

Postcolonial Piracy

Media Distribution and Cultural
Production in the Global South

Lars Eckstein and Anja Schwarz

B L O O M S B U R Y
LONDON • NEW DELHI • NEW YORK • SYDNEY

Contents

Series Editor's Foreword	vii
Acknowledgements	ix
List of Contributors	x
Introduction: Towards a Postcolonial Critique of Modern Piracy	1
Part 1 Conceptions: The Domain of Postcolonial Piracy	
1 Revisiting the Pirate Kingdom <i>Ravi Sundaram</i>	29
2 Beyond Representation: The Figure of the Pirate <i>Lawrence Liang</i>	49
3 On the Benefits of Piracy <i>Volker Grassmuck</i>	79
4 'Dreaming with BRICs?' On Piracy and Film Markets in Emerging Economies <i>Shujen Wang</i>	99
Part 2 Reflections: Reframing the Discourse of Postcolonial Piracy	
5 The Paradoxes of Piracy <i>Ramon Lobato</i>	121
6 Depropriation: The Real Pirate's Dilemma <i>Marcus Boon</i>	135
7 Keep on Copyin' in the Free World? Genealogies of the Postcolonial Pirate Figure <i>Kavita Philip</i>	149
8 Interrogating Piracy: Race, Colonialism and Ownership <i>Adam Haupt</i>	179
Part 3 Selections: The Work of Postcolonial Piracy	
9 To Kill an MC: Brazil's New Music and its Discontents <i>Ronaldo Lemos</i>	195
10 'Justice With my Own Hands': The Serious Play of Piracy in Bolivian Indigenous Music Videos <i>Henry Stobart</i>	215

11	Money Trouble in an African Art World: Copyright, Piracy and the Politics of Culture in Postcolonial Mali <i>Ryan Thomas Skinner</i>	243
12	Hacking and Difference: Reflections on Authorship in the Postcolonial Pirate Domain <i>Satish Poduval</i>	273
	Index	293