

generally separate English from other languages; it allows to loosen the idea of English, especially around the margins; that's how you create a space that allows for the inclusion of a larger number of people' (200). So while language trainers in call-centres sometimes despair of being able to iron out regional accents or MTI (Mother Tongue Influence, another acronym) from candidates who are drawn more and more from the regional hinterland (like the man who introduced himself as 'Myself Ramoji'), these candidates view basic functional communicative English more and more within their reach and value the voice training provided by call centres as their passport to job mobility (Mathangi Krishnamurthy). The same MTI influence and hybridity that is celebrated in Indian writing in English, advertising, and online protest (e.g. the 'pink chaddies' campaign of Pramod Nayar's essay) is stamped out and viewed as a problem in out-facing call centres, where Indian languages live only 'furtive lives' around phone calls.

So the answer to the question 'is Hinglish a language constructed through commercial systems or organic processes' (200) seems to be—through both. Certainly Market India with its ads, newspapers, cable TV, cinema (and film songs), Radio Mirchi, internet blogging and chatting, and SMS texting has embraced Hinglish with a vengeance—whether as a strategy of 'localization' for multinational brands or as a language that has its own creativity and aesthetics (Prasoon Joshi, 193-5). Advertising, Harish Trivedi notes, is the one area of life in India where Hinglish is now not the exception but the rule (xviii). In Hindi cinema, whereas English used to mark the exotic, villainous or erotic other who exuded wealth, power, and menace, Hinglish now allows characters and viewers

to be simultaneously Indian-and-global, and embrace *des* and *pardes*, nation and diaspora. And while in *Rangeela* (1995) Hinglish was the language of consumerism and of upward mobility for (lower) middle class and ambitious Milli, in *Jab We Met* (2007) it has become the 'natural' everyday language in which the two Indian cosmopolitan youth connect (R. Kothari, 126). The social stratification that Hinglish carries may also be expressed in spatial terms, with small-town India possibly the only place where an Indian language spoken *without* mixing it with English is considered elegant and worthy of respect (S. Mishra, 162).

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*Lost in Translation: Orientalism, Cinema, and the Enigmatic Signifier.* Homay King. Durham, NC, and London: Duke University Press, 2010. Pp. 205. ISBN 978-0-8223-4759-0 \$22.95 (pbk.); 978-8223-4743-9 \$79.95 (hb).

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Translation is the topic *de rigueur* in transnational cultural studies and Homay King's book takes it on as a concept-metaphor through which to examine representations of East Asia in Western visual art history. Reading visual texts ranging from narrative cinema, experimental films and contemporary art, King examines the persistent stereotype of the inscrutable East in these works. Rather than offering a moral critique, her nuanced readings demonstrate that the deployment of orientalist tropes are not merely regrettable albeit marginal instances in the visual arts

history of the West but a constitutive aspect in fashioning Western identity.

King's argument is made through readings of the visual medium, where psychoanalysis undergoes a process of translation, which it must, she submits, if it is to account for the role of race in subject formation. Aware of the oft cited concern that psychoanalysis presumes a preexistent, self-enclosed subject, King grounds her thinking on Jean Laplanche's 'insistence on an alterity at the very heart of subjectivity and on the absolute primacy of concrete, particular other human beings in the implantation of this alterity and the constitution of the self' (19). Revising Freud's account on psychosexual development, Laplanche posits that the unconscious is not a storehouse of repressed memories or forbidden desires, but of enigmatic signifiers retained by the infant in her interactions with adults. A communicate that fails to communicate, the enigmatic signifier is indecipherable both because the infant lacks the capacity to decode just as they exceed the control and intent of those who transmit the messages. This model of subjectivity is a 'radical decentering of the subject' given that it recognizes the role of 'concrete human others' in constituting the self without reducing the latter to a completely knowable object (31, 33).

King's lucid prose guides readers unfamiliar with Laplanchean thought, her sensitive nuanced readings of the texts are such that they are not merely canvases upon which theory is applied. Rather, they demonstrate psychoanalysis' potential in engaging with race, which King suggests is the structuring absence in Laplanche's work. Chapters 2 and 3 make the case that the persistence of Oriental tropes in Hollywood films throughout the twentieth century—*Broken Blossoms* (1919); *The Shanghai Gesture* (1942);

*Chinatown* (1974); and *Blade Runner* (1982), to name a few key examples—are manifestations of the East as the enigmatic signifier. These films perform what King calls a 'shanghai gesture,' whereby seemingly inconsequential, passing appearances of the East, whether as *mise en scène*, oriental objects or accented speech, turn out to carry an overdetermined significance in the narrative. The effect is as if one has been shanghaied—tricked, disoriented by Oriental signifiers that bear ambivalent if ultimately inscrutable meanings. Supplemented by historical anecdotes film production history and Hollywood that attest to the politics of representation at stake, King's examination as to how this trope plays out in various films, whether reflecting a paranoid stance toward foreignness or a muted awareness as to its function in self-fashioning, drives home the point that East and West are 'the inextricable alterity of the other' (74).

Instead of offering correctives to damaging stereotypes, King turns to works that grapple with the challenge of representing a cultural other without presuming a fixed essence or authenticity. Eschewing the easy argument of Oriental fetishism, King suggests that the formal innovations in films such as Michelangelo Antonioni's *Chung Kuo: Cina* (1972) and Leslie Thornton's *Adynata* (1983) can be viewed as enacting what Laplanche describes as de-translation. The prefix suggests a double movement—first, an undoing or deconstruction of an existing translation to reveal the myth of the original and, second, a recombination of the deconstructed bits to explore new relations. Yet, the outcome is not immediately restorative. A parallel reading of Sophie Calle's art installation, *Exquisite Pain* (2003) and Sofia Coppola's *Lost in Translation* (2003), Chapter 5 suggests that the orientalist



tropes in the works lead to an undoing of the self, producing the lost girl figure. This melancholic figure is read through Freud's female Oedipal complex to suggest that the 'lostness' inherent in the constitution of gendered subjectivity potentially serves as a model for recognizing how the other constitutes one's self, one that ironically risks its own undoing.

Though the works do not fully explore this possibility, their orientalist tendencies are nonetheless repetitions of a long tradition but with a difference. King's book can be described in a similar manner, a de-translation of psychoanalysis, the visual texts a means through which its inextricable relations with race are foregrounded and made palpable. But perhaps her interpretations also hint at the limits of psychoanalysis in theorizing the politics of cross-cultural representations. Gesturing toward 'global' visual culture at the end, King notes the proliferation of sameness everywhere under the sign of cultural difference, a thought echoed in Wim Wenders' observation in *Tokyo-Ga* (1985) about television culture in Japan, 'in the country that builds [televisions] all for the whole world so that the whole world can watch... American images.' That an image of the world can be had revealed to be a 'ludicrous' idea, the journey undertaken to know the East unravels, blurring the East-West dichotomy begins to blur. So too, through King's readings of visual texts, psychoanalysis' foundational premise of self and other as a means of engaging cultural difference begins to come undone when set to work on analyzing race.

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*Framing Muslims: Stereotyping and Representation After 9/11.* By Peter Morey and Amina Yaqin. Cambridge, MA: Harvard University Press, 2011. Pp.246. ISBN 978-0-674-04852-2. \$27.95 (hbk).



This long-awaited and distinguished monograph is a critical intervention into the ways in which Muslims are 'framed' in various cultural representations in the contemporary era. *Framing Muslims* is the latest phase in an exciting research project, which has evolved from a series of workshops and seminars since its inauguration in 2008, to a special issue in *Interventions*, edited by Morey and Yaqin, entitled 'Muslims in the Frame.' The authors subject to intense scrutiny the various 'frames' that surround both American and British cultural productions concerning terrorism and the Muslim Other. The strongest sections are those that concern the British context: the book highlights the peculiar position that the Muslim Other occupies in the discourse of liberal multiculturalism (always as a 'problematic presence') and how this manifests itself in political rhetoric, radio and print journalism, realist film and docudrama. The book builds on and interacts with a growing body of scholarship, including the work of Elizabeth Poole, Jack Shaheen, Edward Said, Tim Jon Semmerling and Ziauddin Sardar. Where this study differs, however, is with its impressive scope: it covers a vast range of themes and debates and uses examples from a variety of media and contexts. The risk, though, of widening their research base, is that by covering so many arguments and so many texts, the focus becomes diffused at points.

In the Introduction, the authors begin by outlining the history of the Muslim 'presence'