

Japan's so-called Lost Decade (1990s), a revival led in part by priest Tanaka Riten began via the Internet and culminated in UNESCO World Heritage designation of the region in 2004.

Tateishi Kōshō invited me to his temple *The Forest of Mountain Learning* in Wakayama. His environmental and social activism, culinary and musical virtuosity impressed me. I learned to stop asking questions and instead walk the mountains, weed rice fields, and scrub toilets. To listen and observe. Tateishi's "eco-pilgrimage" to re-mediated natural sites made me wonder, "Could this inspire busy, urban audience members to reconnect with nature?"

In July 2007 self-taught filmmaker Jean-Marc Abela and I found ourselves in Japan with a camera and microphone. Our aim was to raise questions about asceticism in an age of plenty: "Why do Shugendō?" "What meaning and value did it have for city people?" We eschewed on-camera interviews and exposition, opting instead for a minimalist, subjective narration. Our approach was informed by theory, practice and insights gained from training our senses to become more acute. We took cues from the embodied experience of chanting "Repent. Purify the Six Roots of Perception." Elsewhere I describe how this practice permitted me to interject a subjective interpretation of mono-cultural cedar plantations as landscapes burdened by war memories (2011: 304).

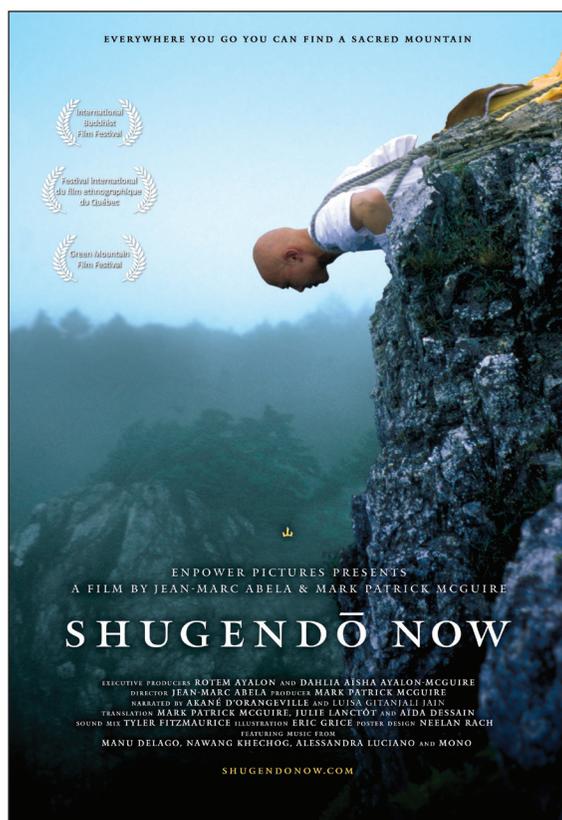


Image courtesy Mark Patrick McGuire

Tateishi's admonition against "eco-fanaticism" and creation of an eco-pilgrimage as a "space of hope" are important moments in the film but also in our growth as filmmakers and environmentalists (McGuire 2011: 308–22). Both subjects were introduced during a casual lunch with devotees after I thoughtlessly complained about all the driving we were doing to get our footage.

"Not very ascetic," I rushed to judge.

Tateishi's ecological dharma talk comes across on film as a spontaneous communication to devotees. But it seems more likely now that it was my lack of gratitude and carbon emissions angst that provoked Tateishi to raise this subject on camera. It's a great moment in the film, but one that requires further context and reveals how non-fiction documentaries are highly constructed artifacts that arise from the agency and interaction of filmmakers and participants. The challenge for future work will be to reveal in subtle, non-gratuitous ways how our "intertwined subjectivities" (Norma Joseph, personal communication) shape the film.

*Shugendō Now* is an attempt at collaborative and "ethnopoetic" filmmaking (Weinberger 1992: 52). We are gratified audiences savor moments where we slide with co-participants toward rebirth down a waterfall imagined as the Tantric Womb. It was one of the most fun and meaningful moments for us, too. We hope viewers see that Shugendō practitioners do ritual ascetic practices in the 21st century not because they are "superstitious," or "group-oriented," nor out of love of nation or emperor. They do them because it is enjoyable, challenging, and keeps them connected and human.

Contact Mark Patrick McGuire: [mark.mcguire@johnabbott.qc.ca](mailto:mark.mcguire@johnabbott.qc.ca). Contact SEAA Contributing Editors Anru Lee ([alee@jjay.cuny.edu](mailto:alee@jjay.cuny.edu)) and Bridget Love ([loveb@ou.edu](mailto:loveb@ou.edu)).

## Society for Latin American and Caribbean Anthropology

RONDA BRULOTTE, CONTRIBUTING EDITOR

### Service Learning

By Sarah Taylor (U Albany–SUNY)

Graduate school is about becoming an expert at something by first listening to the conversation and then learning how to join in. Along the way we are guided by people who fill various roles, and the fortunate among us have multiple mentors who we can rely upon for advice.

As we approach the end of our studies we begin to learn how to prepare for the job market, which is a completely different type of training. We focus our energies on presenting just the right balance of teaching and research (or research and teaching) to communicate how perfect we are for each position. We hear about the elusive category of service, but rarely is it discussed in the same way the other two categories are. Instead, it is treated as a given that each of us will inevitably engage in at one point or another. At best, it is seen as a necessary annoyance, and at worst as an impediment to one's real work.

During my graduate career, I have involved myself in service activities at the departmental, university and professional organization levels. This has been largely rewarding, however during the final stretches of writing my dissertation I did begin to wonder if I

had let service get in the way of research. My advisor and other mentors had warned me that it could easily take up too much of my time. Were their fears coming true?

The answer came when I entered the job market this year. This is an unsettling time. I spent the fall semester trying to convey to search committees just how good I am and the spring semester convincing myself that I had done enough. The one thing about which I was confident was that I had a network of people who had already been through this and upon whom I could call for guidance. I called upon some for advice on interviewing and others for help in fine-tuning my cover letters. This network of anthropologists at various stages in their careers is not something I could have tapped into were it not for my involvement with SLACA.

Service is not only about serving the profession, but also about creating and maintaining the networks of which we are all a part. Making sure that listserv announcements go out and that panels are organized for next year's meetings is important, but service work is also about keeping up with each other and with the conversation. Learning to incorporate service as a student was an invaluable lesson. Service work has taught me how to present my research and myself and how to get involved with other scholars doing similar work. Going forward, I already know how to balance my time to ensure that my real work and my service work are completed, and also how to maintain my own network.

I encourage any student who is reading this column to reach out to the officers of SLACA, or any other section that interests you. Getting involved is easier than you may think. For the readers who are advising and mentoring students, think about encouraging your students to engage in service as early as possible. It is one more thing to balance with research and writing, but in the end service learning is a valuable component of graduate training.

Please send any comments, suggestions and ideas, including photos, for future columns to Ronda Brulotte at [brulotte@unm.edu](mailto:brulotte@unm.edu).

## Society for Linguistic Anthropology

MARK ALLEN PETERSON AND BONNIE URCIUOLI, CONTRIBUTING EDITORS

### Linguistic Moments in the Movies

By Mark Allen Peterson (Miami U)

It's May, the end of the semester, and time once again for the annual "Linguistic Moments in the Movies" column.

#### *Akeelah and the Bee* (2006)

This film delves into the language ideology and hegemony at the heart of American education by dramatizing the lives of children who participate in school, regional, state and national spelling bees. Being able to spell correctly is a crucial prestige marker necessary for academic success and professional work; spelling becomes a direct index of your educational

level and the quality of that education. The film highlights the anxiety, stress, and need for perfection in the classic US spelling bee ritual. Moreover, because the protagonist is an inner city black girl, it also plays out the US myth that a combination of talent and hard work can lift anyone from a marginalized social position and allow them to compete with, and defeat, people from more privileged social backgrounds.

**A Clockwork Orange (1971)**

Stanley Kubrick's adaptation of Anthony Burgess's 1964 science fiction novel features characters speaking Nadsat, a blend of Cockney and Russian spoken in the streets of London in a totalitarian future. Although the main character narrates the film in Nadsat, the alienating effect of the narrator's speech code is far less effective than in the novel. Still, it offers a very carefully constructed effort at depicting how language might change in response to changing demographic, social and political transformations.

**Dr Dolittle (1967)**

This film features Rex Harrison as a doctor turned veterinarian turned animal linguist—in a world in which every species speaks its own language and at least one or two others. It is thus a classic depiction of the anthropomorphic myth of animal languages, encapsulated in its academy award song "Talk to the Animals." Adapted from the Hugh Lofting novels, it thankfully lacks most of the racism that once caused them to be pulled from library shelves.

**Dr Dolittle (1998)**

In this remake, all animals speak the same language, and can thus co-communicate. Since their speech is dubbed, half the humor of the film comes from their dialogue, and the very human sociolinguistic registers they employ. Eddie Murphy's capacity to speak to, and understand animal speech is a mysterious ability, not a learned skill.

**The Enigma of Kaspar Hauser (1974)**

Although most historians now believe he was—or became—a hoax, this tale of a man raised in a two meter lightless room until he was seventeen, then abandoned in the city of Nuremberg is one of the most famous tales of a linguistically deprived "feral child." This film by Werner Herzog plays up the legend over the more complex facts of Hauser's well-attested adult life.

**Fargo (1996)**

This classic Cohen Brothers dark comedy-crime film is famous for its effective use of upper Midwest dialects, paralinguistic features like the head nod, and northwestern politeness rules. Putting these sociolinguistic features into the mouths of crooks, prostitutes and competent lawmakers draws attention to the ways Hollywood traditionally represents such characters.

**Firefly (2002)**

Another science-fiction show with an invented language. This single-season television show is set in the year 2517, in an alien star-system terraformed by human colonists, where the shared language is a mix of English and Cantonese.

**"The Gang Goes Jihad" (2006)**

What makes an ascriptive term taboo? In this second season episode of "It's Always Sunny in Philadelphia," using the word "Jew" ("the J-word") shocks a couple of the characters. The dialogue is rooted in tensions over which contexts the term might be appropriately used and in which contexts it might be offensive.

**Grand Illusion (1937)**

Uses of French, German and English mark not only nationalities but social standing among WWI prisoners of war in this classic anti-war film.

**Mambo Mouth (1991)**

In this HBO film of his award-winning stage piece, John Leguizamo portrays a variety of characters from a bottom-of-the-barrel cable TV show host to a New York street kid to a male sex worker, in skits that deal with the some of the relationships between race, class, authenticity, and verbal and paralinguistic expression. There are also some disturbing gender issues here—every character seems to hate women in different ways.

Thanks to Carmen Esparza, Ginger Pizer, David Samuels and Hal Schiffman.

*Please send your comments, contributions, news and announcements to SLA contributing editors Mark Peterson (petersm2@muohio.edu) or Bonnie Urciuoli (burciuol@hamilton.edu).*

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## Society for Medical Anthropology

KATHLEEN RAGSDALE, CONTRIBUTING EDITOR

**Mark Your Calendar: SMA 2012 Award Competition Deadlines are July 1, 2012**

**Career Achievement Award**

The Career Achievement Award honors an individual who has advanced the field of medical anthropology through career-long contributions to theory or method, and who has been successful in communicating the relevance of medical anthropology to broader publics. Candidates for this award should be senior scholars, typically those who are retiring, or have achieved emeritus status, or have passed the age of 65. (Under unusual circumstances exceptions to this rule may be made by the Selection Committee with the approval of the SMA Executive Committee.) Past recipients include Stephen L. Schensul (2010), Charles Leslie (2009), Mark Nichter (2008) and Lorna Rhodes (2008), Ronnie Frankenberg (2007) and Margaret Lock (2007), Arthur Kleinman (2006), George Foster (2005), and Cecil Helman (2004). Email nominations packets to Kathleen Ragsdale, Career Achievement Award Committee Chair, at kathleen.ragsdale@ssrc.msstate.edu. Email subject line should contain the phrase "Career Achievement Award Nomination." If it is necessary to mail hard copies of materials, send to: Kathleen Ragsdale, Social Science Research Center, PO Box 5287, Mississippi State, MS 39762-0868. For details, visit [www.medanthro.net/main/awards/career.html](http://www.medanthro.net/main/awards/career.html). Deadline: July 1, 2012.

**Eileen Basker Memorial Prize**

The Basker Prize is awarded for a significant contribution to excellence in research on gender and health by scholars from any discipline or nation, for a specific book, article, film or exceptional PhD thesis produced within the preceding three years. Past recipients include Leslie Reagan (2011) and Ida Susser (2011), Elly Teman (2010), Janelle Taylor (2009), Kathy Davis and Matt Gutmann (2008), Sophie Day (2007), Michele Rivkin-Fish (2006), and João Biehl (2005). Send nominations materials to Juliet McMullin (juliet.mcmullin@ucr.edu), Basker Prize Committee Chair, Department of Anthropology, 900 University Avenue, University of California-Riverside, Riverside, CA 92521. For details, visit [www.medanthro.net/awards/basker.html](http://www.medanthro.net/awards/basker.html). Deadline: July 1, 2012.

**Charles Hughes Graduate Student Paper Prize**

The Hughes Prize recognizes the best paper written by a graduate student in this or the preceding academic year and carries a \$250 cash award. The journal *Medical Anthropology Quarterly (MAQ)* will have the right of first refusal on winning manuscripts. Winners serve on the judging committee in the following year's competition. Send nominations materials to Diane Weiner (deweiner@bu.edu or dianecanvt@yahoo.com), Hughes Prize Committee Chair, Boston University School of Medicine, 801 Albany Street, Room 319, Roxbury, MA 02119. For details on how to apply to the Hughes Prize competition, visit [www.medanthro.net/main/awards/polgar.html](http://www.medanthro.net/main/awards/polgar.html). Deadline: July 1, 2012.

**Steven Polgar Professional Paper Prize**

The Polgar Prize is awarded to a medical anthropologist for the best paper published in SMA's *Medical Anthropology Quarterly (MAQ)* during the most recent complete volume year, and carries a \$500 cash award. No nominations are needed, as articles published in MAQ by eligible recipients are automatically considered. Past recipients include Sarah Horton and Judith C. Barker (2011), Marja-Liisa Honkasalo (2010), Melissa Park (2009), and Kate Wood, Helen Lambert and Rachel Jewkes (2008). For details on the Polgar Prize, visit [www.medanthro.net/main/awards/polgar.html](http://www.medanthro.net/main/awards/polgar.html). Deadline: July 1, 2012.

**MASA Graduate Student Mentor Award**

The MASA Mentor Award recognizes excellence in graduate student mentorship and acknowledges the important contributions of medical anthropologists who have provided exceptional guidance and outstanding support to graduate students in this field. It is aimed at senior or mid-career scholars who have demonstrated an ongoing commitment to teaching and mentorship throughout their careers, particularly those who have taken the time to successfully guide their MA and PhD students through field work and the thesis/dissertation writing process. Past recipients include Frances Barg (2011), Byron J. Good and Mary-Jo DelVecchio Good (2010), Carole Browner (2009), Joe Dumit (2008), Lenore Manderson (2007) and Mac Marshall (2006). For details, contact Mary Rebecca Read-Wahidi (mrread@crimson.ua.edu), MASA Mentor Award Committee Chair, and visit [www.medanthro.net/main/awards/mentoring.html](http://www.medanthro.net/main/awards/mentoring.html). Deadline: July 1, 2012.

FYI: Fulbright Scholar Competition for 2013–14 is accepting online applications through August 1, 2012.