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An odorless baby found orphaned in a Paris gutter in 1738 grows to become a monster obsessed with his perfect sense of smell and a desire to capture, by any means, the ultimate scent that will make him human. Reader's Guide available. Reprint. 20,000 first printing.

"It's not just Murakami but also the shadow of Borges that hovers over this mesmerizing book... [and] one may detect a slight bow to the American macabre of E.A. Poe. Ogawa stands on the shoulders of giants, as another saying goes. But this collection may linger in your mind -- it does in mine -- as a delicious, perplexing, absorbing and somehow singular experience." -- Alan Cheuse, NPR Sinister forces collide---and unite a host of desperate characters---in this eerie cycle of interwoven tales from Yoko Ogawa, the critically acclaimed author of *The Housekeeper* and *the Professor*. An aspiring writer moves into a new apartment and discovers that her landlady has murdered her husband. Elsewhere, an accomplished surgeon is approached by a cabaret singer, whose beautiful appearance

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belies the grotesque condition of her heart. And while the surgeon's jealous lover vows to kill him, a violent envy also stirs in the soul of a lonely craftsman. Desire meets with impulse and erupts, attracting the attention of the surgeon's neighbor---who is drawn to a decaying residence that is now home to instruments of human torture. Murderers and mourners, mothers and children, lovers and innocent bystanders---their fates converge in an ominous and darkly beautiful web. Yoko Ogawa's *Revenge* is a master class in the macabre that will haunt you to the last page. An NPR Best Book of 2013

In *Necropolitics* Achille Mbembe, a leader in the new wave of francophone critical theory, theorizes the genealogy of the contemporary world, a world plagued by ever-increasing inequality, militarization, enmity, and terror as well as by a resurgence of racist, fascist, and nationalist forces determined to exclude and kill. He outlines how democracy has begun to embrace its dark side---what he calls its "nocturnal body"---which is based on the desires, fears, affects, relations, and violence that drove colonialism. This shift has hollowed out democracy, thereby eroding the very values, rights, and freedoms liberal democracy routinely celebrates. As a result, war has become the sacrament of our times in a conception of sovereignty that operates by annihilating all those considered enemies of the

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state. Despite his dire diagnosis, Mbembe draws on post-Foucauldian debates on biopolitics, war, and race as well as Fanon's notion of care as a shared vulnerability to explore how new conceptions of the human that transcend humanism might come to pass. These new conceptions would allow us to encounter the Other not as a thing to exclude but as a person with whom to build a more just world.

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Duke University Press

In *Stages of Capital*, Ritu Birla brings research on nonwestern capitalisms into conversation with postcolonial studies to illuminate the historical roots of India's market society. Between 1870 and 1930, the British regime in India implemented a barrage of commercial and contract laws directed at the "free" circulation of capital, including measures regulating companies, income tax, charitable gifting, and pension funds, and procedures distinguishing gambling from speculation and futures trading. Birla argues that this understudied legal infrastructure institutionalized a new object of sovereign management, the market, and along with it, a colonial concept of the public. In jurisprudence, case law, and statutes, colonial market governance enforced an abstract vision of modern society as a public of exchanging, contracting actors free from the anachronistic constraints of indigenous culture.

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Birla reveals how the categories of public and private infiltrated colonial commercial law, establishing distinct worlds for economic and cultural practice.

This bifurcation was especially apparent in legal dilemmas concerning indigenous or “vernacular” capitalists, crucial engines of credit and production that operated through networks of extended kinship.

Focusing on the story of the Marwaris, a powerful business group renowned as a key sector of India’s capitalist class, Birla demonstrates how colonial law governed vernacular capitalists as rarefied cultural actors, so rendering them illegitimate as economic agents. Birla’s innovative attention to the

negotiations between vernacular and colonial systems of valuation illustrates how kinship-based commercial groups asserted their legitimacy by challenging and inhabiting the public/private mapping. Highlighting the cultural politics of market governance, *Stages of Capital* is an unprecedented history of colonial commercial law, its legal fictions, and the formation of the modern economic subject in India.

Resisting the various forms of realism popular during the Meiji “enlightenment,” Izumi Kyoka (1873-1939) was among the most popular writers who continued to work in the old-fashioned genres of fantasy, mystery, and romance. *Gothic Tales* makes available for the first time a collection of stories by this highly influential writer, whose decadent

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romanticism led him to envision an idiosyncratic world--a fictive purgatory --precious and bizarre though always genuine despite its melodramatic formality. The four stories presented here are among Kyoka's best-known works. They are drawn from four stages of the author's development, from the "conceptual novels" of 1895 to the fragmented romanticism of his mature work. In the way of introduction, Inouye presents a clear analysis of Kyoka's problematic stature as a "great gothic writer" and emphasizes the importance of Kyoka's work to the present reevaluation of literary history in general and modern Japanese literature in particular. The extensive notes that follow the translation serve as an intelligent guide for the reader, supplying details about each of the stories and how they fit into the pattern of mythic development that allowed Kyoka to deal with his fears in a way that sustained his life and, as Mishima Yukio put it, pushed the Japanese language to its highest potential.

What remains of the "national" when the nation unravels at the birth of the independent state? The political truncation of India at the end of British colonial rule in 1947 led to a social cataclysm in which roughly one million people died and ten to twelve million were displaced. Combining film studies, trauma theory, and South Asian cultural history, Bhaskar Sarkar follows the shifting traces of this event in Indian cinema over the next six

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decades. He argues that Partition remains a wound in the collective psyche of South Asia and that its representation on screen enables forms of historical engagement that are largely opaque to standard historiography. Sarkar tracks the initial reticence to engage with the trauma of 1947 and the subsequent emergence of a strong Partition discourse, revealing both the silence and the eventual “return of the repressed” as strands of one complex process. Connecting the relative silence of the early decades after Partition to a project of postcolonial nation-building and to trauma’s disjunctive temporal structure, Sarkar develops an allegorical reading of the silence as a form of mourning. He relates the proliferation of explicit Partition narratives in films made since the mid-1980s to disillusionment with post-independence achievements, and he discusses how current cinematic memorializations of 1947 are influenced by economic liberalization and the rise of a Hindu-chauvinist nationalism. Traversing Hindi and Bengali commercial cinema, art cinema, and television, Sarkar provides a history of Indian cinema that interrogates the national (a central category organizing cinema studies) and participates in a wider process of mourning the modernist promises of the nation form.

A New York Times bestseller! “A bewitching gem...I absolutely loved every moment of this story.”

—Stephanie Garber, #1 New York Times bestselling

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author of the *Caraval* series “If you loved the Hogwarts Library...you’ll be right at home at Summershall.” —Katherine Arden, *New York Times* bestselling author of *The Bear and the Nightingale*

From the *New York Times* bestselling author of *An Enchantment of Ravens* comes an “enthraling adventure” (Kirkus Reviews, starred review) about an apprentice at a magical library who must battle a powerful sorcerer to save her kingdom. All sorcerers are evil. Elisabeth has known that as long as she has known anything. Raised as a foundling in one of Austermeer’s Great Libraries, Elisabeth has grown up among the tools of sorcery—magical grimoires that whisper on shelves and rattle beneath iron chains. If provoked, they transform into grotesque monsters of ink and leather. Then an act of sabotage releases the library’s most dangerous grimoire, and Elisabeth is implicated in the crime. With no one to turn to but her sworn enemy, the sorcerer Nathaniel Thorn, and his mysterious demonic servant, she finds herself entangled in a centuries-old conspiracy. Not only could the Great Libraries go up in flames, but the world along with them. As her alliance with Nathaniel grows stronger, Elisabeth starts to question everything she’s been taught—about sorcerers, about the libraries she loves, even about herself. For Elisabeth has a power she has never guessed, and a future she could never have imagined.

In this major reassessment of Japanese imperialism in

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Asia, Mark Driscoll foregrounds the role of human life and labor. Drawing on subaltern postcolonial studies and Marxism, he directs critical attention to the peripheries, where figures including Chinese coolies, Japanese pimps, trafficked Japanese women, and Korean tenant farmers supplied the vital energy that drove Japan's empire. He identifies three phases of Japan's capitalist expansion, each powered by distinct modes of capturing and expropriating life and labor: biopolitics (1895–1914), neuropolitics (1920–32), and necropolitics (1935-45). During the first phase, Japanese elites harnessed the labor of marginalized subjects as Japan colonized Taiwan, Korea, and south Manchuria, and sent hustlers and sex workers into China to expand its market hegemony. Linking the deformed bodies laboring in the peripheries with the "erotic-grotesque" media in the metropole, Driscoll centers the second phase on commercial sexology, pornography, and detective stories in Tokyo to argue that by 1930, capitalism had colonized all aspects of human life: not just labor practices but also consumers' attention and leisure time. Focusing on Japan's Manchukuo colony in the third phase, he shows what happens to the central figures of biopolitics as they are subsumed under necropolitical capitalism: coolies become forced laborers, pimps turn into state officials and authorized narcotraffickers, and sex workers become "comfort women". Driscoll concludes by discussing Chinese fiction written inside Manchukuo, describing the everyday violence unleashed by necropolitics.

By turns candid, witty, and poignant, 36 Views of Mount

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Fuji is an American professor's much-praised memoir about her experiences of Japan and the Japanese.

A hilarious satire about college life and high class manners, this is a classic of postwar English literature.

Regarded by many as the finest, and funniest, comic novel of the twentieth century, Lucky Jim remains as

trenchant, withering, and eloquently misanthropic as when it first scandalized readers in 1954. This is the

story of Jim Dixon, a hapless lecturer in medieval history at a provincial university who knows better than most

that "there was no end to the ways in which nice things are nicer than nasty ones." Amis's scabrous debut

leads the reader through a gallery of emphatically English bores, cranks, frauds, and neurotics, with each

of whom Dixon must contend in one way or another in order to hold on to his cushy academic perch and win the

girl of his fancy. More than just a merciless satire of cloistered college life and stuffy post-war manners,

Lucky Jim is an attack on the forces of boredom, whatever form they may take, and a work of art that at

once distills and extends an entire tradition of English comic writing, from Fielding and Dickens through

Wodehouse and Waugh. As Christopher Hitchens has written, "if you can picture Bertie or Jeeves being

capable of actual malice, and simultaneously imagine Evelyn Waugh forgetting about original sin, you have the

combination of innocence and experience that makes this short romp so imperishable."

The Lychee Light Club is considered Usamaru Furuya's breakthrough work. Originally designed as an

experiemental project Lychee's themes of youthful

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rebellion and deus ex machina destruction, and attractive designs eventually won over a new generation of readers and critics, leading the way for Furuya to take on his many recent high profile properties. In an abandoned warehouse, a band of nine students have assembled to plot out a new future. Their "leader" Zera is determined to cleanse his community of the ugly and cowardly. Having taken command of a band of young men to build him a god-like machine capable of changing the world. This machine, named "Lychee," will give them what they've been searching for...a beauty of the finest quality. A surreal yet touching horror comedy Furuya's Lychee Light Club that mixes elements of French Le Théâtre du Grand-Guignol and with modern day pop culture tropes and is set in modern day Tokyo. Shocking, sexy and innovative, the Lychee Light Club is at the pinnacle of modern day Japanese seinen manga (young adult comics).

. . . this book provides a logically written explanation of legalistic matters that otherwise would be hard to approach for the layman. . . The arguments laid out in this book are clear and precise and postulate a need for mutual co-operation and an ecological use of resources as well as the importance for regional actors to use international legal institutions as a conduit to peaceful resolution and mutual benefit. Markus Bell, East Asia Integration Studies . . . the book successfully outlines the essential points of the disputes and proposes the establishment of regional fora for security and development. Gibeom Kim, Political Studies Review This book takes an in-depth look at Japan s long-festering

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territorial and maritime disputes with its three neighbors China, South Korea and the Russian Federation. Japan has established friendly relations with all three former adversaries since the end of World War II, but these sovereignty issues remain. All three disagreements have recently flared into potentially violent incidents that could erupt again at any time. The book explores each situation and proposes concrete compromise solutions to each of the outstanding disputes. The key recommendation the book sets forth is that the disputes in question be resolved through the conclusion of separate negotiated agreements between Japan and each of its neighbors, whereby separate Zones of Cooperation and Environmental Protection are established in northeast Asia. These three agreements would be international treaties with the purpose of establishing ongoing permanent cooperation in the three disputed areas. The book concludes with a discussion of the need for broader multilateral institutions of cooperation. International relations specialists, government officials, international lawyers and scholars of Asian politics will find great value in the knowledgeable discussions of these complex issues. The neoliberal project in the West has created an increasingly polarized and impoverished world, to the point that the vast majority of its citizens require liberation from their present socioeconomic circumstances. The marxist theorist Kenneth Surin contends that innovation and change at the level of the political must occur in order to achieve this liberation, and for this endeavor marxist theory and philosophy are

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indispensable. In *Freedom Not Yet*, Surin analyzes the nature of our current global economic system, particularly with regard to the plight of less developed countries, and he discusses the possibilities of creating new political subjects necessary to establish and sustain a liberated world. Surin begins by examining the current regime of accumulation—the global domination of financial markets over traditional industrial economies—which is used as an instrument for the subordination and dependency of poorer nations. He then moves to the constitution of subjectivity, or the way humans are produced as social beings, which he casts as the key arena in which struggles against dispossession occur. Surin critically engages with the major philosophical positions that have been posed as models of liberation, including Derrida's notion of reciprocity between a subject and its other, a reinvigorated militancy in political reorientation based on the thinking of Badiou and Žižek, the nomad politics of Deleuze and Guattari, and the politics of the multitude suggested by Hardt and Negri. Finally, Surin specifies the material conditions needed for liberation from the economic, political, and social failures of our current system. Seeking to illuminate a route to a better life for the world's poorer populations, Surin investigates the philosophical possibilities for a marxist or neo-marxist concept of liberation from capitalist exploitation and the regimes of power that support it.

In the 1960s, a new generation of university-educated youth in Japan challenged forms of capitalism and the state. In *Coed Revolution* Chelsea Szendi Schieder

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recounts the crucial stories of Japanese women's participation in these protest movements led by the New Left through the early 1970s. Women were involved in contentious politics to an unprecedented degree, but they and their concerns were frequently marginalized by men in the movement and the mass media, and the movement at large is often memorialized as male and masculine. Drawing on stories of individual women, Schieder outlines how the media and other activists portrayed these women as icons of vulnerability and victims of violence, making women central to discourses about legitimate forms of postwar political expression. Schieder disentangles the gendered patterns that obscured radical women's voices to construct a feminist genealogy of the Japanese New Left, demonstrating that student activism in 1960s Japan cannot be understood without considering the experiences and representations of these women.

The Moon wants to kill you. Whether it's being unable to pay your per diem for your allotted food, water, and air, or you just get caught up in a fight between the Moon's ruling corporations, the Five Dragons. You must fight for every inch you want to gain in the Moon's near feudal society. And that is just what Adriana Corta did. As the leader of the Moon's newest "dragon," Adriana has wrested control of the Moon's Helium-3 industry from the Mackenzie Metal corporation and fought to earn her family's new status. Now, at the twilight of her life, Adriana finds her corporation, Corta Helio, surrounded by the many enemies she made during her meteoric rise. If the Corta family is to survive, Adriana's five children

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must defend their mother's empire from her many enemies... and each other.

Rethinking a key epoch in East Asian history, Hyun Ok Park formulates a new understanding of early-twentieth-century Manchuria. Most studies of the history of modern Manchuria examine the turbulent relations of the Chinese state and imperialist Japan in political, military, and economic terms. Park presents a compelling analysis of the constitutive effects of capitalist expansion on the social practices of Korean migrants in the region. Drawing on a rich archive of Korean, Japanese, and Chinese sources, Park describes how Koreans negotiated the contradictory demands of national and colonial powers. She demonstrates that the dynamics of global capitalism led the Chinese and Japanese to pursue capitalist expansion while competing for sovereignty. Decentering the nation-state as the primary analytic rubric, her emphasis on the role of global capitalism is a major innovation for understanding nationalism, colonialism, and their immanent links in social space. Through a regional and temporal comparison of Manchuria from the late nineteenth century until 1945, Park details how national and colonial powers enacted their claims to sovereignty through the regulation of access to land, work, and loans. She shows that among Korean migrants, the complex connections among Chinese laws, Japanese colonial policies, and Korean social practices gave rise to a form of nationalism in tension with global revolution—a nationalism that laid the foundation for what came to be regarded as North Korea's isolationist politics.

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Japanese modern times -- Japanese modern within modernity -- Placing the consumer-subject within mass culture -- Erotic grotesque nonsense as montage -- Japanese modern culture as politics -- The documentary impulse -- Japanese modern sites -- The modern girl as militant (movement on the streets) -- The café waitress sang the blues -- Friends of the movies (from ero to empire) -- The household becomes modern life -- Asakusa, honky-tonk tempo -- Asakusa eroticism -- Gonda Yasunoke's Asakusa -- Soeda Azenbo's Asakusa -- Kawabata Yasunari's Asakusa -- Iwasaki Akira's pork cutlet problem (Hollywood as fantasy) -- Ozaki Midori (love for a cane and a hat) -- Down-and-out grotesquerie -- Modern nonsense.

Neda Atanasoski and Kalindi Vora trace the ways in which robots, artificial intelligence, and other technologies serve as surrogates for human workers within a labor system that is entrenched in and reinforces racial capitalism and patriarchy.

This volume makes available for the first time in English two of the most important novels of Japanese colonialism: Yuasa Katsuei's *Kannani* and *Document of Flames*. Born in Japan in 1910 and raised in Korea, Yuasa was an eyewitness to the ravages of the Japanese occupation. In both of the novels presented here, he is clearly critical of Japanese imperialism. *Kannani* (1934) stands alone within Japanese literature in its graphic depictions of the racism and poverty endured by the colonized Koreans. *Document of Flames* (1935) brings issues of class and gender into sharp focus. It tells the story of Tokiko, a divorced woman

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displaced from her Japanese home who finds herself forced to work as a prostitute in Korea to support herself and her child. Tokiko eventually becomes a landowner and oppressor of the Koreans she lives amongst, a transformation suggesting that the struggle against oppression often ends up replicating the structure of domination. In his introduction, Mark Driscoll provides a nuanced and engaging discussion of Yuasa's life and work and of the cultural politics of Japanese colonialism. He describes Yuasa's sharp turn, in the years following the publication of *Kannani* and *Document of Flames*, toward support for Japanese nationalism and the assimilation of Koreans into Japanese culture. This abrupt ideological reversal has made Yuasa's early writing—initially censored for its anticolonialism—all the more controversial. In a masterful concluding essay, Driscoll connects these novels to larger theoretical issues, demonstrating how a deep understanding of Japanese imperialism challenges prevailing accounts of postcolonialism.

Awe and exhilaration--along with heartbreak and mordant wit--abound in *Lolita*, Nabokov's most famous and controversial novel, which tells the story of the aging Humbert Humbert's obsessive, devouring, and doomed passion for the nymphet Dolores Haze. *Lolita* is also the story of a hypercivilized European colliding with the cheerful barbarism of postwar America. Most of all, it is a meditation on love--love as outrage and hallucination, madness and transformation.

Celebrate the thirtieth anniversary of the Newbery Honor-winning survival novel *Hatchet* with a pocket-

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sized edition perfect for travelers to take along on their own adventures. This special anniversary edition includes a new introduction and commentary by author Gary Paulsen, pen-and-ink illustrations by Drew Willis, and a water resistant cover. Hatchet has also been nominated as one of America's best-loved novels by PBS's The Great American Read. Thirteen-year-old Brian Robeson, haunted by his secret knowledge of his mother's infidelity, is traveling by single-engine plane to visit his father for the first time since the divorce. When the plane crashes, killing the pilot, the sole survivor is Brian. He is alone in the Canadian wilderness with nothing but his clothing, a tattered windbreaker, and the hatchet his mother had given him as a present. At first consumed by despair and self-pity, Brian slowly learns survival skills—how to make a shelter for himself, how to hunt and fish and forage for food, how to make a fire—and even finds the courage to start over from scratch when a tornado ravages his campsite. When Brian is finally rescued after fifty-four days in the wild, he emerges from his ordeal with new patience and maturity, and a greater understanding of himself and his parents.

Cover -- Half-title -- Title -- Copyright -- Dedication -- Contents -- Preface -- 1 Youth and Media -- 2 Then and Now -- 3 Themes and Theoretical Perspectives -- 4 Infants, Toddlers, and Preschoolers -- 5 Children -- 6 Adolescents -- 7 Media and Violence -- 8 Media and Emotions -- 9 Advertising and Commercialism -- 10 Media and Sex -- 11 Media and Education -- 12 Digital Games -- 13 Social Media -- 14 Media and Parenting -- 15 The End -- Notes -- Acknowledgments -- Index -- A --

Read Free Absolute Erotic Absolute Grotesque
The Living Dead And Undead In Japans

Imperialism 1895-1945 By Driscoll Mark Duke
University Press Books 2010 Paperback
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In an era of irregular labor, nagging recession, nuclear contamination, and a shrinking population, Japan is facing precarious times. How the Japanese experience insecurity in their daily and social lives is the subject of *Precarious Japan*. Tacking between the structural conditions of socioeconomic life and the ways people are making do, or not, Anne Allison chronicles the loss of home affecting many Japanese, not only in the literal sense but also in the figurative sense of not belonging. Until the collapse of Japan's economic bubble in 1991, lifelong employment and a secure income were within reach of most Japanese men, enabling them to maintain their families in a comfortable middle-class lifestyle. Now, as fewer and fewer people are able to find full-time work, hope turns to hopelessness and security gives way to a pervasive unease. Yet some Japanese are getting by, partly by reconceiving notions of home, family, and togetherness.

Covering a period of about four centuries, this book demonstrates the economic and political components of the opium problem. As a mass product, opium was introduced in India and Indonesia by the Dutch in the 17th century. China suffered the most, but was also the first to get rid of the opium problem around 1950.

This issue of *Novel* proposes a new type of novelistic hero: the "anagonist." Unlike the protagonist, the anagonist does not act; or if she does, her action is

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inconsequential to the work. The concept itself, however, is problematic, for the figure of the anagonist is averse to typology, such that its decisive identification in any particular work is almost impossible. More than a contribution to narrative categories therefore, the appearance of the anagonist as a critical term is a reconceptualization and rethinking of the nature and role of action in the novel form.

At the heart of the empire Japan won and then lost in the Pacific War was Manchukuo, a puppet state created in Northeast China in 1932. Not unlike India for the British, Manchukuo was the crucible and symbol of empire for the Japanese. In this book, the first social and cultural history of Japan's construction of Manchuria, Louise Young studies how people at home imagined, experienced, and built the empire that so threatened the world.

In *The Whites Are Enemies of Heaven* Mark W. Driscoll examines nineteenth-century Western imperialism in Asia and the devastating effects of "climate caucasianism"—the white West's pursuit of rapacious extraction at the expense of natural environments and people of color conflated with them. Drawing on an array of primary sources in Chinese, Japanese, and French, Driscoll reframes the Opium Wars as "wars for drugs" and demonstrates that these wars to unleash narco- and human traffickers kickstarted the most important

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event of the Anthropocene: the military substitution of Qing China's world-leading carbon-neutral economy for an unsustainable Anglo-American capitalism powered by coal. Driscoll also reveals how subaltern actors, including outlaw societies and dispossessed samurai groups, became ecological protectors, defending their locales while driving decolonization in Japan and overthrowing a millennia of dynastic rule in China. Driscoll contends that the methods of these protectors resonate with contemporary Indigenous-led movements for environmental justice.

The Problem with Work develops a Marxist feminist critique of the structures and ethics of work, as well as a perspective for imagining a life no longer subordinated to them.

In Traffic in Asian Women Laura Hyun Yi Kang demonstrates that the figure of "Asian women" functions as an analytic with which to understand the emergence, decline, and permutation of U.S. power/knowledge at the nexus of capitalism, state power, global governance, and knowledge production throughout the twentieth century. Kang analyzes the establishment, suppression, forgetting, and illegibility of the Japanese military "comfort system" (1932–1945) within that broader geohistorical arc. Although many have upheld the "comfort women" case as exemplary of both the past violation and the contemporary empowerment of

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Asian women, Kang argues that it has profoundly destabilized the imaginary unity and conceptual demarcation of the category. Kang traces how "Asian women" have been alternately distinguished and effaced as subjects of the traffic in women, sexual slavery, and violence against women. She also explores how specific modes of redress and justice were determined by several overlapping geopolitical and economic changes ranging from U.S.-guided movements of capital across Asia and the end of the Cold War to the emergence of new media technologies that facilitated the global circulation of "comfort women" stories.

Japan's invasion of Manchuria in September of 1931 initiated a new phase of brutal occupation and warfare in Asia and the Pacific. It forwarded the project of remaking the Japanese state along technocratic and fascistic lines and creating a self-sufficient Asian bloc centered on Japan and its puppet state of Manchukuo. In *Planning for Empire*, Janis Mimura traces the origins and evolution of this new order and the ideas and policies of its chief architects, the reform bureaucrats. The reform bureaucrats pursued a radical, authoritarian vision of modern Japan in which public and private spheres were fused, ownership and control of capital were separated, and society was ruled by technocrats. Mimura shifts our attention away from reactionary young officers to state planners—reform bureaucrats,

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total war officers, new zaibatsu leaders, economists, political scientists, engineers, and labor party leaders. She shows how empire building and war mobilization raised the stature and influence of these middle-class professionals by calling forth new government planning agencies, research bureaus, and think tanks to draft Five Year industrial plans, rationalize industry, mobilize the masses, streamline the bureaucracy, and manage big business. Deftly examining the political battles and compromises of Japanese technocrats in their bid for political power and Asian hegemony, *Planning for Empire* offers a new perspective on Japanese fascism by revealing its modern roots in the close interaction of technology and right-wing ideology.

"One of the most momentous debuts in years: A transcendent novel that strikes a deep emotional chord, *My Absolute Darling* combines a page-turning female survival story, an arresting use of language, and a heart-wrenchingly powerful redemptive arc"--
Centering his analysis in the dynamic forces of modern East Asian history, Kuan-Hsing Chen recasts cultural studies as a politically urgent global endeavor. He argues that the intellectual and subjective work of decolonization begun across East Asia after the Second World War was stalled by the cold war. At the same time, the work of deimperialization became impossible to imagine in imperial centers such as Japan and the United States. Chen contends that it is now necessary to

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resume those tasks, and that decolonization, deimperialization, and an intellectual undoing of the cold war must proceed simultaneously. Combining postcolonial studies, globalization studies, and the emerging field of "Asian studies in Asia," he insists that those on both sides of the imperial divide must assess the conduct, motives, and consequences of imperial histories. Chen is one of the most important intellectuals working in East Asia today; his writing has been influential in Taiwan, South Korea, Hong Kong, Japan, Singapore, and mainland China for the past fifteen years. As a founding member of the Inter-Asia Cultural Studies Society and its journal, he has helped to initiate change in the dynamics and intellectual orientation of the region, building a network that has facilitated inter-Asian connections. *Asia as Method* encapsulates Chen's vision and activities within the increasingly "inter-referencing" East Asian intellectual community and charts necessary new directions for cultural studies. A history of the colonial tea plantation regime in Assam, which brought more than one million migrants to the region in northeast India, irrevocably changing the social landscape.

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charismatic, genius—his image is pure millennial-marketing gold for the White House. There's only one problem: Alex has a beef with the actual prince, Henry, across the pond. And when the tabloids get hold of a photo involving an Alex-Henry altercation, U.S./British relations take a turn for the worse. Heads of family, state, and other handlers devise a plan for damage control: staging a truce between the two rivals. What at first begins as a fake, Instragramable friendship grows deeper, and more dangerous, than either Alex or Henry could have imagined. Soon Alex finds himself hurtling into a secret romance with a surprisingly unstuffy Henry that could derail the campaign and upend two nations and begs the question: Can love save the world after all? Where do we find the courage, and the power, to be the people we are meant to be? And how can we learn to let our true colors shine through? Casey McQuiston's *Red, White & Royal Blue* proves: true love isn't always diplomatic. "I took this with me wherever I went and stole every second I had to read! Absorbing, hilarious, tender, sexy—this book had everything I crave. I'm jealous of all the readers out there who still get to experience *Red, White & Royal Blue* for the first time!" - Christina Lauren, New York Times bestselling author of *The Unhoneymooners* "*Red, White & Royal Blue* is outrageously fun. It is romantic, sexy, witty, and thrilling. I loved every second." - Taylor Jenkins Reid, New York Times bestselling author of *Daisy Jones & The Six* The first authoritative study of the emergence of the modern concept of literature in German romanticism. *DIV* Explores issues of gender, race and national identity

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