

*Moving Worlds* is a biannual international magazine.

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**Volume 12 Issue 1 2012**

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Celebrating the diversity and richness of local/global transcultural communities



'they sing their epic song – from then  
to now,  
from there to here – at first in daily-  
fading English,  
lost RP from plums to mangos; but in  
time, in Kiswahili.'

From 'An Odyssey, Generation Z'

by Stephen Derwent Partington



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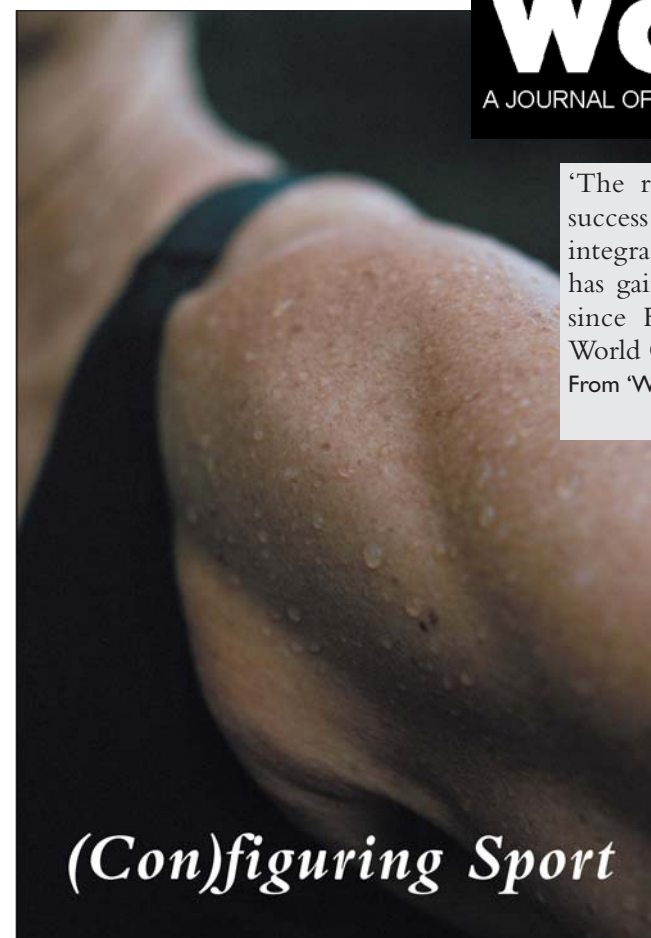
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'The relationship between sporting  
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integration of immigrant minorities  
has gained even greater prominence  
since France's victory in the 1998  
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From 'When Symbols Start to Speak'

by David Murphy



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*Moving Worlds* is a forum for creative work as well as criticism, literary as well as visual texts, writing in scholarly as well as more personal modes, in English and translations into English. It is open to experimentation, and represents work of different kinds and from different cultural traditions. It reappraises acknowledged achievements and promotes fresh talent. Its central concern – the *transcultural* – is the movement of cultures across national boundaries, and the productive transformations resulting from these crisscrossings. Its outreach is regional, national and international, that is, towards the diversity and richness of global/local communities.

*Moving Worlds* is sustained by a sense of history – Leeds has a pioneering role in the field of Commonwealth and Postcolonial studies – and so is committed to the politics of resistance and reinvention in a post-imperial world. It is impelled by a keen awareness of the marked developments and changes which have taken place in the field in the last 30 years, in other words, a pressing need to explore new work, new directions and new perspectives. Vexed as the labels ‘Commonwealth’ and ‘postcolonial’ are, they have played their part in bringing together very different writers in English whose histories are tied in various ways to the history of British colonialism, and whose work we value. But as our environment becomes increasingly impersonal and globalized, and as war, refugeeism, and migration continue to overturn the familiar meanings of home and homeland, the search among writers, artists and intellectuals for new conceptions of shared ground and space goes on, raising questions about the relationship between the global and the local; about identity, language, and hybridity; and about the evolution of new aesthetic forms and structures. We hope that *Moving Worlds* will be such a space.

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