

Dallel M. Sarnou¹

University of Abdelhamid, Mostaganem, Algeria

Ibn Badis, Faculty of Foreign Languages

Department of English Studies

ARABS SPEAKING FROM THE MARGIN: WHEN ENGLISH LITERATURE HAS GOT *ARABIZED*

Abstract: Non-native English literatures have recently captured the attention of literary critics and researchers involved in different areas like cultural studies, minorities and post-colonialism. An explosion of books of fiction and non-fiction alike published by writers who are not natives of mainstream Anglo-Saxon countries was followed by a mass of new theorizations, new explorations, new criticism and therefore new literatures that are written in English but by non-English writers. Authors with African, Asian and Arab names (Nigerian-born Ben Okri, Indian-born Arundhati Roy, Japanese-born Kazuo Ishiguro and Egyptian-born Ahdaf Soueif) are now making a difference in the literary scene by dragging their works from the margin to the center of English literature. Their Englishes may no more be considered as peripheral, to refer to Braj Kachru's *Other Englishes*, and their works are now forming a parallel canon that should have similar appreciation as other canonic texts of all times. In this article, a special consideration of non-native English literature is given to Arab Anglophone writings which are polemic more than any other minority narratives, because of the geopolitical conflict that is persisting between the Arab world and the United States and other Western countries. The focus is going to be, then, on the minority aspect of these writings by presenting examples and extracts from different Arab English works.

Key words: Arab Anglophone literature, minor literature, Arab Diaspora, non-native English literature.

¹ sar_dalal@yahoo.fr

In recent years, bookstores' shelves across the globe have been marked by hundreds of books with English titles, but Arab names of authors. Male and female writers of Arabic origins have finally decided to move from the margin of the international literary scene to compete with mainstream authors, whether with books originally written in English or with translations of their Arabic books. However, and although scores of books have looked at Anglophone literature around the globe, critics tend to make scant reference to the contribution of Arab writers in 'coloring' other mainstream literatures, notably English (and French). While the literature of the Caribbeans, the West Africans, and the Indians, for instance, have been introduced to the world, investigated and analyzed, anthologies and critical scholarship approaching Anglophone Arab writings remain insufficient, except for some few books –Almaleh (2009), Nash (2005, 2007, 2012), Wail Hassan (2011), Zaiha Smail Salhi and Ian Richard Netton (2006) and others – doctoral and MA dissertations such as the Jordanian Yusuf Awad's PhD thesis entitled "Cartographies of Identities: Resistance, Diaspora, and Trans-cultural Dialogue in the Works of Arab British and Arab American Women Writers" (Manchester University, 2011), which explores essential divergences and convergences in Arab Anglophone literature.

In fact, although many non-mainstream English authors as Bharati Mukherjee, Zadie Smith, Monica Ali and Anita Desai among others have produced works of fiction that are in process of canonization², no similar recognition is dedicated to significant Anglophone Arab writers –Jamal Mahjoub, Sam Hamoud, Robin Yassine-Kassab, Ahdaf Soueif, Fadia Faqir, and Diana Abu Djaber to name only few – whose fiction is still marginalized in literary criticism. Therefore, it is high time literary critics paid more attention to this new coming-of-age literature which may also represent another parallel canon. Thus, in this paper I invoke the historical, cultural and linguistic particularity of a new literary phenomenon: the Anglophone Arab literature. To comprehend this specificity, I sought to begin with a historical overview where a chronological mushrooming of this literature is presented.

²John Thieme, in his work *Postcolonial Con-texts: writing back to the canon (2001)*, studies the mode of writing which is usually identified as "writing back", "counter-discourse", "oppositional literature" or "con-texts" defined as a body of postcolonial works that take a classic English text as a departure point, where canonical works function as pre-texts. However, by my use of the term 'parallel canon', we mean postcolonial works that have been acknowledged as much as classical English works of Shakespeare, Dickens, Orwell and others, are acknowledged internationally. Examples are Achebe's *Things Fall Apart*, Salman Rushdie's *Satanic Verses (1988)* and Kiran Desai's *The Inheritance of Loss (2006)*

Arabs have been using English as a medium of literary expression for different reasons since the beginning of the past century. However, a significant Anglophone Arab literary revival has taken place only in the last few decades, and thus it is now waiting for a full legitimate acknowledgment both academically and critically. Arab American, Arab British, and even Arab-Australian or Arab Canadian authors have been trying hard to make their voices heard, to make their identities shown up and to make their agonies translated to the *Other* Westerner with originality and confidence. They aim to “carve a niche for themselves within other emerging literatures” (Al Malah, 2009: 7).

On the burgeoning of an Anglophone Arab literature, most critics – Wail Hassan (2011), Geoffrey Nash (2007) and Layla al-Maleh (2009) among others – assert that the emergence of Arab English writings go back to early Middle Eastern immigrants who sailed in big masses to the United States of America by the late nineteenth century and early twentieth century. Those immigrants were generally coming from the Levant: Syria, Lebanon, Jordan, or historical Palestine, and the majority of these migrants were Christians seeking refuge and temporary residence in the U.S. and having the intention to come back home one day.

Referring to Anglophone Arab literature, it is of high importance to highlight two main categorizations: Arab American and Arab British³. Yusuf Awad, in his monograph *The Arab Atlantic: Resistance, Diaspora, and Trans-cultural Dialogue in the Works of Arab British and Arab American Women Writers* (2012), explores the controversy that stems out of the differences existing between Arab British and Arab American writers. He argues that there is a tendency among Arab British novelists to foreground and advocate trans-cultural dialogue and cross-ethnic identification strategies in a more pronounced approach than their Arab American counterparts who tend, in turn, to employ literary strategies to resist stereotypes and misconceptions about Arab communities in American popular culture. He also maintains that these differences result from two diverse racialized Arab immigration and settlement patterns on both sides of the Atlantic. (54-55)

Arab American literature dates back to the turn of the last century –when the first Arabs who emigrated to the U.S. had to struggle with the language and culture of the host country. Wail Hassan (2011) states that it was in America that writers like Gibran Khalil Gibran and Ameen Rihani produced the first Arab Anglophone poetry collection, the first play, and the first novel –*The Book of Khalid* by Ameen Rihani,

³I may also add Arab Canadian, Arab Australian and Arab New Zealandian literatures, but these literatures are not widely acclaimed.

which was first released in 1911 (Almaleh, 2009). Rihani's *The Book of Khaled*, an autobiographical novel, narrates the story of two Lebanese sojourners (Khalid and Shakib) who immigrate to the United States of America at the turn of the century and experience in New York a weird process of both dislocation and assimilation, to end up loving the meeting of the two cultures in this city. This Arab English novel can be considered as one of the first literary productions where English and Arabic are fused: "Al Fatiha⁴, The *Howda*⁵ of Falsehood, the *Kaaba* of Solitude, Alkhatimah⁶", which are main chapters in *The Book of Khaled* (originally published in 1911 and a recent edition was published in 2012). Also, the idea of how Arabs in the West feel marginalized is an essential theme Rihani developed in his book.

Early Arab American writers are considered to be the first cultural mediators between the Arab world and the West, as they found themselves in the conciliatory position through the medium of English, to dispel misgivings about each culture and establish genuine intellectual *rapprochement* between the two traditions, the Arab one versus the Western one (Almaleh 2009:4). Nonetheless, since these early beginnings, little attention was paid to English literary texts produced by Arab American or Arab British writers until the 9/11, as I am going to evoke a few paragraphs later.

As for Arab British literature, it is a literature that has emerged from what Edward Said called "the Arab English encounter" (Nash 2007). In contrast to Arab American literature, it may be traced back to works by travelers rather than immigrants or descendants of immigrants in Britain. Said used the appellation of Arab English encounter in his review of Ahdaf Soueif's novel *In the Eye of the Sun* (1992), and he complained of the lack of English language novels written by Arabs, mentioning the Lebanese Jabra Ibrahim Jabra and the Egyptian Waguih Ghali as Soueif's predecessors. Said's designation, indeed, describes Assaad Y. Khayat's⁷ autobiography *A Voice from Lebanon* written as early as 1847.

As for Jabra, he is a well-known novelist, a literary critic and a translator of Shakespeare's, but he wrote only one novel in English – *Hunters in a Narrow Street* (1960) – about a Palestinian refugee who settles in Baghdad in the early 1950s.

⁴ Arabic word for introduction.

⁵ Arabic word for howdah.

⁶ Arabic word for conclusion.

⁷Khayat was a chief interpreter to the British Consul in Syria. He visited England three times and gave a number of lectures there when he was surprised by his British audience's lack of knowledge about his Arab background, and he resolved to write his life story so as to "give information respecting details little known, and to interest the public feeling [in England] in favour of Syria" (Hassan 2011:14).

However, Jabra's work did not gain enough critical or historical attention regarding its importance in the evolution of Arab British literature as a trend. The other early founding father of Arab British literature is Waguih Ghali, the author of *Beer in the Snooker Club* (1964); this novel is mainly about the life of the élite in Cairo's in the late 1950s and early 1960s. Again, Waguih remains unrecognized among other early Arab British writers.

British Arab literature refers, thus, mainly to works of immigrants or their descendants. Following Edward Said's and Geoffrey Nash's description of this trend as 'Anglo-Arab encounter', our intention in daring to use the appellation of British Arab literature stems from our focus on narratives of Arab immigrants in Britain as being different from those of Arab Americans, and at the same time distinct from those of early travelers to Britain. In fact, 'British Arab' is an attribute that denotes an identity that is fused, hybrid, and subversively mixing together constructs that can no longer be imagined as monolithic (Wail Hassan 2011: 87). This implies that the experience of immigrants in Britain is one of cultural mixture and interpenetration. It is also an experience that adds extra dimensions to the task of cultural translation to "the encounters" depicted in Said's review of Ahdaf Soueif's *In the Eye of the Sun* (1992).

However, prior to contemporary British Arab writers and subsequent to early Arab travelers to Britain, Edward Atiyah (1903-64) is to be considered as the first British Arab writer. Atiyah was a British-educated Lebanese who settled in England after a career in the British intelligence service in Sudan. He published his autobiography, *An Arab Tells his Story*, in 1946, and he went further by writing and publishing as an Englishman in crime novels⁸. As such, Atiyah represents the colonial period of British Arab literature while Ahdaf Soueif, Fadia Faqir and Leila Aboulela represent the postcolonial period of this literature.

In fact, diasporic Anglophone Arab writers are often caught in an in-between space. I thereby contend that they hold a hybrid/hyphenated identity. My argument is that this identity is positioned within a third space which is, to Homi Bhabha (1994), "an ambivalent site where cultural meaning and representation have no primordial unity or fixity" (Bhabha 1994:176). Arab Anglophone writers' potential is with their innate knowledge of 'transculturation' (Taylor, 1997), their ability to transverse both Anglophone and Arab culture and to translate, negotiate and mediate affinity and difference within a dynamic of exchange and inclusion. Their discourse is, after Bakhtin

⁸Crime novels are literary sub-genres that fictionalize crimes, detection and the life of criminals. It might be quite for an Arab writer like Atiyah to write about crimes in a foreign language because such a sub-genre necessitates a conceptual framework that is basically technical, and a mastery of the socio-cultural conditions where crimes happen.

(1978), double-voiced. Such a discourse also falls within the *borderland* zone Gloria Anzaldúa describes as the space and place where a meeting of identities is born.

In this regard, one may argue that the fiction produced by Arab writers living in the Diaspora differs from that of those who write from the Arab world. Diasporic Arab authors write from and about a *third space* (Bhabha 1994) that is in-between home and Diaspora, i.e. a marginal and peripheral space. Being dislocated from home is a significant feature of distinctiveness of Arab Anglophone narratives produced and published in the Diaspora by immigrant Arab writers or hyphenated Arab writers. This displacement is not always physical; it can also be linguistic and ideological. In fact, dislocated people and/or immigrants hold a position that is specific to them: it is the margin, the border or the threshold that joins and separates the two spaces (home vs. Diaspora) at the same time.

Arab Anglophone authors –particularly Arab Americans and Arab British – produce a literature that is different from mainstream English and Arabic literatures. To borrow Bhabha’s concept, it is a ‘hybrid’ literature⁹ where the two languages –Arabic and English –are blended and the two cultures are fused to give birth to a unique literary tapestry. This hybrid literature may also represent a space where host cultures converge, intersect and even clash, resulting in a third culture that situates itself in a third space, that of the Diaspora. However, the body of criticism produced to locate this literature is still inadequate and needs to mushroom. In fact, through my reading of previous works of Edward Said, Geoffrey Nash, Wail Hassan and Al-maleh (to name only few), I have come up with a set of different appellations to refer to English works of literature produced by Arabs or Foreign citizens who have Arab roots: Arab English encounter (according to Said), Arab Anglophone literature (according to Al-maleh) and immigrant narratives as minor literature (according to Wail Hassan). Nevertheless, a more specific categorization needs to be made when dealing with a highly heterogeneous body of literature. Other areas in the humanities can also fit to the re-location of Arab English narratives. I am particularly referring to Gloria Anzaldúa’s *borderland* as I am going to explain further in this paper.

⁹According to Bhabha (1990), postcolonial writings are linguistically hybrid as much as postcolonial subjects are culturally hybrid. A most interesting aspect of Bhabha’s reasoning is the prospect of encounters to actually result in something *new* and substantially *different* than just conglomerates of new and old elements (Bhabha 1990:210). Anglophone Arab narratives represent this something new: there is a linguistic blending of Arabic into English, and a cultural blending where the context could be both Arabic and foreign settings.

The specificity of Arab Anglophone literature lies in the fact that they are written by diasporic writers who, in different ways, feel displaced and marginalized, then caught at the very contact zone of many cultures at the same time. As a matter of fact, this characteristic, I argue, brings an important element of distinctiveness and individuality to English Arab narratives. Through their writings, Anglophone Arab authors, hyphenated or hybrid, defy any categorization and speak articulately to the diversity of Arab people wherever they are – to their ideas, desires, emotions and strategies for survival.

The other issue that is peculiar to this literature is that of the audience. In fact, by excluding the relatively small bilingual readership who is able to read in English and Arabic, this group of writers must assume an audience predominantly Anglo-American or European in their cultural perspective; this may lead to more thematic variation. Choosing to address such a readership necessitates a cultural translation which brings about problems inherent in trying to present an alien culture to the globally dominant one, i.e. the Arabic culture to the Western one. It is the hardest task Arab writers of the Diaspora could do when stereotypes and misrepresentations of Arabs in the Western media have gone viral since decades. In his pioneering book *Reel Bad Arabs: How Hollywood Vilifies a People* (2009), the Arab American critic and academic Jack Shaheen explains how through Hollywood movies, and through media in general, a vilified image of Arabs has been transmitted to the mainstream community and to the world: “What is an Arab?” In countless films, Hollywood alleges the answer: Arabs are brute murderers, sleazy rapists, religious fanatics, oil-rich dimwits, and abusers of women. ‘They [the Arabs] all look alike to me,’ quips the American heroine in the movie *The Sheikh Steps Out* (1937). ‘All Arabs look alike to me,’ admits the protagonist in *Commando* (1968)” (Shaheen, 2009: 2).

According to Hassan, Anglophone Arab writings are considered as immigrant literature, and immigrant literature is a minor literature “[that] does not come from a minor language; it is rather that which a minority constructs within a major language” (Deleuze and Guattari, 1986:16). Employed by the French scholars Deleuze and Guattari in their book *Kafka: Toward a Minor Literature*, minor literatures have a set of characteristics. Because a minor literature does not come from a minor language, and it is rather that which a minority re-constructs within a mainstream language, English writings produced by Arab immigrants or Americans and/or British citizens of Arabic descents, share the characteristics of minority literatures. Such a literature, for Deleuze and Guattari, has three main characteristics: The deterritorialization of language, the connection of the individual to a political immediacy and the collective assemblage of enunciation.

In the same line as Wail Hassan, I also assert that Arab Anglophone writings are essentially a minority literature. Attributing the label of minor literature to Arab

Anglophone literature as new coming-of-age narratives, is basically from a linguistic and cultural perspective. English, be it the major language, in the hands of writers like Kahf, Elkhemir, Alalami, Faqir, Soueif, Aboulela, Nye and all Arab and/or Muslim Anglophones, has been deterritorialized and metamorphosed to meet the cultural specificity of Arab writers who traverse worlds, cultures and languages. In the following extract from Parker Bilal's (Jamal Mahjoub)¹⁰ *Golden Scales: A Makana Mystery* (2012), one can notice how English is transmuted into a language that bears Arabic traits and accept Arabic words to be merged into its vocabulary:

'This is Cairo. Everyone's business is common knowledge'. He gestured with a wide sweep of the hand that encompassed their entire surroundings. It was true. Life was lived on the streets here. Hadn't she admired the carved wooden *mashrabyia* screens over the old windows and wondered at the veils covering the faces of some of the women on the street feeling their eyes sear through her flimsy clothes like hot pokers? (Mahjoub 2012: xiii)

In another context, the Arab American poet Naomi Shehab Nye re-shapes her English according to her Arabic origins in most of her poems and prose writings. In her poem 'Blood', from her collection of poetry *Nineteen Varieties of Gazelle* (2002: 136), she uses her English to introduce the Arab blood as in this stanza:

Years before, a girl knocked,
wanted to see the Arab.
I said we didn't have one.
After that, my father told me who he was,
"Shihab"—"shooting star"—
a good name, borrowed from the sky.
Once I said, "When we die, we give it back?"
He said that's what a true Arab would say.

¹⁰Parker Bilal, a hyphenated name, is indeed the penname of the British-Sudanese acknowledged novelist and writer Jamal Mahjoub. Born in London, Mahjoub was raised in Khartoum where the family remained until 1990. He was awarded a scholarship to study in England and attended university in Sheffield. He has lived in a number of places, including the UK, Denmark and currently, Spain. He writes in English. *Dogstar Rising* (2013) and *The Golden Scales* (2012) are Mahjoub's most famous productions.

In discussing Deleuze and Guattari's theory, I have also traced the figure of immigrants who stand between the culture of origin and that of the *adoptive* country. In fact, equipped with first-hand knowledge of both, these immigrants assume the role of mediators, interpreters, cultural translators or a double-sight observers of the two cultural entities. There is indeed a state of liminality that these hyphenated Arabs live, since they often perceive their position on a threshold of two worlds rather than belonging to their countries of origin or their host countries.

What is interesting in Arab English writings is that English – as a major language – in the hands of these minority writers is defamiliarized – as I have demonstrated few lines before – through its fusion with words, expressions, rhetorical figures, speech patterns, ideological intentions, and the worldview of the author's minority group, which differentiate the writer's language from that of the mainstream culture, producing all kinds of estranging effects. This idea was also explored by the Indian linguist Kachru with his 'other Englishes' (or world Englishes) theory¹¹.

Furthermore, to understand the state of in-between-ness Anglophone Arab writers represent, I also ought to refer to the Chicana feminist scholar Gloria Anzaldúa, who has brought to the area of cultural studies a new conception of how people of two cultures, culturally hybrid after Bhabha, perceive their geographical and psychological space. Anzaldúa was working on a variety of interlinked theories, including "geography of selves", when Anzaldúa says "I am a wind-swayed bridge, a crossroads inhabited by whirlwinds. Gloria, the facilitator, Gloria the mediator, straddling the walls between abysses." (Anzaldúa, 1999: 4). Arab authors writing from the diaspora in English can also be considered as *borderland* mestizos and *mestizas*, i.e. people of mixed cultures. This identification can be made on most Anglophone Arab writers; A. Soueif, for instance, is a cultural mediator between two worlds: Britain and Egypt, the ex-colonizer and the ex-colonized, the West, and the Orient.

In this respect, most of Arab Anglophone works of fiction portray a state of oscillation between the two sides of the border that could be geographical, cultural or linguistic. In Ahdaf Soueif's *The Map of Love* (1999), for example, the central character Amal El-Ghamrawi, represents a borderland woman who brings closer borders of

¹¹Kachru presents the idea of world Englishes in three concentric circles of the language: An inner circle which refers to UK, US, New Zealand and English-speaking Canada; An outer circle which refers to ex-colonies of the British empire like India Kenya and Pakistan; and an expanding circle which encompasses countries where English plays no historical or governmental role, but where it is, nevertheless, widely used as a foreign language or lingua franca. See: Braj Kachru (1992). *The Other Tongue: English across cultures*, Illinois University Press.

generations, geographies, and cultures. For Anzaldúa, living between cultures results in ‘seeing’ double, first from the perspective of one culture, then from the viewpoint of another. Seeing from two or more perspectives simultaneously renders those cultures transparent.

Another instance is Faqir’s *My Name is Salma* (2007), a story set between the Middle East and Britain. It investigates immigration to a Western country – Britain – not only as a new theme in terms of the central character Salma, who is an unskilled Bedouin woman, but also in terms of raising questions about the future of Arabs who live in Britain. Salma is cut off from her country of origin and arrives in Britain for a permanent stay; as such, the novel portrays conflicts of forced dislocation, integration, assimilation, racism and the settlement experience. Salma is constantly dislocated to a new place, that is a new home, but it was for a permanent stay in England, a completely different country that seems to be different in culture and religion.

It is in Exeter, in a new home(-land), that Salma goes through a process of forming a new identity, with a new name, Sally Asher, and a new language in which she fuses Arabic, while she is still haunted by past experiences echoing from Hima, her home village. Undertaking a brutal process of acculturation, Salma’s identity is changeable to the point of fragmentation. “A few years ago, I had tasted my first fish and chips, but my mountainous Arab stomach could not digest the fat [...] Salma resisted, but Sally must adapt”. (Faqir 2007:9) These lines quoted from the first chapter of the novel sum up a long process of deterritorialization dislocation, acculturation and assimilation the Bedouin Arab woman victim Salma goes through.

On the other side of the Atlantic, Arab American writers like Sam Hamoud, Naomi Shehab Nye, Diana Abu Jaber and Fady Joudah have been recently dealing more with conflicting messages about their Arab identity. For instance, in his poem “The Tea and Sage” Joudah expresses some of the agonies Arab Americans face their host country, America. He refers to the way Arabs are being looked at as suspicious in airports. In the following stanzas, Joudah articulates how Arabs are belittled and vilified:

An officer asked
My father for fingerprints,
And myfather refused,

So another offered him tea
And he sipped it. The teacup
Template for fingerprints.

My father says, it was just
Hot water with a bag.
My father says, in his country,

Because the earth knows
 The scent of history,
 It gave the people sage.

Joudahand many other Arab American contemporary writers often throw a light on the problems of displacement, exile and Diaspora in the present global scene. They are more concerned with the conflict that has appeared on the two sides of their hyphen: how to be both a good American citizen and a loyal Arab descendant.

To conclude, Anglophone Arab literature, mainly the one produced by women, is a promising scope of literary, cultural and discursive research, not only because it is a minority literature but also because it represents an important bridge of communication between the West and the Arab/Muslim world. Due to their cultural blending and linguistic tapestry, these narratives offer an opportunity for Western readers to have a more authentic account of the Arab world – its traditions, history, religious diversity and how Arab women are treated in the MENA region – away from falsified representations transmitted to them through manipulated media channels and Arabophobic works of art – particularly Hollywood movies and many orientalist books.

Summary

The present paper aims at offering readers a detailed critical description of one of the most contentious non-native English literatures of the contemporary era. Anglophone Arab writings have become of much interest for many critics because of other geopolitical and historical factors including particularly the war on terror and the Palestinian-Israeli conflict that have put Arabs under focus wherever they are. Anglophone Arab literature vividly portrays the state of marginalization Arabs in the Diaspora are experiencing. They also often aim at reconstructing bridges of communication between the West and the Arab/ Muslim world in an era where the tension is growing higher between the two sides. Due to their cultural blending and linguistic tapestry, these writings offer an opportunity for Western readers to have a true image of the Arab world, and mainly the Arab Muslim woman away from a false representation given to them through manipulated media channels. They are voices from a marginal position, a third space that is neither in the home country nor in the Diaspora. Voicing these margins back home and in the Diaspora has become, in many cases, a main theme dominating these narratives. They are also addressing the issue of conflicts within a hyphenated/hybrid identity, which may give birth – in most cases – to marginalization, deterritorialization and dislocation on the two sides of their actual localization

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Dallel M. Sarnou

ГЛАС АРАПА СА МАРГИНЕ: КАДА ЈЕ ЕНГЛЕСКА КЊИЖЕВНОСТ ПОАРАБЉЕНА

Резиме: Циљ овог рада је да читаоцима пружи детаљан критички опис једне од најконтроверзнијих књижевности савременог доба писаних на енглеском као нематерњем језику. Англофона арапска књижевност је изазвала велико интересовање критичара због других геополитичких и историјских чинилаца, укључујући првенствено рат против тероризма и конфликт између Палестине и Израела који су ставили Арапе у средиште пажње где год се налазили. Англофона арапска књижевност даје живе описе маргинализације коју Арапи у дијаспори доживљавају. Често, њихов циљ је и поновно успостављање мостова комуникације између Запада и арапског/муслиманског света у ери у којој је тензија између ове две стране све већа. Због мешања култура и лингвистичке потке, ова дела пружају западним читаоцима могућност да виде праву слику арапског света, а посебно арапских муслиманки, различиту од лажног представљања изманипулисаних медијских канала. Она су гласови са маргине, из трећег простора који није ни отаџбина ни дијаспора. Давање гласа овој маргини у отаџбини и у дијаспори постало је, у многим случајевима, главна тема која доминира овим наративима. Они се баве и питањима конфликта унутар хифенираног/хибридног идентитета, што може – у већини случајева – довести до маргинализације, детериторијализације и дислокације на обе стране њихове стварне локализације.

Кључне речи: арапска англофона књижевност, књижевност мањина, арапска дијаспора, књижевност на енглеском као нематерњем језику

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