

Culture Diaspora And Modernity In Muslim Writing

Fiction by writers of Muslim background forms one of the most diverse, vibrant and high-profile corpora of work being produced today - from the trail-blazing writing of Salman Rushdie and Hanif Kureishi, which challenged political and racial orthodoxies in the 1980s, to that of a new generation including Mohsin Hamid, Nadeem Aslam and Kamila Shamsie. This collection reflects the variety of those fictions. Experts in English, South Asian, and postcolonial literatures address the nature of Muslim identity: its response to political realignments since the 1980s, its tensions between religious and secular models of citizenship, and its manifestation of these tensions as conflict between generations. In considering the perceptions of Muslims, contributors also explore the roles of immigration, class, gender, and national identity, as well as the impact of 9/11. This volume includes essays on contemporary fiction by writers of Muslim origin and non-Muslims writing about Muslims. It aims to push beyond the habitual populist 'framing' of Muslims as strangers or interlopers whose ways and beliefs are at odds with those of modernity, exposing the hide-bound, conservative assumptions that underpin such perspectives. While returning to themes that are of particular significance to diasporic Muslim cultures, such as secularism, modernity, multiculturalism and citizenship, the essays reveal that 'Muslim writing' grapples with the same big questions as serve to exercise all writers and intellectuals at the present time: How does one reconcile the impulses of the individual with the requirements of community? How can one 'belong' in the modern world? What is the role of art in making sense of chaotic contemporary experience? Set in a nameless British town that its Pakistani-born immigrants have renamed Dasht-e-Tanhaii, the Desert of Solitude, Maps for Lost Lovers is an exploration of cultural tension and religious

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bigotry played out in the personal breakdown of a single family. As the book begins, Jugnu and Chanda, whose love is both passionate and illicit, have disappeared from their home. Rumours about their disappearance abound, but five months pass before anything certain is known. Finally, on a snow-covered January morning, Chanda's brothers are arrested for the murder of their sister and Jugnu. Maps for Lost Lovers traces the year following Jugnu and Chanda's disappearance. Seen principally through the eyes of Jugnu's brother Shamas, the cultured, poetic director of the local Community Relations Council and Commission for Racial Equality, and his wife Kaukab, mother of three increasingly estranged children and devout daughter of a Muslim cleric, the event marks the beginning of the unravelling of all that is sacred to them. It fills Shamas's own house and life with grief and, in exploring the lovers' disappearance and its aftermath, Nadeem Aslam discloses a legacy of miscomprehension and regret not only for Shamas and Kaukab but for their children and neighbours as well. An intimate portrait of a community searingly damaged by traditions, this is a densely imagined, beautiful and deeply troubling book written in heightened prose saturated with imagery. It casts a deep gaze on themes as timeless as love, nationalism and religion, while meditating on how these forces drive us apart.

Diasporic Modernisms illuminates the formal and historical aspects of displaced Jewish writers--S. Y. Abramovitsh, Yosef Chaim Brenner, Dovid Bergelson, Leah Goldberg, and others--who grappled with statelessness and the uncertain status of Yiddish and Hebrew.

"Wilentz... makes convincing arguments for the connections between African and Afro-American women's culture." —Nellie McKay "Wilentz's jargon-free, intelligent discussion... will appeal to students in African, African American, and women's literature courses, as well as general readers interested in the emerging field." —Choice "Through these works, Wilentz demonstrates the powerful transformation possible through understanding—and

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embracing—the past, even if that past includes oppression and brutalization." —Belles Lettres *Binding Cultures* investigates the cultural bonds between African and African-American women writers such as Nigerian Flora Nwapa and Ghanaians Efua Sutherland and Ama Ata Aidoo, writers who focus on the role of women in passing on cultural values to future generations, and African-American writers Alice Walker, Toni Morrison, and Paule Marshall, who self-consciously evoke African culture to help create a more integrated African-American community.

Changing Yorùbá Ideals of Power, Procreation, and Identity in the Age of Modernity

Hebrew and Yiddish Literature in the Twentieth Century

The Familiarity of Strangers

Culture, Diaspora, and Modernity in Muslim Writing

Diasporas of the Mind

Literature, Modernity, and Diaspora

The Black Atlantic

Whereas most studies of Islamism focus on politics and religious ideology, this book analyses the ways in which Islamism in the Arab world is defined, reflected, transmitted and contested in a variety of creative and other cultural forms. It covers a range of contexts of production and reception, from the early twentieth century to the present, and with reference to cultural production in and/or about Morocco, Algeria, Tunisia, Egypt, Yemen, the Gulf, Lebanon and Israel/Palestine. The material engaged with is produced in Arabic, English and French and includes fiction, autobiography, feature films,

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television series, television reportage, the press, rap music and video games.

Throughout, the book highlights the multiple forms and contested interpretations of Islamism in the Arab world, exploring trends and tensions in the ways Islamism is represented to (primarily) Arab audiences and complicating simplistic perspectives on this phenomenon. The book considers repeated and idiosyncratic themes, modes of characterisation, motifs, structures of feeling and forms of engagement, in the context of an ongoing struggle for symbolic power in the region.

In this original and interdisciplinary work, Jing Tsu advances the notion of “literary governance” as a way of understanding literary dynamics and production on multiple scales: local, national, global. “Literary governance,” like political governance, is an exercise of power, but in a “softer” way - it begins with language, rather than governments. In a globalizing world characterized by many diasporas competing for recognition, the global Chinese community has increasingly come to feel the necessity of a “national language,” standardized and privileging its native speakers. As the national language gains

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power within the diasporic community, members of the diaspora become aware of themselves as a community. Eventually, they move from the internal state of awakened identity to being recognized as a community, and finally exercising power as a community. But this hegemony of the “national language” is constantly being challenged by different, nonstandard language uses, including various Chinese dialects, multiple registers, contested alphabet usage, and Chinese men and women who write in foreign languages. “Literary governance” reflects both the consensus-building power and the inherent divisiveness of these debates about language and is useful as a comparative model for thinking about not only Sinophone, Anglophone, Francophone, Lusophone, and Hispanophone literatures, but also any literary field that is currently expanding beyond the national.

Early Modern Black Diaspora Studies brings into conversation two fields—Early Modern Studies and Black Studies—that traditionally have had little to say to each other. This disconnect is the product of current scholarly assumptions about a lack of archival evidence that limits what we can say about those of African descent before modernity. This

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volume posits that the limitations are not in the archives, but in the methods we have constructed for locating and examining those archives. The essays that make up this volume offer new critical approaches to black African agency and the conceptualization of blackness in early modern literary works, historical documents, material and visual cultures, and performance culture.

Ultimately, this critical anthology revises current understandings about racial discourse and the cultural contributions of black Africans in early modernity and in the present across the globe.

Pairing the two concepts of diaspora and modernism, Allison Schachter formulates a novel approach to modernist studies and diasporic cultural production. Diasporic Modernisms illuminates how the relationships between migrant writers and dispersed readers were registered in the innovative practices of modernist prose fiction. The Jewish writers discussed--including S. Y. Abramovitsh, Yosef Chaim Brenner, Dovid Bergelson, Leah Goldberg, Gabreil Preil, and Kadia

Molodowsky--embraced diaspora as a formal literary strategy to reflect on the historical conditions of Jewish language culture.

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Spanning from 1894 to 1974, the book traces the development of this diasporic aesthetic in the shifting centers of Hebrew and Yiddish literature, including Odessa, Jerusalem, Berlin, Tel Aviv, and New York. Through an analysis of Jewish writing, Schachter theorizes how modernist literary networks operate outside national borders in minor and non-national languages. Offering the first comparative literary history of Hebrew and Yiddish modernist prose, Diasporic Modernisms argues that these two literary histories can no longer be separated by nationalist and monolingual histories. Instead, the book illuminates how these literary languages continue to animate each other, even after the creation of a Jewish state, with Hebrew as its national language.

What Gender is Motherhood?

Bollywood Travels

The Diasporic Condition

A Kenyan Pilgrim's Progress-From Dala to

Diaspora-My Memoirs of My Luo Family

Binding Cultures

A Companion to Critical and Cultural Theory

A Critical Anthology

Seizing the space opened by the early 1990s democratization movement, Muslim women are carving an active, influential,

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but often-overlooked role for themselves during a time of great change. Engaging Modernity provides a compelling portrait of Muslim women in Niger as they confronted the challenges and opportunities of the late twentieth century. Based on thorough scholarly research and extensive fieldwork—including a wealth of interviews—Ousseina Alidou's work offers insights into the meaning of modernity for Muslim women in Niger. Mixing biography with sociological data, social theory and linguistic analysis, this is a multilayered vision of political Islam, education, popular culture, and war and its aftermath. Alidou offers a gripping look at one of the Muslim world's most powerful untold stories. Runner-up, Aidoo-Snyder Book Prize, Women's Caucus of the African Studies Association, 2007

"In his new book, Ghassan Hage bridges the gap between research on migration and anthropological tradition, illustrating that transnationality and its attendant cultural consequences are not necessarily at odds with classic theory. Though his research subject is anything but classical on its face, Hage engages with the diasporic Lebanese community as a shared lifeworld, defining a common cultural milieu that transcends spatial and

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temporal distance—a collective mode of being here termed the "diasporic condition." Seeking to encompass an unusually complicated transnational terrain, Hage's longterm ethnographic engagement takes us from Mehj and Jalleh in Lebanon to Europe, Australia, South America, and North America, analyzing how Lebanese migrants and their families have succeeded (or not) in establishing themselves in their new homes, even as they remain socially, economically, politically, and affectively related to Lebanon and to each other. At the heart of this research lies a critical anthropological question: in what way does the study of a particular socio-cultural phenomenon expand our knowledge of modes of existing in the world? As Hage establishes what he terms the "lenticular condition" to describe how the diasporic Lebanese community inhabits a multiplicity of intersecting realities, he breaks down the boundaries between "us" and "them," "here" and "there," showing that this lenticular mode of existence increasingly defines everyone's everyday life"--

This Companion addresses the contemporary transformation of critical and cultural theory, with special emphasis on the way debates in the field have changed in

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recent decades. Features original essays from an international team of cultural theorists which offer fresh and compelling perspectives and sketch out exciting new areas of theoretical inquiry Thoughtfully organized into two sections - lineages and problematics - that facilitate its use both by students new to the field and advanced scholars and researchers Explains key schools and movements clearly and succinctly, situating them in relation to broader developments in culture, society, and politics Tackles issues that have shaped and energized the field since the Second World War, with discussion of familiar and under-theorized topics related to living and laboring, being and knowing, and agency and belonging Romance, Diaspora, and Black Atlantic Literature offers a rich, interdisciplinary treatment of modern black literature and cultural history, showing how debates over Africa in the works of major black writers generated productive models for imagining political agency. Yogita Goyal analyzes the tensions between romance and realism in the literature of the African diaspora, examining a remarkably diverse group of twentieth-century authors, including W. E. B. Du Bois, Chinua Achebe, Richard Wright,

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Ama Ata Aidoo and Caryl Phillips. Shifting the center of black diaspora studies by considering Africa as constitutive of black modernity rather than its forgotten past, Goyal argues that it is through the figure of romance that the possibility of diaspora is imagined across time and space. Drawing on literature, political history and postcolonial theory, this significant addition to the cross-cultural study of literatures will be of interest to scholars of African American studies, African studies and American literary studies.

Cultural Dimensions of Globalization
Diaspora, Homeland, and Folk Imagination
in the Twentieth Century

African Diaspora

Maps for Lost Lovers

Diasporic Modernisms

Black Diaspora Art Practices since the
1980s

An account of the location of black intellectuals in the modern world following the end of racial slavery. The lives and writings of key African Americans such as Martin Delany, W.E.B. Dubois, Frederick Douglas and Richard Wright are examined in the light of

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their experiences in Europe and Africa. In this book, Asian Diaspora and East-West Modernity, Sheng-mei Ma analyzes Asian, Asian diaspora, and Orientalist discourse and probes into the conjoinedness of West and East and modernity's illusions. Drawing from Anglo-American, Asian American, and Asian literature, as well as J-horror and manga, Chinese cinema, the internet, and the Korean Wave, Ma's analyses render fluid the two hemispheres of the globe, the twin states of being and nonbeing, and things of value and nonentity. Suspended on the stylistic tightrope between research and poetry, critical analysis and intuition, Asian Diaspora restores affect and heart to diaspora in between East and West, at-homeness and exilic attrition. Diaspora, by definition, stems as much from socioeconomic and collective displacement as it points to emotional reaction. This book thus challenges the fossilized conceptualizations in area studies, ontology, and modernism. A multidisciplinary, authoritative outline of the current intellectual

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landscape of the field. Over the past three decades, the term 'diaspora' has been featured in many research studies and in wider theoretical debates in areas such as communications, the humanities, social sciences, politics, and international relations. The *Handbook of Diasporas, Media, and Culture* explores new dimensions of human mobility and connectivity—presenting state-of-the-art research and key debates on the intersection of media, cultural, and diasporic studies. This innovative and timely book helps readers to understand diasporic cultures and their impact on the globalized world. The *Handbook* presents contributions from internationally-recognized scholars and researchers to strengthen understanding of diasporas and diasporic cultures, diasporic media and cultural resources, and the various forms of diasporic organization, expression, production, distribution, and consumption. Divided into seven sections, this wide-ranging volume covers topics such as methodological challenges and innovations in diasporic research, the

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construction of diasporic identity, the politics of diasporic integration, the intersection of gender and generation with the diasporic condition, new technologies in media, and many others. A much-needed resource for anyone with interest diasporic studies, this book: Presents new and original theory, research, and essays Employs unique methodological and conceptual debates Offers contributions from a multidisciplinary team of scholars and researchers Explores new and emerging trends in the study of diasporas and media Applies a wide-ranging, international perspective to the subject Due to its international perspective, interdisciplinary approach, and wide range of authors from around the world, *The Handbook of Diasporas, Media, and Culture* is ideal for undergraduate and graduate students, teachers, lecturers, and researchers in areas that focus on the relationship of media and society, ethnic identity, race, class and gender, globalization and immigration, and other relevant fields.

In this fascinating and erudite book,

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Bryan Cheyette throws new light on a wide range of modern and contemporary writers—some at the heart of the canon, others more marginal—to explore the power and limitations of the diasporic imagination after the Second World War. Moving from early responses to the death camps and decolonization, through internationally prominent literature after the Second World War, the book culminates in fresh engagements with contemporary Jewish, post-ethnic, and postcolonial writers.

divCheyette regards many of the twentieth- and twenty-first-century luminaries he examines—among them Hannah Arendt, Anita Desai, Frantz Fanon, Albert Memmi, Primo Levi, Caryl Phillips, Philip Roth, Salman Rushdie, Edward Said, Zadie Smith, and Muriel Spark—as critical exemplars of the diasporic imagination. Against the discrete disciplinary thinking of the academy, he elaborates and argues for a new comparative approach across Jewish and postcolonial histories and literatures. And in so doing, Cheyette illuminates the ways in which histories and cultures can be imagined across

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*national and communal boundaries./DIV
Ukrainian Otherlands*

*Hong Kong Culture and Society in the
New Millennium*

*Tactics of Intervention in Contemporary
Cultural Studies*

Sound and Script in Chinese Diaspora

*Reading Cultural Representations of the
Double Diaspora*

A History Through Culture

*The Sephardic Diaspora, Livorno, and
Cross-cultural Trade in the Early
Modern Period*

Culture, Diaspora, and Modernity in Muslim
WritingRoutledge

Jewish art and visual culture—art made by Jews about Jews—in modern diasporic settings is the subject of *Looking Jewish*. Carol Zemel focuses on particular artists and cultural figures in interwar Eastern Europe and postwar America who blended Jewishness and mainstream modernism to create a diasporic art, one that transcends dominant national traditions. She begins with a painting by Ken Aptekar entitled *Albert: Used to Be Abraham*, a double portrait of a man, which serves to illustrate Zemel's conception of the doubleness of Jewish diasporic art. She considers two interwar photographers, Alter Kacyzne and Moshe Vorobeichic; images by the Polish writer Bruno Schulz; the pre- and postwar photographs of Roman

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Vishniac; the figure of the Jewish mother in postwar popular culture (Molly Goldberg); and works by R. B. Kitaj, Ben Katchor, and Vera Frenkel that explore Jewish identity in a postmodern environment.

In this book, Oy?wùmí extends her path-breaking thesis that in Yorùbá society, construction of gender is a colonial development since the culture exhibited no gender divisions in its original form. Taking seriously indigenous modes and categories of knowledge, she applies her finding of a non-gendered ontology to the social institutions of Ifá, motherhood, marriage, family and naming practices. Oy?wùmí insists that contemporary assertions of male dominance must be understood, in part, as the work of local intellectuals who took marching orders from Euro/American mentors and colleagues. In exposing the depth of the coloniality of power, Oy?wùmí challenges us to look at the worlds we inhabit, anew.

Using a theoretical approach and a critical summary, combining the perspectives in the postcolonial theory, psychoanalysis and narratology with the tools of hermeneutics and deconstruction, this book argues that Jean Rhys's work can be subsumed under a poetics of cultural identity and hybridity. It also demonstrates the validity of the concept of hybridization as the expression of identity formation; the cultural boundaries variability; the opposition self-otherness, authenticity-fiction, trans-textuality; and the relevance of an integrated approach to multiple cultural identities as an encountering and

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negotiation space between writer, reader and work. The complexity of ontological and epistemological representation involves an interdisciplinary approach that blends a literary interpretive approach to social, anthropological, cultural and historical perspectives. The book concludes that in the author's fictional universe, cultural identity is represented as a general human experience that transcends the specific conditionalities of geographical contexts, history and culture. The construction of identity by Jean Rhys is represented by the dichotomy of marginal identity and the identification with a human ideal designed either by the hegemonic discourse or metropolitan culture or by the dominant ideology. The identification with a pattern of cultural authenticity, of racial, ethnic, or national purism is presented as a purely destructive cultural projection, leading to the creation of a static universe in opposition to the diversity of human feelings and aspirations. Jean Rhys's fictional discourse lies between "the anxiety of authorship" and "the anxiety of influence" and shows the postcolonial era of uprooting and migration in which the national ownership diluted the image of a "home" ambiguous located at the boundary between a myth of origins and a myth of becoming. The relationship between the individual and socio-cultural space is thus shaped in a dual hybrid position.

Paris, Capital of the Black Atlantic
The African Diaspora

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African Diasporas in the New and Old Worlds
Romance, Diaspora, and Black Atlantic Literature
Early Modern Black Diaspora Studies
A Musical Perspective
Writing Diaspora

Reading Cultural Representations of the Double Diaspora: Britain, East Africa, Gujarat is the first detailed study of the cultural life and representations of the prolific twice-displaced Gujarati East African diaspora in contemporary Britain. An exceptional community of people, this diaspora is disproportionately successful and influential in resettlement, both in East Africa and Britain. Often showcased as an example of migrant achievement, their accomplishments are paradoxically underpinned by legacies of trauma and deracination. The diaspora, despite its economic success and considerable upward social mobility in Britain, has until now been overlooked within critical literary and postcolonial studies for a number of reasons. This book attends to that gap. Parmar uniquely investigates what it is to be not just from India, but too Africa—how identity forms within, as the study coins, the “double diaspora”. Parmar focuses on cultural representation post-twice migration, via an interdisciplinary methodology, offering new contributions to debates within diaspora studies. In doing so, the book examines a range of cultures produced amongst, or about, the diaspora, including literary representations, culinary, dance and sartorial practices, as well as visual materials. This book discusses the notion of “Hong Kong as Method” as it relates to the rise of China in the context of Asianization. It explores new Hong Kong imaginaries with regard to the complex relationship between the local, the national and the global. The major theoretical thrust of the

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book is to address the reconfiguration of Hong Kong's culture and society in an age of global modernity from the standpoints of different disciplines, exploring the possibilities of approaching Hong Kong as a method.

Through critical inquiries into different fields related to Hong Kong's culture and society, including gender, resistance and minorities, various perspectives on the country's culture and society can be re-assessed. New directions and guidelines related to Hong Kong are also presented, offering a unique resource for researchers and students in the fields of cultural studies, media studies, postcolonial studies, globalization and Asian studies.

In this definitive study of the African diaspora in North America, Toyin Falola offers a causal history of the western dispersion of Africans and its effects on the modern world.

"In A KENYAN PILGRIM'S PROGRESS - FROM DALA TO DIASPORA - My Memoirs of My Luo Family is a journey of hope, faith, courage and determination. The writer wanders with you slowly, but elicits in you the feeling and the assertion that you can achieve whatever you set your sights on, your present circumstances notwithstanding. "In the book is a chronicle of changing cultural paradigms which exposes fearlessly and dramatically the life

experiences of the writer and his relatives since 1800s. In the process, the book not only captures in a highly authentic way historic moments and Chronicles of events and their impacts on the people but also preserves a people's literature. "Most of the works on Luo culture have been written by non-Luo scholars who, notwithstanding their reasonably credible research, made interpretations, drew conclusions and made claims using their alien academic and cultural lenses. I wanted to participate from the inside, For example, the author's grandfather and father both were born out of levirate unions and then his

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mothers were involved in levirate unions after the death of his father, so he has seen it all" The author adds that his life, in the United States also motivated him to write these cultural memoirs. "I got a chance to live in the western world, and I saw how every group that had emigrated to the US loved their culture, be it the Hispanics, Chinese, (East) Indians, or Italians, etc." The book is an encyclopedia of Luo cultural exemplars regarding birth, naming of children, growth, and passage of rights (initiation), marriage, starting a home, death, burials, and levirate relationships (wife inheritance). "Every culture has merits and demerits," says the author. "It makes no sense to abandon one's culture on account of its demerits. That's throwing out the baby with the bath water. Based on my experiences within my own family, I have tried to illuminate both good and bad features in both cultures through the interaction of two very different cultures, a veritable clash of traditional (DALA) and modern civilizations (DIASPORA). The result - a transitional hybrid of norms and self-determination within the old culture on the one hand, as well as an acknowledgement of that transformation, albeit somewhat reluctantly, and mellowing of western attitudes and condescension on the other hand, each hand learning and benefiting from the other. Bridging the gap between tradition and modernity with a symbolic cross-cultural handshake signals a cultural coming together. That is the macro-theme of these memoirs." The micro-theme is very personal. How a pressure-cooker environment of transition deeply impacted the author personally throughout every aspect of his life constitutes his "confessions" as he reveals his ups and downs, his failures and successes, his sadnesses and his joys. Within the span of merely a century, from his grandfather and grandmother to his father and mother and

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to him and his children, the author's has experienced a transformation that the western "first" world has taken well over two millennia to achieve. Author jokingly noted, "I suppose you could conclude that the westerners just are slow learners. But that would be ungracious and unjust, as notwithstanding the stress and anguish of the transformation experience, I am so grateful for that encounter of African and European (principally British) cultures, starting in the early 1900's with my grandfather's generation until today. We both have learned from one another and are much the better for it." In each generation the reader will witness the increments of this accelerating transformation. A fascinating question, yet to be answered, will be the implications for the author's own children, the next generation, as all but one of his five sons were born in the USA, and all live in the USA. In the final chapter, the next generation will leave with the reader a hint of an answer to that question.

Modernity At Large

Consciousness and Imagination

Dialogues in the Diasporas

Black Women Writers in Africa and the Diaspora

Ethnographic Explorations of the Lebanese in the World

Early Modern Culture and Haskalah

Looking Jewish

The Oxford Handbook of Arab Novelistic Traditions is the most comprehensive treatment of the subject to date. In scope, the book encompasses the genesis of the Arabic novel in the second half of the nineteenth century and its development to the present in every Arabic-speaking country and in Arab immigrant destinations

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on six continents. Editor Wail S. Hassan and his contributors describe a novelistic phenomenon which has pre-modern roots, stretching centuries back within the Arabic cultural tradition, and branching outward geographically and linguistically to every Arab country and to Arab writing in many languages around the world. The first of three innovative dimensions of this Handbook consists of examining the ways in which the Arabic novel emerged out of a syncretic merger between Arabic and European forms and techniques, rather than being a simple importation of the latter and rejection of the former, as early critics of the Arabic novel claimed. The second involves mapping the novel geographically as it took root in every Arab country, developing into often distinct though overlapping and interconnected local traditions. Finally, the Handbook concerns the multilingual character of the novel in the Arab world and by Arab immigrants and their descendants around the world, both in Arabic and in at least a dozen other languages. The Oxford Handbook of Arab Novelistic Traditions reflects the current status of research in the broad field of Arab novelistic traditions and signals toward new directions of inquiry.

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Using an interdisciplinary framework, this book offers a fresh perspective on the issues of diaspora culture and border crossings in the films, popular cultures, and media and entertainment industries from the popular Hindi cinema of India. It analyses and discusses a range of key contemporary films in detail, such as Veer Zaara, Jhoom Barabar Jhoom, and Dostana. The book uses the notion of travel analytically in and through the cinema to comment on films that have dealt with Indo-Pak border crossings, representations of diaspora, and gender and sexuality in new ways. It engages with common sense assumptions about everyday South Asian and diasporic South Asian cultures and representations as expressed in Bollywood cinema in order to look at these issues further. Moving towards an innovative exploration beyond the films, this book charts the circuits and routes of Bollywood as South Asian club cultures in the diaspora, and Hindi cinema entertainment shows around the world, as well as its impact on social media websites. Bollywood Travels is an original and thought provoking contribution to studies on Asian Culture and Society, Sociology, World Cinema, and Film, Media and Cultural Studies.

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In the humanities, the term 'diaspora' recently emerged as a promising and powerful heuristic concept. It challenged traditional ways of thinking and invited reconsiderations of theoretical assumptions about the unfolding of cross-cultural and multi-ethnic societies, about power relations, frontiers and boundaries, about cultural transmission, communication and translation. The present collection of essays by renowned writers and scholars addresses these issues and helps to ground the ongoing debate about the African diaspora in a more solid theoretical framework. Part I is dedicated to a general discussion of the concept of African diaspora, its origins and historical development. Part II examines the complex cultural dimensions of African diasporas in relation to significant sites and figures, including the modes and modalities of creative expression from the perspective of both artists/writers and their audiences; finally, Part III focusses on the resources (collections and archives) and iconographies that are available today. As most authors argue, the African diaspora should not be seen merely as a historical phenomenon, but also as an idea or ideology and an object of representation. By exploring this new

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ground, the essays assembled here provide important new insights for scholars in American and African-American Studies, Cultural Studies, Ethnic Studies, and African Studies. The collection is rounded off by an annotated listing of black autobiographies.

"... this is no doctrinaire tract but rather a concerted attempt to look at important cultural problems from a fresh perspective.... Chow's book is an excellent example of its type."—Discourse & Society "I believe that Rey Chow has written a powerful set of essays which offer a critical strategy for approaching questions of otherness and other societies by forcing us to constantly reassess our position." —Harry Harootunian Writing Diaspora questions aspects of cultural politics, including the legacies of European imperialism and colonialism, the media, pedagogy, literature, literacy, sexuality, intellectual labor, the uses and abuses of theory, and popularized notions about "others."

Slavery, Modernity, and Globalization

Modernity and Double Consciousness

Francophone Sephardic Fiction

A Search for Home

Essays and Conversations on Cultural Identity

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Hong Kong as Method

Routledge Handbook of Diaspora Studies

"How African-American artists and intellectuals sought greater liberty in Paris while also questioning the extent of the freedoms they so publicly praised."

—American Literary History Paris has always fascinated and welcomed writers. Throughout the twentieth and into the twenty-first century, writers of American, Caribbean, and African descent were no exception. Paris, Capital of the Black Atlantic considers the travels made to Paris—whether literally or imaginatively—by black writers. These collected essays explore the transatlantic circulation of ideas, texts, and objects to which such travels to Paris contributed. Editors Jeremy Braddock and Jonathan P. Eburne expand upon an acclaimed special issue of the journal *Modern Fiction Studies* with four new essays and a revised introduction. Beginning with W. E. B. Du Bois's trip to Paris in 1900 and ending with the contemporary state of diasporic letters in the French capital, this collection embraces theoretical close readings, materialist intellectual studies of networks, comparative essays, and writings at the intersection of literary and visual

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studies. Paris, Capital of the Black Atlantic is unique both in its focus on literary fiction as a formal and sociological category and in the range of examples it brings to bear on the question of Paris as an imaginary capital of diasporic consciousness. "Demonstrate[s] how Black writers shaped history and contributed to conflicting notions of modernity hosted in Paris . . . The wide range of writers and scholars from American and Francophone studies makes this collection very original and an exciting adventure in concepts, movements, and ideologies that could be acceptable to non-specialists as well." -American Studies

This book argues that modern francophone Sephardic novels, mainly from North Africa, draw on oral storytelling as well as modern and postmodern techniques to express the experience of migration, producing innovative imagined portable homelands with which the migrants successfully confront new societies, languages, and cultures.

Exploring a rich array of folk traditions that developed in the Ukrainian diaspora and in Ukraine during the twentieth century, Ukrainian Otherlands is an innovative exploration of modern ethnic

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identity and the deeply felt (but sometimes deeply different) understandings of ethnicity in homeland and diaspora. Memories establish a connection between a collective and individual past, between origins, heritage, and history. Those who have left their places of birth to make homes elsewhere are familiar with the question, "Where do you come from?" and respond in innumerable well-rehearsed ways. Diasporas construct racialized, sexualized, gendered, and oppositional subjectivities and shape the cosmopolitan intellectual commitment of scholars. The diasporic individual often has a double consciousness, a privileged knowledge and perspective that is consonant with postmodernity and globalization. The essays in this volume reflect on the movements of people and cultures in the present day, when physical, social, and mental borders and boundaries are being challenged and sometimes successfully dismantled. The contributors - from a variety of disciplinary perspectives - discuss the diasporic experiences of ethnic and racial groups living in Canada from their perspective, including the experiences of South Asians, Iranians, West Indians, Chinese, and Eritreans. *Diaspora, Memory, and Identity* is an

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exciting and innovative collection of essays that examines the nuanced development of theories of Diaspora, subjectivity, double-consciousness, gender and class experiences, and the nature of home.

Visual Culture & Modern Diaspora

Exploring Cultural Identities in Jean Rhys' Fiction

Islamism and Cultural Expression in the Arab World

Culture, Diaspora and Border Crossings in Popular Hindi Cinema

Britain, East Africa, Gujarat

Diaspora, Memory and Identity

Muslim Women and the Politics of Agency in Postcolonial Niger

Patrick Manning follows the multiple routes that brought Africans and people of African descent into contact with one another and with Europe, Asia, and the Americas. In joining these stories, he shows how the waters of the Atlantic Ocean, the Mediterranean Sea, and the Indian Ocean fueled dynamic interactions among black communities and cultures and how these patterns resembled those of a number of connected diasporas concurrently taking shaping across the globe. Manning

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begins in 1400 and traces the connections that enabled Africans to mutually identify and hold together as a global community. He tracks discourses on race, changes in economic circumstance, the evolving character of family life, and the growth of popular culture. He underscores the profound influence that the African diaspora had on world history and demonstrates the inextricable link between black migration and the rise of modernity. Inclusive and far-reaching, The African Diaspora proves that the advent of modernity cannot be fully understood without taking the African peoples and the African continent into account. Over the years, Kobena Mercer has critically illuminated the visual innovations of African American and black British artists. In Travel & See he presents a diasporic model of criticism that gives close attention to aesthetic strategies while tracing the shifting political and cultural contexts in which black visual art circulates. In eighteen essays, which cover the period from 1992 to 2012 and discuss such leading artists as Isaac

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Julien, Renée Green, Kerry James Marshall, and Yinka Shonibare, Mercer provides nothing less than a counternarrative of global contemporary art that reveals how the “dialogical principle” of cross-cultural interaction not only has transformed commonplace perceptions of blackness today but challenges us to rethink the entangled history of modernism as well. This volume casts a fresh look at the multifaceted expressions of diachronic Hellenisms. A distinguished group of historians, classicists, anthropologists, ethnographers, cultural studies, and comparative literature scholars contribute essays exploring the variegated mantles of Greek ethnicity, and the legacy of Greek culture for the ancient and modern Greeks in the homeland and the diaspora, as well as for the ancient Romans and the modern Europeans. Given the scarcity of books on diachronic Hellenism in the English-speaking world, the publication of this volume represents nothing less than a breakthrough. The book provides a valuable forum to reflect on Hellenism,

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and is certain to generate further academic interest in the topic. The specific contribution of this volume lies in the fact that it problematizes the fluidity of Hellenism and offers a much-needed public dialogue between disparate viewpoints, in the process making a case for the existence and viability of such a polyphony. The chapters in this volume offer a reorientation of the study of Hellenism away from a binary perception to approaches giving priority to fluidity, hybridity, and multi-vocality. The volume also deals with issues of recycling tradition, cultural category, and perceptions of ethnicity. Topics explored range from European Philhellenism to Hellenic Hellenism, from the Athens 2004 Olympics to Greek cinema, from a psychoanalytical engagement with anthropological material to a subtle ethnographic analysis of Greek-American women's material culture. The readership envisaged is both academic and non-specialist; with this aim in mind, all quotations from ancient and modern sources in foreign languages have been

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translated into English.

Taking a new approach to the study of cross-cultural trade, this book blends archival research with historical narrative and economic analysis to understand how the Sephardic Jews of Livorno, Tuscany, traded in regions near and far in the seventeenth and eighteenth centuries. Francesca Trivellato tests assumptions about ethnic and religious trading diasporas and networks of exchange and trust. Her extensive research in international archives--including a vast cache of merchants' letters written between 1704 and 1746--reveals a more nuanced view of the business relations between Jews and non-Jews across the Mediterranean, Atlantic Europe, and the Indian Ocean than ever before. The book argues that cross-cultural trade was predicated on and generated familiarity among strangers, but could coexist easily with religious prejudice. It analyzes instances in which business cooperation among coreligionists and between strangers relied on language, customary norms, and social networks more than the progressive rise of state and legal

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institutions.

The Oxford Handbook of Arab Novelistic Traditions

Hellenisms

Culture, Identity, and Ethnicity from Antiquity to Modernity

Travel & See

Jewish and Postcolonial Writing and the Nightmare of History

The Handbook of Diasporas, Media, and Culture

Engaging Modernity

The African Diaspora presents musical case studies from various regions of the African diaspora, including Africa, the Caribbean, Latin America, and Europe, that engage with broader interdisciplinary discussions about race, gender, politics, nationalism, and music.

The author stages a series of conversations with prominent writers and artists to assess how to define cultural identity in the modern world and age of mass media and global migration. His premise is that conventional cultural identity is not static.

The word 'diaspora' has leapt from its previously confined use – mainly concerned with the dispersion of Jews, Greeks, Armenians and Africans away from their natal homelands – to cover the cases of many other ethnic groups, nationalities and religions. But this 'horizontal' scattering of the word to cover the mobility of many groups to many destinations, has been paralleled also by 'vertical' leaps, with the word diaspora being deployed to cover more and more phenomena and serve more and more objectives of different actors. With sections on 'debating the concept', 'complexity', 'home

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and home-making', 'connections' and 'critiques', the Routledge Handbook of Diaspora Studies is likely to remain an authoritative reference for some time. Each contribution includes a targeted list of references for further reading. The editors have carefully blended established scholars of diaspora with younger scholars looking at how diasporas are constructed 'from below'. The adoption of a variety of conceptual perspectives allows for generalization, contrasts and comparisons between cases. In this exciting and authoritative collection over 40 scholars from many countries have explored the evolving use of the concept of diaspora, its possibilities as well as its limitations. This Handbook will be indispensable for students undertaking essays, debates and dissertations in the field.

*Asian Diaspora and East-West Modernity
Writing Migration, Diaspora, and Modernity*