant parents intensely involved in their children's classical music training, and of Asian and Asian American classical musicians whose prominence in their chosen profession is celebrated by some and undermined by others. Wang interviews young Asian American singer-songwriters who use YouTube to contest the limitations of a racialized U.S. media landscape, and she investigates the transnational modes of belonging forged by Asian American pop stars pursuing recording contracts and fame in East Asia. Foregrounding musical spaces where Asian Americans are particularly visible, Wang examines how race matters and operates in the practices and institutions of music making.

Theory and Method in Historical Ethnomusicology demonstrates various ways that new approaches to historiography—and the related application of new technologies—impact the work of ethnomusicologists who seek to meaningfully represent music traditions across barriers of both time and space.

Theory for Ethnomusicology: Histories, Conversations, Insights, Second Edition, is a foundational work for courses in ethnomusicological theory. The book examines key intellectual movements and topic areas in social and cultural theory, and explores the way they have been taken up in ethnomusicological research. New co-author Harris M. Berger and Ruth M. Stone investigate the discipline's past, present, and future, reflecting on contemporary concerns while cataloging significant developments since the publication of the first edition in 2008. A dozen contributors approach a broad range of theoretical topics alive in ethnomusicology. Each chapter examines ethnographic and historical works from within ethnomusicology, showcasing the unique contributions scholars in the field have made to wider, transdisciplinary dialogs, while illuminating the field's relevance and pointing the way toward new horizons of research. New to this edition: Every chapter in the book is completely new, with richer and more comprehensive discussions. New chapters have been added on gender and sexuality, sound and voice studies, performance and critical improvisation studies, and theories of participation. New text boxes and notes make connections among the chapters, emphasizing points of contact and conflict among intellectual movements.

Specifically designed for use on a range of undergraduate and graduate courses, *Introducing Japanese Popular Culture* is a comprehensive textbook offering an up-to-date overview of a wide variety of media forms. It uses particular case studies as a way into examining the broader themes in Japanese culture and provides a thorough analysis of the historical and contemporary trends that have shaped artistic production, as well as, politics, society, and economics. As a result, more than being a time capsule of influential trends, this book teaches enduring lessons about how popular culture reflects the societies that produce and consume it. With contributions from an international team of scholars, representing a range of disciplines from history and anthropology to art history and media studies, the book's sections include: Television Videogames Music Popular Cinema Anime Manga Popular Literature Fashion Contemporary Art Written in an accessible style by a stellar line-up of international contributors, this textbook will be essential reading for students of Japanese culture and society, Asian media and popular culture, and Asian Studies in general.

Focus: Music in Contemporary Japan explores a diversity of musics performed in Japan today, ranging from folk song to classical music, the songs of geisha to the screaming of underground rock, with a specific look at the increasingly popular world of taiko (ensemble drumming). Discussion of contemporary musical practice is situated within broader frames of musical and sociopolitical history, processes of globalization and cosmopolitanism, and the continued search for Japanese identity through artistic expression. It explores how the Japanese have long negotiated cultural identity through musical practice in three parts: Part I, "Japanese Music and Culture," provides an overview of the key characteristics of Japanese culture that inform musical performance, such as the attitude towards the natural environment, changes in ruling powers, dominant religious forms, and historical processes of cultural exchange. Part II, "Sounding Japan," describes the elements that distinguish traditional Japanese music and then explores how music has changed in the modern era under the influence of Western music and ideology. Part III, "Focusing In: Identity, Meaning and Japanese Drumming in Kyoto," is based on fieldwork with musicians and explores the position of Japanese drumming within Kyoto. It focuses on four case studies that paint a vivid picture of each respective site, the music that is practiced, and the pedagogy and creative processes of each group. The accompanying CD includes examples of Japanese music that illustrate specific elements and key genres introduced in the text. A companion website includes additional audio-visual sources discussed in detail in the text. Jennifer Milioto Matsue is an Associate Professor at Union College and specializes in modern Japanese music and culture.

With the ever growing contact between Japan and the rest of the world comes an increasingly important need to understand a society that is fascinating but still often confusing to the outsider. In this brand new fourth edition of *Understanding Japanese Society* Joy Hendry brings the reader up to date both with recent changes as Japan hit the world headlines under the triple 2011 disasters, and with underlying continuities in ways of thinking that have matured over a long history of dealing with foreign influences and an unpredictable environment. This welcome new edition of Hendry's bestselling introductory textbook provides a clear, accessible and readable introduction to Japanese society which does not require any previous knowledge of the country. Fully updated, revised and expanded, the fourth edition contains new material on: the effects of the earthquake, tsunami and nuclear disasters of 2011 a renewed interest in politics and popular participation increased frequency of local spiritual support as unemployment continues to grow, and marriage gets later and later the effects of a dramatic drop in the birth rate on Japan's education system the continuing global success of Japanese animation, manga and computer games despite a turn away from international travel the cool new Ainu, the attraction of healing Okinawa, and changes among other Japanese minorities a new role for Japanese fathers in child-rearing This book will be invaluable to all students studying Japan. It will also enlighten those travellers and business people wishing to gain an understanding of the Japanese people.

Nuclear power has been a contentious issue in Japan since the 1950s, and in the aftermath of the Fukushima nuclear power plant disaster, the conflict has only grown. Government agencies and the nuclear industry continue to push a nuclear agenda, while the mainstream media adheres to the official line that nuclear power is Japan's future. Public debate about nuclear energy is strongly discouraged.

Nevertheless, antinuclear activism has swelled into one of the most popular and passionate movements in Japan, leading to a powerful wave of protest music. *The Revolution Will Not Be Televised: Protest Music After Fukushima* shows that music played a central role in expressing antinuclear sentiments and mobilizing political resistance in Japan. Combining musical analysis with ethnographic participation, author Noriko Manabe offers an innovative typology of the spaces central to the performance of protest music--cyberspace, demonstrations, festivals, and recordings. She argues that these four spaces

encourage different modes of participation and methods of political messaging. The openness, mobile accessibility, and potential anonymity of cyberspace have allowed musicians to directly challenge the ethos of silence that permeated Japanese culture post-Fukushima. Moving from cyberspace to real space, Manabe shows how the performance and reception of music played at public demonstrations are shaped by the urban geographies of Japanese cities. While short on open public space, urban centers in Japan offer protesters a wide range of governmental and commercial spaces in which to demonstrate, with activist musicians tailoring their performances to the particular landscapes and soundscapes of each. Music festivals are a space apart from everyday life, encouraging musicians and audience members to freely engage in political expression through informative and immersive performances. Conversely, Japanese record companies and producers discourage major-label musicians from expressing political views in recordings, forcing antinuclear musicians to express dissent indirectly: through allegories, metaphors, and metonyms. The first book on Japan's antinuclear music, *The Revolution Will Not Be Televised* provides a compelling new perspective on the role of music in political movements.

This Companion is a comprehensive examination of the varied ways in which gender issues manifest throughout culture in Japan, using a range of international perspectives to examine private and public constructions of identity, as well as gender- and sexuality-inflected cultural production. The Routledge Companion to Gender and Japanese Culture features both new work and updated accounts of classic scholarship, providing a go-to reference work for contemporary scholarship on gender in Japanese culture. The volume is interdisciplinary in scope, with chapters drawing from a range of perspectives, fields, and disciplines, including anthropology, art history, history, law, linguistics, literature, media and cultural studies, politics, and sociology. This reflects the fundamentally interdisciplinary nature of the dual focal points of this volume—gender and culture—and the ways in which these themes infuse a range of disciplines and subfields. In this volume, Jennifer Coates, Lucy Fraser, and Mark Pendleton have brought together an essential guide to experiences of gender in Japanese culture today—perfect for students, scholars, and anyone else interested in Japan, culture, gender studies, and beyond.

From its beginnings in 1930s Jamaica, the Rastafarian movement has become a global presence. While the existing studies of the Rastafarian movement have primarily focused on its cultural expression through reggae music, art, and iconography, Monique A. Bedasse argues that repatriation to Africa represents the most important vehicle of Rastafari's international growth. Shifting the scholarship on repatriation from Ethiopia to Tanzania, Bedasse foregrounds Rastafari's enduring connection to black radical politics and establishes Tanzania as a critical site to explore gender, religion, race, citizenship, socialism, and nation. Beyond her engagement with how the Rastafarian idea of Africa translated into a lived reality, she demonstrates how Tanzanian state and nonstate actors not only validated the Rastafarian idea of diaspora but were also crucial to defining the parameters of Pan-Africanism. Based on previously undiscovered oral and written sources from Tanzania, Jamaica, England, the United States, and Trinidad, Bedasse uncovers a vast and varied transnational network—including Julius Nyerere, Michael Manley, and C. L. R James—revealing Rastafari's entrenchment in the making of Pan-Africanism in the postindependence period.

Kizomba dancing originated in Angola, Africa but has been gaining in popularity in the Netherlands since 2011. Curious how this cultural transmission affects white Dutch notions regarding self and other, this book examines the socio-cultural production of difference among white Dutch in the Dutch kizomba scene, primarily in relation to people of African and African diasporic descent. Tying into existing literature regarding the paradoxical state of contemporary Dutch society regarding gender, race and ethnicity, the author explores the balancing act between freedoms and restrictions that shape, guide, and inform peoples behaviour. She thereby illustrates various performative mechanisms through which difference is reproduced. This is relevant in a time characterized by racial ignorance on the one hand, and xenophobia and heated debate concerning Dutchness and Otherness on the other. Taking the body as point of departure through which gender, sexuality, race, ethnicity and nationality are analysed, the author demonstrates how the micro-politics of small, embodied movements connect to larger transnational mobilities and their macro-political contexts. The fine-grained ethnographic descriptions navigate the reader through a highly sensitive topic in the Netherlands and contribute to social and academic debates in contemporary Dutch society.

The phenomenon of 'Cool Japan' is one of the distinctive features of global popular culture of the millennial age. *A History of Popular Culture in Japan* provides the first historical and analytical overview of popular culture in Japan from its origins in the 17th century to the present day, using it to explore broader themes of conflict, power, identity and meaning in Japanese history. E. Taylor Atkins shows how Japan is one of the earliest sites for the development of mass-produced, market-oriented cultural products consumed by urban middle and working classes. The best-known traditional arts and culture of Japan—no theater, monochrome ink painting, court literature, poetry and indigenous music—inhabited a world distinct from that of urban commoners, who fashioned their own expressive forms and laid the groundwork for today's 'gross national cool.' Popular culture was pivotal in the rise of Japanese nationalism, imperialism, militarism, postwar democracy and economic development. Offering historiographical and analytical frameworks for understanding its subject, *A History of Popular Culture in Japan* synthesizes the latest scholarship from a variety of disciplines. It is a vital resource for students of Japanese cultural history wishing to gain a deeper understanding of Japan's contributions to global cultural heritage.

Asian Underground music—a fusion of South Asian genres with western breakbeats created for the dance club scene by DJs and musicians of Indian, Pakistani, and Bangladeshi descent—went mainstream in the U.K. in the late 1990s. Its success was unprecedented: British bhangra, a blend of Punjabi folk music with hip-hop musical elements, was enormously popular among South Asian communities but had yet to become mainstream. For many, the widespread attention to Asian Underground music signaled the emergence of a supposedly new, tolerant, and multicultural Britain that could finally accept South Asians. Interweaving ethnography and theory, Falu Bakrania examines the social life of British Asian musical culture to reveal a more complex and contradictory story of South Asian belonging in Britain. Analyzing the production of bhangra and Asian Underground music by male artists and its consumption by female club-goers, Bakrania shows that gender, sexuality, and class intersected in ways that profoundly shaped how young people interpreted “British” and “Asian” identity and negotiated, sometimes violently, contests about ethnic authenticity, sexual morality, individual expression, and political empowerment.

Spend time in New York City and, soon enough, you will encounter some of the Japanese nationals who live and work there—young English students, office workers, painters, and hairstylists. New York City, one of the world's most vibrant and creative cities, is also home to one of the largest overseas Japanese populations in the world. Among them are artists and designers who produce cutting-edge work in fields such as design, fashion, music, and art. Part of the so-called “creative class” and a growing segment of the neoliberal economy, they are usually middle-class and college-educated. They move to New York for anywhere from a few years to several decades in the hope of realizing dreams and aspirations unavailable to them in Japan. Yet the creative careers they desire are competitive, and many end up working illegally in precarious, low paying jobs. Though they often migrate without fixed plans for return, nearly all eventually do,

and their migrant trajectories are punctuated by visits home. Japanese New York offers an intimate, ethnographic portrait of these Japanese creative migrants living and working in NYC. At its heart is a universal question—how do adults reinvent their lives? In the absence of any material or social need, what makes it worthwhile for people to abandon middle-class comfort and home for an unfamiliar and insecure life? Author Olga Sooudi explores these questions in four different venues patronized by New York's Japanese: a grocery store and restaurant, where hopeful migrants work part-time as they pursue their ambitions; a fashion designer's atelier and an art gallery, both sites of migrant aspirations. As Sooudi's migrant artists toil and network, biding time until they "make it" in their chosen industries, their optimism is complicated by the material and social limitations of their lives. The story of Japanese migrants in NYC is both a story about Japan and a way of examining Japan from beyond its borders. The Japanese presence abroad, a dynamic process involving the moving, settling, and return to Japan of people and their cultural products, is still underexplored. Sooudi's work will help fill this lacuna and will contribute to international migration studies, to the study of contemporary Japanese culture and society, and to the study of Japanese youth, while shedding light on what it means to be a creative migrant worker in the global city today.

This book is the first systematic cross-disciplinary survey on the use of Jamaican English in Ethiopia, describing the dynamics of language acquisition in a multi-lectal and multicultural context. It is the result of over eight years' worth of research conducted in both Jamaica and Africa, and is a recognition of the trans-cultural influence of the "Repatriation Movement" and other diasporic movements. The method and materials adopted in this book point to a constant spread and diffusion of Jamaican culture in Ethiopia. This is reinforced by the universalistic appeal of Rastafarianism and Reggae music and their ability to transcend borders. The data gathered here focus on how an Anglophone-based Creole has developed new speech-forms and has been hybridized and cross-fertilized in contact situations and by new media sources. The book focuses on the use of Jamaican English in four particular domains: namely, school, street, family, and the music studio. Its findings are drawn from an exceptional range of sources, such as field-work and video-recordings, interviews, web-mediated communication, artistic performance and relevant transcriptions. These sources highlight five topics of relevance—language acquisition and choice; English and Jamaican speech forms; hegemonic and minority groups, Rastafarian culture and Reggae music—which are explored in further detail throughout the book. These salient features, in turn, interface with the dynamics of influencing factors, reinforcing circumstances, significance and change. The book represents a journey to the "extreme-outer circle" of English language use, following a circular route away from Africa and back again, with all the languages used (and lost) along the slavery route and inside the plantation complex developing into creolized speech forms and Creoles. Such language use is now making its way back to Africa, with all the incendiary creativity of Reggae and resonant with Rastafarian language.

Excursions in World Music is a comprehensive introductory textbook to the musics of the world, creating a panoramic experience for students by engaging the many cultures around the globe, and highlighting the sheer diversity to be experienced in the world of music. At the same time, the text illustrates the often profound ways through which a deeper exploration of these many different communities can reveal overlaps, shared horizons, and common concerns in spite of, and because of, this very diversity. The new eighth edition features six brand new chapters, including chapters on Japan, Sub-Saharan Africa, China and Taiwan, Europe, Maritime Southeast Asia, and Indigenous Peoples. General updates have been made to other chapters, replacing visuals and updating charts/statistics. Another major addition to the eighth edition is the publication of a companion Reader, entitled Critical Issues in World Music. Each chapter in the Reader is designed to introduce students to a theoretical concept or thematic area within ethnomusicology and illustrate its possibilities by pointing to case studies drawn from at least three chapters in Excursions in World Music. Chapters include the following topics: Music, Gender, and Sexuality; Music and Ritual; Coloniality and "World Music"; Music and Space; Music and Diaspora; Communication, Technology, Media; Musical Labor, Musical Value; and Music and Memory. Instructors can use this resource as a primary or secondary path through the materials, either assigning chapters from the textbook and then digging deeper by exploring a chapter from the Reader, or starting with a Reader chapter and then moving into the musical specifics offered in the textbook chapters. Having available both an area studies and a thematic approach to the materials offers important flexibility to instructors and also provides students with additional means of engaging with the musics of the world. A companion website with a new test bank and fully updated instructor's manual is available for instructors. Numerous resources are posted for students, including streamed audio listening, additional resources (such as links to YouTube videos or websites), a musical fundamentals essay (introducing concepts such as meter, melody, harmony, form, etc.), interactive quizzes, and flashcards.

Creolizing Europe critically interrogates creolization as the decolonial, rhizomatic thinking necessary for understanding the cultural and social transformations set in motion through trans/national dislocations. Exploring the usefulness, transferability, and limitations of creolization for thinking post/coloniality, raciality and othering not only as historical legacies but as immanent to and constitutive of European societies, this volume develops an interdisciplinary dialogue between the social sciences and the humanities. It juxtaposes US-UK debates on 'hybridity', 'mixed-race' and the 'Black Atlantic' with Caribbean and Latin American theorizations of cultural mixing in order to engage with Europe as a permanent scene of Édouard Glissant's creolization. Further, through a comparative methodological angle, the focus on Europe is broadened in order to understand the role of Europe's colonial past in the shaping of its post/migrant and diasporic present. 'Europe' thus becomes an expanded and contested term, unthinkable without reference to its historical legacies and possible futures. While not all the contributions in this volume explicitly address Édouard Glissant's approach to creolization, they all engage with aspects of his thinking. All of the chapters explore the usefulness, transferability, and limitations of creolization to the European context. As such, this edited collection offers a significant contribution and intervention in the fields of European Studies, Postcolonial Studies, and Cultural Studies on two levels. First, by emphasizing that race and "cultural mixing" are central to any thinking about and theorization on/of Europe, and second, by applying Glissant's perspective to a variety of empirical work on diasporic spaces, conviviality, citizenship, aesthetics, race, racism, sexuality, gender, cultural representation and memory.

In two volumes, the SAGE Handbook of Social Anthropology provides the definitive overview of contemporary research in the discipline. It explains the what, where, and how of current and anticipated work in Social Anthropology. With 80 authors, contributing more than 60 chapters, this is the most comprehensive and up-to-date statement of research in Social Anthropology available and the essential point of departure for future projects. The Handbook is divided into four sections: -Part I: Interfaces examines Social Anthropology's disciplinary connections, from Art and Literature to Politics and Economics, from Linguistics to Biomedicine, from History to Media Studies. -Part II: Places examines place, region, culture, and history, from regional, area

studies to a globalized world -Part III: Methods examines issues of method; from archives to war zones, from development projects to art objects, and from ethics to comparison -Part IV: Futures anticipates anthropologies to come: in the Brain Sciences; in post-Development; in the Body and Health; and in new Technologies and Materialities Edited by the leading figures in social anthropology, the Handbook includes a substantive introduction by Richard Fardon, a think piece by Jean and John Comaroff, and a concluding last word on futures by Marilyn Strathern. The authors - each at the leading edge of the discipline - contribute in-depth chapters on both the foundational ideas and the latest research. Comprehensive and detailed, this magisterial Handbook overviews the last 25 years of the social anthropological imagination. It will speak to scholars in Social Anthropology and its many related disciplines.

K-pop (Korean popular music) reigns as one of the most popular music genres in the world today, a phenomenon that appeals to listeners of all ages and nationalities. In *Soul in Seoul: African American Popular Music and K-pop*, Crystal S. Anderson examines the most important and often overlooked aspect of K-pop: the music itself. She demonstrates how contemporary K-pop references and incorporates musical and performative elements of African American popular music culture as well as the ways that fans outside of Korea understand these references. K-pop emerged in the 1990s with immediate global aspirations, combining musical elements from Korean and foreign cultures, particularly rhythm and blues genres of black American popular music. Korean solo artists and groups borrow from and cite instrumentation and vocals of R&B genres, especially hip-hop. They also enhance the R&B tradition by utilizing Korean musical strategies. These musical citational practices are deemed authentic by global fans who function as part of K-pop's music press and promotional apparatus. K-pop artists also cite elements of African American performance in Korean music videos. These disrupt stereotyped representations of Asian and African American performers. Through this process K-pop has arguably become a branch of a global R&B tradition. Anderson argues that Korean pop groups participate in that tradition through cultural work that enacts a global form of crossover and by maintaining forms of authenticity that cannot be faked, and furthermore propel the R&B tradition beyond the black-white binary.

"This Movement is Not About the Man Alone": Toward a Rastafari Woman's Studies Shamara Wyllie Alhassan Testimony: Charting the Matriarchal Shift in the Rastafari Movement Deena-Marie Beresford Shifting Models of Group Formation: Communes, Houses and Mansions of Rastafari Ennis B. Edmonds The Legacy of Charismatic Leadership in the Rastafari Movement Michael Barnett A Rastafari Cultural Institution: Herb Camps in the City Jahlan Niah Bob Marley, Emerging Rasta 1966-1970 Dean MacNeil Black Racial Identity Theory, Nigrescence, Rastafari: Propositions on Black and Rastafari Identity Charles Price Livity and Law Richard C. Salter "They took us by boat and we're coming back by plane": An Assessment of Rastafari and Repatriation Giulia Bonacci Rastafari Citizenship Strategies in Ethiopia: Ethnic Existence, Diaspora Claims, Resident Identification Erin C. Macleod Testimony: Ivan Coore, a Rastafari in the Promised Land Derek Bishton Commentary: Reflections on 2020 through a Rastafari Lens Michael Barnett

Popular music in Japan has been under the overwhelming influence of American, Latin American and European popular music remarkably since 1945, when Japan was defeated in World War II. Beginning with gunka and enka at the turn of the century, tracing the birth of hit songs in the record industry in the years preceding the War, and ranging to the adoption of Western genres after the War--the rise of Japanese folk and rock, domestic exoticism as a new trend and J-Pop--Popular Music in Japan is a comprehensive discussion of the evolution of popular music in Japan. In eight revised and updated essays written in English by renowned Japanese scholar Toru Mitsui, this book tells the story of popular music in Japan since the late 19th century when Japan began positively embracing the West.

This book analyzes the complex conversations taking place in texts of all sorts traveling between Africans, African diasporas, and Japanese across disciplinary, geographic, racial, ethnic, and cultural borders.

From the beginning of the American Occupation in 1945 to the post-bubble period of the early 1990s, popular music provided Japanese listeners with a much-needed release, channeling their desires, fears, and frustrations into a pleasurable and fluid art. Pop music allowed Japanese artists and audiences to assume various identities, reflecting the country's uncomfortable position under American hegemony and its uncertainty within ever-shifting geopolitical realities. In the first English-language study of this phenomenon, Michael K. Bourdaghs considers genres as diverse as boogie-woogie, rockabilly, enka, 1960s rock and roll, 1970s new music, folk, and techno-pop. Reading these forms and their cultural import through music, literary, and cultural theory, he introduces readers to the sensual moods and meanings of modern Japan. As he unpacks the complexities of popular music production and consumption, Bourdaghs interprets Japan as it worked through (or tried to forget) its imperial past. These efforts grew even murkier as Japanese pop migrated to the nation's former colonies. In postwar Japan, pop music both accelerated and protested the commodification of everyday life, challenged and reproduced gender hierarchies, and insisted on the uniqueness of a national culture, even as it participated in an increasingly integrated global marketplace. Each chapter in *Sayonara Amerika, Sayonara Nippon* examines a single genre through a particular theoretical lens: the relation of music to liberation; the influence of cultural mapping on musical appreciation; the role of translation in transmitting musical genres around the globe; the place of noise in music and its relation to historical change; the tenuous connection between ideologies of authenticity and imitation; the link between commercial success and artistic integrity; and the function of melodrama. Bourdaghs concludes with a look at recent Japanese pop music culture.

Based on ethnographic fieldwork conducted among taiko groups in Japan, 'Taiko Boom' explores the origins of taiko in the early postwar period and its popularization over the following decades of rapid economic growth in Japan's cities and countryside.

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