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Gore and nostalgia characterize this scrappy horror trilogy, which follows an endearing cast of teenage rebels through three time periods. By Natalia Winkelman Gore and nostalgia characterize this ...

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—Publishers Weekly (starred review) He ranks among the most venerated historical figures in the world, as

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well as among the most contested. Muhammad: Forty Introductions offers a distinct and nuanced take on the life and teachings of the prophet Muhammad, using a traditional genre of Islamic literature called the forty hadiths collection. Hadiths are the reported sayings and actions of Muhammad that have been collected by the tens of thousands throughout Islamic history. There is a tradition in which Muslim scholars take from this vast textual ocean to compile their own smaller collections of forty hadiths, an act of curation that allows them to present their particular understanding of Muhammad's legacy and the essential points of Islam. Here, Michael Muhammad Knight offers forty narrations that provide windows into the diverse ways in which Muslims envision Muhammad. He also examines his own relationship to Muslim traditions while exploring such topics as law, mysticism, sectarianism, gender, and sexuality. By revealing the Prophet to be an ongoing construction, he carefully unravels notions about Islam's center and margins.

If Tripping with Allah is a road book, it's a road book in the tradition of 2001: A Space Odyssey, rather than On the Road. Amazonian shamanism meets Christianity meets West African religion meets Islam in this work of reflection and inward adventure. Knight, the "Hunter S. Thompson of Islamic literature" seeks reconciliation between his Muslim identity and his drinking of ayahuasca, a psychedelic tea that has been used in the Amazon for centuries. His experience becomes an opportunity to investigate complex issues of drugs, religion, and modernity. Though essential for readers interested in Islam or the growing popularity of ayahuasca, this book is truly about neither Islam nor

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ayahuasca. Tripping with Allah provides an accessible look into the construction of religion, the often artificial borders dividing these constructions, and the ways in which religion might change in an increasingly globalized world. Finally, Tripping with Allah not only explores Islam and drugs, but also Knight ' s own process of creativity and discovery.

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In *Journey to the End of Islam*, Michael Muhammad Knight — whose work has led to him being hailed as both the Jack Kerouac and Hunter S. Thompson of American Islam — wanders through Muslim countries, navigating between conflicting visions of his religion. Visiting holy sites in Pakistan, Syria, Egypt, and Ethiopia, Knight engages both the puritanical Islam promoted by Saudi globalization and the heretical strands of popular folk Islam: shrines, magic, music, and drugs. The conflict of “global” and “local” Islam speaks to Knight’s own experience approaching the Islamic world as a uniquely American Muslim with his own sources: the modern mythologies of the Nation of Islam and Five Percenters, as well as the arguments of Progressive Muslim thinkers for feminism and reform. Knight’s travels conclude at Islam’s spiritual center, the holy city of Mecca, where he performs the hajj required of every Muslim. During the rites of pilgrimage, he watches as all variations of Islam converge in one place, under the supervision of Saudi Arabia’s religious police. What results is a struggle to separate the spiritual from the political, Knight searching for a personal relationship to Islam in the context of how it's defined by the external world.

Michael Muhammad Knight embarks on a quest for an indigenous American Islam in a series of interstate odysseys. Traveling 20,000 miles by Greyhound in sixty days, he squats in run-down mosques, pursues Muslim romance, is detained at the U.S.-Canadian border with a trunkload of Shia literature, crashes Islamic Society of North America conventions, stink-palms Cat Stevens, and limps across Chicago to find the

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grave of Noble Drew Ali, filling dozens of notebooks along the way. The result is this semi-autobiographical book, with multiple histories of Fard and the landscape of American Islam woven into Knight ' s own story. In the course of his adventures, Knight sorts out his own relationship to Islam as he journeys from punk provocateur to a recognized voice in the community, and watches first-hand the collapse of a liberal Islamic dream. The book ' s extensive cast of characters includes anarchist Sufi heretics, vegan kungfu punks, tattoo-sleeved converts in hard-core bands, spiritual drug dealers, Islamic feminists, slick media entrepreneurs, sages of the street, the grandsons of Elijah Muhammad and Malcolm X, and a group called Muslims for Bush.

The Salafi movement invests supreme Islamic authority in the precedents of the Salaf, the first three generations of Muslims, who represent a “ Golden Age ” from which all subsequent eras can only decline. In *Why I Am a Salafi*, Michael Muhammad Knight confronts the problem of origins, questioning the possibility of accessing pure Islam through its canonical texts. *Why I Am a Salafi* is also a confrontation of Knight ' s own origins as a Muslim. Reconsidering Salafism, Knight explores the historical processes that informed Islam as he once knew it, having converted to a Salafi vision of Islam in 1994. In the decades since, he has drifted away from Salafism in favor of an alternative Islam that celebrates the freaks, misfits, and heretical innovators. What happens to Islam when everything ' s up for grabs, and can an anything-goes Islam allow space for reputedly intolerant Salafism? In *Why I Am a Salafi*, Knight explores not only Salafism ' s

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valorization of the origins, but takes the Salafi project further than its advocates are willing to go, and reflects upon the consequences of surrendering the origins forever.

Muhammad's Body introduces questions of embodiment and materiality to the study of the Prophet Muhammad. Analyzing classical Muslim literary representations of Muhammad's body as they emerge in Sunni hadith and sira from the eighth through the eleventh centuries CE, Michael Muhammad Knight argues that early Muslims' theories and imaginings about Muhammad's body contributed in significant ways to the construction of prophetic masculinity and authority. Knight approaches hadith and sira as important religiocultural and literary phenomena in their own right. In rich detail, he lays out the variety of ways that early believers imagined Muhammad's relationship to beneficent energy—baraka—and to its boundaries, effects, and limits. Drawing on insights from contemporary theory about the body, Knight shows how changing representations of the Prophet's body helped to legitimize certain types of people or individuals as religious authorities, while marginalizing or delegitimizing others. For some Sunni Muslims, Knight concludes, claims of religious authority today remain connected to ideas about Muhammad's body.

A Muslim punk house in Buffalo, New York, inhabited by burqa-wearing riot girls, mohawked Sufis, straightedge Sunnis, Shi'a skinheads, Indonesian skaters, Sudanese rude boys, gay Muslims, drunk Muslims, and feminists. Their living room hosts parties and prayers, with a hole smashed in the wall to indicate

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the direction of Mecca. Their life together mixes sex, dope, and religion in roughly equal amounts, expressed in devotion to an Islamo-punk subculture, "taqwacore," named for taqwa, an Arabic term for consciousness of the divine. Originally self-published on photocopiers and spiralbound by hand, The Taqwacores has now come to be read as a manifesto for Muslim punk rockers and a "Catcher in the Rye for young Muslims." There are three different cover colors; red, white, and blue.

The progenitor of "Muslim punk rock" and one of today's freshest spiritual voices pushes back against the common assumption that the historic faiths have no occult or magical tradition in this richly learned historical and personal journey through the practice of magic in Islam. Magic in Islam offers a look at magical and occult technologies throughout Muslim history, starting with Islam's earliest and most canonical sources. In addition to providing a highly accessible introduction to magic as it is defined, practiced, condemned, and defended within Muslim traditions, Magic in Islam challenges common assumptions about organized religion. Michael Muhammad Knight's deeply original book fills a gap within existing literature on the place of magic in Islamic traditions and opens a new window on Islam for general readers and students of religion alike. In doing so, the book counters and complicates widespread perceptions of Islam, as well as of magic as it is practiced outside of European contexts. Magic in Islam also challenges our view of "organized religions" as clearly defined systems that can be reduced to checklists of key doctrines, texts, and rules. As a result, Magic in Islam throws a monkey



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wrench into the conventions of the "intro to Islam" genre, threatening to flip popular notions of a religion's "center" and "margins."

Grainy and stripped down, this gritty novel traces the downbeat progress of a tough, queer girl growing up in working-class Boston by "a cult figure to a generation of post-punk females forming their own literary avant-garde" (The New York Times). Why can't I live right now. Because I am not rich, I am not a saint. But I do know this: not all of us were sent here to work. The first published novel of legendary poet and performer Eileen Myles follows a queer female growing up in working-class Boston, straining against the institutions that hold her: family, Catholic school, jobs at a camp, at a nursing home, at a school for developmentally disabled adult males. She wants to be an astronaut. Instead, she becomes a poet and journeys through a series of low-end schools, pathetic jobs, and unmade beds. Schooled by mean and memorable Catholic nuns, this tomboy heroine stumbles and dreams her way through the painful corridors of family, early sexual encounters, and an eye-opening series of jobs caring for the sick and insane--the abandoned wards of the state. This is a book hell-bent on telling the truth about poor women, and how they do (and do not) get out of the hands of their families and the state. Without artifice or pseudonym, protagonist Eileen Myles boldly sets down a rich and graphic account of female experience in this world. Free-ranging and deadpan, tragic and joyful, this is a book about women, gender, class, bodies, escape, and what it means to be "inside." Never more relevant, and now with an introduction by Chris Kraus. "Eileen Myles is a genius!"--Dorothy

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Allison

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