

Diasporic Studies Theory And Literature

Issues of cultural hybridity, diaspora and identity are central to debates on ethnicity and race and, over the past decade, have framed many theoretical debates in sociology, cultural studies and literary studies. However, these ideas are all too often considered at a purely theoretical level. In this book Yasmin Hussain uses these ideas to explore cultural production by British South Asian women including Monica Ali, Meera Syal and Gurinder Chadha. Hussain provides a sociological analysis of the contexts and experiences of the British South Asian community, discussing key concerns that emerge within the work of this new generation of women writers and which express more widespread debates within the community. In particular these authors address issues of individual and group identity and the ways in which these are affected by ethnicity and gender. Hussain argues that in exploring the different dimensions of their cultural heritage, the authors she surveys have created changes within the meaning of the diasporic identity, articulating a challenge to the notion of 'Asianness' as a homogenous and simple category. In her examination of the process through which a hybridized diasporic culture has come into being, she offers an important contribution to some of the key questions in recent sociological and cultural theory.

This book deals directly with issues of consciousness within works of postcolonial and diasporic writers. It discusses fiction, autobiography and theory to re-formulate a "writing of consciousness", addressing contemporary cultural theory related to a wide range of dynamic writers and ground-breaking novels. A critical analysis of literature contextualises consciousness (understood here as the source of language and human creativity), and explores ways in which consciousness is involved in the creative process. Tackling the controversial nature of consciousness itself, the book argues that consciousness must be understood in its philosophical and social contexts. The idea of relocating consciousness calls for a new aesthetics and ethics of living in the diasporic world where we are all to some extent "migrant". The book explores notions of consciousness as alternative narrative structures to society, while expanding contemporary postcolonial theory beyond the limited dimension of power-based-on-violence to a more visionary exploration of experience based on consciousness as unity-in-diversity. Themes explored include sacred experience as empowerment; trauma, terror and the impact of consciousness; cosmopolitanism and globalisation; and the literature of human survival. Written in a lively and accessible manner the book will appeal to all readers who enjoy being on the cutting-edge of contemporary world literature.

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, 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.

This volume combines literary analysis and theoretical approaches to mobility, diasporic identities and the construction of space to explore the different ways in which the notion of return shapes contemporary ethnic writing such as fiction, ethnography, memoir, and film. Through a wide variety of ethnic experiences ranging from the Transatlantic, Asian American, Latino/a and Caribbean alongside their corresponding forms of displacement - political exile, war trauma, and economic migration - the essays in this collection connect the intimate experience of the returning subject to multiple locations, historical experiences, inter-subjective relations, and cultural interactions. They challenge the idea of the narrative of return as a journey back to the untouched roots and home that the ethnic subject left behind. Their diacritical approach combines, on the one hand, a sensitivity to the context and structural elements of modern diaspora; and on the other, an analysis of the individual psychological processes inherent to the experience of displacement and return such as nostalgia, memory and belonging. In the narratives of return analyzed in this volume, space and identity are never static or easily definable; rather, they are in-process and subject to change as they are always entangled in the historical and inter-subjective relations ensuing from displacement and mobility. This book will interest students and scholars who wish to further explore the role of American literature within current debates on globalization, migration, and ethnicity.

The theoretical innovations of Edward Said, Homi Bhabha, Gayatri Spivak, Stuart Hall, Paul Gilroy, James Clifford and others have in recent years vitalized postcolonial and diaspora studies, challenging ways in which we understand 'culture' and developing new ways of thinking beyond the confines of the nation state. The articles in this volume look at recent developments in diasporic literature and theory, alluding to the work of seminal diaspora theoreticians, but also interrogating such thinkers in the light of recent cultural production (including literature, film and visual art) as well as recent world events. The articles are organized in pairs, offering alternative perspectives on crucial aspects of diaspora theory today: Celebration or Melancholy?; Gender Biases and the Canon of Diasporic Literature; Diasporas of Violence and Terror; Time, Place and Diasporic "Home"; and Border Crossings. A number of the articles are illustrated by discussions of particular authors, such as Caryl Phillips, Salman Rushdie, and Michael Ondaatje, and the range of reference found in this volume covers writing from many parts of the world including contemporary Chicana visual art, Asian diaspora writers, and Black British, Afro-Caribbean, Native North American, and African writing.

Our globalised world is shaped by migration, with large numbers of individuals and groups or even nations on the move. Stable concepts of home and belonging have become the exception rather than the rule. Academic engagements with diaspora, too, have. Reflecting the continuing interest in the diaspora and transnationalism, this collection of critical essays is located at the intersection of gender and diaspora studies, exploring the multiple ways in which the literature of the Indian diaspora negotiates, interprets and performs gender within established and emerging ethnic spaces. Based on current theories of diaspora, as well as feminist and queer studies, this collection focuses on close textual interpretation framed by cultural and literary theory. Targeted at both academic and general readers interested in gender and diaspora, as well as Indian literature, this collection is an eclectic selection of works by both established academics and emerging scholars from different parts of the world and with diverse backgrounds. It brings together multiple approaches to the predicament of belonging and the creation of identities, while showcasing the range and depth of the Indian diaspora and the diversity of its literary productions.

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 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. Henry Louis Gates, Jr.'s *Tradition and the Black Atlantic* is both a vibrant romp down the rabbit hole of cultural studies and an examination of the discipline's roots and role in contemporary thought. In this conversational tour through the halls of theory, Gates leaps from Richard Wright to Spike Lee, from Pat Buchanan to Frantz Fanon, and ultimately to the source of anticolonialist thought: the unlikely figure of Edmund Burke. Throughout *Tradition and the Black Atlantic*, Gates shows that the culture wars have presented us with a surfeit of either/ors—tradition versus modernity; Eurocentrism versus Afrocentricism. Pointing us away from these facile dichotomies, Gates deftly combines rigorous scholarship with humor, looking back to the roots of cultural studies in order to map out its future course.

Taking an interdisciplinary approach, Page casts light on the role of citizenship, immigration, and transnational mobility in Caribbean migrant and diaspora fiction. Page's historical, socio-cultural study responds to the general trend in migration discourse that presents the Caribbean experience as unidirectional and uniform across the geographical spaces of home and diaspora. She argues that engaging the Caribbean diaspora and the massive waves of migration from the region that have punctuated its history, involves not only understanding communities in host countries and the conflicted identities of second generation subjectivities, but also interpreting how these communities interrelate with and affect communities at home. In particular, Page examines two socio-economic and political practices, remittance and deportation, exploring how they function as tropes in migrant literature, and as ways of theorizing such literature.

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 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.

This book offers an incisive and ambitious critique of Asian Diaspora culture, looking specifically at literature and visual popular culture. Sheng-mei Ma's engaging text discusses issues of self and its relationship with Asian Diaspora culture in the global twenty-first century. Using examples from Asia, Asian America, and Asian Diaspora from the West, the book weaves a narrative that challenges the twenty-first century triumphal discourse of Asia and argues that given the long shadow cast across modern film and literature, this upward mobility is inescapably escapist, a flight from itself; Asia's stunning self-transformation is haunted by self-alienation. The chapters discuss a wealth of topics, including Asianness, Orientalism, and Asian American identity, drawing on a variety of pop culture sources from *The Matrix Trilogy* to *Crouching Tiger, Hidden Dragon*. This book forms an analysis of the new idea of Asian Diaspora that cuts across area, ethnicity, and nation, incorporating itself into the contemporary global culture whilst retaining a distinct Asian flavor. Covering the mediums of literature, film, and visual cultures, this book will be of immense interest to scholars and students of Asian studies and literature, ethnic studies, cultural studies, and film.

Since September 11, public discourse has often been framed in terms of absolutes: an age of innocence gives way to a present under siege, while the United States and its allies face off against the Axis of Evil. This special issue of *Social Text* aims to move beyond these binaries toward thoughtful analysis. The editors argue that the challenge for the Left is to develop an antiterrorism stance that acknowledges the legacy of U.S. trade and foreign policy as well as the diversity of the Muslim faith and the dangers presented by fundamentalism of all kinds. Examining the strengths and shortcomings of area, race, and gender studies in the search for understanding, this issue considers cross-cultural feminism as a means of combating terrorism; racial profiling of Muslims in the context of other racist logics; and the homogenization of dissent. The issue includes poetry, photographic work, and an article by Judith Butler on the discursive space surrounding the attacks of September 11. This impressive range of contributions questions the meaning and implications of the events of September 11 and their aftermath. Contributors: Muneer Ahmad, Meena Alexander, Lopamudra Basu, Judith Butler, Zillah Eisenstein, Stefano Harney, Randy Martin, Rosalind C. Morris, Fred Moten, Sandrine Nicoletta, Yigal Nizri, Jasbir K. Puar, Amit S. Rai, Ella Shohat, Ban Wang

This book combines insights from postcolonial, queer and diaspora studies to consider the meanings of kinship in contemporary black Atlantic fiction. Diasporic displacement generates new understandings and new narratives of kinship. An analysis of kinship is thus essential to understanding diasporic modernity at the turn of the twenty-first century.

The sixteen essays in *Writing Off the Hyphen* approach the literature of the Puerto Rican diaspora from current theoretical positions, with provocative and insightful results. The authors analyze how the diasporic experience of Puerto Ricans is played out in the context of class, race, gender, and sexuality and how other themes emerging from postcolonialism and postmodernism come into play. Their critical work also demonstrates an understanding of how the process of migration and the relations between Puerto Rico and the United States complicate notions of cultural and national identity as writers confront their bilingual, bicultural, and transnational realities. The collection has considerable breadth and depth. It covers earlier, undertheorized writers such as Luisa Capetillo, Pedro Juan Labarthe, Bernardo Vega, Pura Belpré, Arturo Schomburg, and Graciany Miranda Archilla. Prominent writers such as Rosario Ferré and Judith Ortiz Cofer are discussed alongside often-neglected writers such as Honolulu-based Rodney Morales and gay writer Manuel Ramos Otero. The essays cover all the genres and demonstrate that current theoretical ideas and approaches create exciting opportunities and possibilities for the study of Puerto Rican diasporic literature.

This book examines issues related to transnational movements of human beings and capital from the vantage point of contemporary perspectives, and literary and cultural tropes of such experiences. It discusses the nuanced differences between 'diaspora' and 'transnationalism', and traces the trajectory of theories of diaspora and transnationalism. It enumerates the history of old and new diasporas, explains how diaspora generates acculturation and cultural hybridity, and shows how it impacts ideologies of gender, sexuality, religion and

state policies, and politics of immigration and citizenship. The volume also discusses how Diaspora Studies may reconfigure its priorities in the future.

The Literature of the Indian Diaspora constitutes a major study of the literature and other cultural texts of the Indian diaspora. It is also an important contribution to diaspora theory in general. Examining both the 'old' Indian diaspora of early capitalism, following the abolition of slavery, and the 'new' diaspora linked to movements of late capital, Mishra argues that a full understanding of the Indian diaspora can only be achieved if attention is paid to the particular locations of both the 'old' and the 'new' in nation states. Applying a theoretical framework based on trauma, mourning/impossible mourning, spectres, identity, travel, translation, and recognition, Mishra uses the term 'imaginary' to refer to any ethnic enclave in a nation-state that defines itself, consciously or unconsciously, as a group in displacement. He examines the works of key writers, many now based across the globe in Canada, Australia, America and the UK, – V.S. Naipaul, Salman Rushdie, M.G. Vassanji, Shani Mootoo, Bharati Mukherjee, David Dabydeen, Rohinton Mistry and Hanif Kureishi, among them – to show how they exemplify both the diasporic imaginary and the respective traumas of the 'old' and 'new' Indian diasporas.

Out of Russia is the first scholarly work to focus on a group of writers who, over the past decade, have formed a distinct phenomenon: immigrants with cultural and linguistic roots in Russia who have chosen to write in the language of their adopted countries. The best known among these are Andreï Makine, who writes in French, Wladimir Kaminer, who writes in German, and Gary Shteyngart, who writes in English. Wanner also addresses the work of emerging immigrant writers active in North America, Germany, and Israel. He argues that it is in part by writing in a language other than their native Russian that these writers have made something of a commodity of their "Russianness." That many of them also happen to be Jewish adds still another layer to the questions of identity raised by their work. In situating these writers within broader contexts, Wanner explores such topics as migration, cultural hybrids, and the construction and perception of ethnicity.

The Oxford Handbook of Canadian Literature provides a broad-ranging introduction to some of the key critical fields, genres, and periods in Canadian literary studies. The essays in this volume, written by prominent theorists in the field, reflect the plurality of critical perspectives, regional and historical specializations, and theoretical positions that constitute the field of Canadian literary criticism across a range of genres and historical periods. The volume provides a dynamic introduction to current areas of critical interest, including (1) attention to the links between the literary and the public sphere, encompassing such topics as neoliberalism, trauma and memory, citizenship, material culture, literary prizes, disability studies, literature and history, digital cultures, globalization studies, and environmentalism or ecocriticism; (2) interest in Indigenous literatures and settler-Indigenous relations; (3) attention to multiple diasporic and postcolonial contexts within Canada; (4) interest in the institutionalization of Canadian literature as a discipline; (5) a turn towards book history and literary history, with a renewed interest in early Canadian literature; (6) a growing interest in articulating the affective character of the "literary" - including an interest in affect theory, mourning, melancholy, haunting, memory, and autobiography. The book represents a diverse array of interests -- from the revival of early Canadian writing, to the continued interest in Indigenous, regional, and diasporic traditions, to more recent discussions of globalization, market forces, and neoliberalism. It includes a distinct section dedicated to Indigenous literatures and traditions, as well as a section that reflects on the discipline of Canadian literature as a whole.

A multidisciplinary, authoritative outline of the current intellectual 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 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.

Contributed papers presented at the National Seminar on Diasporic Studies: Theory, Literature, and Arts held on December 15-16, 2005 at the university campus under the auspices of Centre for Immigrant Studies.

Mindful of the tunnel vision sometimes created by the privileging of 'hybridity talk' and matters of culture in discussions of texts by minority writers, Delphine Munos in *After Melancholia* reads the work of the Bengali-American celebrity author Jhumpa Lahiri against the grain, by shifting the ground of analysis from the cultural to the literary. With the help of psychoanalytic theories ranging from Sigmund Freud through André Green and Nicolas Abraham to Jean Laplanche, this study re-evaluates the complexity of Lahiri's craft and offers major insights into the author's representation of second-generation diasporic subjectivity – an angle hitherto neglected by critics working from the narrower theoretical boundaries of transnationalism, diaspora studies, postcolonial theory, and Asian-American studies alike. Via interdisciplinary incursions into the domains of literary and psychoanalytic criticism, as well as into those of trauma and diaspora studies, Munos takes up "Hema and Kaushik," the triptych of short stories included in *Unaccustomed Earth* (2008), as exemplary texts in which Lahiri redefines notions of belonging and arrival regarding the Bengali-American second generation, not in terms of cultural assimilation – which would hardly make sense for characters born in the USA in the first place – but in terms of a resymbolization of the gaps in the parents' migrant narratives. Munos' in-depth reading of Lahiri's trilogy is concerned with exploring how "Hema and Kaushik" signifies on the absent presences haunting transgenerational relationships within the US diasporic family of Bengali descent. Bringing to the forefront such 'negative' categories as the gap, the absent, the unsaid, the melancholically absented mother, *After Melancholia* reveals that the second-generation 'Mother Diaspora' is no less haunting than her first-generation counterpart, 'Mother India'. Calling for

a re-assessment of Lahiri's work in terms of a dialectical relationship between (transgenerational) mourning and melancholia, Munos provides a compelling reading grid by means of which underrepresented aspects of the rest of Lahiri's work, especially her novel *The Namesake* (2003), gain new visibility. Delphine Munos is a F.R.S.-FNRS postdoctoral researcher in the Department of English and American Literatures at the University of Liège (Belgium). She has published in the field of American and postcolonial literature, diaspora studies, and South Asian studies.

This collection brings together new critical approaches to diaspora studies, branching out to areas such as literary studies, visual culture, and museum studies, and explores them in relation to a variety of fictional works, cultural traditions, theoretical paradigms, and geo-political contexts.

This book investigates issues of translation and survival in diasporic and transcultural literature, combining Chinese and Western theories of translation to discuss the centrifugal and centripetal forces that are inherent in diasporic Chinese writers. Cutting across philosophy, semiotics, translation studies and diasporic writing, it the book tackles the complexity of translation as a key tool to re-read the dynamics of Sino-Anglo literary encounters that reset East-West parameters. Focusing on a range of specialized areas of cultural translation sand China-related writings, this book is a key read for scholars of translation and cross-cultural writings, ethnic studies, postcolonial studies, American and Australian literature studies, and global Chinese literature studies.

Diasporic writing simultaneously asserts a sense of belonging and expresses a sense of being 'ethnic' in a society of immigration. The essays in this volume explore how contemporary diasporic writers in English use their works to mediate this dissonance and seek to work through the ethical, political, and personal affiliations of diasporic identities and subjectivities. The essays call for a remapping of post-colonial literatures and a reevaluation of the Anglophone literary canon by including post-colonial diasporic literary discourses. Demonstrating that an intercultural dialogue and constant cultural brokering are a must in our post-colonial world, this volume is a valuable contribution to the ongoing discourse on post-colonial diasporic literatures and identities.

A pathbreaking work of scholarship that will reshape our understanding of the Harlem Renaissance, *The Practice of Diaspora* revisits black transnational culture in the 1920s and 1930s, paying particular attention to links between intellectuals in New York and their Francophone counterparts in Paris. Brent Edwards suggests that diaspora is less a historical condition than a set of practices: the claims, correspondences, and collaborations through which black intellectuals pursue a variety of international alliances. Edwards elucidates the workings of diaspora by tracking the wealth of black transnational print culture between the world wars, exploring the connections and exchanges among New York-based publications (such as *Opportunity*, *The Negro World*, and *The Crisis*) and newspapers in Paris (such as *Les Continents*, *La Voix des Negres*, and *L'Etudiant noir*). In reading a remarkably diverse archive--the works of writers and editors from Langston Hughes, Rene Maran, and Claude McKay to Paulette Nardal, Alain Locke, W. E. B. Du Bois, George Padmore, and Tiemoko Garan Kouyate--*The Practice of Diaspora* takes account of the highly divergent ways of imagining race beyond the barriers of nation and language. In doing so, it reveals the importance of translation, arguing that the politics of diaspora are legible above all in efforts at negotiating difference among populations of African descent throughout the world.

Bringing together the key essays that have constituted this field since its inception and that point the way toward its future, *Theorizing Diaspora* is a central resource for understanding diaspora as an emergent and contested theoretical space.

Anthologizes the most influential and critically received essays that have shaped the trajectory of diaspora studies. Offers classic statements that have defined the field by scholars including Appadurai, Gilroy, Radhakrishnan, and Hall. Presents divergent strains of multiple diasporas, including Chinese, Black African, Jewish, South Asian, Latin American, and Caribbean. Reflects the modalities and methodologies of scholars across the humanities and social sciences. Includes a postscript on diaspora in cyberspace and an extensive bibliography.

Chiefly on English novels by 20th century Indic authors.

This book explores the works of women writers and filmmakers across the African and African Diaspora world, reflecting on how the transnational sphere can serve to highlight voices that were at the margins of gender and race hierarchies. The book demonstrates how in discourse and theory Africana women are the centers of their own knowledge production and agency, as the artists and their characters point the way forward. Their multi-perspectivism leads to avenues of selective mutuality and influence to generate transformative creative work, scholarship, and practices. Writers included are Sylvia Wynter, Edwidge Danticat, Amanda Smith, Werewere Liking, Chimamanda Ngozi Adiche, Sefi Atta, NoViolet Bulawayo, Nnedi Okorafor, Mariama Bâ, Ama Ata Aidoo, Igiaba Scego, Léonara Miano, Gisèle Hountondji, Monique Ilboudo, and Maryse Condé, as well as filmmaker Kemi Adetiba. Over the course of the book, the contributors critically explore and update the canon on women in the African and African Diaspora literary sphere, highlighting their contributions to theoretical debates and providing substantive nuance to diasporic subjectivity. This book will be of interest to scholars of African and Africana Studies, comparative literature, and women and gender studies.

The well-known challenges of international migration have triggered new departures in academic approaches, with 'diaspora studies' evolving as an interdisciplinary and even transdisciplinary field of study. Its emerging methodology shares concerns with another interdisciplinary field, the study of the relations between law and literature, which focuses on the ways in which the two cultural practices of law and literature mutually negotiate each other and on the question after the ontological commensurability of the domains. This volume offers, for the first time, an attempt to provide an interface between these overlapping interdisciplinary endeavours of literary studies, legal studies, and diaspora studies. In doing so, it explores new approaches and invites new perspectives on diasporas, migration and the disciplines that study them, hopefull also adding to the cultural resources of coping with a swiftly changing social landscape in a globalizing world.

Presenting a new way of reading that helps us discern some previously unnoticed or unnoticeable features of Asian diaspora poetry, this volume highlights how poetry plays a significant role in mediating and defining cross-cultural and transnational positions. Asian diaspora poetry in North America is a rich body of poetic works that not only provide valuable material for us to understand the lives and experiences of Asian diasporas, but also present us with an opportunity to examine some of the most important issues in current literary and cultural studies. As a mode of writing across cultural and national borders, these poetic works challenge us to reconsider the assumptions and meanings of identity, nation, home, and place in a broad cross-cultural context. In recent postcolonial studies, diaspora has been conceived not only as a process of migration in which people crossed and traversed the borders of different countries, but also as a double relationship between different cultural origins. With all its complexity and ambiguity associated with the experience of multi-cultural mediation, diaspora, as both a process and a

relationship, suggests an act of constant repositioning in confluent streams that accommodate to multiple cultural traditions. By examining how Asian diaspora poets maintain and represent their cultural differences in North America, Zhang is able to seek new perspectives for understanding and analyzing the intrinsic values of Asian cultures that survive and develop persistently in North American societies.

"This book chronicles the rise and the development of postcolonial agency since Africa's encounter with Western modernity through African and African diaspora literature and film. Using African and African diasporic imaginaries (creative writings, autobiographies, polemical writings, and filmic media) the author shows how African subjects have resisted enslavement and colonial domination over the past centuries, and how they have sought to reshape "global modernity". Authors and film makers whose works are examined in detail include Olaudah Equiano, William Sheppard, Haile Gerima, Wole Soyinka, Dani Kouyaté, Chris Abani, Chimamanda Adichie, Leila Aboulela, Imbolo Mbue, Alain Mabanckou, Abdourahman Waberi, Marie NDiaye, and Fatou Diome. Providing a critical study of nativism, hybridity and post-hybrid conjunctive consciousness, this book will be of interest to students and scholars of African and African diasporic literature, history, and cultural studies"--

Creolizing the Metropole is a comparative study of post-war West Indian migration to the former colonial capitals of Paris and London. It studies the effects of this population shift on national and cultural identity and traces the postcolonial Caribbean experience through analyses of the concepts of identity and diaspora. Through close readings of selected literary works and film, H. Adlai Murdoch explores the ways in which these immigrants and their descendants represented their metropolitan identities. Though British immigrants were colonial subjects and, later, residents of British Commonwealth nations, and the French arrivals from the overseas departments were citizens of France by law, both groups became subject to otherness and exclusion stemming from their ethnicities. Murdoch examines this phenomenon and the questions it raises about borders and boundaries, nationality and belonging.

Mapping literature from Spanish-speaking sub-Saharan African and Afro-Latinx Caribbean diasporas, *Decolonizing Diasporas* argues that the works of diasporic writers and artists from Equatorial Guinea, Puerto Rico, the Dominican Republic, and Cuba offer new worldviews that unsettle and dismantle the logics of colonial modernity. With women of color feminisms and decolonial theory as frameworks, Yomaira C. Figueroa-Vásquez juxtaposes Afro-Latinx and Afro-Hispanic diasporic artists, analyzing work by Nelly Rosario, Juan Tomás Ávila Laurel, Trifonia Melibea Obono, Donato Ndongo, Junot Díaz, Aracelis Girmay, Loida Maritza Pérez, Ernesto Quiñonez, Christina Olivares, Joaquín Mbomio Bacheng, Ibeyi, Daniel José Older, and María Magdalena Campos-Pons. Figueroa-Vásquez's study reveals the thematic, conceptual, and liberatory tools these artists offer when read in relation to one another. *Decolonizing Diasporas* examines how themes of intimacy, witnessing, dispossession, reparations, and futurities are remapped in these works by tracing interlocking structures of oppression, including public and intimate forms of domination, sexual and structural violence, sociopolitical and racial exclusion, and the haunting remnants of colonial intervention. Figueroa-Vásquez contends that these diasporic literatures reveal violence but also forms of resistance and the radical potential of Afro-furutures. This study centers the cultural productions of peoples of African descent as Afro-diasporic imaginaries that subvert coloniality and offer new ways to approach questions of home, location, belonging, and justice.

"... 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."

The first introduction to the field of Diaspora criticism that serves both as a timely guide and a rigorous critique. *Diaspora Criticism* takes the concept 'diaspora' as its object of inquiry and provides a framework for discussing displaced communities in a way that takes contemporary social, cultural and economic pressures into account. It also offers an alternative to Postcolonial Studies. This book is the first to provide an accessible overview of the critical trends in Diaspora criticism and to critically evaluate the major Diaspora critics and their models, with the aim of adding to the debate on methodology.

Employing rootedness as a way of understanding identity has increasingly been subjected to acerbic political and theoretical critiques. Politically, roots narratives have been criticized for attempting to police identity through a politics of purity—excluding anyone who doesn't share the same narrative. Theoretically, a critique of essentialism has led to a suspicion against essence and origins regardless of their political implications. The central argument of *Queer Roots for the Diaspora* is that, in spite of these debates, ultimately the desire for roots contains the "roots" of its own deconstruction. The book considers alternative root narratives that acknowledge the impossibility of returning to origins with any certainty; welcome sexual diversity; acknowledge their own fictionality; reveal that even a single collective identity can be rooted in multiple ways; and create family trees haunted by the queer others patrilineal genealogy seems to marginalize. The roots narratives explored in this book simultaneously assert and question rooted identities within a number of diasporas—African, Jewish, and Armenian. By looking at these together, one can discern between the local specificities of any single diaspora and the commonalities inherent in diaspora as a global phenomenon. This comparatist, interdisciplinary study will interest scholars in a diversity of fields, including diaspora studies, postcolonial studies, LGBTQ studies, French and Francophone studies, American studies, comparative literature, and literary theory. *Diaspora & transnationalism* are widely used concepts in academic & political discourses. Although originally referring to quite different phenomena, they increasingly overlap today. Such inflation of meanings goes hand in hand with a danger of essentialising collective identities. This book analyses this topic.

Over the last decade, concepts of diaspora and locality have gained complex new meanings in political discourse as well as in social and cultural studies. *Diaspora*, in particular, has acquired new meanings related to notions such as global deterritorialization, transnational migration and cultural hybridity. The authors discuss the key concepts and theory, focus on the meaning of religion both as a factor in forming diasporic social organisations, as well as shaping and maintaining diasporic identities, and the appropriation of space and place in history. It includes up to date research of the Caribbean, Irish, Armenian, African and Greek diasporas.

This book studies the creative discourse of the modern African diaspora by analyzing poems, novels, essays, hip-hop and dub poetry in the Caribbean, England, Spain, and Colombia, and capturing diasporan movement through mutually intersecting axes of dislocation and relocation, and efforts at political group affirmation and settlement, or "location." Branche's study connects London's multimillion-dollar riots of 2011, and its antecedents associated with the West Indian settler community, to the discontent and harrowing conditions facing black immigrants to contemporary Spain as gateway to Fortress Europe. It links the brutal massacres that target Colombia's dispossessed and displaced poor - and mainly black - "throwaway" citizens, victims of the drug trade and neoliberal expansionism, to older Caribbean stories that tell of the original spurts of capitalist greed, and the colonial cauldron it created, at the center of which lay the slave trade. In revisiting the question of what really has awaited Afro-descendants at the end of the Middle Passage, this volume brings transatlantic slavery, the making of weak postcolonial states that bleed people, and the needle's eye of racial identification together through a close reading of rappers, black radicals, dub poetry, and novelists from Europe, Africa, and the Americas. Branche at once demonstrates the existence of an archive of Afro-modern diasporan, discursive production, and just as importantly, points toward a historically-rooted theoretical framework that would contain its liberatory trajectory.

