

Migritude

Felicia R. McMahon breaks new ground in the presentation and analysis of emerging traditions of the \Lost Boys, \ a group of parentless youths who fled Sudan under tragic circumstances in the 1990s. With compelling insight, McMahon analyzes the oral traditions of the DiDinga Lost Boys, about whom very little is known. Her vibrant ethnography provides intriguing details about the performances and conversations of the young DiDinga in Syra-cuse, New York. It also offers important insights to scholars and others who work with refugee groups. The author argues that the playful traditions she describes constitute a strategy by which these young men proudly position themselves as pre-servers of DiDinga culture and as harbingers of social change rather than as victims of war. Drawing ideas from folklore, linguistics, drama, and play theory, the author documents the danced songs of this unique group. Her inclusion of original song lyrics translated by the singers and descriptions of conversations convey the voices of the young men. Well researched and carefully developed, this book makes an original contribution to our understanding of refugee populations and tells a compelling story at the same time. Felicia R. McMahon is a research professor in anthropology at Syracuse University. A former Fulbright Scholar, she has published in several folklore journals and is the coeditor of *Children's Folklore: A Sourcebook*, which won an American Folklore Society Opie Prize for Best Edited Book. The imagination of a girl, the retelling of family stories, and the unfolding of a rich and often painful history: Parneshia Jones' debut collection explores the intersections of these elements of experience with refreshing candor and metaphorical purpose. A child of the South speaking in the rhythms of Chicago, Jones knits "a human quilt" with herself at the center. She relates everything from the awkward trip to Marshall Fields with her mother to buy her first bra to the late whiskey-infused nights of her father's world. In the South, "lard sizzles a sermon from the stove"; in Chicago, we feast on an "opera of peppers and pimento." Jones intertwines the stories of her own family with those of historical Black figures, including Marvin Gaye and Josephine Baker. Affectionate, dynamic, and uncommonly observant, these poems mine the richness of history to create a map of identity and influence.

Travel writing, migrant writing, exile writing, expatriate writing, and even the fictional travelling protagonists that emerge in literary works from around the globe, have historically tended to depict mobility as a masculine phenomenon. The presence of such genres in women's

writing, however, poses a rich and unique body of work. This volume examines the texts of Francophone women who have experienced or reflected upon the experience of transnational movement. Due to the particularity of their relationship to home, and the consequent impact of this on their experience of displacement, the study of women's mobility opens up new questions in our understanding of the movement from place to place, and in our broader understanding of colonial and postcolonial worlds. Addressing the proximities and overlaps that exist between the experiences of women exiles, migrants, expatriates and travellers, the collected essays in this book seek to challenge the usefulness, relevance or validity of such terms for conceptualising today's complex patterns of transnational mobility and the gendered identities produced therein. A dynamic view of the politics of cultural exchange between Africa and France

Fashioning Diaspora

Someone Like Me

The Garden Book

Secret Writings of Hoshang Merchant

Exiles, Travellers and Vagabonds

The January Children

Uhuru Street

Here is one of the most entertaining masterpieces of Sanskrit literature rendered in an English translation that fully captures the original's artistry and charm. Written most probably in the fourth century A.D., the Jatakamala is generally considered the masterpiece of Buddhist literature in Sanskrit. In elegant, courtly style, Arya Sura retells thirty-four traditional stories about the Buddha in his previous incarnations, human and animal. Whether as a king, a brahmin, a monkey, or a hare, the Great One is shown in assiduous pursuit of virtue and compassion. Though primarily intended as exemplary tales illustrating the Buddhist virtues, these stories also provide a vivid picture of life at a high point in ancient Indian culture—city life in ordinary households or at the royal court, and country life against a backdrop of mountain, desert, and jungle. Fresh study of the Sanskrit manuscripts, now scattered in libraries all over the world, has enabled Peter Khoroché to make this new translation faithful to the original in both style and content. His explanatory notes will assist student and general reader alike in appreciating this classic from an ancient and exotic civilization. “The general reader will be highly grateful for this new translation which, besides being beautifully printed, is rounded off with a very informative and reliable introduction.”—Renate Söhnen-Thieme, Bulletin of the School of Oriental and African Studies “One

would be a fool not to welcome the chance to read this book.”—Richard Gombrich, *Journal of the Royal Asiatic Society*

Gender, Migration, and the Claims of Postcolonial Nationhood in Francophone Africa examines three major migrant women writers from Francophone Africa: Ken Bugul, Calixthe Beyala, and Fatou Diome. Coly studies what home means in the context of migration and how gender shapes the meaning of home. This is the first study to bring together migrant women from Francophone Africa. This is also the first study to offer a feminist critique of postnationalist discourses of home, specifically the application of postnationalism to the postcolonial context.

Often condemned as a form of oppression, fashion could and did allow women to express modern gender identities and promote feminist ideas. Einav Rabinovitch-Fox examines how clothes empowered women, and particularly women barred from positions of influence due to race or class. Moving from 1890s shirtwaists through the miniskirts and unisex styles of the 1970s, Rabinovitch-Fox shows how the rise of mass media culture made fashion a vehicle for women to assert claims over their bodies, femininity, and social roles. She also highlights how trends in women’s sartorial practices expressed ideas of independence and equality. As women employed new clothing styles, they expanded feminist activism beyond formal organizations and movements and reclaimed fashion as a realm of pleasure, power, and feminist consciousness. A fascinating account of clothing as an everyday feminist practice, *Dressed for Freedom* brings fashion into discussions of American feminism during the long twentieth century.

A debut novel that tells the story of Rasa, a young gay man coming of age in the Middle East Set over the course of twenty-four hours, *Guapa* follows Rasa, a gay man living in an unnamed Arab country, as he tries to carve out a life for himself in the midst of political and social upheaval. Rasa spends his days translating for Western journalists and pining for the nights when he can sneak his lover, Taymour, into his room. One night Rasa's grandmother — the woman who raised him — catches them in bed together. The following day Rasa is consumed by the search for his best friend Maj, a fiery activist and drag queen star of the underground bar, *Guapa*, who has been arrested by the police. Ashamed to go home and face his grandmother, and reeling from the potential loss of the three most important people in his life, Rasa roams the city’s slums and prisons, the lavish weddings of the country’s elite, and the bars where outcasts and intellectuals drink to a long-lost revolution. Each new encounter leads him closer to confronting his own identity, as he revisits his childhood and probes the secrets that haunt his family. As Rasa confronts the simultaneous collapse of political hope and his closest personal

relationships, he is forced to discover the roots of his alienation and try to re-emerge into a society that may never accept him.

Literature, Modernity, and Diaspora

Translation Revisited

The Snow Leopard and the Goat

Reading Migration and Culture

Creolisation and Mobility in Africa, the Atlantic and Indian Ocean

Postcolonial Literary Studies

Gender and Migration in Francophone African Literatures

A remarkable true story from social justice advocate and national bestselling author Julissa Arce about her journey to belong in America while growing up undocumented in Texas. Born in the picturesque town of Taxco, Mexico, Julissa Arce was left behind for months at a time with her two sisters, a nanny, and her grandma while her parents worked tirelessly in America in hopes of building a home and providing a better life for their children. That is, until her parents brought Julissa to Texas to live with them. From then on, Julissa secretly lived as an undocumented immigrant, went on to become a scholarship winner and an honors college graduate, and climbed the ladder to become a vice president at Goldman Sachs. This moving, at times heartbreaking, but always inspiring story will show young readers that anything is possible. Julissa's story provides a deep look into the little-understood world of a new generation of undocumented immigrants in the United States today--kids who live next door, sit next to you in class, or may even be one of your best friends.

By the two-time winner of the Giller Prize for his novels The Book of Secrets and The In-Between World of Vikram Lall Uhuru Street is M.G. Vassanji's stunning book of linked stories, set within the Asian community of Dar es Salaam. With delicate strokes, and with irony and humour, Vassanji brings alive the characters who live and work in the shops and tenements of Uhuru Street; among them: Roshan Mattress, so called because of her free and easy ways; a street-wise orphan fighting for survival; a Goan dressmaker who entertains her employers with local gossip; and a servant who opens up the world for the children in his charge, until he oversteps his bounds and has to leave. As the younger generation searches for a new destiny, and the older fiercely holds on to the past, Uhuru Street resonates with the moment of moving on, of leaving the place where we have roots, knowing that things will never be the same.

Back in print for the first time in a decade, this is the hilarious autobiography of a pioneer of the 1990s zine movement. A young woman named Pagan, having just graduated from a writing program at a very prestigious university, is left with a single burning question: Now what? She then takes an unusual step by deciding to invent her new self—the one the public will know—by starting her own magazine, one that will be written, created, and star none other than herself.

This book investigates the cultural connections between Africa and the Caribbean, using the lens of Mobility Studies to tease out the shared experiences between these highly diverse parts of the world. Despite their heterogeneity in terms of cultures, languages, and political and economic histories, the connections between the African continent and the Caribbean are manifold, stretching back to the trans-Atlantic slave trade. The authors in this book look to the past as well as to the present, focusing on the manifold mobile connections between the regions' subjects, objects, ideas, texts, images, sounds, and beliefs. In doing so, the book demonstrates that mobility extends beyond just the movement of people, and that we can also see mobility in objects and ideas, travelling either in a material sense or in imaginary terms, in physical as well as in virtual spaces. Bringing the transdisciplinary fields of African Studies, Caribbean Studies, and Mobility Studies into dialogue, this book will be of interest to students and scholars across the humanities and social sciences.

The World of East African Indian Literature

Neoliberal Globalization, Nationalism, and the Literature of New African Diasporas

The Book of Unknown Americans

Beauty, Femininity, and South Asian American Culture

Poems

Pigeon Trouble

Not Just Child's Play

From the award-winning author of *Sons and Daughters of Ease and Plenty* and the new story collection, *Awayland*. In 1939, the families in a remote Jewish village in Romania feel the war close in on them. Their tribe has moved and escaped for thousands of years- across oceans, deserts, and mountains-but now, it seems, there is nowhere else to go. Danger is imminent in every direction, yet the territory of imagination and belief is limitless. At the suggestion of an eleven-year-old girl and a mysterious stranger who has washed up on the riverbank, the villagers decide to reinvent the world: deny any relationship with the known and start over from scratch. Destiny is unwritten. Time and history are forgotten. Jobs, husbands, a child, are reassigned. And for years, there is boundless hope. But the real world continues to unfold alongside the imagined one, eventually overtaking it, and soon our narrator-the girl, grown into a young mother-must flee her village, move from one world to the next, to find her husband and save her children, and propel them toward a real and hopeful future. A beguiling, imaginative, inspiring

story about the bigness of being alive as an individual, as a member of a tribe, and as a participant in history, *No One Is Here Except All Of Us* explores how we use storytelling to survive and shape our own truths. It marks the arrival of a major new literary talent.

MigritudeKaya

Brian Castro's award-winning novel, *"The Garden Book,"* is a meditation on loneliness, addiction and exploitation. Set in the years between the Depression and the Second World War in Australia's Dandenong Ranges, it follows the emotionally turbulent life of the beautiful Swan Hay (born Shuang He)--her marriage to the passionate yet brutal Darcy Damon, her love affair with the aviator Jasper Zenlin and her rise to literary fame overseas after her poetry is translated into French without her knowledge. Fifty years after her disappearance into institutions and a life of poverty and despair, Norman Shih--a rare-book librarian and "expert in self-effacement"--begins to piece together the life and losses of Swan. Tracking down clues from guesthouse libraries, antiquarian bookshops and Swan's own haunted writings, Shih fills out a portrait of early twentieth-century Australian lives wracked by modernist impulses of racial prejudice.

Pigeon Trouble chronicles a foreign-born, birdphobic anthropologist's venture into the occult craft of pigeon shooting in the depths of Pennsylvania's anthracite coal country. Though initially drawn by a widely publicized antipigeon shoot protest by animal rights activists, the author quickly finds himself traversing into a territory much stranger than clashing worldviews—an uncanny world saturated with pigeon matters, both figuratively and literally. What transpires is a sustained meditation on self-reflexivity as the author teeters at the limit of his investigation—his own fear of birds. The result is an intimate portrayal of the miners' world of conspiracy theory, anti-Semitism, and whiteness, all inscribed one way or another by pigeon matters, and seen through the anguished eyes of a birdphobe. This bestiary experiment through a phobic gaze concludes with a critique on the visual trope in anthropology's self-reflexive turn. An ethnographer with a taste for philosophy, Song writes in a distinctive descriptive and analytical style, obsessed with his locale and its inhabitants, constantly monitoring his own reactions and his impact on others, but always teasing out larger implications to his subject.

Refuge: A Novel

How One Undocumented Girl Fought for Her American Dream

Human Rights and the Arts

Violence, Memory, and National Cosmology among Hutu Refugees in Tanzania

Paris, Capital of the Black Atlantic

Making Love, Making Worlds

Cape of Flows

Performing Migrancy and Mobility in Africa focuses on a body of performance work, the work of Magnet Theatre in particular but also work by other artists in Cape Town and other parts of the continent or the world, that engages with the Cape as a real or imagined node in a complex system of migration and mobility. Located at the foot of the African continent, lodged between two oceans at the intersection of many of the earth's major shipping lanes, Cape Town is a stage for a powerful mixing of cultures and peoples and has been an important node in a network of flows, circuits of movement and exchange. The performance works studied here attempt to get to grips with what it feels like to be on the move and in the

spaces in-between that characterises the lives, now and for centuries before, of multiple peoples who move around and pass through places like the Cape. The contributors are a broad range of mostly African authors from various parts of the continent and as such the book offers an insight into new thinking and new approaches from an emerging and important location.

“Rich and colorful... [Refuge] has the kind of immediacy commonly associated with memoir, which lends it heft, intimacy, atmosphere.” –New York Times The moving lifetime relationship between a father and a daughter, seen through the prism of global immigration and the contemporary refugee experience. An Iranian girl escapes to America as a child, but her father stays behind. Over twenty years, as she transforms from confused immigrant to overachieving Westerner to sophisticated European transplant, daughter and father know each other only from their visits: four crucial visits over two decades, each in a different international city. The longer they are apart, the more their lives diverge, but also the more each comes to need the other's wisdom and, ultimately, rescue. Meanwhile, refugees of all nationalities are flowing into Europe under troubling conditions. Wanting to help, but also looking for a lost sense of home, our grown-up transplant finds herself quickly entranced by a world that is at once everything she has missed and nothing that she has ever known. Will her immersion in the lives of these new refugees allow her the grace to save her father? Refuge charts the deeply moving lifetime relationship between a father and a daughter, seen through the prism of global immigration. Beautifully written, full of insight, charm, and humor, the novel subtly exposes the parts of ourselves that get left behind in the wake of diaspora and ultimately asks: Must home always be a physical place, or can we find it in another person?

“A dream of a debut, by turns troubling and glorious, angry and wise.” —Junot Diaz Hope and Other Dangerous Pursuits evokes the grit and enduring grace that is modern Morocco. As four Moroccans illegally cross the Strait of Gibraltar in an inflatable boat headed for Spain, author Laila Lalami asks, What has driven them to risk their lives? And will the rewards prove to be worth the danger? There's Murad, a gentle, unemployed man who's been reduced to hustling tourists around Tangier; Halima, who's fleeing her drunken husband and the slums of Casablanca; Aziz, who must leave behind his devoted wife in hope of securing work in Spain; and Faten, a student and religious fanatic whose faith is at odds with an influential man determined to destroy her future. Sensitively written with beauty and boldness, this is a gripping book about what propels people to risk their lives in search of a better future.

An authoritative guide to African cinema with contributions from a team of experts on the topic A Companion to African Cinema offers an overview of critical approaches to African cinema. With contributions from an international panel of experts, the Companion approaches the topic through the lens of cultural studies, contemporary transformations in the world order, the rise of globalization, film production, distribution, and exhibition. This volume represents a new approach to African cinema criticism that once stressed the sociological and sociopolitical aspects of a film. The text explores a wide range of broad topics including: cinematic economics, video movies, life in cinematic urban Africa, reframing human rights, as well as more targeted topics such as the linguistic domestication of Indian films in the Hausa language and the importance of female African filmmakers and their successes in overcoming limitations caused by gender inequality. The book also highlights a comparative perspective of African videoscapes of Southern Nigeria, Ethiopia, and Côte d'Ivoire and explores the rise of Nairobi-based Female Filmmakers. This important resource: Puts the focus on critical analyses that take into account manifestations of the political changes brought by neocolonialism and the waning of the cold war Explores Examines the urgent questions raised by commercial video about globalization Addresses issues such as funding, the acquisition of adequate production technologies and apparatuses, and the development of adequately trained actors Written for film students and scholars, A Companion to African Cinema offers a look at new critical approaches to African cinema.

Bestiary Biopolitics in a Deindustrialized America

The First Thirty Years

Transnational Perspectives in the Twenty-First Century

The Changing Face of African Literature / Les nouveaux visages de la littérature africaine

Modernist Internationalism Beyond Europe, 1914–2016

Vessel

Dressed for Freedom

Following the downgrading of the snow leopard's status from "endangered" to "vulnerable" by the International Union for Conservation of Nature in 2017, debate has renewed about the actual number of snow leopards in the wild and the most effective strategies for coexisting with these enigmatic animals. Evidence from Pakistan and other countries in the snow leopard's home range shows that they rely heavily on human society—domestic livestock accounts for as much as 70 percent of their diet. Maintaining that the snow leopard is a "wild" animal, conservation NGOs and state agencies have enacted laws that punish farmers for attacking these predators, while avoiding engaging with efforts to mitigate the harms suffered by farmers whose herds are reduced by snow leopards. This ethnography examines the uneven distribution of costs and benefits involved in snow leopard conservation and shows that for the conservation of nature to be successful, the vision, interests, and priorities of those most affected by conservation policies—in this case, local farmers—must be addressed. A case history of Project Snow Leopard in the mountains of northern Pakistan, which inspired similar programs in India, Bhutan, Nepal, Mongolia, Afghanistan and Tajikistan, describes how the animal's food habits are studied, how elusive individuals are counted, and how a novel kind of "snow leopard insurance" has protected the species by compensating farmers for livestock losses. The Snow Leopard and the Goat demonstrates that characterizing this conflict as one between humans (farmers) and wildlife (snow leopards) is misleading, as the real conflict is between two human groups—farmers and conservationists—who see the snow leopard differently.

In Conscripts of Migration: Neoliberal Globalization, Nationalism, and the Literature of New African Diasporas, author Christopher Ian Foster analyzes increasingly urgent questions regarding crises of global immigration by redefining migration in terms of conscription and by studying contemporary literature. Reporting on immigration, whether liberal or conservative, popular or scholarly, leaves out the history in which the Global North helped create outward migration in the Global South. From histories of racial capitalism, the trans-Atlantic slave trade, and imperialism to contemporary neoliberal globalization and the resurgence of xenophobic nationalism, countries in the Global North

continue to devastate and destabilize the Global South. Britain, France, Italy, and the United States, in different ways, police the effects of their own global policies at their borders. Foster provides a substantial study of a new body of contemporary African diasporic literature called migritude literature. Migritude indicates the work and ideas of a disparate yet distinct group of younger African authors born after independence in the 1960s. Most often migritude authors have lived both in and outside Africa and narrate the experiences of migration under the pressures of globalization. They also emphasize that immigration itself and stereotypes of the immigrant are entangled with the history of colonialism. Authors like Fatou Diome, Shailja Patel, Abdourahman Waberi, Cristina Ali Farah, and others confront critical issues of migrancy, diaspora, departure, return, racism, identity, gender, sexuality, and postcoloniality.

Human Rights and the Arts: Perspectives on Global Asia approaches human rights issues from the perspective of artists and writers in global Asia. By focusing on the interventions of writers, artists, filmmakers, and dramatists, the book moves toward a new understanding of human rights that shifts the discussion of contexts and subjects away from the binaries of cultural relativism and political sovereignty. From Ai Wei Wei and Michael Ondaatje, to Umar Kayam, Saryang Kim, Lia Zixin, and Noor Zaheer, among others, this volume takes its lead from global Asian artists, powerfully re-orienting thinking about human rights subjects and contexts to include the physical, spiritual, social, ecological, cultural, and the transnational. Looking at a range of work from Tibet, Indonesia, Sri Lanka, India, China, Bangladesh, Japan, Korea, Vietnam, and Macau as well as Asian diasporic communities, this book puts forward an understanding of global Asia that underscores "Asia" as a global site. It also highlights the continuing importance of nation-states and specific geographical entities, while stressing the ways that the human rights subject breaks out of these boundaries.

"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 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

Black France

Hope and Other Dangerous Pursuits

Migritude

Purity and Exile

Politics of Conservation in the Western Himalayas

Chimeras of Form

African Women Writing Diaspora

How realistic is it to expect translation to render the world intelligible in a context shaped by different historical trajectories and experiences? Can we rely on human universals to translate through the unique and specific webs of meaning that languages represent? If knowledge production is a kind of translation, then it is fair to assume that the possibility of translation has largely rested on the idea that Western experience is the repository of these human universals against the background of which different human experiences can be rendered intelligible. The problem with this assumption, however, is that there are limits to Western claims to universalism, mainly because these claims were at the service of the desire to justify imperial expansion. This book addresses issues arising from these claims to universalism in the process of producing knowledge about diverse African social realities. It shows that the idea of knowledge production as translation can be usefully deployed to inquire into how knowledge of Africa translates into an imperial attempt at changing local norms, institutions and spiritual values. Translation, in this sense, is the normalization of meanings issuing from a local historical experience claiming to be universal. The task of producing knowledge of African social realities cannot be adequately addressed without a prior critical engagement with how translation has come to shape our ways of rendering Africa intelligible.

This book sets out to investigate how contemporary African diasporic women writers respond to the imbalances,

pressures and crises of twenty-first-century globalization by querying the boundaries between two separate conceptual domains: love and space. The study breaks new ground by systematically bringing together critical love studies with research into the cultures of migration, diaspora and refuge. Examining a notable tendency among current black feminist writers, poets and performers to insist on the affective dimension of world-making, the book ponders strategies of reconfiguring postcolonial discourses. Indeed, the analyses of literary works and intermedia performances by Chimamanda Adichie, Zadie Smith, Helen Oyeyemi, Shailja Patel and Warsan Shire reveal an urge of moving beyond a familiar insistence on processes of alienation or rupture and towards a new, reparative emphasis on connection and intimacy - to imagine possible inhabitable worlds.

In this study of Hutu refugees from Burundi, driven into exile in Tanzania after their 1972 insurrection against the dominant Tutsi was brutally quashed, Liisa Malkki shows how experiences of dispossession and violence are remembered and turned into narratives, and how this process helps to construct identities such as "Hutu" and "Tutsi." Through extensive fieldwork in two refugee communities, Malkki finds that the refugees' current circumstances significantly influence these constructions. Those living in organized camps created an elaborate "mythico-history" of the Hutu people, which gave significance to exile, and envisioned a collective return to the homeland of Burundi. Other refugees, who had assimilated in a more urban setting, crafted identities in response to the practical circumstances of their day to day lives. Malkki reveals how such things as national identity, historical consciousness, and the social imagination of "enemies" get constructed in the process of everyday life. The book closes with an epilogue looking at the recent violence between Hutu and Tutsi in Rwanda and Burundi, and showing how the movement of large refugee populations across national borders has shaped patterns of violence in the region.

Internationally recognized for its superior scholarship, Modern Fiction Studies was one of the first journals to publish articles on postcolonial studies. Since postcolonialism's inception, scholars have defined, clarified, and enriched its conceptions and theoretical development in the pages of MFS. This anthology collects the best and most important articles on postcolonial literary studies published in MFS in the past thirty years. Postcolonial Literary Studies brings together groundbreaking scholarship focusing on significant works of fiction by such writers as Chinua Achebe, J. M. Coetzee, Jamaica Kincaid, V. S. Naipaul, Arundhati Roy, Salman Rushdie, Bapsi Sidhwa, Ngũgĩ wa Thiong'o, and more. The essays feature ideas that helped shape the discipline from its earliest stages to the present and represent some of the finest examples of literary, theoretical, historical, and cultural criticism. With its focus on literary figures and texts, rather than solely on theory, this volume fills a significant gap in the fields of postcolonialism, global studies, and literary criticism in general. This rich collection of essays by the field's leading scholars will prove indispensable to instructors and students across a broad spectrum of

humanistic studies. It not only highlights the development and transformation of postcolonial literary study but also, by mapping out new directions of study, considers its continual significance and expansion.

Cultural Mobilities Between Africa and the Caribbean

Guapa

Investigating the Strengths and the Subversions of the Playing Child

Children's Play in Literature

Once the Buddha Was a Monkey

Contesting the Sense of African Social Realities

The Pull of Postcolonial Nationhood

This book uses the uniquely positioned culture of East African Asians to reflect upon the most vexing issues in postcolonial literary studies today. By examining the local histories and discourses that underpin East African Asian literature, it opens up and reflects upon issues of alienation, modernity, migration, diaspora, memory and nationalism.

African Women Writing Diaspora examines the works of contemporary African female writers through diaspora perspectives on the constructions of identity in transnational spaces. The collection interrogates the ways in which women construct new ways of telling the African story in the global age of social, economic, and political transformation.

In the years following World War I, the “international” emerged as a distinct scale of political and cultural focus. Internationalisms proliferated in kind as writers and thinkers sought to imagine modes of cooperation that would balance transnational solidarities with national sovereignty. While so-called political realists across the twentieth century have regarded such attempts as wishful thinking, Aarthi Vadde argues that the negotiation of wishing and thinking is at the very heart of internationalism. In *Chimeras of Form*, she shows why modernist literary form is essential to understanding the aspirational and analytical force of internationalism in and beyond Europe. Major writers such as Rabindranath Tagore, James Joyce, Claude McKay, George Lamming, Michael Ondaatje, and Zadie Smith use modernist strategies to reshape how readers think about the cohesion and interrelation of political communities in the wake of empire. Vadde lucidly explains how their formal experiments with the novel, short story, poetry, and political essay contribute to and sometimes even anticipate debates in postcolonial theory and cosmopolitanism. She reads Joyce’s use of asymmetrical narratives as a way to ask questions about

international camaraderie, and demonstrates how the “plotless” works of McKay and Lamming upturn ideas of citizenship and diasporic alienation. Her analysis of twenty-first-century writers Smith and Shailja Patel shows how ongoing conflicts around migration, displacement, and global economic inequality link modernist, postcolonial, and contemporary traditions of literature. Vadde brings these traditions together to reveal the dual nature of internationalism as an ambition, possibly a chimeric one, and an actual political discourse vital to understanding our present moment.

Moving Spaces: Creolisation and Mobility in Africa, the Atlantic and Indian Ocean brings new perspectives on issues of creolisation, mobility, and migration of ideas, songs, stories, people, and plants, in parts of Africa, the Atlantic and the Indian Ocean worlds.

Arya Sura's "Jatakamala"

A novel

Emerging Tradition and the Lost Boys of Sudan

Border and Rule

Moving Spaces

'Zine

Rethinking Mobility in Francophone Women's Writing

In Border and Rule, one of North America's foremost thinkers and immigrant rights organizers delivers an unflinching examination of migration as a pillar of global governance and gendered racial class formation. Harsha Walia disrupts easy explanations for the migrant and refugee crises, instead showing them to be the inevitable outcomes of the conquest, capitalist globalization, and climate change that are generating mass dispossession worldwide. Border and Rule explores a number of seemingly disparate global geographies with shared logics of border rule that displace, immobilize, criminalize, exploit, and expel migrants and refugees. With her keen ability to connect the dots, Walia demonstrates how borders divide the international working class and consolidate imperial, capitalist, and racist nationalist rule. Ambitious in scope and internationalist in orientation, Border and Rule breaks through American exceptionalist and liberal responses to the migration crisis and cogently maps the lucrative connections between state violence, capitalism, and right-wing nationalism around the world. Illuminating the brutal mechanics of state formation, Walia exposes US border policy as a product of violent territorial expansion, settler-colonialism, enslavement, and gendered racial ideology. Further, she compellingly details how Fortress Europe and White Australia are using immigration diplomacy and externalized borders to maintain a colonial present, how temporary labor migration in the Arab Gulf states and Canada is central to citizenship regulation and labor control, and how racial violence is escalating deadly nationalism in the US, Israel, India, the Philippines, Brazil, and across Europe, while producing a disaster of statelessness for millions elsewhere. A must-read in these difficult times of war, inequality, climate change, and global health crisis, Border and Rule is a clarion call for revolution. The book includes a foreword from

renowned scholar Robin D. G. Kelley and an afterword from acclaimed activist-academic Nick Estes.

The author maps how transnational itineraries of Indian beauty and fashion shaped South Asian American cultural identities and racialized belonging from the 1990s through the first decade of the twenty-first century. She observes how diasporic subjects engage with and respond to various encounters with Indian beauty and fashion. She examines a range of literature, visual art, and live performance, such as novels by Bharati Mukherjee and Jhumpa Lahiri, young adult literature, performance art by Shailja Patel, beauty and adornment practices, as well as objects of popular culture including an Indian American fashion doll, Reddy challenges fashion and beauty as a set of dematerialized, overly commodified cultural practices. She argues instead that beauty and fashion structure South Asian Americans' uneven access to social mobility, capital, and citizenship, and she demonstrates their varying capacities to produce social attachments across national, class, racial, gender, and generational divides.

In her dedication Safia Elhillo writes, "The January Children are the generation born in Sudan under British occupation, where children were assigned birth years by height, all given the birth date January 1." What follows is a deeply personal collection of poems that describe the experience of navigating the postcolonial world as a stranger in one's own land. The January Children depicts displacement and longing while also questioning accepted truths about geography, history, nationhood, and home. The poems mythologize family histories until they break open, using them to explore aspects of Sudan's history of colonial occupation, dictatorship, and diaspora. Several of the poems speak to the late Egyptian singer Abdelhalim Hafez, who addressed many of his songs to the asmarani—an Arabic term of endearment for a brown-skinned or dark-skinned person. Elhillo explores Arabness and Africanness and the tensions generated by a hyphenated identity in those two worlds. No longer content to accept manmade borders, Elhillo navigates a new and reimagined world. Maintaining a sense of wonder in multiple landscapes and mindscapes of perpetually shifting values, she leads the reader through a postcolonial narrative that is equally terrifying and tender, melancholy and defiant.

While we owe much to twentieth and twenty-first century researchers' careful studies of children's linguistic and dramatic play, authors of literature, especially children's literature, have matched and even anticipated these researchers in revealing play's power—authors well aware of the way children use play to experiment with their position in the world. This volume explores the work of authors of literature as well as film, both those who write for children and those who use children as their central characters, who explore the empowering and subversive potentials of children at play. Play gives children imaginative agency over limited lives and allows for experimentation with established social roles; play's disruptive potential also may prove dangerous not only for children but for the society that restricts them.

Conscripts of Migration

A Companion to African Cinema

Love and Space in Contemporary African Diasporic Women's Writing

Performing Migrancy and Mobility in Africa

Colonialism, Immigration, and Transnationalism

Global Migration, Capitalism, and the Rise of Racist Nationalism

The Changing Face of African Literature combines both the large picture – a synopsis of current trends in African literature – and the small: studies of individual texts and of themes across several texts. The large and the small are linked by recurring themes, such as gender and sexuality, the nation-state and its collapse, AIDS, war, and suffering. The volume is comparative, bringing together literature in at least five languages and from at least ten national literatures. Such a large, comparative frame is implied by most discussion of African literature but is too seldom seen. At the same time, the collection also problematizes the comparison: the goal is to make clear what African literatures have in common but also where they diverge. What difference do distinct literary traditions, readerships, and publishing patterns make to literatures which share a common thematic and so many of the same questions and needs? By juxtaposing contemporary texts from several traditions, the intention of this collection is to bring out the themes that are currently dominant in African literatures generally. After a preface by Liz Gunner and a wide-ranging introduction by the editors, the collection presents keynote essays on new paradigms in African literature, before treating specific themes – recent crime fiction, the Afrikaans and anglophone novel, feminist literature, ‘migritude’ – and studies of recent works by individual authors such as André Brink, Henri Djombo, Pie Tshibanda, Bessora, Nadine Gordimer, and Paulina Chiziane, as well as the South African television series *Yizo Yizo*.

Never a shrinking violet, Hoshang Merchant came out of the closet early in his youth. A bard, a teacher, and a lover who has lived many lives, he is the quintessential gay who once cross-dressed, and yet defies categorization. In *Secret Writings*, he recounts his extraordinary life and splendid experiences ranging across countries and cultures. His is a story of the prejudice and neglect that are part of everyday gay life, and how he channelled his despair into creating poetry. He quotes Rumi, Ghalib, and Mir, and writes with searing honesty about his long and short love affairs, his ‘improbable’ sex life as both an initiator and a yielding partner, and his inner turmoil. Sex becomes love and love becomes poetry in his writing. Merchant yells at the moral guardians of law and culture, asks uncomfortable questions, and shocks his readers. This rare book opens a window to the myriad worlds of an avant-garde.

"Illuminate[s] the lives behind the current debates about Latino immigration." —*The New York Times Book Review* When fifteen-year-old Maribel Rivera sustains a terrible injury, the Riveras leave behind a comfortable life in Mexico and risk everything to come to the United States so that Maribel can have the care she needs. Once they arrive, it's not long before Maribel attracts the attention of Mayor Toro, the son of one of their new neighbors, who sees a kindred spirit in this beautiful, damaged outsider. Their love story sets in motion events that will have profound repercussions for everyone involved. Here *Henríquez* seamlessly interweaves the story of these star-crossed lovers, and of the Rivera and Toro families, with the testimonials of men and women who have

come to the United States from all over Latin America. The Book of Unknown Americans is a stunning novel of hopes and dreams, guilt and love—a book that offers a resonant new definition of what it means to be American. Named a New York Times and Washington Post Notable Book, an NPR Great Read, The Daily Beast's Novel of the Year, and a Mother Jones, Oprah.com, School Library Journal, and BookPage Best Book of the Year

The U.S. debut of internationally acclaimed poet and performance artist Shailja Patel, Migritude is a tour-de-force hybrid text that confounds categories and conventions. Part poetic memoir, part political history, Migritude weaves together family history, reportage and monologues to create an achingly beautiful portrait of women's lives and migrant journeys undertaken under the boot print of Empire. Patel, who was born in Kenya and educated in England and the U.S., honed her poetic skills in performances of this work that have received standing ovations throughout Europe, Africa and North America. She has been described by the Gulf Times as "the poetic equivalent of Arundhati Roy" and by CNN as "the face of globalization as a people-centered phenomenon of migration and exchange." Migritude includes interviews with the author, as well as performance notes and essays.

Perspectives on Global Asia

The Fashionable Politics of American Feminism

No One is Here Except All of Us