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547 - MORA GARDNER

Through readings of postcolonial theory and examination of post-9/11 novels, film, and hip-hop music, this book studies how North African immigrants to Spain translate and transfer cultural and political memory from one land to another.

Hip-Hop en Français charts the emergence and development of hip-hop culture in France, French Caribbean, Québec, and Senegal from its origins until today. With essays by renowned hip-hop scholars and a foreword by Marcyliena Morgan, executive director of the Harvard University Hip-hop Archive and Research Institute, this edited volume addresses topics such as the history of rap music; hip-hop dance; the art of graffiti; hip-hop artists and their

interactions with media arts, social media, literature, race, political and ideological landscapes; and hip-hop based education (HHBE). The contributors approach topics from a variety of different disciplines including African and African-American studies, anthropology, Caribbean studies, cultural studies, dance studies, education, ethnology, French and Francophone studies, history, linguistics, media studies, music and ethnomusicology, and sociology. As one of the most comprehensive books dedicated to hip-hop culture in France and the Francophone World written in the English language, this book is an essential resource for scholars and students of African, Caribbean, French, and French-Canadian popular culture as well as anthropology and ethnomusicology.

This collection of essays offers a comparative perspective on different forms of representation of social hybridity in contemporary novels through various cultural and linguistic lenses. It explores the various sub-categories of their interdependent relationships, including power and domination between hegemony and marginality. The book revolves around five axes: namely, writing strategies and reterritorialization; marginality and intermediary spaces; revisited urban spaces; when periphery becomes center; and the modality of confrontation and construction of identity. It focuses on the identification and classification of spaces in order to understand their function in relation to the thematic strategy of the novel. Its main objective is identifying the textual representation of the challenge

of center and periphery, as well as these concepts' role and significance in diegesis. Thus, new light is shed on the subject and on the contemporary novel as a whole. Every musical form has had an impact on the linguistic practices of our society. French song is a vector of cultural, social, and stylistic values. Throughout the world, songs in the French language are used in the teaching of French: professors incorporate songs into the curriculum in order to illustrate differences of register and linguistic variation, as well as to raise lexical or grammatical questions. As a form of popular expression, song is a genre that has, in recent years, become the focus of serious academic scholarship and criticism. However, few linguists have paid attention to French song and its linguistic uses. This richly illustrated mini-dictionary about French singers fills this gap by offering a collection of portraits of the greatest singers of the French language and how they have constructed the musical landscape in both France and the larger francophone community and the world as a whole. Through (re)discovering these classic and contemporary artists who contribute to the creation of the sonorous uni-

verse of the 20th and 21st centuries, the volume determines how these musical genres influence the French language and nourish our collective imagination. By plunging into francophone song, one can achieve a better understanding of the culture and the language of its speakers.

L'heure est grave. En tant que peuple, notre fin est proche. Imminente, même, si notre pays continue de ne pas tenir compte des plus fragiles, de toujours attendre que les plus fortunés soient touchés pour que les choses fassent collectivement sens. Il faut en finir avec le siècle de la com', tout à la fois parole et action hypocrites qui piétinent dans un mouvement aveugle notre devoir d'humanité et nos droits fondamentaux. Le temps est venu pour les poètes de diriger le monde, pour enfin nous réconcilier sincèrement, que nous arrivions tous ensemble, avec nos différences et nos complexités, à faire pacifiquement France. Mais comment pacifier, si l'on n'est pas pacifié soi-même ? Comment concevoir positivement la République si le conflit est l'unique ressort de l'expérience vécue depuis toujours avec elle ?

This set covers all aspects of international hip hop as expressed through music, art, fashion, dance, and political activity. • Includes contributors from a range of fields, including musicology, theater, and anthropology, giving readers a broad perspective on the genre • Covers hip hop in virtually every country, including countries with severely restricted hip hop activity • Contains comprehensive lists of record labels, films, editor-recommended videos, and more • Shows the influence hip hop has on many aspects of life, such as politics, fashion, dance, and art

Race and Sex across the French Atlantic is a critical reconceptualization of the contributions of France and the French-speaking world to race relations in the continental United States. Radically re-evaluating the work of French and Francophone cultural icons such as Jean Genet, Aime Cesaire, Frantz Fanon and Dany Laferriere, this book makes use of untapped historical archival records that link these writers to important African-American political activists and intellectuals such as Lorraine Hansberry, James Baldwin and the Black Panthers, and even to the white American writer Norman Mailer. Which Color is

Black? argues that re-evaluating the 'Franch Atlantic' — characterized by Quebec, France, Belgium, the French Caribbean and French-speaking Africa — may fundamentally reshape present transatlantic notions of race and sexuality.

This book offers a comparison of two Muslim populations that to date have not been compared in this way. The personal views of young, educated women in Morocco are compared with those of young, educated women of Moroccan immigrant origins in France.

De la bataille de Poitiers aux croisades, des échanges intellectuels du Moyen Age à l'orientalisme, de la colonisation à la guerre d'Algérie jusqu'aux débats actuels sur l'immigration, plus de soixante-dix spécialistes, historiens ou grands témoins retracent treize siècles d'une histoire politique, sociale et culturelle tumultueuse et captivante. " C'est l'histoire culturelle qui domine ici, écrit Jacques Le Goff dans sa préface, et plus largement une histoire de l'imaginaire qui nous livre les fluctuations de l'image de l'Autre... Il s'agit de faire passer le musulman de la situation d'Autre à celle de concitoyen à part entière. Il

reste sans doute un long chemin à parcourir, et l'éclairage de l'histoire depuis le Moyen Age y est nécessaire. " Un ouvrage de référence unique, passionnant et richement illustré.

Youth has been represented on screen for decades and has informed many directors' visual, narrative and social perspectives, but there has not been a body of work addressing the richness and complexity of this topic in a French and Francophone context. This volume offers new insights into the works of emerging and well-established directors alike, who all chose to place youth at the heart of their narrative and aesthetic concerns. Showing how the topic of 'youth' has inspired filmmakers to explore and reinvent common tropes associated with young people, the book also addresses how the representation of youth can be used to mirror the tensions - political, social, religious, economic or cultural - that agitate a society at a given time in its history.

Teaching Diversity and Inclusion: Examples from a French-Speaking Classroom explores new and pioneering strategies for transforming current teaching practices into equitable, inclusive and immersive class-

rooms for all students. This cutting-edge volume dares to ask new questions, and shares innovative, concrete tools useful to a wide variety of classrooms and institutional contexts, far beyond any disciplinary borders. This book aims to instill classroom approaches which allow every student to feel safe to share their truth and to reflect deeply about their own identity and challenges, discussing course design, assignments, technologies, activities, and strategies that target diversity and inclusion in the French classroom. Each chapter shares why and how to design an inclusive community of learners, including opportunities to promote interdisciplinary approaches and cross-disciplinary collaborations, exploring cultures and underrepresented perspectives, and distinguishing unconscious biases. The essays also provide theoretical and practical strategies adaptable to any reflective teacher desiring to create a welcoming, inclusive classroom that draws in students they might not otherwise attract. This long overdue work will be ideal for both undergraduate and graduate students and administrators seeking fresh approaches to diversity in the classroom.

In contrast to many books on Islam that focus on political rhetoric and activism, this book explores Islam's extraordinarily rich cultural and artistic diversity, showing how sound, music and bodily performance offer a window onto the subtleties and humanity of Islamic religious experience. Through a wide range of case studies from West Asia, South Asia and North Africa and their diasporas - including studies of Sufi chanting in Egypt and Morocco, dance in Afghanistan, and "Muslim punk" on-line - the book demonstrates how Islam should not be conceived of as being monolithic or monocultural, how there is a large disagreement within Islam as to how music and performance should be approached, such disagreements being closely related to debates about orthodoxy, secularism, and moderate and fundamental Islam, and how important cultural activities have been, and continue to be, for the formation of Muslim identity.

How do Muslims in Europe acquire discursive and practical knowledge of Islam? How are conceptions of Islamic beliefs, values and practices transmitted and how do they change? Who are the authorities on

these issues that Muslims listen to? How do new Muslim discourses emerge in response to the European context? This book addresses the broader question of how Islamic knowledge (defined as what Muslims hold to be correct Islamic beliefs and practices) is being produced and reproduced in West European contexts by looking at specific settings, institutions and religious authorities. Chapters examine in depth four key areas relating to the production and reproduction of Islamic knowledge: authoritative answers in response to explicit questions in the form of fatwas. the mosque and mosque association as the setting of much formal and informal transmission of Islamic knowledge. the role of Muslim intellectuals in articulating alternative Muslim discourses. higher Islamic education in Europe and the training of imams and other religious functionaries. Featuring contributions from leading sociologists and anthropologists, the book presents the findings of empirical research in these issues from a range of European countries such as France, Italy, the Netherlands and Great Britain. As such it has a broad appeal, and will be of great interest to students and scholars of Islamic studies, anthropology,

sociology and religion.

The events of September 11, 2001, forever changed the world as we knew it. In their wake, the quest for international order has prompted a reshuffling of global aims and priorities. In a fresh approach, Gilles Kepel focuses on the Middle East as a nexus of international disorder and decodes the complex language of war, propaganda, and terrorism that holds the region in its thrall. The breakdown of the Israeli-Palestinian peace process in 2000 was the first turn in a downward spiral of violence and retribution. Meanwhile, a neo-conservative revolution in Washington unsettled U.S. Mideast policy, which traditionally rested on the twin pillars of Israeli security and access to Gulf oil. In Saudi Arabia and Afghanistan, a transformation of the radical Islamist doctrine of Bin Laden and Zawahiri relocated the arena of terrorist action from Muslim lands to the West; Islamist radicals proclaimed jihad against their enemies worldwide. Kepel examines the impact of global terrorism and the ensuing military operations to stem its tide. He questions the United States' ability to address the Middle East challenge with Cold War rhetoric, while revealing the fault

lines in terrorist ideology and tactics. Finally, he proposes the way out of the Middle East quagmire that triangulates the interests of Islamists, the West, and the Arab and Muslim ruling elites. Kepel delineates the conditions for the acceptance of Israel, for the democratization of Islamist and Arab societies, and for winning the minds and hearts of Muslims in the West.

State Power, Stigmatization, and Youth Resistance Culture in the French Banlieues: Uncanny Citizenship foregrounds the literary, sociological, and political structures of urban literature in France. It uses post-colonial theory, sociology, and political philosophy to investigate the modalities surrounding the question of citizenship in a country where citizens of African descent are not only considered a threat to national identity, but also caught between inclusion and exclusion. By examining the literary, sociological, and political structures of urban literatures produced after the 2005 riots, this book interrogates the questions of citizenship, belonging, and coexistence in a context where literature from the "periphery" has become a site where "central" political power and "mainstream" French literary canons are contested. More-

over, these productions clearly reveal an unexplored correlation between geo-aesthetics and contemporary French national geopolitics. Ultimately, this book is a plea for a serious approach to social formation in postcolonial France in a way that transcends skin color, and instead is based on a shared colonial past, as well as current social disqualifications.

Complementing a burgeoning area of interest and academic study, *Roc the Mic Right* explores the central role of language within the Hip Hop Nation (HHN). With its status convincingly argued as the best means by which to read Hip Hop culture, H. Samy Alim then focuses on discursive practices, such as narrative sequencing and ciphers, or lyrical circles of rhymers. Often a marginalized phenomenon, the complexity and creativity of Hip Hop lyrical production is emphasised, whilst Alim works towards the creation of a schema by which to understand its aesthetic. Using his own ethnographic research, Alim shows how Hip Hop language could be used in an educational context and presents a new approach to the study of the language and culture of the Hip Hop Nation: 'Hiphopography'. The final section of

the book, which includes real conversational narratives from Hip Hop artists such as The Wu-Tang Clan and Chuck D, focuses on direct engagement with the language. A highly accessible and lively work on the most studied and read about language variety in the United States, this book will appeal not only to language and linguistics researchers and students, but holds a genuine appeal to anyone interested in Hip Hop or Black African Language.

The name of Tariq Ramadan is well known in the West. Thanks to his urbane manner and articulate way of expressing himself - in a number of languages - this Swiss-born academic is a regular contributor to television and radio features dealing with Islam (and Islamism) and the West. In England, his reputation as a "moderate" has won him praise - and even an invitation from the Prime Minister to serve on the government's task force on preventing extremism. Meanwhile, as the grandson of Hassan al-Banna, founder of the Muslim Brotherhood, Ramadan enjoys a certain status in Islamic circles - a kind of ambassador for his grandfather's brand of political Islam. So who is the real Tariq Rama-

dan and what does he stand for? In this incisive and insightful study of the man, well-known French writer and journalist Caroline Fourest dissects the public pronouncements of Tariq Ramadan. Drawing on his numerous books, articles and speeches as sources, she demonstrates with chilling clarity that the West has been beguiled by Ramadan's doublespeak. Tariq Ramadan is slippery. He says one thing to his faithful Islamist followers and something else entirely to his Western audience. His choice of words, the formulations he uses - even his tone of voice - vary, chameleon-like, according to his audience. In most people, this would be merely funny or irritating, but Tariq Ramadan is too influential a figure to be dismissed so lightly. Caroline Fourest does an incalculable service. In this long-overdue English translation of *Brother Tariq* she proves, once and for all, that Tariq Ramadan is not to be trusted. Ramadan has been portrayed as the Martin Luther King of Islam. This study reveals that he is a far more sinister character at the forefront of a militant and reactionary Islam.

Sufism is a growing and global phenomenon, far from the declining relic it was

once thought to be. This book brings together the work of fourteen leading experts to explore systematically the key themes of Sufism's new global presence, from Yemen to Senegal via Chicago and Sweden. The contributors look at the global spread and stance of such major actors as the Ba 'Alawiyya, the 'Afropolitan' Tijaniyya, and the Gülen Movement. They map global Sufi culture, from Rumi to rap, and ask how global Sufism accommodates different and contradictory gender practices. They examine the contested and shifting relationship between the Islamic and the universal: is Sufism the timeless and universal essence of all religions, the key to tolerance and co-existence between Muslims and non-Muslims? Or is it the purely Islamic heart of traditional and authentic practice and belief? Finally, the book turns to politics. States and political actors in the West and in the Muslim world are using the mantle and language of Sufism to promote their objectives, while Sufis are building alliances with them against common enemies. This raises the difficult question of whether Sufis are defending Islam against extremism, supporting despotism against democracy, or perhaps doing both.

Afropean Female Selves: Migration and Language in the Life Writing of Fatou Diome and Igiaba Scego examines the corpus of writing of two contemporary female authors. Both writers are of African descent, live in Europe and write about lives across Europe and Africa in different languages (French and Italian). Their work involves episodes from their lived experience and complicates Western understandings of life writing and autobiography. As Hogarth shows in this study, the works of Diome and Scego encapsulate the new and complex identities of contemporary "Afropeans." As an identity coined and used frequently by prominent authors and critics across Europe, Africa and North America, the notion of "Afropean" is at the cutting edge of cultural analyses today. Yet each writer occupies unique and different positions within this debated category. While Scego is a "post-migratory subject" in postcolonial Europe, Diome is an African writer who has migrated to Europe in her adult life. This book examines the different trajectories and packaging of these two specific postcolonial writers in the Francophone and Italoophone contexts, pointing out how and where each author practices

life writing strategies and scrutinizing the trend that emphasizes the life writing, autofictional, or autoethnographic strategies of African diasporic writers. Afropean Female Selves offers a comparative study across two languages of a notion that has so far been explored mainly in English. It explores the contours of this new discursive category and positions it in regard to other notions of Afrodiasporic identity, such as Afropolitan and Afro-European.

Il a connu tout ce qu'un fils d'immigrés, noir, pauvre, élevé par une mère seule avec six frères et soeurs, peut connaître de la délinquance des cités : vols et trafics en tous genres, argent facile, frime et rapports de force, sans oublier les proches tués par balles, morts d'overdose, ou qui ont sombré dans le fanatisme. Converti à l'islam - ou plutôt à cet islam obscurantiste qui sévit dans certaines banlieues -, il a parcouru les routes de France pour prêcher dans des mosquées de fortune. Abd al Malik avait tout pour entrer dans l'univers de "la haine". Pourtant, la bénédiction qu'il appelle aujourd'hui sur son pays d'accueil embrasse dans une même sincérité juifs, chrétiens ou laïcs, sans oublier toutes les femmes. Car Abd al Malik a trouvé sa voie

dans le soufisme, islam lumineux centré sur l'amour universel, qui l'a réconcilié avec l'esprit de la citoyenneté. Le succès de son nouvel album, Gibraltar, a fait découvrir à un large public son verbe, son cœur et son intelligence profonde de l'humain.

This volume provides an objective analysis of current trends and developments in the beliefs and practices of Sufis in Britain. Sufism is a dynamic and substantial presence within British Muslim communities and is influencing both religious and political discourses concerning the formation of Islam in Britain. In the 21st century Sufis have re-positioned themselves to represent the views of a 'Traditional Islam', a non-violent 'other Islam', able to combat the discourses of radical movements. Major transformations have taken place in Sufism that illuminate debates over authenticity, legitimacy, and authority within Islam, and religion more generally. Through examining the theory and history involved, as well as a series of case studies, Sufism in Britain charts the processes of change and offers a significant contribution to the political and religious

re-organisation of the Muslim presence in Britain, and the West.

This book focuses on a wide variety of Muslim actors who, in recent years, have entered into the European public sphere. Without excluding the phenomenon of terrorists, it maps the whole field of Muslim visibility. The nine contributions present unpublished ethnographic materials that have been collected between 2003 and 2005. They track down the available space that is open to Muslims in EU member states claiming a visibility of their own. The volume collects male and female, secular and religious, radical and pietistic voices of sometimes very young people. They all speak about "being a Muslim in Europe" and the meaning of "real Islam." Gerdien Jonker (Ph.D.) is affiliated to the Georg-Eckert-Institute for International Textbook Analysis in Braunschweig, Germany. Her ethnographic research focuses on the Muslim minorities in the EU. Aspects of her work encompass religious history and memory, conflict and gendered communication. Valrie Amiriaux (Ph.D.) is a permanent senior research fellow in sociology at the CNRS (Amiens, University of Picardie). She is currently a Marie Curie fellow at the

Robert Schuman Centre for Advanced Studies (EUI) in Florence where she is completing a book on religious discrimination of Muslim minorities in the EU.

Zigzagging through six locations on the edges of the German-speaking world, exploring them through politics, architecture, literature, film, art, music, food, and history. “Zickzack” is the German word for “zigzag”: hopping around, moving back and forth, never following a straight line, avoiding the monotony of one thing following another. Zickzack is William Firebrace’s zigzagging exploration of six places on the edges of the German-speaking world. Deploying essays, narration, conversations, descriptions, and lists, Firebrace celebrates locations on defined and undefined borders, where cultures, languages, and histories mix. In his nonlinear wandering, he touches on ethnicity, topography, history, film, literature, myth, languages, and gastronomy. These locales are not the famous cities of Berlin, Vienna, and Zurich, but areas that straddle countries, geographies, and influences. Two are within Germany itself, one lies on (and over) the border with Poland, and three were once within the loose German cultur-

al zone but now belong to other countries. Firebrace explores Strasbourg, capital of Alsace and part of a long-running territorial dispute between France and Germany; Königsberg, which spent some of the twentieth century as Kaliningrad; and Görlitz and Zgorzelec, twin cities on either side of a river. He plays hopscotch with churches in Backstein and takes a train trip past cities with double names—Sterzing-Vipiteno, Brixen-Bressanone, Klausen-Chiusa, signs of the double culture, where everything happens twice but in a slightly different way. In the zigzags of the German-speaking world, the original culture sometimes survives, sometimes is deliberately destroyed, sometimes merges with other cultures, and often, if submerged, resurfaces in a different form.

This volume collects an array of essays that reflect on anticolonialism in Africa, connecting the historical period with the anticolonial present through a critical examination of what constitutes the anticolonial archive.

This edited volume presents new and original approaches to teaching the French foreign-language curriculum, reconceptualiz-

ing the French classroom through a more inclusive lens. The volume engages with a broad range of scholars to facilitate an understanding of the process of French (de-)colonization as well as its reverberations into the postcolonial era, and a deeper engagement with the global interconnectedness of these processes. Chapters in Part I revisit the concept of the “francophonie,” decenter the field from “metropolitan” or “hexagonal” and white France and underline how current teaching materials reproduce epistemic and colonial violence. Part II adopts an intersectional approach to address topics of gender inclusivity, trans-affirming teaching, queer materials, and ableism. Finally, Part III presents new ways to transform the discipline by affirming our commitment to social justice and making sure that our classrooms are representative of our students enriching diversity. Siham Bouamer is Assistant Professor of French at Sam Houston State University, USA. Her research focuses on transnational movements from and to the Maghreb in twentieth and twenty-first-century film and literature and pedagogy in textbooks. Loïc Bourdeau is Associate Professor of French and Francophone Studies at the University

of Louisiana at Lafayette, USA. His research lies in twentieth and twenty-first-century French and Quebec literature and cinema, with special theoretical interests in feminist and queer studies. .

Through a variety of case studies, *Transnational Histories of Youth in the Twentieth Century* examines the emergence of youth and young people as a central historical force in the global history of the twentieth century.

In this pioneering study, Hisham Aidi—an expert on globalization and social movements—takes us into the musical subcultures that have emerged among Muslim youth worldwide over the last decade. He shows how music—primarily hip-hop, but also rock, reggae, Gnawa and Andalusian—has come to express a shared Muslim consciousness in face of War on Terror policies. This remarkable phenomenon extends from the banlieues of Paris to the favelas of Rio de Janeiro, from the park jams of the South Bronx to the Sufi rock bands of Pakistan. The United States and other Western governments have even tapped into these trends, using hip hop and Sufi music to de-radicalize Muslim youth abroad. Aidi situates these develop-

ments in a broader historical context, tracing longstanding connections between Islam and African-American music. Thoroughly researched, beautifully written, *Rebel Music* takes the pulse of a revolutionary soundtrack that spans the globe.

Il a connu tout ce qu'un fils d'immigrés, noir, pauvre, élevé par une mère seule avec six frères et soeurs, peut connaître de la délinquance des cités : vols et trafics en tous genres, argent facile, frime et rapports de force, sans oublier les proches tués par balles, morts d'overdose, ou qui ont sombré dans le fanatisme. Converti à l'islam - ou plutôt à cet islam obscurantiste qui sévit dans certaines banlieues -, il a parcouru les routes de France pour prêcher dans des mosquées de fortune. Abd al Malik avait tout pour entrer dans l'univers de « la haine ». Pourtant, la bénédiction qu'il appelle aujourd'hui sur son pays d'accueil embrasse dans une même sincérité juifs, chrétiens ou laïcs, sans oublier toutes les femmes. Car Abd al Malik a trouvé sa voie dans le soufisme, islam lumineux centré sur l'amour universel, qui l'a réconcilié avec l'esprit de la citoyenneté. Le succès de son nouvel album, *Gibraltar*, a fait découvrir à un large public son verbe, son

coeur et son intelligence profonde de l'humain.

Une voix montante au carrefour des cultures. La France, c'est notre bled, que tu le veuilles ou non ! À travers sa génération, Abd Al Malik interpelle l'humanité tout entière. Vive la France arc-en-ciel unie et débarrassée de toutes ses peurs ! Son cri n'est pas nationaliste, il est universaliste. La France qu'il chante, c'est celle de 1789 et des Droits de l'homme. La France qu'il appelle de ses vœux, c'est celle des frontons républicains : Liberté – Égalité – Fraternité. Sa France, c'est celle du " vivre ensemble " : J'ai planté du jasmin ce matin dans ma cité HLM / Et je me suis demandé ce que je devais faire pour que la France, elle m'aime... S'il est patriote, souligne Mazarine Pingeot dans sa préface, c'est parce qu'il a compris qu'il n'y a " d'identité que celle de la langue ". La vie est une bataille, qu'on soit jeune ou vieux. Abd Al Malik se bat. Ses mots sont ses seules armes et lui ouvrent le chemin de la poésie et de la spiritualité. Sa langue, qu'il invente ligne après ligne, embrasse le passé, le présent, l'avenir et... les autres humains : Je rêve donc éveillé pour qu'ils me com-

prennent. Sa quête est notre espoir commun : Je cherche quelque chose de plus grand que moi.

'Islamophobia' is a term that has existed since the nineteenth century. But in recent decades, argues Pascal Bruckner in his controversial new book, it has become a weapon used to silence criticism of Islam. The term allows those who brandish it in the name of Islam to 'freeze' the latter, making reform difficult. Whereas Christianity and Judaism have been rejuvenated over the centuries by external criticism, Islam has been shielded from critical examination and has remained impervious to change. This tendency is exacerbated by the hypocrisy of those Western defenders of Islam who, in the name of the principles of the Enlightenment, seek to muzzle its critics while at the same time demanding the right to chastise and criticize other religions. These developments, argues Bruckner, are counter-productive for Western democracies as they struggle with the twin challenges of immigration and terrorism. The return of religion in those democracies must not be equated with the defence of fanaticism, and the right to religious freedom must go hand in hand with freedom

of expression, an openness to criticism, and a rejection of all forms of extremism. There are already more than enough forms of racism; there is no need to imagine more. While all violence directed against Muslims is to be strongly condemned and punished, defining these acts as 'Islamophobic' rather than criminal does more to damage Islam and weaken the position of Muslims than to strengthen them.

In Fatih Akin's *Cinema and the New Sound of Europe*, Berna Gueneli explores the transnational works of acclaimed Turkish-German filmmaker and auteur Fatih Akin. The first minority director in Germany to receive numerous national and international awards, Akin makes films that are informed by Europe's past, provide cinematic imaginations about its present and future, and engage with public discourses on minorities and migration in Europe through his treatment and representation of a diverse, multiethnic, and multilingual European citizenry. Through detailed analyses of some of Akin's key works—*In July*, *Head-On*, and *The Edge of Heaven*, among others—Gueneli identifies Akin's unique stylistic use of multivalent sonic and visual

components and multinational characters. She argues that the soundscapes of Akin's films—including music and multiple languages, dialects, and accents—create an "aesthetic of heterogeneity" that envisions an expanded and integrated Europe and highlights the political nature of Akin's decisions regarding casting, settings, and audio. At a time when belonging and identity in Europe is complicated by questions of race, ethnicity, religion, and citizenship, Gueneli demonstrates how Akin's aesthetics intersect with politics to reshape notions of Europe, European cinema, and cinematic history.

Exploring the diverse myriad of female religious identities that exist within the various branches of the Moroccan Sufi Order, Qādiriyya Būdshīshiyya, today, this book evidences a wide array of religious identities, from those more typical of Berber culture, to those characterised by a 'sober' approach to Sufism, as well as those that denote New Age eclecticism. The book researches the ways in which religious discourses are corporeally endorsed. After providing an overview of the Order historically and today, enunciating the processes by which this local tariqa from North-east-

ern Morocco has become the international organization that it is now, the book explores the religious body in movement, in performance, and in relation to the social order. It analyses pilgrimage by assessing the annual visit that followers of Hamza Būdshīsh make to the central lodge of the Order in Madāgh; it explores bodily religious enactments in ritual performance, by discussing the central practices of Sufi ritual as manifested in the Būdshīshiyya, and delves attention into diverse understandings of faith healing and health issues. *Women and Sufism* provides a detailed insight into religious healing, sufi rituals and sufi pilgrimage, and is essential reading for those seeking to understand Islam in Morocco, or those with an interest in Anthropology and Middle East studies more generally.

This book shows how le hip hop reflects a republic of culture rather than a culture industry; a minority identity politics that takes shape as a movement poetics or figural language; and the public valorization of dance as a technique, meriting unemployment compensation and understood as a high-tech knowledge practice.

Tracing the connections between music making and built space in both historical and contemporary times, *Music, Sound, and Architecture in Islam* brings together domains of intellectual reflection that have rarely been in dialogue to promote a greater understanding of the centrality of sound production in constructed environments in Muslim religious and cultural expression. Representing the fields of ethnomusicology, anthropology, art history, architecture, history of architecture, religious studies, and Islamic studies, the volume's contributors consider sonic performances ranging from poetry recitation to art, folk, popular, and ritual musics—as well as religious expressions that are not usually labeled as "music" from an Islamic perspective—in relation to monumental, vernacular, ephemeral, and landscape architectures; interior design; decoration and furniture; urban planning; and geography. Underscoring the intimate relationship between traditional Muslim sonic performances, such as the recitation of the Qur'an or devotional songs, and conventional Muslim architectural spaces, from mosques and Sufi shrines to historic aristocratic villas, gardens, and gymnasiums,

the book reveals Islam as an ideal site for investigating the relationship between sound and architecture, which in turn proves to be an innovative and significant angle from which to explore Muslim cultures.

Resistance is a concept that rose to the forefront of several areas of study when Max Weber made careful distinctions between authority, force, violence, domination, and legitimation. It gained strong attention when the well-known Palestinian journalist, activist, fiction writer and critic Ghassan Kanafani (1936–1972) published a study entitled *Literature of Resistance in Occupied Palestine: 1948–1966*, a work that contributed to postcolonial theories of power, race, ethnicity and gender, and second generation theories of orientalism, feminism, and disability. Initially identified by philosophers, historians, and social critics as a focal point for situations in which oppressors brutally destroy the identity or subjectivity of the oppressed, resistance has been transformed by fiction writers, filmmakers, lyricists and speechmakers into a process in which responses and counter-responses to some type of injustice create difficult situations with compli-

cated nuances. These works now form the foundation for what has come to be recognized as “resistance art.” This book gathers the insight, knowledge, and wisdom found in different manifestations of this art to further our understanding of the impact of resistance on contemporary life. In *Franco-Maghrebi Artists of the 2000s: Transnational Narratives and Identities* Ramona Mielusel offers an account of the Franco-Maghrebi artists’ vision on national identity issues in France such as integration, secularism, segregation, and extremism in the 2000s.

Embracing a new religion, or leaving one’s faith, usually constitutes a significant milestone in a person’s life. While a number of scholars have examined the reasons why people convert to Islam, few have investigated why people leave the faith and what the consequences are for doing so. Taking a holistic approach to conversion and deconversion, *Moving In and Out of Islam* explores the experiences of people who have come into the faith along with those who have chosen to leave it—including some individuals who have both moved into and out of Islam over the course of their lives.

Sixteen empirical case studies trace the processes of moving in or out of Islam in Western and Central Europe, the United States, Canada, and the Middle East. Going beyond fixed notions of conversion or apostasy, the contributors focus on the ambiguity, doubts, and nonlinear trajectories of both moving in and out of Islam. They show how people shifting in either direction have to learn or unlearn habits and change their styles of clothing, dietary restrictions, and ways of interacting with their communities. They also look at how communities react to both converts to the religion and converts out of it, including controversies over the death penalty for apostates. The contributors also cover the political aspects of conversion, including debates on radicalization in the era of the “war on terror” and the role of moderate Islam in conversions.

Rediscover the diversity of modern African literatures with this authoritative resource edited by a leader in the field. How have African literatures unfolded in their rich diversity in our modern era of decolonization, nationalisms, and extensive transnational movement of peoples? How have African writers engaged urgent questions

regarding race, nation, ethnicity, gender, and sexuality? And how do African literary genres interrelate with traditional oral forms or audio-visual and digital media? *A Companion to African Literatures* addresses these issues and many more. Consisting of essays by distinguished scholars and emerging leaders in the field, this book offers rigorous, deeply engaging discussions of African literatures on the continent and in diaspora. It covers the four main geographical regions (East and Central Africa, North Africa, Southern Africa, and West Africa), presenting ample material to learn from and think with. *A Companion To African Literatures* is divided into five parts. The first four cover different regions of the continent, while the fifth part considers conceptual issues and newer directions of inquiry. Chapters focus on literatures in European languages officially used in Africa -- English, French, and Portuguese -- as well as homegrown African languages: Afrikaans, Amharic, Arabic, Swahili, and Yoruba. With its lineup of lucid and authoritative analyses, readers will find in *A Companion to African Literatures* a distinctive, rewarding academic resource. Perfect for undergraduate and gra-

duate students in literary studies programs with an African focus, A Companion to African Literatures will also earn a place in the libraries of teachers, researchers, and professors who wish to strengthen their background in the study of African literatures.