Motlagh suggests that the identities of female characters in popular Iranian literature are indicative of the real status of women. She also explores the influence of an increasingly attractive culture of realism , with prominent authors reimagining notions of "the real," on a stubbornly traditional Iran. Motlagh concludes that modern Iran, particularly the social status of modern Iranian women, is heavily influenced by the prominent reform literature of the twentieth century.

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In *Israel Has Moved,* Diana Pinto creates a portrait of contemporary Israel as a nation-state in motion, one best understood through a postmodern lens. Rather than a definite endpoint to be reached through a clear linear path, Pinto argues that contemporary Israel's motion is bifurcated—simultaneously expanding out globally and contracting inward into itself. As Israel reaches beyond its borders, where its identity is more and more defined through cyberspace, it also shuts itself off from its neighbors, building security fences along its physical borders. Pinto examines how Israel has integrated itself into the new economy through successful technological, medical, and scientific endeavors while at the same time falling back on its religious and historical roots. Also through this bifurcated movement, Pinto demonstrates how Israel has moved further away from its humanistic Western roots, drifting instead toward the emerging Asian economic powerhouses. Pinto illustrates these shifts by taking readers through several settings in Israel, including Ben-Gurion Airport, East Talpiot, and a shopping mall. She concludes that the endpoint of all of this literal and conceptual movement involves an Israel that serves more as a "base camp" or "reference point" for the constant flows of its traveling and returning people.

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