
Read PDF Hip Hop Japan Rap And The Paths Of Cultural Globalization

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YNE9RQ - MAXIMO TANIYA

Our national conversation about race is ludicrously out of date. Hip hop is the key to understanding how things are changing. In a provocative book that will appeal to hip-hoppers both black and white and their parents, Bakari Kitwana deftly teases apart the culture of hip-hop to illuminate how race is being lived by young Americans. Why White Kids Love Hip Hop addresses uncomfortable truths about America's level of comfort with black people, challenging preconceived notions of race. With this brave tour de force, Bakari Kitwana takes his place alongside the greatest African-American intellectuals of the past decades.

Spanning 25 years of serious writing on hip-hop by noted scholars and mainstream journalists, this comprehensive anthology includes observations and critiques on groundbreaking hip-hop recordings.

International scholars explore the hip hop scenes of Europe, Canada, Japan and Australia. The thirteen essays that comprise Global Noise explore the hip hop scenes of Europe, Anglophone and Francophone Canada, Japan and Australia within their social, cultural and ethnic contexts. Countering the prevailing colonialist view that global hip hop is an exotic and derivative outgrowth of an African-American-owned idiom subject to assessment in terms of American norms and standards, Global Noise shows how international hip hop scenes, like those in France and Australia, developed by first adopting then adapting US models and establishing an increasing hybridity of local linguistic and musical features. The essays reveal diasporic manifestations of international hip hop that are rarely acknowledged in the growing commentary on the genre in the US. In the voices of rappers from around the globe with divergent backgrounds of race, nationality, class and gender, the authors find a consistent rhetoric of opposition and resistance to institutional forms of repression and the construction of a cohesive, historically-based subculture capable of accommodating regional and national diversities. CONTRIBUTORS: Roger Chamberland, Ian Condry, David Hesmondhalgh, Claire Levy, Ian Maxwell, Caspar Melville, Sarah Morelli, Mark Penney, André J.M. Prévos, Ted Swedenburg, Jacqueline Urla and Mir Wermuth.

Traces the history of rap music as a key component of the black arts movement in the wake of the civil rights and black power movements, examining the music and its politics, profiling ten key artists and their influence on the evolution of rap, and the music's birth as an expression of urban life and culture. Reprint.

An insider from the world of Rap explains how Hip-Hop music mutated into the violent verses of Gangsta Rap, provides a portrait of the contemporary rapper, and interviews musicians about the state of Rap today.

Offers a comprehensive guide to the history, development, people, events, and ideas of rap music and hip hop music and culture.

An illustrated collection of the wild and outlandish jewels associated with hip-hop music showcases the cultural phenomenon of bling with an assortment of gold-and-diamond-studded pistols, platinum teeth, jewel-encrusted goblets, and more, accompanied by entertaining sidebars and facts.

2007 Alan Merriam Prize presented by the Society for Ethnomusicology 2007 PEN/Beyond Margins Book Award Finalist When we think of African American popular music, our first thought is probably not of double-dutch: girls bouncing between two twirling ropes, keeping time to the tick-tat under their toes. But this book argues that the games black girls play —handclapping songs, cheers, and double-dutch jump rope—both reflect and inspire the principles of black popular musicmaking. The Games Black Girls Play illustrates how black musical styles are incorporated into the earliest games African American girls learn—how, in effect, these games contain the DNA of black music. Drawing on interviews, recordings of handclapping games and cheers, and her own observation and memories of gameplaying, Kyra D. Gaunt argues that black girls' games are connected to long traditions of African and African American musicmaking, and that they teach vital musical and social lessons that are carried into adulthood. In this celebration of playground poetry and childhood choreography, she uncovers the surprisingly rich contributions of girls' play to black popular culture.

This book adopts a sociolinguistic perspective to trace the origins and enduring significance of hip-hop as a global tool of resistance to oppression. The contributors, who represent a range of international perspectives, analyse how hip-hop is employed to express dissatisfaction and dissent relating to such issues as immigration, racism, stereotypes and post-colonialism. Utilising a range of methodological approaches, they shed light on diverse hip-hop cultures and practices around the world, highlighting issues of relevance in the different countries from which their research originates. Together, the authors expand on current global understandings of hip-hop, language and culture, and underline its immense power as a form of popular culture through which the disenfranchised and oppressed can gain and maintain a voice. This thought-provoking edited collection is a must-read for scholars and students of linguistics, race studies and political activism, and for anyone with an interest in hip-hop.

It has been more than thirty-five years since the first commercial recordings of hip-hop music were made. This Companion, written by renowned scholars and industry professionals reflects the passion and scholarly activity occurring in the new generation of hip-hop studies. It covers a diverse range of case studies from Nerdcore hip-hop to instrumental hip-hop to the role of rappers in the Obama campaign and from countries including Senegal, Japan, Germany, Cuba, and the UK. Chapters provide an overview of the 'four elements' of hip-hop - MCing, DJing, break dancing (or breakin'), and graffiti - in addition to key topics such as religion, theatre, film, gender, and politics. Intended for students, scholars, and the most serious of 'hip-hop heads', this collection incorporates methods in studying hip-hop flow, as well as the music analysis of hip-hop and methods from linguistics, political science, gender and film studies to provide exciting new perspectives on this rapidly developing field.

Asserting that hip hop culture has become another locus of postmodernity, Osumare explores the intricacies of this phenomenon from the beginning

of the Twenty-First century, tracing the aesthetic and socio-political path of the currency of hip hop across the globe.

Located at the intersection of sociolinguistics and Hip Hop Studies, this cutting-edge book moves around the world – spanning Africa, Asia, Australia, the Americas and the European Union – to explore Hip Hop cultures, youth identities, the politics of language, and the simultaneous processes of globalization and localization. Focusing closely on language, these scholars of sociolinguistics, linguistic anthropology, cultural studies, and critical pedagogies offer linguistic insights to the growing scholarship on Hip Hop Culture, while reorienting their respective fields by paying closer attention to processes of globalization and localization. The book engages complex processes such as transnationalism, (im)migration, cultural flow, and diaspora in an effort to expand current theoretical approaches to language choice and agency, speech style and stylization, codeswitching and language mixing, crossing and sociolinguistic variation, and language use and globalization. Moving throughout the Global Hip Hop Nation, through scenes as diverse as Hong Kong's urban center, Germany's Mannheim inner-city district of Weststadt, the Brazilian favelas, the streets of Lagos and Dar es Salaam, and the hoods of the San Francisco Bay Area, this global intellectual cipa breaks new ground in the ethnographic study of language and popular culture.

In *The Soul of Anime*, Ian Condry explores the emergence of anime, Japanese animated film and television, as a global cultural phenomenon. Drawing on ethnographic research, including interviews with artists at some of Tokyo's leading animation studios—such as Madhouse, Gonzo, Aniplex, and Studio Ghibli—Condry discusses how anime's fictional characters and worlds become platforms for collaborative creativity. He argues that the global success of Japanese animation has grown out of a collective social energy that operates across industries—including those that produce film, television, manga (comic books), and toys and other licensed merchandise—and connects fans to the creators of anime. For Condry, this collective social energy is the soul of anime.

2007 Arts Club of Washington's National Award for Arts Writing - Finalist With roots that stretch from West Africa through the black pulpit, hip-hop emerged in the streets of the South Bronx in the 1970s and has spread to the farthest corners of the earth. To the Break of Dawn uniquely examines this freestyle verbal artistry on its own terms. A kid from Queens who spent his youth at the epicenter of this new art form, music critic William Jelani Cobb takes readers inside the beats, the lyrics, and the flow of hip-hop, separating mere corporate rappers from the creative MCs that forged the art in the crucible of the street jam. The four pillars of hip hop—break dancing, graffiti art, deejaying, and rapping—find their origins in traditions as diverse as the Afro-Brazilian martial art Capoeira and Caribbean immigrants' turnstile artistry. Tracing hip-hop's relationship to ancestral forms of expression, Cobb explores the cultural and literary elements that are at its core. From KRS-One and Notorious B.I.G. to Tupac Shakur and Lauryn Hill, he profiles MCs who were pivotal to the rise of the genre, verbal artists whose lineage runs back to the black preacher and the bluesman. Unlike books that focus on hip-hop as a social movement or a commercial phenomenon, *To the Break of Dawn* tracks the music's aesthetic, stylistic, and thematic evolution from its inception to today's distinctly regional sub-divisions and styles. Written with an insider's ear, the book illuminates hip-hop's innovations in a freestyle form that speaks to both aficionados and newcomers to the art.

The most clearly identifiable and popular form of Japanese hip-hop, “ghetto” or “gangsta” music has much in common with its corresponding American subgenres, including its portrayal of life on the margins, confrontational style, and aspirational “rags-to-riches” narratives. Contrary to depictions of an ethnically and economically homogeneous Japan, gangsta J-hop gives voice to the suffering, deprivation, and social exclusion experienced by many modern Japanese. *24 Bars to Kill* offers a fascinating ethnographic account of this music as well as the subculture around it, showing how gangsta hip-hop arises from widespread dissatisfaction and malaise.

In this first musicological history of rap music, Cheryl L. Keyes traces the genre's history from its roots in West African bardic traditions, the Jamaican dancehall tradition, and African American vernacular expressions to its permeation of the cultural mainstream as a major tenet of hip-hop lifestyle and culture. Rap music, according to Keyes, addresses the political and economic disfranchisement of black youths and other groups, fosters ethnic pride, and displays culture values and aesthetics. Blending popular culture with folklore and ethnomusicology, Keyes offers a nuanced portrait of the artists, themes, and varying styles reflective of urban life and street consciousness. Her analysis draws on music, lives, politics, and interests of figures ranging from Afrika Bambaataa, the "godfather of hip-hop," to early artists like Grandmaster Flash, to crossover pioneers like LL Cool J, De La Soul, and Public Enemy, to megastars like Tupac Shakur and The Notorious B.I.G. At the same time, Keyes delves into the impact of the rapper-turned mogul phenomenon, the rise of Death Row Records, and the East Coast-West Coast tensions of the Nineties.

In the tradition of Carl Wilson's *Let's Talk About Love*, an unforgettable account of fame, fandom, and the problem of making art in the twenty-first century In his multi-hyphenate ambitions, the musician who calls himself Juiceboxxx couldn't be more modern—you might call him a punk rock-rapper-DJ-record executive-energy drink-magnate. Journalist Leon Neyfakh has been something more than a fan of Juiceboxxx's since he was a teenager, when he booked a show for the artist in a church basement in his hometown of Oak Park, Illinois. Juiceboxxx went on to the tireless, lonely, possibly hopeless pursuit of success on his own terms—no club was too dank, no futon too grubby, if it helped him get to the next, next level. And, for years, Neyfakh remained haunted from afar: was art really worth all the sacrifices? If it was, how did you know you'd made it? And what was the difference, anyway, between a person like Juiceboxxx—who devoted his life to being an artist—and a person like Neyfakh, who elected instead to pursue a stable career and a comfortable, middle-class existence? Much more than a brilliant portrait of a charismatic musician always on the verge of something big, *The Next Next Level* is a wholly contemporary story of art, obsession, fame, ambition, and friendship—as well as viral videos, rap-rock, and the particu-

lars of life on the margins of culture.

Looks at linguistic, cultural and economic aspects of hip-hop in parallel using various frameworks of analysis.

Hip Hop is the way of life that's defining the world's youth today! What's the Hip Hop Truth for the Art and Pulse of America? This cultural brilliance of sound presented a voice and unique mind through the rough streets of America's largest conurbations going as far back as the 1920s. Sprung from the spirits of poverty, this inner city culture quickly uncovered an amazing bunch of young fresh black American forces of nature eager to express their unique self street accounts and contributed to a spirited new style of soul of black Americana across major cities in the USA. Nowadays, Hip Hop has reached the doorsteps of Africa, Australia, Asia, Jamaica, Canada and just about everywhere on the planet. To picture how far rap music has come, I discuss the following: - Difference between Hip-Hop and Rap - The earliest influences which birthed Hip Hop - Definition of Hip Hop culture - Role of Underground Rap Music - Cultural Theories around Hip Hop - Greatest Hip Hop moments - Catalog of Hip Hop Genres - Worldwide Hip Hop movements - And much more... As this music legacy continues to expand its sway, know for sure it's here to stay. The History of Hip Hop book series (Books 1 -3) gives you the very insights of an indisputable force of urban lyricists and Djs guaranteeing to keep producing incredible music talents and exciting new classics for ages to come. Hip Hop lives on! No need to hesitate. Click Buy Now and get schooled in the legacy of the world's most cultural evolution!

Using the latest research, real-world examples, and a new theory of healthy development, this book explains Hip Hop culture's ongoing role in helping Black youths to live long, healthy, and productive lives. • Connects the latest research conclusions about Hip Hop's influences with actual examples of its practice and applied value in action • Identifies education, health and mental health, and afterschool settings as key to promoting health and well-being • Disentangles arguments about whether Hip Hop culture is more of a tool for empowerment or a tool for risk promotion • Explains Hip Hop's ongoing contributions to health and learning, with attention to the Black community • Provides a common language and structure for helping professionals, researchers, and policymakers to organize work related to Hip Hop and well-being • Introduces meaningful models, tips, and resources for personal or professional use • Offers real-world insights from today's leaders within the Hip Hop Ed movement

The story of filmmaker Hayao Miyazaki's life and work, including his significant impact on Japan and the worldA thirtieth-century toxic jungle, a bathhouse for tired gods, a red-haired fish girl, and a furry woodland spirit—what do these have in common? They all spring from the mind of Hayao Miyazaki, one of the greatest living animators, known worldwide for films such as *My Neighbor Totoro*, *Princess Mononoke*, *Spirited Away*, *Howl's Moving Castle*, and *The Wind Rises*. Japanese culture and animation scholar Susan Napier explores the life and art of this extraordinary Japanese filmmaker to provide a definitive account of his oeuvre. Napier insightfully illuminates the multiple themes crisscrossing his work, from empowered women to environmental nightmares to utopian dreams, creating an unforgettable portrait of a man whose art challenged Hollywood dominance and ushered in a new chapter of global popular culture.

The rise in popularity of South Korean entertainment and culture began and is promoted as an official policy of the Korean government to revive the country's economy. This study examines cultural production and consumption, glocalization, the West versus. Asia, global race consciousness, and changing views of masculinity and femininity.

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.

This is an ethnographic account of how the anti-corporate globalization movement uses new technologies to organise itself, written by a participant in many of the biggest demonstrations of recent years. In addition to this, Juris provides a history of the movement and traces its roots.

Featuring rare outtakes from over 100 photoshoots alongside interviews and essays from industry legends, *Contact High- A Visual History of Hip-Hop* takes readers on a chronological journey from old-school to alternative hip-hop and from analog to digital photography. The ultimate companion for music and photography enthusiasts, *Contact High* is the definitive history of hip-hop's early days, celebrating the artists that shaped the iconic album covers, t-shirts and posters beloved by hip-hop fans today.

Hip-hop evangelism--a compelling look at a rap subgroup that explores its musical, social, and political contexts.

Hip Hop Africa explores a new generation of Africans who are not only consumers of global musical currents, but also active and creative participants. Eric Charry and an international group of contributors look carefully at youth culture and the explosion of hip hop in Africa, the embrace of other contemporary genres, including reggae, ragga, and gospel music, and the continued vitality of drumming. Covering Senegal, Mali, Côte d'Ivoire, Ghana, Nigeria, Kenya, Tanzania, Malawi, and South Africa, this volume offers unique perspectives on the presence and development of hip hop and other music in Africa and their place in global music culture.

In this lively ethnography Ian Condry interprets Japan's vibrant hip-hop scene, explaining how a music and culture that originated halfway around the world is appropriated and remade in Tokyo clubs and recording studios. Illuminating different aspects of Japanese hip-hop, Condry chronicles how self-

-described "yellow B-Boys" express their devotion to "black culture," how they combine the figure of the samurai with American rapping techniques and gangsta imagery, and how underground artists compete with pop icons to define "real" Japanese hip-hop. He discusses how rappers manipulate the Japanese language to achieve rhyme and rhythmic flow and how Japan's female rappers struggle to find a place in a male-dominated genre. Condry pays particular attention to the messages of emcees, considering how their raps take on subjects including Japan's education system, its sex industry, teenage bullying victims turned schoolyard murderers, and even America's handling of the war on terror. Condry attended more than 120 hip-hop performances in clubs in and around Tokyo, sat in on dozens of studio recording sessions, and interviewed rappers, music company executives, music store owners, and journalists. Situating the voices of Japanese artists in the specific nightclubs where hip-hop is performed—what musicians and fans call the *genba* (actual site) of the scene—he draws attention to the collaborative, improvisatory character of cultural globalization. He contends that it was the pull of grassroots connections and individual performers rather than the push of big media corporations that initially energized and popularized hip-hop in Japan. Zebra, DJ Krush, Crazy-A, Rhymester, and a host of other artists created Japanese rap, one performance at a time.

B-boying is a form of Afro-diasporic competitive dance that developed in the Bronx, NY in the early 1970s. Widely - though incorrectly - known as "breakdancing," it is often dismissed as a form of urban acrobatics set to music. In reality, however, b-boying is a deeply traditional and profoundly expressive art form that has been passed down from teacher to student for almost four decades. *Foundation: B-boys, B-girls and Hip-Hop Culture in New York* offers the first serious study of b-boying as both unique dance form and a manifestation of the most fundamental principles of hip-hop culture. Drawing on anthropological and historical research, interviews and personal experience as a student of the dance, Joseph Schloss presents a nuanced picture of b-boying and its social context. From the dance's distinctive musical repertoire and traditional educational approaches to its complex stylistic principles and secret battle strategies, *Foundation* illuminates a previously unexamined thread in the complex tapestry that is contemporary hip-hop.

Japan's jazz community—both musicians and audience—has been begrudgingly recognized in the United States for its talent, knowledge, and level of appreciation. Underpinning this tentative admiration, however, has been a tacit agreement that, for cultural reasons, Japanese jazz “can't swing.” In *Blue Nippon* E. Taylor Atkins shows how, strangely, Japan's own attitude toward jazz is founded on this same ambivalence about its authenticity. Engagingly told through the voices of many musicians, *Blue Nippon* explores the true and legitimate nature of Japanese jazz. Atkins peers into 1920s dancehalls to examine the Japanese Jazz Age and reveal the origins of urban modernism with its new set of social mores, gender relations, and consumer practices. He shows how the interwar jazz period then became a troubling symbol of Japan's intimacy with the West—but how, even during the Pacific war, the roots of jazz had taken hold too deeply for the “total jazz ban” that some nationalists desired. While the allied occupation was a setback in the search for an indigenous jazz sound, Japanese musicians again sought American validation. Atkins closes out his cultural history with an examination of the contemporary jazz scene that rose up out of Japan's spectacular economic prominence in the 1960s and 1970s but then leveled off by the 1990s, as tensions over authenticity and identity persisted. With its depiction of jazz as a transforming global phenomenon, *Blue Nippon* will make enjoyable reading not only for jazz fans worldwide but also for ethnomusicologists, and students of cultural studies, Asian studies, and modernism.

A one-of-a kind survey of rap and hip hop history from 1973 to today by Chuck D, arguably the most influential rapper in the world. In the more than 40 years since the days of DJ Kool Herc and "Rapper's Delight," hip hop and rap have become a billion-dollar worldwide phenomenon. Yet there is no definitive history of the genre-until now. Based on Chuck's long-running show on Rapstation.com, this massive compendium details the most iconic moments and influential songs in the genre's recorded history, from Kurtis Blow's "Christmas Rappin'" to The Miseducation of Lauryn Hill to Kendrick Lamar's ground-breaking verse on "Control." Also included are key events in hip hop history, from Grandmaster Flash's first scratch through Tupac's holographic appearance at Coachella. Throughout, Chuck offers his insider's perspective on the chart toppers and show stoppers as he lived it. Illustrating the pages are more than 100 portraits from the talented artists specializing in hip hop.

Based on a true story, this gripping account of hip hop's early years follows Sherri Sher, who, growing up in the South Bronx during the 1970s and caring for her eleven siblings, forms an all-girl rap group and discovers that it is hard to earn respect in a male-dominated world. Original.

An illustrated highlight reel of more than 100 women in rap who have helped shape the genre and eschewed gender norms in the process *The Motherlode* highlights more than 100 women who have shaped the power, scope, and reach of rap music, including pioneers like Roxanne Shanté, game changers like Lauryn Hill and Missy Elliott, and current reigning queens like Nicki Minaj, Cardi B, and Lizzo—as well as everyone who came before, after, and in between. Some of these women were respected but not widely celebrated. Some are impossible not to know. Some of these women have stood on their own; others were forced into templates, compelled to stand beside men in big rap crews. Some have been trapped in a strange critical space between respected MC and object. They are characters, caricatures, lyricists, at times both feminine and explicit. This book profiles each of these women, their musical and career breakthroughs, and the ways in which they each helped change the culture of rap.

Rebel, from Punk to Dior, is one of the most complete anthologies of its kind, containing the best works of Janette Beckman. Known as one of the most famous street photographers, with her feminine and underground touch, Janette has portrayed the all-time greatest exponents of the Hip Hop, Punk and underground scenes. From the images of rappers who have climbed the world rankings to the most famous fashion campaigns ever, this book summarizes in more than 240 pages and as many original photographs, the spirit of a generation that made history and continues to influence the world of fashion and the international collective imagination.

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 resis-

tance 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.

When Princeton anthropologist John Borneman arrived in Syria's second-largest city in 2004 as a visiting Fulbright professor, he took up residence in what many consider a "rogue state" on the frontline of a "clash of civilizations" between the Orient and the West. Hoping to understand intimate interactions of religious, political, and familial authority in this secular republic, Borneman spent much time among different men, observing and becoming part of their everyday lives. *Syrian Episodes* is the striking result. Recounting his experience of living and lecturing in Aleppo, Syria's second-largest ci-

ty, John Borneman offers deft, first-person stories of the longings and discontents expressed by Syrian sons and fathers, as well as a prescient analysis of the precarious power held by the regime, its relation to domestic authority, and the conditions of its demise. Combining literary imagination and anthropological insight, the book's discrete narratives converge in an unforgettable portrait of contemporary culture in Aleppo. We read of romantic seductions, rumors of spying, the play of light in rooms, the bargaining of tourists in bazaars, and an attack of wild dogs. With unflinching honesty and frequent humor, Borneman describes his encounters with students and teachers, customers and merchants, and women and families, many of whom are as intrigued with the anthropologist as he is with them. Refusing to patronize those he meets or to minimize his differences with them, Borneman provokes his interlocutors, teasing out unexpected confidences, comic responses, and mutual misunderstandings. He engages the curiosity and desire of encounter and the possibility of ethical conduct that is willing to expose cultural differences. Combining literary imagination and anthropological insight, *Syrian Episodes* offers an unforgettable portrait of contemporary culture in Aleppo.

An ethnographic study of Japanese hip-hop.

This guide provides an overview of the history of hip hop culture and an exploration of its dance style, appropriate both for student research projects and general interest reading. • A chronology of the development of hip hop from the 1970s to the present • Black and white photographs of the various dance movements • Bibliography of significant materials for further reading • Detailed explanations of dance terms • Helpful indexes with convenient access to various topics of interest throughout the book