
Staging Muslim identities in theater: An investigation of the roles of artists with a Muslim background

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Master thesis “Staging Muslim identities through theater” :

Errata

Introduction

p.5 :

- “Moreover, the movements of islamization and re-islamization that has occurred” should be replaced by “Moreover, the movements of islamization and re-islamization that **have** occurred”
- “Their relation to Islam” should be replaced by “their **relationship** to Islam”

Theoretical approach

- p.14: “a sign of submission of Muslim woman” should be replaced by “a sign of submission of Muslim **women**”
- p.18: “even though there are more and more numerous” should be replaced by “even though **they** are more and more numerous”
- p. 19: “The academic literature on Muslim artist is mainly based on music, in particular on hip-hop culture. The musical forms European Muslim artists have especially expressed themselves through traditional Islamic music, along with urban music, such as rap and slam, R&B, pop and reggae. Especially, urban music leaves more place for life stories (El Asri, 2011), (...)”
→ should be replaced by : “The academic literature on Muslim **artists** is mainly based on music, in particular on hip-hop culture. ~~The musical forms~~ European Muslim artists have especially expressed themselves through traditional Islamic music, along with urban music, such as rap and slam, R&B, pop and reggae (**El-Asri, 2011**). Especially, urban music leaves more place for life stories (El Asri, 2011), (...)”
- p. 20-21: “This inclusive, participative and political theatrical form is made for “socially or culturally disadvantaged people”, thus, enabling minorities to express themselves. Indeed, this theatrical form put to the fore social and cultural diversity, (...), to provoke thoughts about their reality (Brahya, 2009, 2014).”
→ should be replaced by “This inclusive, participative and political theatrical form is made for “socially or culturally disadvantaged people” (**Brahya, 2009;2014**), thus, **enables** minorities to express themselves. Indeed, this theatrical form **puts** to the fore social and cultural diversity, (...) to provoke thoughts about their reality (Brahya, 2009; 2014).”
- P. 23: “Thus, El Asri (2011) noted that “European Muslims are uncomfortable with their relationship to music” because of the attempts to comply with the religious norms which seems impossible (El Asri, 2011: 16)” should be replaced by “Thus, El Asri (2011) noted that “European Muslims are uncomfortable with their relationship to music” (**p.16**) because of the attempts to comply with the religious norms which seems impossible (El Asri, 2011)”
- P.24: “Often, what make the music” should be replaced by “Often, what **makes** the music”

Methodological approach

- p.28. In the text “According to Corbin & Strauss (2008), a qualitative analysis consists of “a process of examining and interpreting data in order to elicit meaning, gain understanding, and develop empirical knowledge” (p.11).” → the page number is p.1
- p.29. In the text “Additionally, a special attention must be paid to external events as, following Strauss & Corbin (2008), “to understand experience, that experience must be located within and can’t be divorced from the larger events in a social, political, cultural, racial, gender-related, informational, and technological framework” (p.17).” → the page number is p.8
- P.30: “a woman artist who identify herself as Muslim” should be replaced by “a woman artist who **identifies** herself as Muslim”
- P.32: “my analyses are based only on the experience and the meaning given to them” should be replaced by “my analyses are based only on the **experiences** and the meaning given to them”

Empirical approach

General comments: “being Muslims” should be replaced by “**being Muslim**”

“relation” should be replaced by “**relationship**”

- P.33: “it be will taken into considerations” should be replaced by “**it will be taken into consideration**”
- P. 35: “settle in poor urban areas. It is the story of a Muslim youth who experiences the pressure to integrate” should be replaced by “**settled** in poor urban areas. It is the story of a Muslim youth who **experience** the pressure to integrate”
- P.37: ““Muslim artist” seem” should be replaced by ““Muslim artist” **seems**”
- P.38: “in order not to be perceived and to take the position of expert of Islam” should be replaced by “in order not to be perceived **as taking** the position of expert of Islam”
- P.38: “to put forward their belonging to the community of **Muslims**”
- p.44: “Rachid Benzine stage” should be replaced by “Rachid Benzine **stages**”
- p.44: “the context in where” should be replaced by “the context in **which**”
- p.48 : “put into dialogue” should be replaced by “**puts** into dialogue”
- p.49: “how his Muslim background feed” should be replaced by “how his Muslim background **fed**”
- p.50: “their own History” should be replaced by “their own **history**”
- p.54: “neither a non-political issue” should be replaced as “neither a **political** issue”
- p.54: “dobjectified image” should be replaced by “**objectified** image”
- p.56: “influenced its willingness to take the floor as Muslims” should be replaced by “influenced **his** willingness to take the floor as **Muslim**”

Conclusion

- p.64: “pervious findings” should be replaced by “**previous** findings”
- p.64 “”Muslims” consists” should be replaced as “”**Muslim**” consists”

References and appendixes

- p.66. The reference “Costanzo, F. & Zibouh, F. (2014). Mobilisation strategies of individual and institutional actors in Brussels’ artistic and cultural scenes, *Identities*, 21:1, 42-59. DOI:10.1080/1070289X.2013.828620” → should be replaced by: “**Costanzo, J.**, & Zibouh, F. (2014). Mobilisation strategies of individual and institutional actors in Brussels’ artistic and cultural scenes, *Identities*, 21:1, 42-59. DOI:10.1080/1070289X.2013.828620
- Appendix 2: all internet links have been consulted on the 20.10.2020