# On Mares in Miral Al-Tahawy's *The Tent*

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**Abstract**

Arab Bedouin communities have long been a subject of analysis by Oriental scholars. There has been a great tendency to exoticize the Bedouin man, and particularly the Bedouin woman. A custom often overlooked and misunderstood is the significance of the ideology of "asil" or "pure blood." It was as important to keep the family's blood line "pure" as it was to maintain the horse's, or mare's, breeding. When Bedouin women occupy the same space as the mare, is this utter objectification of their bodies, or perhaps, is there a huge value placed on the woman? The mare's significance has also been present in some works of literature. *The Tent*, by Miral al-Tahawy, presents us with a protagonist, Fatima, who loses her mare to a foreign Orientalist in exchange for her education. With the mare's loss comes Fatima's loss of self, identity, and eventual descent into madness. The mare is significant to Bedouin culture, and it is this contact with the colonizer that threatens the culture and the psyche. This paper will combine both cultural ideologies, as well as attempt a literary examination of the above mentioned work. It aims to present a new approach at looking at the significance of the mare in Bedouin culture and literature, as well as the invasion of colonialism, which does not "save" Bedouin women, but rather steals the culture.

**Keywords**: Bedouin, literature, mares, cultural ideology, women

# The Influence of the Mbari Club and Early Nigerian Prose Writers on the Nigerian Literary Dramatists

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**Abstract**

The study examines the influence of the Mbari club and early Nigerian prose writers on the works of the Nigerian literary dramatists. In addition, the study analyses and documents the impact which this influence has on the works of selected Nigerian literary dramatists over decades.

**Keywords**: the Mbari Club, prose, Nigerian, literary, dramatists, theatre, drama

# Diaspora Theatre and the Yoruba Sacred Tradition: Aimé Césaire's *A Tempest*

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## Abstract

Poet and playwright, Aimé Césaire occupies a prominent place in the history of Caribbean literature generally, and postcolonial Shakespeare adaptation scholarship in particular. His adaptation of Shakespeare's *The Tempest*, entitled *A Tempest*, described by Peter Dickinson as a "classic of postcolonial drama," has continually been examined by scholars in light of how the play engages, and consequently exposes, Shakespeare's text as a "foundational allegory of the experience of colonization and the expression of cultural imperialism" (Dickinson 2002: 194-5). Most commentators have however neglected to explore the play's cultural content, while those who did merely acknowledged without detailing how, and to what extent, Césaire has deployed African rituals both in characterisation and in the area of theatricality. This essay re-examines the text with particular attention on the ritual aesthetics under which the political metaphor is subsumed. The paper argues that the ritual aesthetics in question derives from the Yoruba epistemology, and then links diaspora theatre and Césaire's dramaturgy in the play to both *The Tragedy of King Christophe* (1963) and *A Season in the Congo* (1967), and to the same Yoruba ritual source.

**Keywords**: Césaire; òrìṣà; sacred tradition; Shakespeare; Yoruba

# The Trauma of Existence in *The New York Trilogy*

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**Abstract**

All along the *New York Trilogy*, Auster's detectives bear unspoken wounds of their past. Their epistemological quest for the truth is further hampered by their uncertainty to find answers about who they truly are. Chasing a perpetrator turns into chasing a shadow, an inner self, and a sense of belonging. Drawing on Trauma theory, this essay attempts to examine how *The New York Trilogy* is an artistic materialization of an underlying trauma leading to a confused definition of identity. This article shall primarily focus on the reading of the novel as a traumatic event. It will examine how textual indeterminacies are implemented to convey a problematized self-definition. Ultimately, it shall study how the detectives' quest for the truth is a query for personal, social and artistic belonging. This belonging is lost in the tides of a traumatic past that impedes the articulation of a clear subjectivity.

**Keywords**: trauma theory, identity formation, detective, quest, belonging

# "The mere habit of learning to love is the thing": Janeitism and/in Karen Joy Fowler's *The Jane Austen Book Club*

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**Abstract**

To the present day, Jane Austen has remained a subject of almost religious adoration for her numerous fans, the Janeites, who keep returning to her writings, take interest in the films and the popular works derived from them, and even seek to surround themselves with objects that remind them of their 'beloved'. Determined by the desire to engage in social practices that emulate Austenian sociability (O'Farrell 2009: 478-80), many of Jane Austen's "everyday enthusiasts" (Wells 2011: 11) have joined reading groups/ book clubs in order to discuss her fiction and to better understand its meanings. The flourishing of book clubbing and the reflection on the symbolic values attached to Jane Austen as an icon in the contemporary popular culture are foregrounded in Karen Joy Fowler's *The Jane Austen Book Club* (2004), a postmodernist novel which focuses on several issues in today's American society such as gender relations, private lives, public social interactions/rituals and cultural practices or rivalry between the arts, yet all seen in relation to the reception of Austen's novels by "everyday" American readers. The paper proposes an analysis of this novel, considered illustrative for both postmodernist writing practices and the development of "Austen cult and cultures" (Johnson 1997) at the turn of the new millennium.

**Keywords**: Jane Austen, popular culture, postmodernism, intertextuality, reading practices/reader response

# The Jamesian Material Self: Show Me Your House and I Will Tell You Who You Are!

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**Abstract**

The major purpose of this study is to analyse the aspects and the role of the Material Self present in the novel *The Portrait of a Lady* by Henry James. The Material Self is a constituent of the Empirical Self which William James (Henry James's brother) defines in his theoretical work *The Principles of Psychology*. Therefore, the representation of the Material Self in Henry James's works is much more interesting when compared with the representation of the Self in William James's theory. According to William James, one of the core elements of the Material Self is the 'house'. The 'house' is carefully selected by Henry James as a tool for creating the images of his characters from *The Portrait of a Lady*; the analogical relation between setting and character helps Henry James build indirect characterisation. The houses he drafts represent in detail the appearance and character of their masters. Moreover, the hierarchy of the constituent parts of the Material Self suggested by William James in his theory is somehow reshaped by the major character in *The Portrait of a Lady* by Henry James.

**Keywords**: Consciousness of Self, Material Self, choice of words, indirect characterization

# The Re-Emergence of Medieval Authorship Models in Contemporary Genres

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## Abstract

Medieval, pre-print authorship differs significantly from modern authorship in that it is often anonymous, derivative, collaborative or "conspiratorial." While the invention of the printing press completely revolutionized book production and led to an unprecedented diversification, availability, and affordability of printed material, it also profoundly changed authorship models and introduced new material and legal constraints. With publishers acting as gatekeepers, and with copyright laws limiting imitative and derivative authorship, informal authorship became difficult and derivative authorship dangerous from a legal point of view. However, the introduction of digital mediums eliminated some of these constraints, allowing medieval authorship models to re-emerge in a number of genres which were initially considered "fringe," but which have been gradually joining the mainstream over the course of the last decade: fantasy fiction, videogames, and fanfiction. This paper analyzes two cases (the continuation of Robert Jordan's *The Wheel of Time* fantasy series by author Brian Sanderson, and the expansion of the World of Warcraft universe from the initial MMORPG to a complex network of canonical and non-canonical works, including fiction, visual art, animation, and cinema), and argues that medieval authorship practices are present in both. Our conclusion is that due to the popularity and profitability of fantasy franchises and to the flexibility of digital mediums, such authorship practices are gradually spreading upwards and inwards into mainstream publishing and are likely to become increasingly common in decades to come.

**Keywords**: medieval, authorship, fantasy, video games, fanfiction

# Fat Fetishism and Feederism on Film

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## Abstract

The development of queer theory has motivated a growing number of cinematic offerings to move beyond conservative, outdated representational strategies of the past by expanding the range of sexual orientations, sexual practices, and preferred ways of being that historically have remained largely concealed from viewers. Although various forms of 'kinky' sexual practices have increasingly been incorporated into films in recent years, the topic of fat fetishism has only incredibly rarely been explicitly represented and remains one of ignorance to many audience members. Accordingly, this article provides a representational analysis of intriguing twenty-first-century portrayals of fat fetishism in relation to the phenomenon of feederism as contained in the films *Feed* (Leonard, 2005) and *City Island* (De Felitta, 2009). In doing so, it incorporates a queer theoretical perspective in order to provide insight into real-world sexual phenomena that lie dramatically outside the mainstream status quo.

**Keywords**: cinema, fat fetishism, feederism, kink, representation

# Nanny, Signifying Empowerment: The Evolution of the Dispirited Black Female in Zora Neale Hurston's *Their Eyes Were Watching God*

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**Abstract**

The essay contains a stylistic analysis of the dispirited black female. Hurston uses *Their Eyes Were Watching God* to deconstruct the negative image of the dispirited black female, a woman who is dogged by a tragic past. True to her commitment to not fall under the constraints of feeling "tragically coloured," Hurston uses Nanny and an empowered sermon to create a warrior woman who struggles to hold on to the remnants of a spirit that had been beaten down by the effects and after effects of slavery. While there are a plethora of articles on Nanny, there are no articles (at least none that were found after quite an exhaustive search) that focus on a stylistic study of Nanny's sermon. In an effort to add to the scholarship for Nanny, this paper analyses Nanny's sermon—the independent and dependent clauses, the signifiers, and the cohesive ties—all of which help Nanny shed the burdens of her past, whereby freeing her from the burdens of the dispirited black woman.

**Keywords**: Hurston, stylistics, linguistics, signifying, Nanny

# *The Coral Island* vs. *Lord of the Flies*: Variations in Emotional Intelligence Skills

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**Abstract**

The present paper aims at a close analysis of two novels that bring to light the issue of human behaviour and survival in unfamiliar conditions: *The Coral Island*, by Robert Michael Ballantyne and *Lord of the Flies*, by William Golding. Although the former novel has served as a source of inspiration for the latter, its utopian atmosphere and the power relations in it are cruelly overshadowed by the dystopian perspective Golding offers. Strikingly enough, the characters in both novels are cast on islands of almost equal beauty and resources and are let free to choose in fairly similar extreme contexts. However, the reader is faced with two unexpected unveilings of human manifestations that reveal the inner structure of the acting people in both cases. By means of a transfer of concepts from the psychological field of Emotional Intelligence, the profiles of the characters gain new dimensions, and the reader gets a deeper insight into the intricate inner workings of the human mind and human relations, and not in the least, into the power of the context to turn these relations into beneficial or destructive outcomes. The boys themselves - with their emotional and ethical heritage - determine the courses of action and in the end they either rejoice in the emotional and the moral choices they have made or deplore the flaws of their character.

**Keywords**: Emotional Intelligence, emotional competences, character, context, leadership

# Representations of the Upper-Class Victorian Father in Ellen Pickering's *The Fright*

Alina PINTILII (PhD Candidate, "Dunărea de Jos" University of Galați, Romania)

**Abstract**

*The Fright* by Ellen Pickering deals with parental roles within a wide range of foster families of early Victorian upper classes and with parent-child relationships these roles imply. A special attention is drawn to the paternal figure as it is depicted in the characters of Mr Bradley and Mr Rolleston, and to the relationships they develop with Grace, whom they foster one after another. Mr Bradley is a kind and loving foster parent to Grace, but his physical and psychological absence and lack of domestic authority allow his wife and children to mistreat her. In contrast, Mr Rolleston is described as a sovereign father who is always present, being actively and directly involved with his foster daughter, but whose parental involvement derives from self-oriented reasons, making his fatherhood swing from stern coldness to affection. The contention is that the portrayals of Mr Bradley's and Mr Rolleston's fatherhood depart from the socio-historical prototype of early Victorian wealthy fathers, who were often absent from their households, but nonetheless ruled them with undisputed power. By comparing the literary representations of the upper-class English father to the typical historical construct, this article aims at proving, through the deviation existing between these two, that the realism of the Victorian novel does not consist in rendering characters and their actions in consistency with socio-historical templates.

**Keywords**: father, foster child, early Victorian upper classes, parental absence, authority

# Hi(s)story Gone Wrong. Martin Amis on the Holocaust in *Time's Arrow*

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**Abstract**

A historical novel told backwards, Martin Amis's *Time's Arrow* recycles the shared memories of the Holocaust, experiments with narrative representation and uses black irony throughout, in an attempt at healing the past and avenging the dead, while shedding a surgical light on the present and the living. The paper focuses on the aforementioned, analysing the way in which form supports content, and his story (that of a Nazi doctor) rewrites history (which emerges as a series of consecutive dystopias).

**Keywords**: history, memory, representation, irony, intertext, rewriting

# Memory and Identity in *The Ocean at the End of the Lane* by Neil Gaiman

Irina RAȚĂ (PhD Candidate, "Dunărea de Jos" University of Galati, Romania)

**Abstract**

In his novel *The Ocean at the End of the Lane* (2013), Neil Gaiman has succeeded in telling another spellbinding "fairy-tale" for adults. It is unique among Gaiman's novels, as it features a child protagonist and his specific worldview. Despite being a fantasy novel, with a narrative filled with magic and wonder, it tells the traumatic tale of memory, identity, self-sacrifice, and survival. It portrays the essential role of memory as a coping mechanism, necessary for survival, and the ways in which childhood occurrences ultimately shape the adult's identity. This article aims to address and analyse the identity formation and the role of the memory in this process in *The Ocean at the End of the Lane*, through the lens of memory studies, and structuralist theory.

**Keywords**: Fantasy Literature, memory studies, subjectivity, personality, identity, myth

# Textual Hybridity in Orhan Pamuk's *The Black Book*

Cristina STAN (PhD Candidate, "Dunărea de Jos" University of Galați, Romania)

**Abstract**

The aim of this article is to explore the way memory and identity intertwine and are reflected by textual hybridity in one of Orhan Pamuk's most acclaimed writings, *The Black Book*. As an admirer of great writers such as Borges or Calvino, who redefined and innovated traditional narrative discourses and styles, Pamuk also chooses to experiment, break fictional confinements and go beyond established patterns. The Nobel winner succeeds in creating a well-crafted intertextual network that teems with all sorts of playful allusions, rewritings, references to and evocations of Islamic texts, Turkish literature, Oriental allegories and Western literature. Configuring one's identity and coming to terms with memory both find a unique and intriguing expression in a labyrinthine universe.

**Keywords**: memory, identity, textual hybridity, intertextuality, postmodernism

# "Tea first. Then war!" - Alan Ayckbourn's *Neighbourhood Watch* (2011): A reflection on Great Britain's 21st century internal security policy and its citizens' need for safety?

Maria WIEGEL (B.A. University of Cologne, Germany)

## Abstract

In a time when terrorism has become a regular topic in newspapers and on television, security appears as a recent and urgent issue. CCTV cameras and surveillance operate in a great part of western public space and life. This article focuses on the ways in which the radicalized internal security policy of the Bluebell Hill Development, in Alan Ayckbourn's play *Neighbourhood Watch* (2011), reflects on Great Britain's security policy and society's need for safety and security throughout the early 21st century. Security policy is one of the main issues in the western countries of the late 20th and the early 21st century. The paradox of using surveillance - a restriction of freedom - for the protection of freedom can be seen in *Neighbourhood Watch*. The result of contradictory security measures, as argued in this article, leads to paranoia. *Neighbourhood Watch* functions as a mirror to present-day Great Britain's security measures, while using the microcosm of a small neighbourhood.

**Keywords**: surveillance, theatre, paranoia, security, Great Britain