



more, with many contributions available in English for the first time to allow the reader access to research that may not otherwise be available to them. Lavishly illustrated, The Etruscan World brings to life the culture and material past of the Etruscans and highlights key points of development in research, making it essential reading for researchers, academics and students of this fascinating civilization.

This Companion provides an authoritative source for scholars and students of the nascent field of media geography. While it has deep roots in the wider discipline, the consolidation of media geography has started only in the past decade, with the creation of media geography ' s first dedicated journal, Aether, as well as the publication of the sub-discipline ' s first textbook. However, at present there is no other work which provides a comprehensive overview and grounding. By indicating the sub-discipline ' s evolution and hinting at its future, this volume not only serves to encapsulate what geographers have learned about media but also will help to set the agenda for expanding this type of interdisciplinary exploration. The contributors-leading scholars in this field, including Stuart Aitken, Deborah Dixon, Derek McCormack, Barney Warf, and Matthew Zook-not only review the existing literature within the remit of their chapters, but also articulate arguments about where the future might take media geography scholarship. The volume is not simply a collection of individual offerings, but has afforded an opportunity to exchange ideas about media geography, with contributors making connections between chapters and developing common themes.

Across the Arab world, protesters voiced dissent through slogans, graffiti, puppetry, videos, and satire that called for the overthrow of dictatorial regimes. Investigating what drives people to risk everything to express themselves in rebellious art, Marwan M. Kraidy uncovers the creative insurgency at the heart of the Arab uprisings of 2010-2012.

In the past two decades, Marxism has enjoyed a revitalization as a research program and a growth in its audience. This renaissance is connected to the revival of anti-capitalist contestation since the Seattle protests in 1999 and the impact of the global economic and financial crisis in 2007-8. It intersects with the emergence of Post-Marxism since the 1980s represented by thinkers such as Jürgen Habermas, Chantal Mouffe, Ranajit Guha and Alain Badiou. This handbook explores the development of Marxism and Post-Marxism, setting them in dialogue against a truly global backdrop. Transcending the disciplinary boundaries between philosophy, economics, politics and history, an international range of expert contributors guide the reader through the main varieties and preoccupations of Marxism and Post-Marxism. Through a series of framing and illustrative essays, readers will explore these traditions, starting from Marx and Engels themselves, through the thinkers of the Second and Third Internationals (Rosa Luxemburg, Lenin and Trotsky, among others), the Tricontinental, and Subaltern and Post-Colonial Studies, to more contemporary figures such as Huey Newton, Fredric Jameson, Judith Butler, Immanuel Wallerstein and Samir Amin. The Routledge Handbook of Marxism and Post-Marxism will be of interest to scholars and researchers of philosophy, cultural studies and theory, sociology, political economics and several areas of political science, including political theory, Marxism, political ideologies and critical theory.

Transnational organized crime crosses borders, challenges States, exploits individuals, pursues profit, wrecks economies, destroys civil society, and ultimately weakens global democracy. It is a phenomenon that is all too often misunderstood and misrepresented. This handbook attempts to redress the balance, by providing a fresh and interdisciplinary overview of the problems which transnational organized crime represents. The innovative aspect of this handbook is not only its interdisciplinary nature but also the dialogue between international academics and practitioners that it presents. The handbook seeks to provide the definitive overview of transnational organized crime, including contributions from leading international scholars as well as emerging researchers. The work starts by examining the origins, concepts, contagion and evolution of transnational organized crime and then moves on to discuss the impact, governance and reactions of governments and their agencies, before looking to the future of transnational organized crime, and how the State will seek to respond. Providing a cutting edge survey of the discipline, this work will be essential reading for all those with an interest in this dangerous phenomenon.

Over the last forty years, graffiti and street-art have become a global phenomenon within the visual arts. Whilst they have increasingly been taken seriously by the art establishment (or perhaps the art market), their academic and popular examination still remains within old debates which argue over whether these acts are vandalism or art, and which examine the role of graffiti in gang culture and in terms of visual pollution. Based on an in-depth ethnographic study working with some of the world ' s most influential Independent Public Artists, this book takes a completely new approach. Placing these illicit aesthetic practices within a broader historical, political, and aesthetic context, it argues that they are in fact both intrinsically ornamental (working within a classic architectonic framework), as well as innately ordered (within a highly ritualized, performative structure). Rather than disharmonic, destructive forms, rather than ones solely working within the dynamics of the market, these insurgent images are seen to reface rather than deface the city, operating within a modality of contemporary civic ritual. The book is divided into two main sections, Ornament and Order. Ornament focuses upon the physical artifacts themselves, the various meanings these public artists ascribe to their images as well as the tensions and communicative schemata emerging out of their material form. Using two very different understandings of political action, it places these illicit icons within the wider theoretical debate over the public sphere that they materially re-present. Order is focused more closely on the ephemeral trace of these spatial acts, the explicitly performative, practice-based elements of their aesthetic production. Exploring thematics such as carnival and play, risk and creativity, it tracks how the very residue of this cultural production structures and shapes the socio-ethico guidelines of these artists ' lifeworlds.

[Wall-to-wall America](#)

[Routledge Handbook of Democracy and Security](#)

[Mapping Urbanities](#)

[The Role of Prison in Europe](#)

[Handbook of Cultural Studies and Education](#)

[Language and Creativity](#)

[Criminal Genius](#)

[Subcultures: The Basics](#)