

INTRODUCTION

Dear Readers,

Welcome to volume 12 of the SOAS Journal of Postgraduate Research!

We continue to build on the momentum that began three years ago with the professionalisation and relaunching of the journal. This volume is filled with rewarding interdisciplinary explorations and collaborations. Befitting this year's theme of mobilities, we reflected upon the movement of people and ideas throughout the world.

This effort has resulted in a collaboration with the SOAS Centre for Migration and Diaspora Studies, which has generously contributed part of the journal's publication expenses this year through funding from the UCL, Bloomsbury and East London Doctoral Training Partnership (Ubel dtp). This funding has also allowed us to hold a joint CMDS-SJPR postgraduate research conference on mobilities in March 2019.

Although people and ideas have always been on the move, in spite of any borders set by geopolitical maps, today's reasons and means behind people's migration or the travelling of ideas from one country to another have become much more complex. Therefore, the word mobility becomes a contemporary paradigm of our time and an urgent one to be thoroughly investigated. While the word mobility naturally invited reflections on migration, this volume welcomed a broader range of papers investigating the movement of people and ideas - be it geopolitical, social, artistic boundaries, or technological.

This volume offers six articles and a book review. In "The Mirror Effect," Albert Badosa Roldós examines the difference between minoritised communities and national minorities through two migrant communities in Catalonia. In doing so, he shows how these processes are affected by local dynamics and the framework of nation-states.

Harry D'Antonio Dry's article "A Plurality of Synthetic Sound Around the Aral Sea" explores music and culture as a part of negotiations of national identity in Uzbekistan and Tajikistan, focusing on the role of electronic music in creating a Pan-Asian youth identity.

Valeria Bevilacqua's "Away/ A way" reflects on mobility as a contemporary paradigm by looking at the mobility of artists in art residency programmes. By asking who becomes an artist-in-residence and how, this paper addresses the power structures of application/selection processes that allow entry into these residencies.

Laurence Green's "The Rambling Guitarist" looks at colliding Eastern and Western influences in late-'50s and early-'60s Japanese films. Focusing on the concept of mukokuseki eiga (borderless or of no nationality) which typified a nine-part film series produced in 1959-1962, the article provides a close analysis of how these films straddled the borderline between East and West.

Miki Quddus's "The Rohingya's Suspension at the Border," examines populations inhabiting borderlands. Building a case study around the Rohingya migration from Myanmar to their stateless status in Bangladesh, this article seeks to demonstrate that borderlands are more than just a place of waiting and suspension. Quddus's second contribution examines the complexity of home.

Lastly, Caren Holmes's book review of Jasbir Puar's *The Right to Maim: Debility, Capacity, Disability* highlights crucial insights into the dynamics of biopolitics at borders, examining the use of violence against bodies in the contestation of borders in Palestine.