

Leila Aboulela Minaret

A New York Times Notable Book: “Aboulela’s lovely, brief story encompasses worlds of melancholy and gulfs between cultures” (Kirkus Reviews, starred review). American readers were introduced to the award-winning Sudanese author Leila Aboulela with *Minaret*, a delicate tale of a privileged young African Muslim woman adjusting to her new life as a maid in London. Now, for the first time in North America, we step back to her extraordinarily assured debut about a widowed Muslim mother living in Aberdeen who falls in love with a Scottish secular academic. Sammar is a Sudanese widow working as an Arabic translator at a Scottish university. Since the sudden death of her husband, her young son has gone to live with family in Khartoum, leaving Sammar alone in cold, gray Aberdeen, grieving and isolated. But when she begins to translate for Rae, a Scottish Islamic scholar, the two develop a deep friendship that awakens in Sammar all the longing for life she has repressed. As Rae and Sammar fall in love, she knows they will have to address his lack of faith in all that Sammar holds sacred. An exquisitely crafted meditation on love, both human and divine, *The Translator* is ultimately the story of one woman’s courage to stay true to her beliefs, herself, and her newfound love. “A story of love and faith all the more moving for the restraint with which it is written.” —J. M. Coetzee

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

“A versatile prose stylist... [Aboulela’s] lyrical style and incisive portrayal of Muslims living in the West received praise from the Nobel Prize winner J. M. Coetzee... [she is] a voice for multiculturalism.”—New York Times It’s 2010 and Natasha, a half Russian, half Sudanese professor of Islamic studies, is researching the life of Imam Shamil, the 19th century Muslim leader who led the anti-Russian resistance in the Caucasian War. When shy, single Natasha discovers that her star student, Oz, is not only descended from the warrior but also possesses Shamil’s priceless sword, the Imam’s story comes vividly to life. As Natasha’s relationship with Oz and his alluring actress mother intensifies, Natasha is forced to confront issues she had long tried to avoid—that of her Muslim heritage. When

Oz is suddenly arrested at his home one morning, Natasha realizes that everything she values stands in jeopardy. Told with Aboulela's inimitable elegance and narrated from the point of view of both Natasha and the historical characters she is researching, *The Kindness of Enemies* is both an engrossing story of a provocative period in history and an important examination of what it is to be a Muslim in a post 9/11 world.

Through interviews with leading writers (including Ahdaf Soueif and Hanif Kureishi), this book analyzes the writing and opinions of novelists of Muslim heritage based in the UK. Discussion centres on writers' work, literary techniques, and influences, and on their views of such issues as the hijab, the war on terror and the Rushdie Affair.

The Translator

An Anthology of Contemporary African Women's Writing

My Name Is Salma

Postwar British Literature and Postcolonial Studies

Maps for Lost Lovers

Africa39

Focusing on British novels about the Muslim immigrant experience published after 9/11; this book examines the promise as well as the limits of 'British Muslim' identity as a viable form of self-representation, and the challenges - particularly for women - of reconciling non-Western religious identity with the secular policies of Western states.

Don't panic - I'm Islamic! Amal is a 16-year-old Melbourne teen with all the usual obsessions about boys, chocolate and Cosmo magazine. She's also a Muslim, struggling to honour the Islamic faith in a society that doesn't understand it. The story of her decision to "shawl up" is funny, surprising and touching by turns.

Innovative, startlingly perceptive and aglow with colour, these fifteen stories were written towards the end of Katherine Mansfield's tragically short life. Many are set in the author's native New Zealand, others in England and the French Riviera. All are revelations of the unspoken, half-understood emotions that make up everyday experience - from the blackly comic 'The Daughters of the Late Colonel', and the short, sharp sketch 'Miss Brill', in which a lonely woman's precarious sense of self is brutally destroyed, to the vivid impressionistic evocation of family life in 'At the Bay'. 'All that I write,' Mansfield said, 'all that I am - is on the borders of the sea. It is a kind of playing.'

A classic, pioneering account of the lives of women in Islamic history, republished for a new generation This pioneering study of the social and political lives of Muslim women has shaped a whole generation of scholarship. In it, Leila Ahmed explores the historical roots of contemporary debates, ambitiously surveying Islamic discourse on women from Arabia during the period in which Islam was founded to Iraq during the classical age to Egypt during the modern era. The book is now reissued as a Veritas paperback, with a new foreword by Kecia Ali situating the text in its scholarly context and explaining its enduring influence. "Ahmed's book is a serious and independent-minded analysis of its subject, the best-informed, most sympathetic and reliable one that exists today."—Edward W. Said "Destined

to become a classic. . . . It gives [Muslim women] back our rightful place, at the center of our histories.”—Rana Kabbani, *The Guardian*

Choosing Alternative Lives

Voice and Vision in Postcolonial Literature and Film

Gender and Conversion in the West

Distant View of a Minaret and Other Stories

Contesting Islamophobia

Islam and Muslim Identities in Four Contemporary British Novels

In her Muslim hijab, with her down-turned gaze, Najwa is invisible to most eyes, especially to the rich London families whose houses she cleans. But twenty years earlier it was a different story. Najwa was at university in Khartoum and, as an upper-class westernised Sudanese, her dreams were to marry well and raise a family. However, those days of innocence came to an abrupt end and tough years followed. Now Najwa finds solace in her visits to the Mosque, the companionship of the Muslims she meets there and in the hijab she adopts. Her dreams may have shattered but her awakening to Islam has given her a different peace. Then Najwa meets a younger man and slowly they begin to fall in love ...

From established literary heavyweights to emerging spoken word artists, the writers in this ground-breaking collection blow away the narrow image of the ‘ Muslim Woman ’ . Hear from users of Islamic Tinder, a disenchanted Maulana working as a TV chat show host and a plastic surgeon blackmailed by MI6.

Follow the career of an actress with Middle-Eastern heritage whose dreams of playing a ghostbuster spiral into repeat castings as a jihadi bride. Among stories of honour killings and ill-fated love in besieged locations, we also find heart-warming connections and powerful challenges to the status quo. From Algiers to Brighton, these stories transcend time and place revealing just how varied the search for belonging can be. Between them the writers in this anthology have been short- or long-listed for four Orange Prizes, two Man Booker Prizes and won countless other awards. Alongside renowned authors are emerging voices published here for the first time.

Since her award-winning debut novel, *Minaret*, Leila Aboulela has been praised by J.M. Coetzee, Ali Smith, Aminatta Forna, and Anthony Marra among others for her rich and nuanced depictions of Islamic spiritual and political life. Her latest collection, *Elsewhere, Home*, draws us ineluctably into the lives of immigrants at home and abroad as they forge new identities and reshape old ones. A young woman ’ s encounter with a former classmate elicits painful reminders of her former life in Khartoum. A wealthy young Sudanese woman studying in Aberdeen begins an unlikely friendship with one of her Scottish classmates. A woman experiences an evolving relationship to her favorite writer, whose portrait of their shared culture both reflects and conflicts with her own sense of identity. Shuttling between the dusty, sun-baked streets of Khartoum and the university halls and cramped apartments of Aberdeen and

London, Elsewhere, Home explores, with subtlety and restraint, the profound feelings of yearning, loss, and alienation that come with leaving one's homeland in pursuit of a different life.

This title takes a look at the life of an orthodox Muslim woman in London.

Coloured Lights

Anti-Muslim Prejudice in Media, Culture and Politics

Disorientation: Muslim Identity in Contemporary Anglophone Literature

Politics, Race, and Space

The January Children

Intimate Life in a Changing Arab World

****Kirkus Best Books of the Year (2013)**** If you really want to know a people, start by looking inside their bedrooms. As political change sweeps the streets and squares, the parliaments and presidential palaces of the Arab world, Shereen El Feki has been looking at an upheaval a little closer to home—in the sexual lives of men and women in Egypt and across the region. The result is an informative, insightful, and engaging account of a highly sensitive and still largely secret aspect of Arab society. Sex is entwined in religion, tradition, politics, economics, and culture, so it is the perfect lens through which to examine the complex social landscape of the Arab world. From pregnant virgins to desperate housewives, from fearless activists to religious firebrands, from sex work to same-sex relations, *Sex and the Citadel* takes a fresh look at the sexual history of the region and brings new voices to the debate over its future. This is no peep show or academic treatise but a highly personal and often humorous account of one woman's journey to better understand Arab society at its most intimate and, in the process, to better understand her own origins. Rich with five years of groundbreaking research, *Sex and the Citadel* gives us a unique and timely understanding of everyday lives in a part of the world that is changing before our eyes.

Many Westerners view Islam as a religion that restricts and subordinates women in both private and public life. Yet a surprising number of women in Western Europe and America are converting to Islam. What attracts these women to a belief system that is markedly different from both Western Christianity and Western secularism? What benefits do they gain by converting, and what are the costs? How do Western women converts live their new Islamic faith, and how does their conversion affect their families and communities? How do women converts transmit Islamic values to their children? These are some of the questions that *Women Embracing Islam* seeks to answer. In this vanguard study of gender and conversion to Islam, leading historians, sociologists, anthropologists, and theologians investigate why non-Muslim women in the United States, several European countries, and South Africa are converting to Islam. Drawing on extensive interviews with female converts, the authors explore the life experiences that lead Western women to adopt Islam, as well as the appeal that various forms of Islam, as well as the Nation of Islam, have for women. The authors find that while no single set of factors can explain why Western women are embracing Islamic faith traditions, some common motivations emerge. These include an attraction to Islam's high regard for family and community, its strict moral and ethical standards, and the rationality and spirituality of its theology, as well as a disillusionment with Christianity and with the unrestrained sexuality of so much of Western culture.

Africa has produced some of the best writing of the twentieth century from Chinua Achebe, Ayi Kwei Armah, Ngugi wa Thiong'o, and the Nobel Laureates Wole Soyinka, Nadine Gordimer, J.M. Coetzee and Doris Lessing, to more recent talents like Nuruddin Farah, Ben Okri, Aminatta Forna and Brian Chikwava. Who will be the next generation? Following the successful launch of *Bogotá39*, which identified many of the most interesting upcoming Latin

American talents, including Daniel Alarcon, Junot Diaz (Pulitzer Prize), Santiago Roncagliolo (Independent Foreign Fiction Prize) and Juan Gabriel Vásquez (short-listed for the IFFP), and Beirut39 which published Randa Jarrar, Rabee Jaber, Joumana Haddad, Abdellah Taia and Samar Yazbek, Africa39 will bring to worldwide attention the best work from Africa and its diaspora. The judges will select from up to 200 submissions researched by Binyavanga Wainaina, the founding editor of the acclaimed Nairobi-based literary magazine Kwani?, and the writers' names will be unveiled in Port Harcourt and at the London Book Fair in April 2014. Africa39 will be published in English throughout the world by Bloomsbury. Africa39 is a Hay Festival and Rainbow Book Club project which aims to select and celebrate 39 of the best young African writers from south of the Sahara. It will be launched at the PH Book Festival in UNESCO's World Book Capital, Port Harcourt, Nigeria, in October 2014. The three judges are: Margaret Busby (UK – publisher, broadcaster and reviewer, chair of the Commonwealth Prize and editor of the anthology Daughters of Africa) Elechi Amadi (Nigeria – author of plays, memoir and novels, including *The Slave*, *Estrangement* and *The Woman of Calabar*) Osonye Tess Onwueme (Nigeria/USA – playwright, poet and scholar, whose works include *Riot in Heaven* and *What Mama Said*)

Given a long history of representation by others, what themes and techniques do Arab Muslim women writers, filmmakers and visual artists foreground in their presentation of postcolonial experience? Lindsey Moore's groundbreaking book demonstrates ways in which women appropriate textual and visual modes of representation, often in cross-fertilizing ways, in challenges to Orientalist/colonialist, nationalist, Islamist, and 'multicultural' paradigms. She provides an accessible but theoretically-informed analysis by foregrounding tropes of vision, visibility and voice; post-nationalist melancholia and mother/daughter narratives; transformations of 'homes and harems'; and border crossings in time, space, language, and media. In doing so, Moore moves beyond notions of speaking or looking 'back' to encompass a diverse feminist poetics and politics and to emphasize ethical forms of representation and reception. *Arab, Muslim, Woman* is distinctive in the eclectic body of work that it brings together. Discussing Algeria, Egypt, Jordan, Lebanon, Morocco, the Palestinian territories, and Tunisia, as well as postcolonial Europe, Moore argues for better integration of Arab Muslim contexts in the postcolonial canon. In a book for readers interested in women's studies, history, literature, and visual media, we encounter work by Assia Djebar, Mona Hatoum, Fatima Mernissi, Ahlam Mosteghanemi, Nawal el Saadawi, Leila Sebbar, Zineb Sedira, Ahdaf Soueif, Moufida Tlatli, Fadwa Tuqan, and many other women.

Love in a Headscarf

The Things I Would Tell You

Islamic Postcolonialism

Elsewhere Home

Arab, Muslim, Woman

The Granta Book of the African Short Story

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.

Examines the representations of migration in African literature, film, and other visual media, with an eye to the stylistic features of these works as well as their contributions to debates on migration

Raised in a wealthy family in the Sudan, Najwa never imagined that a journey that began at Khartoum university would wind its way to London, where, in her late thirties, she finds herself working as a maid and dreaming about all she has lost. Original. 25,000 first printing.

As the world grapples with issues of religious fanaticism, extremist politics, and rampant violence that seek justification in either "religious" or "secular" discourses, women who claim Islam as a vehicle for individual and social change are often either regarded as pious subjects who subscribe to an ideology that denies them many modern freedoms, or as feminist subjects who seek empowerment only through rejecting religion and adopting secularist discourses. Such assumptions emerge from a common trend in the literature to categorize the 'secular' and the 'religious' as polarizing categories, which in turn mitigates the identities, experiences and actions of women in Islamic societies. Yet in actuality Muslim women whose activism is grounded in Islam draw equally on principles associated with secularism. In *An Islam of Her Own*, Sherine Hafez focuses on women's Islamic activism in Egypt to challenge these binary representations of religious versus secular subjectivities. Drawing on six non-consecutive years of ethnographic fieldwork within a women's Islamic movement in Cairo, Hafez analyzes the ways in which women who

participate in Islamic activism narrate their selfhood, articulate their desires, and embody discourses in which the boundaries are blurred between the religious and the secular.

Opening Spaces

Critical Perspectives on Anglophone Arab Literature

A Border Passage

Muslim Women's Writing from across the Middle East

The Girl in the Tangerine Scarf

Arab Voices in Diaspora

An Egyptian woman's reflections on her changing homeland—updated with an afterword on the Arab Spring In language that vividly evokes the lush summers of Cairo and the stark beauty of the Arabian desert, Leila Ahmed movingly recounts her Egyptian childhood growing up in a rich tradition of Islamic women and describes how she eventually came to terms with her identity as a feminist living in America. As a young woman in Cairo in the forties and fifties, Ahmed witnessed some of the major transformations of this century—the end of British colonialism, the rise of Arab nationalism, and the breakdown of Egypt's once multireligious society. As today's Egypt continues to undergo revolutionary change, Ahmed's inspirational story remains as poignant and relevant as ever.

“ More convincingly than any other woman writing in Arabic today, Alifa Rifaat lifts the veil on what it means to be a woman living within a traditional Muslim society. ” So states the translator ' s foreword to this collection of the Egyptian author ' s best short stories. Rifaat (1930 – 1996) did not go to university, spoke only Arabic, and seldom traveled abroad. This virtual immunity from Western influence lends a special authenticity to her direct yet sincere accounts of death, sexual fulfillment, the lives of women in purdah, and the frustrations of everyday life in a male-dominated Islamic environment. Translated from the Arabic by Denys Johnson-Davies, the collection admits the reader into a hidden private world, regulated by the call of the mosque, but often full of profound anguish and personal isolation. Badriyya ' s despairing anger at her deceitful husband, for example, or the haunting melancholy of “ At the Time of the Jasmine, ” are treated with a sensitivity to the discipline and order of Islam.

Lyrics Alley is the evocative story of an affluent Sudanese family shaken by the shifting powers in their country and the near-tragedy that threatens the legacy they've built for decades. In 1950's Sudan, the powerful Abuzeid dynasty has amassed a fortune through their trading firm. With Mahmoud Bey at its helm, they can do no wrong. But when Mahmoud's son, Nur, the brilliant, handsome heir to the business empire, suffers a debilitating accident, the family stands divided in the face of an uncertain future. As British rule nears its end, the country is torn between modernizing influences and the call of traditions past—a conflict reflected in the growing tensions between Mahmoud's two wives: the younger, Nabilah, longs to return to Egypt and escape "backward-looking" Sudan; while Waheeba lives traditionally behind veils and closed doors. It's not until Nur asserts himself outside the cultural limits of his parents that his own spirit and the frayed

bonds of his family begin to mend. Moving from Sudanese alleys to cosmopolitan Cairo and a decimated postcolonial Britain, this sweeping tale of desire, loss, despair, and reconciliation is one of the most accomplished portraits ever written about Sudanese society at the time of independence.

Islamophobia is one of the most prevalent forms of prejudice in the world today. This timely book reveals the way in which Islamophobia's pervasive power is being met with responses that challenge it and the worldview on which it rests. The volume breaks new ground by outlining the characteristics of contemporary Islamophobia across a range of political, historic, and cultural public debates in Europe and the United States. Chapters examine issues such as: how anti-Muslim prejudice facilitates questionable foreign and domestic policies of Western governments; the tangible presence of anti-Muslim bias in media and the arts including a critique of the global blockbuster fantasy series *Game of Thrones*; youth activism in response to securitised Islamophobia in education; and activist forms of Muslim self-fashioning including Islamic feminism, visual art and comic strip superheroes in popular culture and new media. Drawing on contributions from experts in history, sociology, and literature, the book brings together interdisciplinary perspectives from culture and the arts as well as political and policy reflections. It argues for an inclusive cultural dialogue through which misrepresentation and institutionalised Islamophobia can be challenged.

British Muslim Converts

An Islam of Her Own

The Garden Party and Other Stories

Theory, Literature, Culture, Society and Film

British Muslim Women Write

Postcolonialism and Islam

Islamic postcolonialism is a theoretical perspective that combines two components which have up until now existed in a state of tension. As a secular theory, postcolonialism has notably failed to account for Muslim priorities; it has, for instance, had severe problems critiquing the anti-Islam polemics of *The Satanic Verses*, as is evidenced by Edward Said's support for Rushdie, in spite of his criticism of the stereotypical representation of Islam and Muslims in the West. Islamic postcolonialism applies the anti-colonial resistant methodology of postcolonialism from a Muslim perspective, exploring the continuance of colonial discourse in part of the contemporary western writing about Islam and Muslims. This book explores how Islam is depicted and Muslim identities are constructed in four representative works of contemporary British fiction: Hanif Kureishi's *The Black Album* (1995), Monica Ali's *Brick Lane* (2003), Fadia Faqir's *My Name is Salma* (2007), and Leila Aboulela's *Minaret* (2005). Salman Rushdie's *The Satanic Verses* (1988) is also discussed in terms of its crucial role in fostering what some Muslims might consider polemical and stereotypical positions in writing about Islam.

Syrian immigrant Khadra Shamy is growing up in a devout, tightly knit Muslim family in 1970s Indiana, at the crossroads of bad polyester and Islamic dress codes. Along with her brother Eyad and her African-American friends, Hakim and Hanifa, she bikes the Indianapolis streets exploring the fault-lines between "Muslim" and "American." When her picture-perfect marriage goes sour, Khadra flees to Syria and learns how to pray again. On returning to America she works in an eastern state — taking care to stay away from Indiana, where the murder of her friend Tayiba's sister by Klan violence years before still

haunts her. But when her job sends her to cover a national Islamic conference in Indianapolis, she's back on familiar ground: Attending a concert by her brother's interfaith band The Clash of Civilizations, dodging questions from the "aunties" and "uncles," and running into the recently divorced Hakim everywhere. Beautifully written and featuring an exuberant cast of characters, *The Girl in the Tangerine Scarf* charts the spiritual and social landscape of Muslims in middle America, from five daily prayers to the Indy 500 car race. It is a riveting debut from an important new voice.

"A beautiful, daring, challenging novel" of a young Muslim immigrant—from the author of the New York Times Notable Book, *The Translator* (The Guardian). Leila Aboulela's American debut is a provocative, timely, and engaging novel about a young Muslim woman—once privileged and secular in her native land and now impoverished in London—gradually embracing her orthodox faith. With her Muslim hijab and down-turned gaze, Najwa is invisible to most eyes, especially to the rich families whose houses she cleans in London. Twenty years ago, Najwa, then at university in Khartoum, would never have imagined that one day she would be a maid. An upperclass Westernized Sudanese, her dreams were to marry well and raise a family. But a coup forces the young woman and her family into political exile in London. Soon orphaned, she finds solace and companionship within the Muslim community. Then Najwa meets Tamer, the intense, lonely younger brother of her employer. They find a common bond in faith and slowly, silently, begin to fall in love. Written with directness and force, *Minaret* is a lyric and insightful novel about Islam and an alluring glimpse into a culture Westerners are only just beginning to understand. "Lit up by a highly unusual sensibility and world view, so rarefied and uncompromising that it is likely to throw the reader out of kilter . . . Her delicacy of touch is to be complimented." —Chandrabhas Choudhury, San Francisco Chronicle

Muslim women have been stereotyped by Western academia as oppressed and voiceless. This volume problematizes this Western academic representation. Muslim Women Writers from the Middle East from Out al-Kouloub al-Dimerdashiyah (1899-1968) and Latifa al-Zayat (1923-1996) from Egypt, to current diasporic writers such as Tamara Chalabi from Iraq, Mohja Kahf from Syria, and even trendy writers such as Alexandra Chreiteh, challenge the received notion of Middle Eastern women as subjugated and secluded. The younger largely Muslim women scholars collected in this book present cutting edge theoretical perspectives on these Muslim women writers. This book includes essays from the conflict-ridden countries such as Iran, Iraq, Palestine, Syria, and the resultant diaspora. The strengths of Muslim women writers are captured by the scholars included herein. The approach is feminist, post-colonial, and disruptive of Western stereotypical academic tropes.

The Kindness of Enemies

Reconsidering Religion and Secularism in Women's Islamic Movements

African Migration Narratives

Historical Roots of a Modern Debate

British Muslim Fictions

Women and Gender in Islam

The days of innocence came to an abrupt end and tough years followed. Najwa finds solace in her visits to the Mosque, the companionship of the Muslims she meets there, and in the hijab she adopts. Her dreams may have shattered, but her awakening to Islam has given her a different peace. Then she meets a younger man, and slowly they fall in love.

In this anthology the award-winning author Yvonne Vera brings together the stories of many talented writers from different parts of Africa.

With a focus on the areas of theory, literature, culture, society and film, this collection of essays

examines, questions and broadens the applicability of Postcolonialism and Islam from a multifaceted and cross-disciplinary perspective. Topics covered include the relationship between Postcolonialism and Orientalism, theoretical perspectives on Postcolonialism and Islam, the position of Islam within postcolonial literature, Muslim identity in British and European contexts, and the role of Islam in colonial and postcolonial cinema in Egypt and India. At a time at which Islam continues to be at the centre of increasingly heated and frenzied political and academic deliberations, Postcolonialism and Islam offers a framework around which the debate on Muslims in the modern world can be centred. Transgressing geographical, disciplinary and theoretical boundaries, this book is an invaluable resource for students of Islamic Studies, Cultural Studies, Sociology and Literature.

The only exploration of this unique group in British society, this well-argued and powerful book investigates the fascinating contribution that Western converts to Islam are making to a distinctive take on Islamic thought and discourse. Informed by interviews with British converts as well as published and internet material, Zebiri asks whether converts could act as much-needed mediators in the growing divide between Islam and the West.

A Novel

Interviews with Contemporary Writers

Does My Head Look Big in This?

Sex and the Citadel

New Writing from Africa South of the Sahara

Lyrics Alley

When Salma becomes pregnant before marriage in her small village in the Levant, her innocent days playing the pipe for her goats are gone for ever. She is swept into prison for her own protection. To the sound of her screams, her newborn baby daughter is snatched away. In the middle of the most English of towns, Exeter, she learns good manners from her landlady, and settles down with an Englishman. But deep in her heart the cries of her baby daughter still echo. When she can bear them no longer, she goes back to her village to find her. It is a journey that will change everything - and nothing. Slipping back and forth between the olive groves of the Levant and the rain-slicked pavements of Exeter, *My Name is Salma* is a searing portrayal of a woman's courage in the face of insurmountable odds.

***Arab Voices in Diaspora* offers a wide-ranging overview and an insightful study of the field of anglophone Arab literature produced across the world. The first of its kind, it chronicles the development of this literature from its inception at the turn of the past century until the post 9/11 era. The book sheds light not only on the historical but also on the cultural and aesthetic value of this literary production, which has so far received little scholarly attention. It also seeks to place anglophone Arab literary works within the larger nomenclature of postcolonial, emerging, and ethnic literature, as it finds that the authors are haunted by the same 'hybrid', 'exilic', and 'diasporic' questions that have dogged their fellow postcolonialists. Issues of belonging, loyalty, and affinity are recognized and dealt with in the various essays, as are the various concerns involved in cultural and relational identification. The contributors to this volume come from different national backgrounds and share in examining the nuances of this emerging literature. Authors discussed include Elmaz Abinader, Diana Abu-**

Jaber, Leila Aboulela, Leila Ahmed, Rabih Alameddine, Edward Atiyah, Shaw Dallal, Ibrahim Fawal, Fadia Faqir, Khalil Gibran, Suheir Hammad, Loubna Haikal, Nada Awar Jarrar, Jad El Hage, Lawrence Joseph, Mohja Kahf, Jamal Mahjoub, Hisham Matar, Dunya Mikhail, Samia Serageldine, Naomi Shihab Nye, Ameen Rihani, Mona Simpson, Ahdaf Soueif, and Cecile Yazbak. Contributors: Victoria M. Abboud, Diya M. Abdo, Samaa Abdurraqib, Marta Cariello, Carol Fadda–Conrey, Cristina Garrigós, Lamia Hammad, Yasmeen Hanoosh, Wail S. Hassan, Richard E. Hishmeh, Syrine Hout, Layla Al Maleh, Brinda J. Mehta, Dawn Mirapuri, Geoffrey P. Nash, Boulus Sarru, Fadia Fayez Suyoufie

Examines the legacy of imperialism and decolonisation, globalisation and national identity

Graham MacPhee explains how postwar writers blended the experimentalism of prewar modernism with other cultural traditions to represent both the pain and the pleasures of multiculturalism. He discusses a wide range of writers, from Auden, Orwell, T.S. Eliot and Larkin to Linton Kwesi Johnson, Tony Harrison, Kazuo Ishiguro and Ian McEwan.

*Key Features**

- Explores concepts and critical terms such as 'British national literature', 'new ethnicities', 'migrancy' and 'hybridity'*
- Case studies of postwar texts include: Sam Selvon's The Lonely Londoners, John Arden's Serjeant Musgrave's Dance, Linton Kwesi Johnson's Dread Beat an' Blood, Tony Harrison's V, Kazuo Ishiguro's The Remains of the Day, Leila Aboulela's Minaret and Ian McEwan's Saturday*

Arab Voices in Diaspora offers a wide-ranging overview and an insightful study of the field of anglophone Arab literature produced across the world. The first of its kind, it chronicles the development of this literature from its inception at the turn of the past century until the post 9/11 era. The book sheds light not only on the historical but also on the cultural and aesthetic value of this literary production, which has so far received little scholarly attention. It also seeks to place anglophone Arab literary works within the larger nomenclature of postcolonial, emerging, and ethnic literature, as it finds that the authors are haunted by the same 'hybrid', 'exilic', and 'diasporic' questions that have dogged their fellow postcolonialists. Issues of belonging, loyalty, and affinity are recognized and dealt with in the various essays, as are the various concerns involved in cultural and relational identification. The contributors to this volume come from different national backgrounds and share in examining the nuances of this emerging literature. Authors discussed include Elmaz Abinader, Diana Abu-Jaber, Leila Aboulela, Leila Ahmed, Rabih Alameddine, Edward Atiyah, Shaw Dallal, Ibrahim Fawal, Fadia Faqir, Khalil Gibran, Suheir Hammad, Loubna Haikal, Nada Awar Jarrar, Jad El Hage, Lawrence Joseph, Mohja Kahf, Jamal Mahjoub, Hisham Matar, Dunya Mikhail, Samia Serageldine, Naomi Shihab Nye, Ameen Rihani, Mona Simpson, Ahdaf Soueif, and Cecile Yazbak.

Contributors: Victoria M. Abboud, Diya M. Abdo, Samaa Abdurraqib, Marta Cariello, Carol Fadda–Conrey, Cristina Garrigós, Lamia Hammad, Yasmeen Hanoosh, Wail S. Hassan, Richard E. Hishmeh, Syrine Hout, Layla Al Maleh, Brinda J. Mehta, Dawn Mirapuri, Geoffrey P. Nash, Boulus Sarru, Fadia Fayez Suyoufie

Memory, Voice, and Identity

Muslim Woman Seeks The One

From Cairo to America--A Woman's Journey

Women Embracing Islam

Minaret

'At the age of thirteen, I knew I was destined to marry John Travolta. One day he would arrive on my North London doorstep, fall madly in love with me and ask me to marry him. Then he would convert to Islam and become a devoted Muslim.' Shelina is keeping a very surprising secret under her headscarf - she wants to fall in love. Torn between the Buxom Aunties, romantic comedies and mosque Imams, she decides to follow the arranged-marriage route to finding Mr Right, Muslim-style. Shelina's captivating journey begins as a search for the One, but along the way she also discovers her faith and herself. A memoir with a hilarious twist from one of Britain's leading female Muslim writers, *Love in a Headscarf* is an entertaining, fresh and unmissable insight into what it means to be a young British Muslim woman. Shelina Janmohamed is a columnist for the Muslim News and EMEL magazine and regularly contributes to the Guardian., the BBC and Channel 4. She is much in demand as a commentator on radio and television and has appeared on programmes including Newsnight and The Heaven and Earth Show. Her award-winning blog, Spirit 21, is hugely popular. *Love in a Headscarf* is her first book.

Presenting a diverse and dazzling collection from all over the continent, from Morocco to Zimbabwe, Uganda to Kenya. Helon Habila focuses on younger, newer writers - contrasted with some of their older, more established peers - to give a fascinating picture of a new and more liberated Africa. These writers are characterized by their engagement with the wider world and the opportunities offered by the end of apartheid, the end of civil wars and dictatorships, and the possibilities of free movement. Their work is inspired by travel and exile. They are liberated, global and expansive. As Dambudzo Marechera wrote: 'If you're a writer for a specific nation or specific race, then f you.'*** These are the stories of a new Africa, punchy, self-confident and defiant. Includes stories by: Fatou Diome; Aminatta Forna; Manuel Rui; Patrice Nganang; Leila Aboulela; Zo Wicomb; Alaa Al Aswany; Doreen Baingana; E.C. Osondu.

All eleven stories illuminate the subtleties of Muslim immigrant experience in Britain: comic culture clash and deep spiritual struggles, from the title story, which tells of the tragic death of the narrator's brother; in another, romance is tentative in a Scottish kebab shop. One of the stories, 'The Museum', won the first Caine Prize for African Writing (2000). edition.