

Effective Opening Paragraphs--Samples

February 2012 stands as the hallmark in Indonesian law as the Constitutional Court of Indonesia, following a judicial appeal to the Marriage Law, declared that Article 49(1) of Marriage Law is deemed unconstitutional and ruled that children born out of wedlock should have their civil rights acknowledged by their biological fathers. In his paper about legal studies, Simon Butt, the Associate Director for the Centre for Asian and Pacific Law at the University of Sydney, discusses that the ruling was ambiguous and problematic (Butt, 2012: 2). He critiques, among others, the possibility of contestation of the ruling in religious courts where issues pertaining to marriage and inheritance are resolved through the Compilation of Islamic Law. To better understand the context of such contestation, a visit to Butt's previous work on the function of Constitutional Court as the decision maker in the contestation between Islamic conservatives and the State is indispensable (Butt, 2010).

Many scholars such as Henry Louis Gates and Jane Campbell notice the use of mythic elements from different cultures in black writers' works. In *The Signifying Monkey*, Gates uses the word "mulatto" to illustrate the double-voice feature of black texts which "speak in standard Romance or Germanic language" while always with a distinct accent "that signifies the various black vernacular literary traditions" (Gates, 23; Cao, 9). Campbell further emphasizes that for the Afro-American writers, "whose ancestors...forced to subscribe to damaging notions about themselves and their heritage"(10), the creation of a distinct mythology is "essential to the artistic process"(10). So it's not hard to understand black writers' unique way of borrowing myth from other cultures to demonstrate their own tradition and heritage. Hurston is no exception, and the existence of myth in her works arouses many scholars' interests. An M. A. thesis, "An Archetypal Analysis of Their Eyes Were Watching God" written by Cao Ya'nan and another research paper "The Myth and Ritual of Ezili Freda in Hurston's *Their Eyes Were Watching God*" written by Derek Collins both discuss the mythic elements especially the mythic figure in the most famous novel of Hurston *Their Eyes Were Watching God*.

In the North American context, queer clubs and their events are becoming potential sites for political studies on how subjective experiences are valuable for weaving a politicized queer history featuring powerful collective memories, social relations, communal subversiveness, self-empowerment, and liberation. In both Fiona Buckland's book *Impossible Dance* and Ken Moffatt's essay "Dancing without a Floor: The Artists' Politic of Queer Club Space", the approaches to study the nature of queer clubs lie in its ephemerality and transformativity of subject. While Buckland analyzes the improvised social dancing and physical experiences in queer clubs, Moffatt explores how one Canadian club event organizer unfolds an experimental political project involving the intimate relationship between punk rock music and queer subcultures.

Over 150 years ago, Karl Marx proclaimed that capitalism had opened up fractures and fissures in the solid crust of European society. "Beneath the apparently solid surface, they betray oceans of liquid matter, only needing expansion to rend into

fragments continents of hard rock" (577). Marx and Friedrich Engels's famous phrase, "all that is solid melts into air" (Berman 5), captures the constant political and cultural upheavals that characterize global modernity. Today, the ruptures and revolutions are associated with contradictory globalizing phenomena. The interplay between a capricious world and experiments with freedoms threatens to render modern norms of citizenship and human rights "antiquated before they can ossify" (Marx and Engels 70).

The growth of medicalization—defined as the processes through which aspects of life previously outside the jurisdiction of medicine come to be construed as medical problems—is one of the most potent social transformations of the last half of the twentieth century in the West (Bauer 1998; Clarke and Olesen 1999; Conrad 1992, 2000; Renaud 1995). We argue that major, largely techno-scientific changes in biomedicine are now coalescing into what we call *biomedicalization* and are transforming the twenty-first century. Biomedicalization is our term for the increasingly complex, multisited, multidirectional processes of medicalization that today are being both extended and reconstituted through the emergent social forms and practices of a highly and increasingly techno-scientific bio-medicine. We signal with the "bio" in biomedicalization the transformations of both the human and nonhuman made possible by such techno-scientific innovations as molecular biology, biotechnologies, genomization, transplant medicine, and new medical technologies. That is, medicalization is intensifying, but in new and complex, usually techno-scientifically enmeshed ways.

Since the foundation of any form of organized BDSM communities, consent has occupied a place of central importance. This is reflected in the common mantra, since the early 1980s, that BDSM play should be "safe, sane and consensual" (SSC), and the more recent revised phrase "risk aware consensual kink" (RACK). The latter critically interrogates the possibility of both entirely safe behaviours and completely sane subjectivities, but retains the sense that consent can be clearly and simply negotiated when it comes to BDSM (Veaux, 2012a). The *Fifty Shades* series (James, 2012a, 2012b, 2012c) has recently brought BDSM to a far larger audience than any previous media product (see Deller, Harman and Jones, this issue). The books include explicit references to BDSM contracts, safewords, and checklists of activities, drawing on common understandings and practices from BDSM communities. Several conversations between the lead characters centre on sexual consent, reflecting this sense that it can be relatively easily negotiated between autonomous individuals. At the same time, BDSM communities themselves have undergone an interrogation of such previously accepted understandings of consent. Much of this discussion has challenged simplistic neoliberal notions of consent which were previously prevalent in BDSM communities and are central to the *Fifty Shades* series due to their culturally taken-for-granted status.

This essay examines twentieth century US advertising as a key historical intersection between capital and semiotics. At this intersection, the internal relations of the sign have been turned into a political economic site where the process of joining signifiers to signifieds is driven by the logic of the commodity form and the goal of profit.

What happens when cultural forms, and even linguistic forms, are made to obey the logic of the commodity form? And what is the relationship between this political economy of 'meaning' and changes in the wider political economy of capitalist relations? The conceptual framework of a political economy of commodity signs has a material and theoretical specificity that is otherwise absent when we speak of images and styles and looks and fashions (the phenomenal substance of a political economy of sign values). Though images and styles often appear free-floating, they are, as commodity signs, industrialized and subject to the forces and contradictions of commodity production, circulation, valorization, 'equivalence' exchange and consumption.

As a feminist, I've always assumed that by fighting to emancipate women I was building a better world – more egalitarian, just and free. But lately I've begun to worry that ideals pioneered by feminists are serving quite different ends. I worry, specifically, that our critique of sexism is now supplying the justification for new forms of inequality and exploitation. In a cruel twist of fate, I fear that the movement for women's liberation has become entangled in a dangerous liaison with neoliberal efforts to build a free-market society. That would explain how it came to pass that feminist ideas that once formed part of a radical worldview are increasingly expressed in individualist terms. Where feminists once criticised a society that promoted careerism, they now advise women to "lean in." A movement that once prioritised social solidarity now celebrates female entrepreneurs. A perspective that once valorised "care" and interdependence now encourages individual advancement and meritocracy. What lies behind this shift is a sea-change in the character of capitalism. The state-managed capitalism of the postwar era has given way to a new form of capitalism – "disorganised", globalising, neoliberal. Second-wave feminism emerged as a critique of the first but has become the handmaiden of the second.

The study of emotions is booming. In the 1970s, attention was already moving in this direction, for instance in studies of 'mentalities' and 'everyday life', but on the whole a rather personal and involved version of this field of study was dominant: the 'sensitivity' and 'encounter' movement. In the 1980s, interest in the subject of emotions and emotion management has found expression in rapidly increasing numbers of comparatively detached psychological, sociological and historical studies, and in the formation of study groups within official associations. The American and the British Sociological Associations have both established 'sociology of emotions' study groups. This development may be viewed as an 'integration spurt' within the social sciences, particularly among sociology, psychology and history, but also between these social scientists and novelists. In the 1970s, a Dutch sociologist interested in the American 'small town' compared sociological studies with novels on that subject. He remarked that "in general, sociologists pay little attention to the emotions of the people they study, whereas emotions are quite central for the novelist;" that may still be true, but the recent attention paid to the social aspects of emotions and emotion management suggests that this difference is at least diminishing

Ten years late, but we're nearly there. War is Peace. Freedom is Slavery. "Objective reality" is an invidious myth employed by evil oppressors (men) to maintain their phallogemonic dominance. Big Sister Is Watching for instances of heteropatriarchal discourse, and punishment is swift and severe. A futuristic nightmare? No, the all-too-real world of your high school, university, newsroom, and administrative agency--and coming soon to a workplace near you. In *Who Stole Feminism?: How Women Have Betrayed Women*, Christina Hoff Sommers, associate professor of philosophy at Clark University, describes the appropriation of the movement once known as feminism by a cadre of party-line bureaucrats promoting an agenda of victimism and victimology-based revolution, with serious implications for the wider world. Sommers draws a clear distinction between "equity feminism," the classical-liberal position characterized by the unobjectionable slogan, "Equal pay for equal work," and "gender feminism," the aggressive self-pitying whine of an army of professional victims that has come to dominate discussions of women's issues. Ideological correctness, the suppression of dissent, and salvation through thought control and governmental fiat are the new orders of the day.

The law, most of us would agree, should be society's protection against prejudice. That does not imply that emotions play no legitimate role in legal affairs, for often emotions help people to see a situation clearly, doing justice to the concerns that ought to be addressed. The compassion of judge and jurors during the penalty phase of a criminal trial, for example, has been held to be an essential part of criminal justice, a way of connecting to the life story of a defendant whose experience seems remote to those who sit in judgment. Emotions are not intrinsically opposed to reason, for they involve pictures of the world and evaluations. But there are some emotions whose role in the law has always been more controversial. Disgust and shame are two of those.

This study reflects an effort to cast some unconventional light on the issue of terrorism. I say "unconventional" because accounts of terrorism reach the general public today mostly through the mass media and convey more often than not social and political bias. The times when people respected the literal meaning of "report," *i.e.*, the art of "bringing back" events without politically tailored inferences, are unfortunately over. My effort here is an attempt to set a stage for an alternative presentation of terrorism. In what follows I shall identify an aspect of the innermost constitution of a terrorist's frame of emotion. My overall claim is that it is not the visible perception of terrorists' ghoulissh acts alone that can provide a basis for an understanding of terrorism, but that it is at least of equal importance to come to an understanding of the psycho-pathological *sources* of visible terrorism that will lead us to deeper *insight* into the complexity of the phenomenon of terror. I will first focus on the underlying psychical conditions of contemporary worldwide Muslim terrorism and its etiology. And I will limit the conditions and the concurrent psychic frame of emotions that they engender to what may turn out to be *the* source of terrorism: resentment.

Discussions of the history of 20th- and 21st-century critical thought often proceed by delineating an itinerary of schools (new criticism, structuralism, poststructuralism,

new historicism, new materialism, neo-formalism, etc.) and 'turns': the linguistic turn, the religious turn, the ethical turn, the ontological turn, the spatial turn, the rhetorical turn, the medial turn, and of late the so-called 'affective turn'. Focusing on this last 'turn', I will attempt to articulate why, and in what ways, the concept of 'affect' might be relevant to contemporary theoretical debates. Rather than reading a given text by applying 'affect', however, I am more interested in showing that affect - configured as *pre-subjective force* - not only usefully adds to our existing critical toolbox for the analysis of literature, film, the visual arts, music, or the social but always already *constitutes* the ontological grounding for the very operations of any theory or critical act of response and, as a result, directly impacts how we *do* theory and criticism.

WORLD POLITICS IS entering a new phase, and intellectuals have not hesitated to proliferate visions of what it will be -- the end of history, the return of traditional rivalries between nation states, and the decline of the nation state from the conflicting pulls of tribalism and globalism, among others. Each of these visions catches aspects of the emerging reality. Yet they all miss a crucial, indeed a central, aspect of what global politics is likely to be in the coming years. It is my hypothesis that the fundamental source of conflict in this new world will not be primarily ideological or primarily economic. The great divisions among humankind and the dominating source of conflict will be cultural. Nation states will remain the most powerful actors in world affairs, but the principal conflicts of global politics will occur between nations and groups of different civilizations. The clash of civilizations will be the battle lines of the future.

This article focuses on the geographical organisation of present-day cultural production and the media industry at the global level in order to produce a world geography of global media cities. Whereas the literature on world/global cities has predominantly emphasized the role of advanced producer services in the formation of a world city network, here we introduce a new dimension into these global networking processes. Through the study of global media cities we link into wider debates about world cities that emphasize the *variety* of economic activities which are involved in globalization processes. This diversity of globalized activities leads to *multiple globalizations* within world city network formation wherein we treat global media.