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Author

Herr, Joshua C.

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ADAM MCKEOWN. *Melancholy Order: Asian Migration and the Globalization of Borders.* Columbia Studies in International and Global History. New York: Columbia University Press, 2008.

Adam McKeown's recent work is an ambitious attempt to tell the story of the emergence of the modern international system of migration regulation as exemplified in borders and passports during the late nineteenth and early twentieth centuries. This is an appropriate culmination of McKeown's previous research, including a first book on Chinese communities in Peru, Chicago, and Hawaii (2001), and two seminal articles on social networks facilitating Chinese migration practices (1999) and on the history of global migration (2004). In *Melancholy Order*, McKeown tells the story of how Asian and particularly Chinese migration to white settler nations in the Pacific was restricted and regulated through the liberal ideal of the free migrant. In the context of opposition to slavery and indenture, jurists and legislators articulated a discourse of civilization that demarcated 'free' and 'unfree' societies and argued for controlling migration in favor of free labor. The perception of the Chinese migrant as entangled in commercial transactions and social networks rendered him problematic for receiving 'free' societies. McKeown divides his attention between the British Empire and the United States in identifying the emergence of principles of migration control, showing, on the one hand, the decline of the British imperial subject as the basis for transnational mobility, the triumph of white settler colonies' claim to national determination of migration control, and the particular role of the US in pioneering border control. The book also describes the elaboration of bureaucratic procedures to regulate migration through the production and ascertaining of identities. McKeown argues that these procedures eventually came to take on a life of their own in the form of ritualized exchanges affirming a symbolic order of international relations and through the creation of a truth regime based on the internal consistency of administrative documents and categories.

McKeown's approach can be characterized as 'regulation produces what is regulated,' an approach that emphasizes the dialectical, mutually-constitutive nature of borders and migrant identity. This approach can also be found in an earlier work on border construction and smuggling by Eric Tagliacozzo (*Secret Trades, Porous Borders*, 2005) and can be traced more distantly to the work of Michel Foucault, an influence that McKeown acknowledges. *Melancholy Order* distinguishes itself in the field of border and migration studies by addressing the subject through legal history, revealing the elaboration of principles of regulation, state surveillance and control, and resistance in their juridical context. This study also constitutes a history of administrative institutions and practices, a world in which, as McKeown argues, migrants were increasingly caught up in and forced to navigate. A final word on the title of the book: *Melancholy Order* is derived from a line in Franz Kafka's novel, *The Trial* (*Der Prozess*), a section of which is excerpted and used epigraphically for the sections of the book. Kafka's story provides an arresting allegory for the view of migration regulation that McKeown's history argues for, but it is perhaps too successful in this regard. The Kafkaesque atmosphere becomes overly pervasive.

Joshua C. Herr, University of California, Los Angeles