

Home Exile Homeland Film Media And The Politics Of Place

[#home exile homeland film](#) [#media politics place](#) [#geopolitical cinema](#) [#narratives of displacement](#) [#cultural identity studies](#)

This analysis delves into the powerful ways film and media portray the complex concepts of home, exile, and homeland, meticulously examining the politics of place within these narratives. It explores how visual culture shapes understandings of identity, belonging, and displacement, offering critical insights into geopolitical cinema and the representation of human experience across different territories.

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Home, Exile, Homeland

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Leaving China

This fascinating book offers fresh insight into contemporary China and the Chinese diaspora experience and consciousness through a lively and innovative examination of media old and new. Exploring the relationship between media, mobility, and the formation of transnational subjectivities, Wanning Sun shows how media production and consumption within China and among Chinese diasporic communities contributes to a changing sense of self, place, space, and nation. Writing with verve and understanding, Sun draws on a close reading of print, film, television, internet, and other new media technologies to draw a rich picture of the Chinese transnational imagination.

Philippine Studies

These essays by Philippine and U.S.-based scholars illustrate the dynamism and complexities of the discursive field of Philippine studies as a critique of vestiges of "universalist" (Western/hegemonic) paradigms; as an affirmation of "traditional" and "emergent" cultural practices; as a site for new readings of "old" texts and "new" popular forms brought into the ambit of serious scholarship; and as a liberative space for new art and literary genres.

Language and Literature Studies II

"When Spanish dictator Francisco Franco legalized internal immigration in 1947 he unwittingly inaugurated the greatest period of urban expansion and rural de-population that Spain had known. During the next two decades, nearly four million citizens would move from Spain's traditional pueblos perdidos to overburdened urban metropolises. Along with wooden trunks and baskets of chickens, the immigrants

(or paletos, as they were often called) bore on their journey the weight of centuries of ideological meaning tied to the geographic regions they were traversing. To abandon rural Spain had come to signify a rejection of manhood, wealth, Christian values, and even Spanishness itself. Paletos, however innocent they may have appeared, were not ideologically neutral. In the coming decades the weight and complexity of the meanings behind immigration, the country, and the city would only grow as Spain advanced from economic under development, social ignorance, and political reaction to full-fledged participation in global economics and politics, activities that would reshape what it meant to be an immigrant and paleta both within and across the geographic border that had traditionally defined the Spanish nation."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Postmodern Paletos

This is the first comparative study of literature written by writers who fled from East-Central Europe during the twentieth century. It includes not only interpretations of individual lives and literary works, but also studies of the most important literary journals, publishers, radio programs, and other aspects of exile literary cultures. The theoretical part of introduction distinguishes between exiles, émigrés, and expatriates, while the historical part surveys the pre-twentieth-century exile traditions and provides an overview of the exilic events between 1919 and 1995; one section is devoted to exile cultures in Paris, London, and New York, as well as in Moscow, Madrid, Toronto, Buenos Aires and other cities. The studies focus on the factional divisions within each national exile culture and on the relationship between the various exiled national cultures among each other. They also investigate the relation of each exile national culture to the culture of its host country. Individual essays are devoted to Witold Gombrowicz, Paul Goma, Milan Kundera, Monica Lovinescu, Milos Crnjanski, Herta Müller, and to the "internal exile" of Imre Kertész. Special attention is devoted to the new forms of exile that emerged during the ex-Yugoslav wars, and to the problems of "homecoming" of exiled texts and writers.

The Exile and Return of Writers from East-Central Europe

Beirut to Carnival City: Reading Rawi Hage is a pioneering collection of critical essays on the work of the Lebanese-Canadian writer, situating his fiction in contexts such as diasporic writing or trans-geographical literature, and reflecting the worldwide range of research into his literary output.

Beirut to Carnival City

"In this highly original and inspired book, Espiritu bursts the binaries and shows us how the tensions of race, gender, nation, and colonial legacies situate contemporary transnationalism. Conceptually rich and empirically grounded, Home Bound blurs the borders of sociology and cultural studies like no other book I know. Kudos to Espiritu for this boundary-breaking tour de force!"—Pierrette Hondagneu-Sotelo, author of *Domestica: Cleaning and Caring in the Shadows of Affluence* "A singular achievement. Not only does it cast light on the deep historical entanglements of immigration and imperialism, citizenship and race, and gender and subjectivity in the United States, but by highlighting the varied voices of Filipino Americans, it also calls attention to their creative potential to make a home under some of the most inhospitable conditions. Theoretically rich, empirically grounded, and lucidly written, this book marks a major advance in our attempts to understand the 'specter of migration' haunting the world today."—Vicente L. Rafael, author of *White Love and Other Events in Filipino History* "Home Bound combines excellent ethnography of the Filipino experience in the U.S. with a brilliant and devastating critique of traditional scholarship on immigration. Espiritu's analysis of how the vectors of identity articulate with one another is particularly cutting-edge."—Sarah J. Mahler, author of *American Dreaming: Immigrant Life on the Margins* "Using a critical transnational, feminist, and historical perspective, Espiritu insightfully and sensitively analyzes the meaning of home, community, friendship, love, and family for Filipino Americans. In the process, she unveils what these immigrants can tell us about gender, race, politics, economics, and culture in the United States today."—Diane L. Wolf, author of *Factory Daughters: Gender, Household Dynamics, and Rural Industrialization in Java* "Espiritu makes an outstanding contribution to our appreciation of the dynamics of immigrant cultures within the political economy of transnationalism."—Lisa Lowe, author of *Immigrant Acts: On Asian American Cultural Politics*

Home Bound

Some chapters were previously published.

Electronic Elsewheres

Contributed articles.

Interpreting Homes in South Asian Literature

DIVHistory of the relationship between government regulation of the film industry in the UK and the the developing film industry in India between the 1920s and 1940s./div

Cinema at the End of Empire

Realms of Exile brings together authors writing on diverse themes of Eastern European exile to define the experiential and linguistic peculiarities of exiled people who share similar cultural, geographical, and mythological backgrounds and who have suffered under totalitarian rule. Interdisciplinary and cross-cultural scholarship at its best, the book casts new light on the many nuances and variations of many of the cultures and ethnic groups of Eastern Europeans.

Realms of Exile

In the media, migrants are often portrayed as criminals; they are frequently dehumanized, marginalized, and unable to share their experiences. Telling Migrant Stories explores how contemporary documentary film gives voice to Latin American immigrants whose stories would not otherwise be heard. The essays in the first part of the volume consider the documentary as a medium for Latin American immigrants to share their thoughts and experiences on migration, border crossings, displacement, and identity. Contributors analyze films including *Harvest of Empire*, *Sin país*, *The Vigil*, *De nadie*, *Operation Peter Pan: Flying Back to Cuba*, *Abuelos*, *La Churona*, and *Which Way Home*, as well as internet documentaries distributed via platforms such as Vimeo and YouTube. They examine the ways these films highlight the individual agency of immigrants as well as the global systemic conditions that lead to mass migrations from Latin American countries to the United States and Europe. The second part of the volume features transcribed interviews with documentary filmmakers, including Luis Argueta, Jenny Alexander, Tin Dirdamal, Heidi Hassan, and María Cristina Carrillo Espinosa. They discuss the issues surrounding migration, challenges they faced in the filmmaking process, the impact their films have had, and their opinions on documentary film as a force of social change. They emphasize that because the genre is grounded in fact rather than fiction, it has the ability to profoundly impact audiences in a way narrative films cannot. Documentaries prompt viewers to recognize the many worlds migrants depart from, to become immersed in the struggles portrayed, and to consider the stories of immigrants with compassion and solidarity. Contributors: Ramón Guerra | Lizardo Herrera | Jared List | Esteban Loustaunau | Manuel F. Medina | Ada Ortúzar-Young | Thomas Piñeros Shields | Juan G. Ramos | Lauren Shaw | Zaira Zarza A volume in the series *Reframing Media, Technology, and Culture in Latin/o America*, edited by Héctor Fernández L'Hoeste and Juan Carlos Rodríguez

Telling Migrant Stories

This book examines the phenomenon of the post-civil war Anglophone Lebanese fictional narrative.

Post-War Anglophone Lebanese Fiction

The Idea of Home in Law: Displacement and Dispossession explores an important set of legal and policy issues surrounding the concepts of home and homelessness, taking a growing area of legal scholarship into the new arena of human rights and international law. The collection considers the ideas concerning home - both in the sense of the dwelling place as a special type of property, and territorial claims to homeland - which underpin many contemporary legal problems, by examining a range of contexts where people are displaced or dispossessed from their homes. The essays focusing on dispossession consider themes ranging from mortgage and rent arrears in the UK to responses to the foreclosure crisis in the USA, and from eviction for the purposes of economic development in South Africa to the exclusion of asylum seekers from the UK's social housing and welfare provision, and within the framework of the European Convention on Human Rights. The displacement theme, meanwhile, examines transnational 'home' issues from the experiences of exiles and refugees in areas

of conflict to the impact of the broader context of economic, social and cultural rights on attempts to protect housing and home through international law. At the heart of each essay the contributors, experts from across the fields of law, policy, and housing rights, examine the circumstances in which displacement and dispossession take place, and reconsider how law and policy respond to such circumstances with a particular focus on the impact of loss of home for the human person. At a time of particular and increasing concern about security of tenure and the role of law and policy in protecting people who are vulnerable to forced eviction, *The Idea of Home in Law* presents a bold opportunity to raise questions about the 'rights' and norms associated with housing and home, and to generate new insights for scholarship and for national and international policy debates concerning displacement and dispossession.

The Idea of Home in Law

"Whom do our people read? Vynnychenko. Whom do people talk about if it concerns literature? Vynnychenko. Whom do they buy? Again, Vynnychenko." So wrote Mykhailo Kotsiubynsky about the young Volodymyr Vynnychenko. An innovative and provocative writer, Vynnychenko was also a charismatic revolutionary and politician who responded to the dramatic upheavals of the first half of the twentieth century by challenging old values and bringing forward new ideas about human relationships. Despite his inseparable association with Ukraine, what is often overlooked is the fact that Vynnychenko wrote the majority of his works outside his native land following his flight from Tsarist and Soviet tyranny. In this ground-breaking study, Mykola Soroka draws on contemporary theories of displacement to show how Vynnychenko's expatriate status determined his worldview, his choice of literary devices, and his attitudes toward his homeland and hostlands. Soroka considers concepts of identity to study the intertwined experiences of the writer - as an exile, émigré, expatriate, traveller, and nomad - and to demonstrate how these experiences invigorated his art and left a lasting impact on his work. The first book-length study in English on Volodymyr Vynnychenko, *Faces of Displacement* is an insightful examination of an exiled writer that sheds new light on the challenges faced by the displaced.

Faces of Displacement

Inspired by Walter Benjamin's classical Arcades Project, *Consuming Media* is a pioneering exploration of the interface between communication, shopping and everyday life. Based on a six-year study by over a dozen scholars on a specific site, it analyses the links between power, media and consumption in contemporary urban culture. Illustrated with rich ethnographic detail, *Consuming Media* scrutinizes four main media circuits - print media, media images, sound and motion, and hardware machines - to assess how media texts and technologies are selected, purchased and used. Exploring the relations between different media, the nature of cultural citizenship and the power relations of public space, *Consuming Media* presents an ethnography of globalization and develops a new approach to understanding media consumption.

Consuming Media

Delineates the globalizing pressures and opportunities that have dramatically transformed the terrain of Chinese film and television, including the end of the cold war, the rise of the World Trade Organization, and the escalation of democracy movements. This book examines the prospect of a global Chinese audience.

Playing to the World's Biggest Audience

A Companion to Cultural Geography brings together original contributions from 35 distinguished international scholars to provide a critical overview of this dynamic and influential field of study. Provides accessible overviews of key themes, debates and controversies from a variety of historical and theoretical vantage points Charts significant changes in cultural geography in the twentieth century as well as the principal approaches that currently animate work in the field A valuable resource not just for geographers but also those working in allied fields who wish to get a clear understanding of the contribution geography is making to cross-disciplinary debates

A Companion to Cultural Geography

Explores the relation between histories of violence and their contemporary commemoration.

Memory and Violence in the Middle East and North Africa

This book is a collection of essays that were originally presented at a conference at the Lebanese American University in late May 2007, entitled "Politics, Culture and the Lebanese Diaspora." It looks at various facets of the Lebanese Diaspora and examines the politics and culture of Lebanese migrants and their descendants in different parts of the world while detailing the communal, national and transnational elements of these practices and exploring the changing characteristics of politics and culture in respect to migration, Diaspora and globalization. The essays raise questions about the (in)compatible and interpenetrating relationships between these dynamics, and analyze processes of identity formation as cultural manifestations of migratory politics. The book is divided into three main sections. The first section deals with issues of identity and multiculturalism among Lebanese emigrants, concluding that identities are continuously molded and negotiated in the diaspora. It examines the formation of identities among second and third-generation migrants, and the changing conceptions of the meaning of roots and homelands. The second section deals with politics and activism in the Diaspora. It looks at how diasporas relate to the political processes in their homelands during post-conflict resolution and explores the role of Lebanese migrants abroad in the process of peace-building back home. The third part deals with the Diaspora in literature and media through the assessment of key writings on the explorations of self of the Lebanese abroad, drawing on how symbols of identification and conventions of representation become sites of conflict over time. The wide variety of perspectives presented in these papers invite us to challenge the notion of a fixed, bounded, and rigid homeland and identity, and move towards one that is more nomadic and fluid. They call us to pay attention to the symbols used in the cultural construction of both homelands and identities in the country of immigration and to think of the complex ways in which transnational politics affect the homeland and are in turn affected by it.

Politics, Culture and the Lebanese Diaspora

An incisive study of the impact of American culture on modern German society

German Pop Culture

Home articulates a 'critical geography of home' in which home is understood as an emotive place and spatial imaginary that encompasses lived experiences of everyday, domestic life alongside a wider, and often contested, sense of being and belonging in the world. Engaging with the burgeoning cross-disciplinary interest in home since the first edition was published, this significantly revised and updated second edition contains new research boxes, illustrations, and contemporary examples throughout. It also adds a new chapter on 'Home and the City' that extends the scalar understanding of home to the urban. The book develops the conceptual and methodological underpinnings of a critical geography of home, drawing on key feminist, postcolonial, and housing thinkers as well as contemporary methodological currents in non-representational thinking and performance. The book's chapters consider the making and unmaking of home across the domestic scale – house-as-home; the urban – city-as-home; national – nation-as-home; and homemaking in relation to transnational migration and diaspora. Each chapter includes illustrative examples from diverse geographical contexts and historical time periods. Chapters also address some of the key cross-cutting dimensions of home across these scales, including digital connectivity, art and performance, more-than-human constructions of home, and violence and dispossession. The book ends with a research agenda for home in a world of COVID-19. The book provides an understanding of home that has three intersecting dimensions: that material and imaginative geographies of home are closely intertwined; that home, power, and identity are intimately linked; and that geographies of home are multi-scalar. This framework, the examples used to illustrate it, and the intended audience of academics and students across the humanities and social sciences will together shape the field of home studies into the future.

Home

Shooting the Family, a collection of essays on the contemporary media landscape, explores ever-changing representations of family life on a global scale. The contributors argue that new recording technologies allows families an unusual kind of freedom—until now unknown—to define and respond to their own lives and memories. Recently released videos made by young émigrés as they discover new homelands and resolve conflicts with their parents, for example, reverberate alongside the dark portrayals of family life in the formal filmmaking of Ang Lee. This book will be a boon to scholars of

film theory and media studies, as well as to anyone interested in the construction of the family in a postmodern world.

Shooting the Family

Focusing on the Iranian presidential elections of 2009 and ensuing demonstrations in major cities across Iran and world, *Media, Power, and Politics in the Digital Age* provides a balanced discussion of the role and impact of modern communication technologies, particularly the novel utilization of 'small digital media' vis-à-vis the elections and global media coverage. Written in a non-technical, easy to read, and accessible manner, the volume will appeal to scholars, students, policy makers, and print professionals alike.

Media, Power, and Politics in the Digital Age

This is the first book to comprehensively examine the development of English-Canadian cinema since 1980; previous books in English have dealt either with specific films or filmmakers, with policy, or with specific genres (avant-garde film, documentary, films by women, etc.). It deals with regional and institutional questions, with the new authors that are defining contemporary cinema in English Canada, with avant-garde work and work by Aboriginal people. Bringing together a wide variety of contributors, the book deals with an enormous amount of cinema that has helped transform North American culture of the last two decades.

North of Everything

1 in 10 undergraduates in the US will study abroad. Extolled by students as personally transformative and celebrated in academia for fostering cross-cultural understanding, study abroad is also promoted by the US government as a form of cultural diplomacy and a bridge to future participation in the global marketplace. In *Documenting the American Student Abroad*, Kelly Hankin explores the documentary media cultures that shape these beliefs, drawing our attention to the broad range of stakeholders and documentary modes involved in defining the core values and practices of study abroad. From study abroad video contests and a F.B.I. produced docudrama about student espionage to reality television inspired educational documentaries and docudramas about Amanda Knox, Hankin shows how the institutional values of "global citizenship," "intercultural communication," and "cultural immersion" emerge in contradictory ways through their representation. By bringing study abroad and media studies into conversation with one another, *Documenting the American Student Abroad: The Media Cultures of International Education* offers a much needed humanist contribution to the field of international education, as well as a unique approach to the growing scholarship on the intersection of media and institutions. As study abroad practitioners and students increase their engagement with moving images and digital environments, the insights of media scholars are essential for helping the field understand how the mediation of study abroad rhetoric shapes rather than reflects the field's central institutional ideals

Documenting the American Student Abroad

This book investigates the various reasons behind the elevation of the memoir, previously categorized as a marginalized form of life writing that denudes the private space of women, especially in Western Asian countries such as Iran. Through a comparative investigation of Azar Nafisi's *Reading Lolita in Tehran* and Marjane Satrapi's *Persepolis* (1) and (2), the book examines the way both narrative and graphic memoirs offer possibilities for Iranian women to reclaim new territory, transgress a post-traumatic revolution, and reconstruct a new model of womanhood that evades socio-political and religious restrictions. Exile is conceptualized as empowering rather than a continued status of loss and disillusionment, and the liminality of both women writers turns into a space of artistic production. The book also resists the New Orientalist scope within which *Reading Lolita in Tehran*, more than *Persepolis*, has been misread. In order to reject these allegations, this work sheds light on the representation of Iranian women in *Reading Lolita in Tehran*, not as weak victims held captive by a totalitarian version of Islam, but as active participants rewriting their stories through the liberating power of the memoir. The comparative approach between narrative and comic memoirs is a fruitful way of displaying similar experiences of disillusionment, loss, return, and exile through different techniques. The common thread uniting both memoirs is their zeal to reclaim Iranian women's agency and strength over subservience and passivity.

Iranian Women in the Memoir

Arab Voices in Diaspora offers a wide-ranging overview and an insightful study of the field of anglo-phone 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, Rabi 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

Arab Voices in Diaspora

Roots of the New Arab Film deals with the generation of filmmakers from across North Africa and the Middle East who created an international awareness of Arab film from the mid-1980s onwards. These seminal filmmakers experienced the moment of national independence first-hand in their youth and retained a deep attachment to their homeland. Although these aspiring filmmakers had to seek their training abroad, they witnessed a time of filmic revival in Europe – Fellini and Antonioni in Italy, the French New Wave, and British Free Cinema. Returning home, these filmmakers brought a unique insider/outsider perspective to bear on local developments in society since independence, including the divide between urban and rural communities, the continuing power of traditional values and the status of women in a changing society. As they made their first films back home, the feelings of participation in a worldwide movement of new, independent filmmaking was palpable. Roots of the New Arab Film is a necessary and comprehensive resource for anyone interested in the foundations of Arab cinema.

Roots of the New Arab Film

Media Industries: History, Theory and Method is among the first texts to explore the evolving field of media industry studies and offer an innovative blueprint for future study and analysis. capitalizes on the current social and cultural environment of unprecedented technical change, convergence, and globalization across a range of textual, institutional and theoretical perspectives brings together newly commissioned essays by leading scholars in film, media, communications and cultural studies includes case studies of film, television and digital media to vividly illustrate the dynamic transformations taking place across national, regional and international contexts

Media Industries

This book presents significant new findings on new domains of employment for women in China's burgeoning market economy of the 1990s and the twenty-first century. Experts in gender, politics, media studies, and anthropology discuss the impact of economic reform and globalization on Chinese women in family businesses, management, the professions, the prostitution industry and domestic service. Significant themes include changing marriage and consumer aspirations and the reinvention of domestic space. The volume offers fresh insights into changing definitions of 'women's work' in contemporary China and questions women's perceived 'disadvantage' in the market economy.

Chinese Women - Living and Working

This unique volume illuminates a fascinating area of cinema. Each chapter covers the history and major issues of film within that area, as well as providing bibliographies of the leading films, directors and actors.

Companion Encyclopedia of Middle Eastern and North African Film

Rebecca Prime documents the untold story of the American directors, screenwriters, and actors who exiled themselves to Europe as a result of the Hollywood blacklist. During the 1950s and 1960s, these Hollywood émigrés directed, wrote, or starred in almost one hundred European productions, their contributions ranging from crime film masterpieces like *Du rififi chez les hommes* (1955, Jules Dassin, director) to international blockbusters like *The Bridge on the River Kwai* (1957, Carl Foreman and Michael Wilson, screenwriters) and acclaimed art films like *The Servant* (1963, Joseph Losey, director). At once a lively portrait of a lesser-known American “lost generation” and an examination of an important transitional moment in European cinema, the book offers a compelling argument for the significance of the blacklisted émigrés to our understanding of postwar American and European cinema and Cold War relations. Prime provides detailed accounts of the production and reception of their European films that clarify the ambivalence with which Hollywood was regarded within postwar European culture. Drawing upon extensive archival research, including previously classified material, *Hollywood Exiles in Europe* suggests the need to rethink our understanding of the Hollywood blacklist as a purely domestic phenomenon. By shedding new light on European cinema’s changing relationship with Hollywood, the book illuminates the postwar shift from national to transnational cinema.

Hollywood Exiles in Europe

Heralding a new period of creativity, *In the Wake of the Poetic* explores the aesthetics and politics of Palestinian cultural expression in the last two decades. As it increasingly gains a significant presence on the international scene, much of Palestinian art owes a debt to Mahmoud Darwish, one of the finest contemporary poets, and to Palestinian writers of his generation. Rahman maps the immense influence of Darwish’s poetry on a new generation of performance artists, visual artists, spoken-word poets, and musicians. Through an examination of selected works by key artists—such as Suheir Hammad, Ghassan Zaqtan, Elia Suleiman, Mona Hatoum, Sharif Waked, and others—Rahman articulates an aesthetic founded on loss, dispersion, dispossession, and transformation. It interrupts dominant regimes, constituting acts of dissension and intervention. It reinscribes belonging and is oriented toward solidarity and future. This innovative wave of experimentation transforms our understanding of the national through the diasporic and the transnational, and offers a profound meditation on identity.

In the Wake of the Poetic

Across a broad spectrum of media, markets, and national contexts, self-reflexivity continues to be a favored narrative mode with wide ranging functions. In this book Amago argues that, in addition to making visible industry and production concerns within the film text, reflexive aesthetics have a cartographic function that serves to map the place of a film (geographic and cultural) within the global cinemascape, and thus to bring into sharper relief images of the national. Focusing on films in the contemporary Spanish context that in some way reflect back on themselves and the processes of their own production, that purposefully blur the distinction between reality and fiction, or that draw attention to the various modes of cinematic exhibition and reception, Amago proposes ways in which these movies can be employed to understand Spanish national cinemas today as imbedded within a dynamic global system.

Spanish Cinema in the Global Context

In *An Accented Cinema*, Hamid Naficy offers an engaging overview of an important trend--the filmmaking of postcolonial, Third World, and other displaced individuals living in the West. How their personal experiences of exile or diaspora translate into cinema is a key focus of Naficy's work. Although the experience of expatriation varies greatly from one person to the next, the films themselves exhibit stylistic similarities, from their open- and closed-form aesthetics to their nostalgic and memory-driven multilingual narratives, and from their emphasis on political agency to their concern with identity and transgression of identity. The author explores such features while considering the specific histories of individuals and groups that engender divergent experiences, institutions, and modes of cultural production and consumption. Treating creativity as a social practice, he demonstrates that the films are in dialogue not only with the home and host societies but also with audiences, many of whom are also situated astride cultures and whose desires and fears the filmmakers wish to express. Comparing these films to Hollywood films, Naficy calls them "accented." Their accent results from the displacement of the filmmakers, their alternative production modes, and their style. Accented cinema is an emerging genre, one that requires new sets of viewing skills on the part of audiences. Its significance continues

to grow in terms of output, stylistic variety, cultural diversity, and social impact. This book offers the first comprehensive and global coverage of this genre while presenting a framework in which to understand its intricacies.

An Accented Cinema

This innovative Handbook sets out a conceptual and analytical framework for the critical appraisal of migration governance. Global and interdisciplinary in scope, the chapters are organised across six key themes: conceptual debates; categorisations of migration; governance regimes; processes; spaces of migration governance; and mobilisations around it.

Handbook on the Governance and Politics of Migration

German History from the Margins offers new ways of thinking about ethnic and religious minorities and other outsiders in modern German history. Many established paradigms of German history are challenged by the contributors' new and often provocative findings, including evidence of the striking cosmopolitanism of Germany's 19th-century eastern border communities; German Jewry's sophisticated appropriation of the discourse of tribe and race; the unexpected absence of antisemitism in Weimar's campaign against smut; the Nazi embrace of purportedly "Jewish" sexual behavior; and post-war West Germany's struggles with ethnic and racial minorities despite its avowed liberalism. Germany's minorities have always been active partners in defining what it is to be German, and even after 1945, despite the legacy of the Nazis' murderous destructiveness, German society continues to be characterized by ethnic and cultural diversity.

German History from the Margins