

DEBORAH A. THOMAS AND JOSEPH MASCO, eds. *SOVEREIGNTY UNHINGED: AN ILLUSTRATED PRIMER FOR THE STUDY OF PRESENT INTENSITIES, DISAVOWALS, AND TEMPORAL DERANGEMENTS*. DURHAM: DUKE UNIVERSITY PRESS. 360 P. ISBN: 9781478019084

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What does sovereignty *feel* like? *Sovereignty unhinged* presents a unique exploration of the experiential dimensions of sovereignty and reconsiders this concept through a perceptual lens. This ‘primer’ transcends the familiar terrain of established discussions, and assumptions surrounding sovereignty, power production, and the nation-state, and instead finds its meaning through the prosaic everyday existence of the individual. Authored by a diverse array of contributors, each chapter of *Sovereignty unhinged* adds a distinct voice to this new conceptual discussion, weaving together explorations of sovereignty’s presence within themes such as art, nature, love, food, and music. In highlighting the intricacies of sovereignty’s everyday production and deconstruction, *Sovereignty unhinged* presents an ambitious foray into redirecting scholarly discussion to a more intense, collective, and reflective understanding of sovereignty – one that unhinges itself from traditional frameworks and engages with the full (dis)arrangement of everyday life.

This volume is divided into three sections with two media-oriented interludes designed to mix expressions of art and photography within the varied analyses of these chapters. The inaugural section, titled ‘Capture/Escape’, embarks on an exploration of the present-day impacts of historical phenomena and their effects on the dynamics of normative frameworks of modern-day sovereignty. These authors skillfully explore how the legacies of ‘imperialism, civil war, and revolution’ have unraveled and reconstructed sovereignty, and subsequently reconfigure the ‘ordinary’ (11). This section is capped by a series of photocollages by Leniqueca A. Welcome, designed to evoke the captured essence and feelings of ‘mutual sovereign being’ (96). This is a welcome start to the volume, as it includes well-needed historical context while simultaneously maintaining a vigilant focus on contemporary ruptures and anomalies.

The second section, titled ‘Breaking/Making’, places the reader at the center of the paradox of living within the contemporary context of both global and national sovereignty while also contemplating the possibilities of escape and the implications of existing beyond these constructs. Within these chapters, this volume’s ethnographic rigor truly shines through. From service call centers and school cafeterias in India, to the industrial slaughterhouses of the United States, each author within this section has created a meticulous portrait of individuals living with the physical and mental repercussions of sovereign power, while also finding moments of revolution and remaking through community and interdependence. Lochlann Jain closes this section with an interlude illustrating the politics of

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giving, losing, and ‘demanding breath’ (211). While visiting several corners of the globe, this section still maintains a distinct throughline in highlighting the shared experiences, feelings, and conflicts of the sovereign human condition.

The final section, titled ‘Exclusion/Embrace’, is an exceptional climax to this volume. These chapters explore how, for better or worse, the feelings of living under various networks and architectures of sovereignty can be mobilized to create new social and analytical orders. Kristen L. Simmons, Kaya Naomi Williams and Danilyn Rutherford explore the implications of care, commitment, and shared feelings of loneliness and hope in creating new perspectives and methods of organization (18). Additionally, Danilyn Rutherford touches on the mobilization of rage, particularly during the administration of U.S. President Donald Trump (19). In his afterword, Michael Ralph uses the metaphor of jazz music, citing both its provocative history and its improvisational nature, to summarize this text as an innovative building block in ‘tackling the predicament of sovereignty’ (297).

From its content to its structure, *Sovereignty unhinged* presents a unique approach by embracing the individual’s role in sovereignty. This volume clearly and convincingly argues that approaching sovereignty through the eyes and mind of the individual is not only a unique contribution to the field of anthropology, but an essential one. Through each chapter, this volume showcases unique theoretical and practical insights gained through understanding and capturing the personal affective dimensions of state and sovereign power. The editors of this volume, Deborah A. Thomas and Joseph Masco, present a variety of ethnographic foci while maintaining the volume’s thematic throughline. Thomas and Masco also create complementary chapter groupings that place these sections in theoretical and analytical conversation with one another. The illustrations and photography included throughout provide a unique touch to the volume’s structure and emplace the reader within their own affective introspection. While *Sovereignty unhinged* may not be perfectly suitable for readers new to anthropology, it remains a valuable and interesting read for researchers interested in innovative frameworks of sovereignty. Though this volume delivers a diverse array of case studies, it could have also benefited from an exploration into its geographical or thematic gaps in understanding the interplay of power, affect, and sovereignty. Overall, *Sovereignty unhinged* makes its case for a redefined understanding of sovereignty grounded in the personal, making it an essential read for anyone who wants to understand novel anthropological approaches to studying power and governance.

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