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Culture Diaspora And Modernity In Muslim Writing

This panel discussion will reflect on some of the main arguments presented in Culture, Diaspora, and Modernity in Muslim Writing (Routledge, 2012).

Specifically, it will address the relationship between Islamophobia and cultural forms such as the novel, and consider the ways in which recent literary and cultural representations of Muslims have challenged stereotypes of the Muslim as Islamic fundamentalist.

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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

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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?

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

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Drawing from Anglo-American, Asian American, and Asian literature as well as J-horror and manga, Chinese cinema and Internet, and the Korean Wave, Sheng-mei Ma's *Asian Diaspora and East-West Modernity* probes into the conjoinedness of West and East, of modernity's illusion and nothing's infinitude. Suspended on the stylistic tightrope between research and poetry, critical analysis and intuition, *Asian Diaspora* restores affect and heart to the experience of 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



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in area studies, ontology, and modernism. The book's first two chapters trace the Asian pursuit of modernity into nothing, as embodied in horror film and the gaming motif in transpacific literature and film. Chapters three through eight focus on the borderlands of East and West, the edges of humanity and meaning. Ma examines how loss occasions a revisualization of Asia in children's books, how Asian diasporic passing signifies, paradoxically, both "born again" and demise of the "old" self, how East turns "yEast" or the agent of self-fashioning for Anglo-America, Asia, and Asian America, how the construct of "bugman" distinguishes modern West's and East's self-image, how the extreme human condition of "non-person" permeates the Korean Wave, and how manga artists are drawn to wartime Japan. The final two chapters interrogate the West's death-bound yet enlightening Orientalism in Anglo-American literature and China's own schizophrenic split, evidenced in the 2008 Olympic Games.

Muslim Diaspora identifies those aspects of migratory experience that shatter or reinforce a group's attachment to its homeland and affect its readiness to adapt to a new country. The contributors to this collection examine many dimensions of life in the Diaspora and demonstrate that identity is always constructed in relation to others. They show how religious identity in diaspora is mediated by many other factors such as: Gender Class Ethnic origin National status A central aim is to understand Diaspora as an agent of social and cultural change, particularly in its transformative impact on women. Throughout, the book advances a more nuanced

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understanding of the notions of ethnicity, difference and rights. It makes an important contribution to understanding the complex processes of formation and adoption of transnational identities and the challenging contradictions of a world that is being rapidly globalized in economic and political terms, and yet is increasingly localized and differentiated, ethically and culturally. Muslim Diaspora includes contributions from outstanding scholars and is an invaluable text for students in sociology, anthropology, geography, cultural studies, Islamic studies, women's studies as well as the general reader.

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 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.

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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 Douglass and Richard Wright are examined in the light of their experiences in Europe and Africa.

In recent decades historians have emphasized just how dynamic and varied early modern Europe was. Previously held notions of monolithic and static societies have now been replaced with a model in which new ideas, different cultures and communities jostle for attention and influence. Building upon the concept of interaction, the essays in this volume develop and explore the idea with specific reference to the ways in which diasporas could act as translocal societies, connecting worlds and peoples that may not otherwise have been linked. The volume looks at the ways in which diasporas or diasporic groups, such as the Herrnhuters, the Huguenots, the Quakers, Jews, the Mennonites, the Moriscos and others, could function as intermediaries to connect otherwise separated communities and societies. All contributors analyse the respective groups' internal and external networks, social relations and the settings of social interactions, looking at the entangled networks of diaspora communities and their effects upon the societies and regions they linked through those networks. The collection takes a fresh look at early modern diasporas, combining religious, cultural, social and economic history to better understand how early modern communication patterns and markets evolved, how consumption patterns changed and

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what this meant for social, economic and cultural change, how this impacted on what we understand as early developments towards globalization, and how early developments towards globalization, in turn, were constitutive of these.

The Sound of Culture explores the histories of race and technology in a world made by slavery, colonialism, and industrialization. Beginning in the late nineteenth century and moving through to the twenty-first, the book argues for the dependent nature of those histories. Looking at American, British, and Caribbean literature, it distills a diverse range of subject matter: minstrelsy, Victorian science fiction, cybertheory, and artificial intelligence. All of these facets, according to Louis Chude-Sokei, are part of a history in which music has been central to the equation that links blacks and machines. As Chude-Sokei shows, science fiction itself has roots in racial anxieties and he traces those anxieties across two centuries and a range of writers and thinkers—from Samuel Butler, Herman Melville, and Edgar Rice Burroughs to Sigmund Freud, William Gibson, and Donna Haraway, to Norbert Weiner, Sylvia Wynter, and Samuel R. Delany.

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.

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