**ANG 414 Arab and Muslim American Literature (Seminar (Advanced Level))**

This course with hone students’ skills of approaching diverse literary genres and of engaging in the literary critical method of close reading. We will debate the unique proprieties of literary and filmic representation, respectively, when comparing a novel, The Reluctant Fundamentalist, to its filmic adaptation. Students will also familiarize themselves with approaches from Postcolonial Studies, Diaspora Studies, and Critical Gender Studies, enhancing their ability to comprehend academic texts and apply a theoretical approach to a primary source such as a novel. Students will also practice their debate skills by leading class discussion in select sessions.

**Literature:**

Please acquire (access to) the following sources:

-Laila Halaby. Once in a Promised Land. Boston: Beacon Press, 2007 (paperback).

-Mohsin Hamid. The Reluctant Fundamentalist. London: Penguin Press, 2007 (paperback).

-*The Reluctant Fundamentalist.*Dir. Mira Nair. IFC Films, 2012.

Additional materials will be made available via the e-learning platform Ilias.

**Description:**

In this seminar, we will address contemporary literary texts penned by authors of Arab and / or Muslim background at a time when Arabs and / or Muslims have been viewed with suspicion in the wake of 9/11 and the inception of the ‘War on Terror,’ and when narratives about the cultural incompatibility of the West and Islam (Samuel Huntington’s ‘clash of civilization’ thesis) hold considerable purchase in Western societies. We will analyze the political and historical contexts in which the literary texts are embedded and which they address, paying particular attention to these writers’ engagements with hegemonic articulations of Arab / Muslim masculinities and femininities, and with heteropatriarchal structures in parts of the Arab / Muslim world. We will also critically engage with the legacy of ‘colonial feminism,’ that is, the ways that Western empires have historically justified their presence in ‘'the Orient’ with the rhetoric of women’s rights.