

An Arab Melancholia

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an autobiographical portrait of a gay arab man living between cultures seeking an identity through love and writing i had to rediscover who i was and that s why i left the apartment and there i was right in the heart of the arab world a world that never tired of making the same mistakes over and over i had no more leniency when it came to the arab world none for the arabs and none for myself i suddenly saw things with merciless lucidity an arab melancholia salé near rabat the mid 1980s a lower class teenager is running until he s out of breath he s running after his dream his dream to become a movie director he s running after the egyptian movie star souad hosni who s out there somewhere miles away from this neighborhood which is a place the teenager both loves and hates the home at which he is not at home an environment that will only allow him his identity through the cultural lens of

shame and silence running is the only way he can stand up to the violence that is his morocco irresistibly charming angry and wry this autobiographical novel traces the emergence of abdellah taïa s identity as an openly gay arab man living between cultures the book spans twenty years moving from salé to paris to cairo part incantation part polemic and part love letter this extraordinary novel creates a new world where the self is effaced by desire and love and writing is always an act of discovery

opening up the field of diasporic anglo arab literature to critical debate this companion spans from the first arab novel in 1911 to the resurgence of the anglo arabic novel in the last 20 years there are chapters on authors such as ameen rihani ahdaf

in this first edited collection in english on abdellah taïa denis m provencher and siham bouamer frame the distinctiveness of the moroccan author s migration by considering current scholarship in french and francophone studies post colonial studies affect theory queer theory and language and sexuality in contrast to critics that consider taïa to immigrate and integrate successfully to france as a writer and intellectual provencher and bouamer argue that the author s writing is replete with elements of constant migration comings and goings cruel optimism flexible accumulation of language over borders transnational filiations and new forms of belonging and memory making across time and space at the same time his constantly evolving identity emerges in many non places defined as liminal and border narrative spaces where unexpected and transgressive new forms of belonging emerge without completely shedding shame mourning or melancholy

contested borders broadens understandings of dissident sexualities in africa through examining new representations of same sex desire emerging in recent francophone autofictional writing from the maghreb where long established traditions pertaining to gender and sexuality are brought into contact with new forms of gender and sexual dissidence resulting from the inflection of globally circulating discourses and embodiments of queerness in north africa and from the experience of emigration and settlement by the writers concerned in france the book analyses specifically how franco maghrebi writers rachid o abdellah taïa eyet chékib djaziri and nina bouraoui foreground translation and narrative reflexivity around incommensurable spaces of queerness in order to index their crossings and negotiations of multiple languages histories and cultures by writing in french spurlin demonstrates that the writers are not merely mimicking the language of their former coloniser but inflecting a european language with discursive turns of phrase indigenous to north africa thus creating new possibilities of meaning and expression to name their lived experiences of gender and sexual alterity a form of queer translational praxis that destabilises received gender sexual categories both within the maghreb and in europe

one writer is stranded by the second world war another flees multiple revolutions to live the rest of his life in rio de janeiro two others public about their sexuality at home choose self exile in lost and found voices luc beaudoin offers a critical engagement with these four displaced authors witold gombrowicz valerii pereleshin abdellah taïa and slava mogutin not quite fitting into their respective diasporas and sharing an urge to express their queer desires it is in their published works of literature film and photography that these writers locate their shifting identities and emergent queer voices their artistry is the basis from which beaudoin traces their expressions of desire in language culture and community offering a contextual queer reading that navigates their linguistic cultural artistic and sexual self translations and self portrayals their choices are determinative gombrowicz masked his attraction to men in his works keeping the truth hidden in an intimate diary pereleshin explored his lust in brazilian portuguese after being shunned by the russian diaspora taïa writes in french to destabilize both the language and his status as an immigrant in france mogutin becomes a hardcore gay rebel in word and image to rattle assumptions about gay life

bringing authors generally not familiar to an english speaking readership into one volume and including beaudoin s own experience of living between languages lost and found voices provides provocative insights into what it means to be gay in both the past and the present

vol 77 includes yearbook of the association 1931

this is a study of madness in the medieval islamic world using a wide variety of sources historical literary and art the late michael dols explores beliefs about madness in islamic society and examines attitudes towards individuals afflicted by mental illness or disability the book demonstrates the links between christian and muslim medical beliefs and practices and traces the influence of certain christian beliefs such as miracle working on islamic practices it breaks new ground in analyzing the notions of the romantic fool the wise fool and the holy fool in medieval islam within the framework of perceptions of mental illness it shows that the madman was not regarded as a pariah an outcast or a scapegoat this is a comprehensive and original work with insights into magic medicine and religion that combine to broaden our understanding of medieval islamic society

a look at how north african artists use essentially foreign means to express an authentic vision of their own cultural inheritances and imperatives

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