

The Pinball and the Machine: Global Cultural Homogeneity and the Commodity Form

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In this essay, I argue that Arjun Appadurai's "disjuncture," as a form of maintaining cultural heterogeneity and difference, exists only in light of the shifting global paradigm. That is, globalization, commodity fetishism, and consumer cultures repatriates disjuncture and difference into an overall commodity schema; thus rendering disjuncture and difference as functional operations of the tele-present multiscapes. In this sense, real disjunctures exist only in relation to a dying, pre-globalization paradigm since contemporary market forces and global cultural economies, by way of absorbing and repatriating disjuncture and difference, re-circulates difference as sameness thereby reconstructing social imaginations. *[Article copies available for a fee from The Transformative Studies Institute. E-mail address: <journal@transformativestudies.org> Website: <http://www.transformativestudies.org> ©2008 by The Transformative Studies Institute. All rights reserved.]*

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Introduction

Arguments concerned with the homogeneity and heterogeneity of global cultural economies vary greatly depending upon context. For example, the argument describing the homogeneity of culture within post-industrial, technologically advanced first-world nation states may not be made for developing or underdeveloped nations-states. The same can be applied to the heterogeneity of global culture economy since cultural differences between various nation-states or regional and local politics of

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