1. Endings as Desert(ed) Starts

> "I take a long breath, the air of anticipation."[1]

This is how Rabih Alameddine's 2013 novel *An Unnecessary Woman* ends. After Aliya, the fragile and equally eloquent Lebanese character at the center of the novel, has narrated her own tragic life story—the story of a lonely producer of unpublished (hence seemingly useless or at least *unnecessary*) Arabic literary transferences from English and French translations of works originally written in German, Italian, or Spanish—she decides for the first time to do direct translations of French or English novels into Arabic. No longer allowing the two former colonial languages to allegorically demarcate the limits of her own socio-psychological world, the elderly woman leaves the determination of what her next project will be to chance. The only thing she seems confident about is that she will give up translating from a second-order distance that doubly removes her from the source text. The toss-up regarding her next translational endeavor is between J. M. Coetzee's *Waiting for the Barbarians* (1980)[2] and Marguerite Yourcenar's *Mémoires d'Hadrien* (1951).[3] It shall be decided by a neighbor's way of stopping at her door: "If she rings my doorbell, my next project will be *Hadrian*, if she knocks, then it's *Barbarians*."[4] The reader does not learn what happens next. We are informed neither about the Arabic translator's future nor about her next translation's afterlife. Instead, the ending perpetuates the very moment of beginning a translation. Anticipating the possibility of other post-novelistic beginnings, it stresses the tension between the narrating self and the act of narrating itself.[5]

I will elaborate on the particular non-conclusiveness and importance of narrative beginnings in Alameddine's writing in a later chapter, and I shall repeatedly come back to the scandal of unpredictable cross-cultural translations throughout this study when discussing the various Anglophone Arab ways of managing the

1 Rabih Alameddine, *An Unnecessary Woman* (New York: Grove P, 2013) 291.
2 J. M. Coetzee, *Waiting for the Barbarians* (London: Secker & Warburg, 1980).
3 Marguerite Yourcenar, *Mémoires d'Hadrien* (Paris : Plon, 1951).
4 Alameddine, An *Unnecessary Woman* 291.
5 On the notion of the "postnovelistic," see Edward W. Said, *Beginnings: Intention and Method* (New York: Columbia UP; Basic, 1975) 18.

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crisis of impossible filiation. At this point, however, it seems fair enough to use Alameddine's novel as a hint to pause and ask about the relevance of endings for our understanding of Anglophone Arab beginnings. In order to scrutinize what makes these beginnings unique, what they have invented or innovated, and if they are still charting possibilities of new inventive orders, I make the issue of discontinuity my initial question. To further underline the complex correlations of Anglophone Arab narrative beginnings with the world of cross-cultural representations and to sensitize oneself to their ambivalent estrangement or even dislocation from other Anglophone representations as well as their correspondence with non-Anglophone Arab discourses, I will first draw on two quasi-unending narratives by one of the most renowned and influential Arab writers of the 20th century. The literary fragments chosen for the following section do not comprise my final object of inquiry. They are literary vehicles to display certain issues that will be repeatedly encountered in the course of my systematic discussion of Anglophone Arab beginnings.

An-Nihayat (*Endings*) was first published in 1977.[6] 'Abd al-Rahman Munif's novel tells the story of the people of al-Tiba. Divided into two parts, each with a different narrative strategy and style, it eludes simple classification. The first part functions as an elaborated frame narrative for the polyphonic stories presented in the second part. The primary setting is liminal, both with regard to its geographical and environmental location and with a view to the socio-historical dynamics in which it is placed. An exact definition of place is not provided. Al-Tiba is a small village located right at the edge of a desert somewhere in the Arab world, sometime around the middle of the 20th century. Governmental authorities have ignored the vital needs of the patient villagers for generations. The fictional village's inhabitants urgently await a dam project that has been repeatedly postponed. Al-Tiba suffers from extended seasons of deadly drought and from the young generation's exodus to the newly emerging cities of the modern nation state. Thus, the village not only marks the beginning of the desert but also represents a social space radically changed by external ecological, political, and economic dynamics. The extradiegetic-heterodiegetic narrator's decisively detached, almost ethnographic descriptions are clearly of limited omniscience. S/he constantly speculates on different versions of the things and events s/he sets out to narrate, and s/he ruminates on plausible explanations for the many turns of those events. When the narrator describes social and ecological relationships without reciprocity, s/he does so not to resolve them in harmony but to evoke their endings as forces of change. Very early, the reader is warned that when "changes start occurring, no one can afford to make snap judgments."[7] It is only after a radical rupture provoked by the tremendous death of the

6 'Abd al-Rahman Munif, *An-Nihayat* (Beirut: Mu'assasa al-'Arabiyya lil-Dirasat wal-Nashr, 1977). 'Abd al-Rahman Munif, *Endings*, trans. Roger Allen (London: Quartet, 1988).

7 Munif, *Endings* 3.

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solitary hunter, 'Assaf, that the initial narrative devices are significantly unsettled and the novel's second part begins. The village's eccentric outsider, who lives alone with his dog, dies in a sandstorm while reluctantly guiding visitors from the far city to the desert's over-exploited hunting spots. During the following "Remarkable Night"[8] of collective mourning, anonymous stories of grief take command to fully emancipate from the main narrator's account of what has happened. Now the reader is immersed in a narrative conglomerate of a particular quality that is already announced in the novel's opening section: The people of al-Tiba have a "special narrative technique,"[9] they "know how to turn a story in that incredible way which makes everything seem to be of primary importance."[10] Sorrows without end lead to multiple narrative beginnings. Series of tales of human and non-human beings, of stark differences and violent cohabitations, are told without any information being given on the individual narrative voices or their respective stories' origins. Instead of directly explaining why and how the half-nomadic 'Assaf had to meet his end, the novel's quasi-fabulous second part provides allegorical versions of the dead protagonist's individual history and al-Tiba's past. The anti-hero's ending not only leads to the collective tracing of local histories but also triggers stories that, by imagining relationships across seemingly intrinsic differences, test the boundaries of traditional spaces of belonging. In view of 'Assaf's death, storytelling becomes a practice of survival and transgression. The reader is informed about rich people from the city and other strangers who came to the village "from heaven knows where"[11] with dreadful Land Rovers. We hear of foreigners turning into demons who transform the desert into a space crisscrossed with roads, pierced by artificial light, and shattered by the roar of engines. We learn about local men turning into animals, about Bedouins who let themselves be corrupted by foreigners, as well as about guests from the city who are in charge and villagers who are never willing to say outright what they really want. The story of Al-'Azni, a crazy hunter from a neighboring village, is recounted—his tears, after having killed a goat, transform the surface of the desert. A feud between a dog and a crow is narrated along with tales of close relations between a dog and a shaykh and between a village-major and a dog. Stories of other animal-man relations that no one really wants to tell are only evoked, and fragments of stories that everyone always remembers are narrated. We listen to the story of a cat that commits suicide by throwing herself into an open fire. We hear fables from the *Kitab al-Hayawan* (*The Book of Animals*) by ninth-century Arabic polymath, Al-Jahiz,[12] and learn about the book's diverse

8 Munif, *Endings* 78.
9 Munif, *Endings* 7.
10 Munif, *Endings* 8.
11 Munif, *Endings* 79-80.
12 Abu 'Uthman 'Amr Ibn Bahr (born 776), known as Al-Jahiz, was a prose writer and author of more than two hundred theological, political-religious, polemical, and zoological works. His

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sources.[13] Finally, the fourteenth and final story makes a full circle from the rumor of a relationship between an old woman and a dog, narrated by someone who had always had "deep-seated contempt for dogs in general,"[14] through the memory of an anonymous Arab narrator, whose love affair to some English woman called Linda finds its abrupt ending after they sleep together for the very first time, back to the novel's frame narrative, where 'Assaf's laid-out corpse creates an aura of endless storytelling.

Whereas the people of al-Tiba realize that the strange figure of 'Assaf proves almost prophetic with a view to what really endangers the community's life, the reader understands that silence does not necessarily mean a final ending: After "the longest night in al-Tiba's history went by,"[15] the corpse of the by now highly respected hunter is escorted to the village's graveyard. When the equally magical yet dignified ceremony of 'Assaf's burial ends, the men from al-Tiba and its neighboring villages set out for the city to put forward their political and infrastructural demands "for one last time."[16] The uncanny, almost exilic non-conclusion of the final paragraph invites the reader to stop and anticipate other stories set in other spaces and maybe told in other languages: "Once again silence reigned. All that could be heard was the sound of the cars on the asphalt road as they headed for the city."[17]

Munif's tentative *Endings* remind us that death is not the end and that a beginning necessarily follows an ending. It does so literally, allegorically, as well as metafictionally. Although the frame narrative comes to an end, there is no definite close. Instead, this novel's ending without closure enables the imagining of futures with the possibility of (narrative) beginnings across and amongst divides. This beginning-vision of a shared community in the face of difference placed in the book's final pages is the equally simple yet striking message of *Endings*.[18] On a metafictional level, the novel calls for a relational Arab literature that *begins* to engage creatively with what is usually juxtaposed as strange and foreign within and beyond the so-called Arab world. As I will demonstrate in the following chapters, this particular concern with the inevitability and pitfalls of narrative or performative beginnings across and amongst allegedly fixed cultural dispositives—the will

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Book of Animals is a seven-volume encyclopedia of philosophical anecdotes, poetic representations, and fables describing over 350 varieties of animals and an early theory of biological evolution.

13 For details, see James E. Montgomery, *Al-Jāḥiẓ: In Praise of Books*, Edinburgh Studies in Classical Arabic Literature (Edinburgh: Edinburgh UP, 2013).

14 Munif, *Endings* 127.

15 Munif, *Endings* 134.

16 Munif, *Endings* 139.

17 Munif, *Endings* 140.

18 Mary N. Layoun, "Endings and Beginnings: Reimagining the Tasks and Spaces of Comparison," *New Literary History* 40.3 (2009): 583-607.

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to begin and begin again in order to create new meaning of correlational ways of being in and between worlds—is at the core of many Anglophone Arab representations.

For Munif, the "Arabian Master"[19] of multiple Saudi, Jordanian, Algerian, Yugoslavian, French, Iraqi, Lebanese, and Syrian (af)filiations,[20] *Endings* was to be the prelude of his celebrated five-part work, *Mudun al-Milh* (*Cities of Salt*).[21] While the American writer, John Updike, denounced his Arab colleague as "insufficiently Westernized to produce a narrative that feels much like what we call a novel,"[22] the monumental Arabic narrative has been praised by the late Edward Said for being "the only serious work of fiction that tries to show the effect on a gulf country of oil, Americans and local oligarchy."[23] It is particularly the quintet's widely read first novel, *Al-Tih* (*The Wilderness*), that traces this cross-cultural encounter.[24] A cursory reading of the pentalogy's inaugural book already shows many of the topical foci, discursive references, and representational devices that one regularly encounters in contemporary Anglophone Arab narratives. Mainly written in Parisian exile and set in an unnamed Gulf kingdom in the 1930s, *Al-Tih* addresses the socio-political changes that have determined the region's modern history following the discovery of oil there. By doing so, it fictionally reclaims fragmented versions of an Arab past largely neglected in both dominant Arab and Western representations. On the surface, this alternative script of recent Arab history simply provides a tribal saga of loss and radical transformation. But, by narrating "the triumph of one particular tribe over the others through treachery, violence, manipulation of religious dogma and the enlisting of foreign support,"[25] this novel of mixed grotesque-mythopoetic style articulates a barely hidden critique of the House of Saud[26] and its Western allies. At the same time, it places local or localized texts in relation to a larger global

19 Sabry Hafez, "An Arabian Master," *New Left Review* 37 (Jan.-Feb. 2006): 39-66.

20 On the details of Munif's multilayered private, political, and professional life across five countries, see Hafez, "An Arabian Master," 39-54.

21 Only three of the five novels were translated into English: 'Abd al-Rahman Munif, *Cities of Salt (Cities of Salt, vol. 1)*, trans. Peter Theroux (New York: Random House, 1987); *The Trench (Cities of Salt, vol. 2)*, trans. Peter Theroux (New York: Pantheon, 1991); *Variations on Night and Day (Cities of Salt, vol. 3)*, trans. Peter Theroux (New York: Pantheon, 1993).

22 Updike reduces the novelist's many narrative voices to one: "that of a campfire explainer." John Updike, "Satan's Work and Silted Cisterns," Rev. of *Cities of Salt*, by Abdelrahman Munif, *New Yorker* 17 Oct. 1988: 117-21.

23 Edward W. Said, "Embargoed Literature," (17 Sept. 1990), *The Best of The Nation: Selections from the Independent Magazine of Politics and Culture*, eds. Victor Navasky and Katrina vanden Heuvel (New York: Thunder's Mouth P / Nation Books, 2000) 57.

24 'Abd al-Rahman Munif, *Al-Tih* (Beirut: Mu'assasa al-'Arabiyya lil-Dirasat wal-Nashr, 1984). In the following, I quote from Munif, *Cities of Salt (Cities of Salt, vol. 1)*, trans. Peter Theroux (New York: Vintage, 1989).

25 Hafez, "An Arabian Master," 56.

26 Saudi Arabia's ruling family/tribe.

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text. Telling the story of a fictional oasis community, its subsequent disruption, and its diasporic relocation in the new dual Arab/American city of Harran, Munif's petrofiction[27] illustrates what the writer himself has described as the main factors "that led to the collapse, confusion, and consequently to the suffering lived by Arab societies in their search for the road to modernity."[28]

Soon after the first engineers of an American oil company arrive with their translators, and after their "hellish machines,"[29] supported by the local emir, have destroyed the oasis of Wadi al-Uyoun, the demolition of the old coastal town, Harran, begins. In its place grows a city-space with two strictly separated sectors. American Harran is the new port location of the oil company's headquarters, a gated community of extraterritorial Western exceptionalism. New Arab Harran, in turn, represents the local life of an emerging emirate floating on oil money. The narrated world is a hierarchical world divided into mutually excluding compartments. This almost Manicheistic socio-spatial order is further intensified by the barbed-wire-fenced barracks of uprooted Bedouins, foreign Arab workers, and other migrant laborer located between the two Harrans. The camp is controlled by the emir's men by means of constant surveillance and repressive persuasion. The forcibly segregated and exploited migrant workers are made desolate prisoners of two communities which are already imprisoned in themselves. Munif, who, at least since his 1975 novel, *Sharq al-Mutawassit* (*East of the Mediterranean*),[30] has advanced to the prototypical proponent of so-called Arab torture and prison fiction,[31] multiplies the literary trope of imprisonment in *Al-Tih*, rendering a new allegorical dimension:

> The depression was never deeper than when the workers looked around them to see, in the east, American Harran: lit up, shining and noisy, covered with budding vegetation; from afar they could hear the voices of the Americans splashing in the swimming pools, rising in song or laughter. On some nights they filled the

27 Amitav Gosh, "Petrofiction: The Oil Encounter and the Novel," *The New Republic* 2 Mar. 1992: 29-33.

28 'Abd al-Rahman Munif, Interview, "Unpublished Munif Interview: Crisis in the Arab World—Oil, Political Islam, and Dictatorship," by Iskandar Habash, trans. Elie Chalala, *Al-Jadid Magazine* 2003, 14 May 2015 <http://www.aljadid.com/content/unpublished-munif-interview-crisis-arab-world-%E2%80%93-oil-political-islam-and-dictatorship>.

29 Munif, *Cities of Salt* 184.

30 'Abd al-Rahman Munif, *Sharq al-Mutawassit* (Beirut: Mu'assasa al-'Arabiyya lil-Dirasaat wal-Nashr, 1975).

31 In fact, the trope of imprisonment, although not completely new, would become one of the most prevalent in modern Arabic literature after Munif's *East of the Mediterranean*; see Elias Khoury, "Writing the Novel Anew: East of the Mediterranean and now and here or East of the Mediterranean once again," ed. Sonja Mejcher-Atassi, *MIT Electronic Journal of Middle East Studies: Special Focus Writing: a 'Tool for Change': 'Abd al-Rahman Munif Remembered* 7 (2007): 70-76.

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> sky with colored fireworks, particularly when new groups of Americans arrived. To the west were the houses of Harran, from which smoke rose at sundown and the sounds of human and animal life came. Last of all they saw the barracks they lived in and this dry, harsh, remote life, at which point memories flooded back and their hearts ached with longing, and they found endless pretexts for quarrels and sorrow, and sometimes tears.[32]

The oil-encounter's diverse worlds exist in an unequal relationship of fetishistic identification and discriminatory enunciation of intrinsic difference. The novel traces the splitting of a sometimes reluctantly globalizing Arab self which, although made entirely knowable and visible in its difference, is totally disavowed regarding its own subject position within the Westerner's stereotypical monologue. These dynamics first become obvious when a massive American ship with glittering lights and seemingly naked women and men dancing on its deck to the rhythms of party music drops its anchor at the shore of Harran at sunset. The events that follow dramatically turn from moral shame, laughing surprise, and voyeuristic desire to hopeful expectations, uncertain worries, and deep fears regarding the local community's future. Right after the villagers and the men from the worker's compound come to the beach to follow the procession of celebrants entering American Harran, it becomes clear that their longing gaze is not returned by those who are gazed at: "'The American sons of bitches!' said one man angrily. 'They don't even mind if we watch—we are not better than animals to them.'"[33] The psychological and political implications of Arabs looking at Americans without being seen as humans by those very same Americans are manifold. On the one hand, the narrative fragment represents the pain of symbolic castration caused by being denied the force of one's own gaze and by the lost object of re-gazing alterity. On the other hand, it illustrates the modalities of a neo-imperial hegemony that works through absence and invisibility rather than through voyeuristic exhibitionism. In addition, the narration of impossible narcissistic identification clearly has a moment of sexual perversion. The Arabs of Harran both resist and insist upon being fixed as passive objects of "to-be-looked-at-ness"[34] and scopic knowledge by reversing the spectacle of Orientalist voyeurism. In this context, the local baker Abdu Mohammad's passion for collecting and exhibiting pictures from foreign magazines and his painfully imagined love affair with one of the female pinups has a particular fetishistic quality. The hashish smoker and user of other narcotics is worshiping a picture of a woman which he has found in a magazine and which he claims is a picture of one of the women on the American ship:

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32 Munif, *Cities of Salt* 295.

33 Munif, *Cities of Salt* 216.

34 I borrow this term from British feminist film theorist, Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16.3 (1975): 6-18.

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> "As soon as she landed she looked at me. She left all the rest of them and looked at me. She did not leave me!" He paused and then went on as if talking to himself. "She was smiling happily, she was laughing. The day the ship left she left the others and kept looking at me and smiling. Even when the ship was sailing away she kept waving and smiling."[35]

The arrival of what the people of Harran variously coin "King Salomon's ship" or "Satan's ship"[36] marks a narrative turn and the beginning of a new era: "[M]ost people have no memory of Harran before that day."[37] The city's infrastructural and organizational growth is characterized by the people of Arab Harran's highly ambivalent exchanges and their often contradictory relationship with the American presence.

The remaining parts of *Cities of Salt* narrate how the oil company uses local leaders to gradually expand its power while keeping ordinary Arabs outside their gated private world. The Americans spend most of their time in "their air-conditioned rooms whose sick wall curtains shut everything out: sunlight, dust, flies and Arabs."[38] At the same time, they are not only intensifying their endeavors of classifying, controlling, and disciplining the workers of the camp but also frequently visit Arab Harran. In these situations, the Americans behave like hybrids of small children and professional anthropologists, taking photographs, asking naïve questions, and making notes on every detail. When a group of extraordinarily excited Westerners attends a wedding in new Harran, the Arab men sing sad songs of Harran's bygone days: songs "of a life that was coming to an end."[39] To the foreign guests, these singing men immersed in sorrow "become creatures of another species."[40] The American Sinclair, who pretends to understand Arabic and the Arab mind, explains to his fellow Americans:

> Weeping relieves them, but they are hard people, and stubborn. They weep inside—their tears fall inside them and are extinguished again by the shouting and lamentations they call song." […] A moment later he added sarcastically, "They call this music!" […] "You never know whether they're sad or happy […] Look, look—now they are expressing happiness!" After listening for a while he added, "They're like animals—jostling each other and moving around in this primitive way to express their happiness. Imagine![41]

35 Munif, *Cities of Salt* 249.
36 Munif, *Cities of Salt* 223.
37 Munif, *Cities of Salt* 215.
38 Munif, *Cities of Salt* 391.
39 Munif, *Cities of Salt* 264.
40 Munif, *Cities of Salt* 266.
41 Munif, *Cities of Salt* 267.

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At another occasion, a sword-dance is performed for the American guests of the emir. But this time the latter does not permit his men to sing for the foreign guests: "'If we sing for them today, then tomorrow they'll want us to dance for them, like monkeys'."[42] The Arab American party finds its sudden end.

The radical challenge of the oil-encounter has two presumably mutually exclusive but interdependent effects. On the one hand, it increasingly transforms Harran into a heterogeneous international non-place and thus questions the traditional notion of clearly located and distinguishable forms of belonging. On the other hand, the very dynamics of radical displacement cannot be lived out on dialogically equal terms. Neither Arabs nor Americans find cultural and political articulations for their complex coexistence.[43] There is a decisive reluctance on all sides to express the experience of multiple identitarian dislocations, either in representational or in organizational forms. This leads to the affirmation rather than to the dissolving of simple binary constructions of mutually exclusive collectivities: "The Americans are godless. They are infidels, they know nothing but 'Work, work, work. Arabs are lazy, Arabs are liars, Arabs don't understand.'"[44] With the passage of time and the retelling of Arab-American encounters, the image of the respective other is distorted further. The novel does not provide coherent accounts of such cross-cultural encounters but narrates how the people of Harran recount them. The problem of intertwined but mutually exclusive stories is not restricted to the difference between Arab and American narratives of what happened but also concerns competing versions of a single event within each group.[45]

Al-Tih ends with a labor strike triggered by the murder of an Arab worker and violently quelled by the emir's police with the help of the newly installed American emergence unit.[46] Although portending a basically open and unreadable future, the bloody ending of the local conflict signals the danger of continuing conflicts between and among cultural divides. At least at one moment, the narrative anticipates a cross-cultural encounter and potential conflict that significantly transgresses the boundaries of the novel's primary linguistic mode and geographical setting. When the Arab workers are interviewed by the Americans to determine their functional classification and political-ideological stance, some are asked if they could imagine going to the US for professional training and to learn English. Ibrahim, one of those interviewed, answers that question with a clear "No."[47] To the

42 Munif, *Cities of Salt* 282.
43 Cf. Gosh, "Petrofiction: The Oil Encounter and the Novel," 29-33.
44 Munif, *Cities of Salt* 415.
45 See, for instance, Chapter 40, which depicts the emir's visit to American Harran and the American reverse-reception as well as the ways these events are remembered and commented upon by the people; Munif, *Cities of Salt* 277-83.
46 Munif, *Cities of Salt* 603pp.
47 Munif, *Cities of Salt* 326.

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repeated enquiry regarding the reasons for his adamant refusal of the American oil company's generous offer, he responds, laughing loudly: "The jackal is a lion in his home country."[48]

Munif's way of storytelling has inspired younger writers throughout the Arab world and beyond. Given his enormous popularity with Arab readers and literary critics, his vision of splitting subjectivities and his anticipation of translocal double visions must surely have had an impact on Anglophone Arab representations as well.[49] I cannot exhaustively recapitulate Munif's many Arabic narrative endings which conceivably anteceded Anglophone Arab arts and literatures. My highly selective reading of Munif's fiction aims instead at complicating the notion of beginnings as something one thinks about as a logical point of departure for writing about Anglophone Arab representations. It is meant to sensitize the reader to the importance of endings or the illusions of endings (Arab and non-Arab alike) as the condition for any Anglophone Arab beginning. The brief excursion into Munif's narrative stopovers aims at directing particular attention to those tentative endings that, instead of marking narrative closure, open up imaginary spaces for stories not yet told. It might be true that beginnings are by definition pregnant with narrative possibilities, and many critics will further agree with the idea that every beginning is necessarily the beginning of an end. But narrative endings, archival breaks, discursive pauses, and other forms of cultural discontinuities do anticipate a much broader spectrum of possible futures; critics working in the field of Anglophone Arab studies should keep that in mind. In my view, there is a particular need to see that the beginnings of Anglophone Arab representations cannot possibly be located within a clearly demarcated sphere of first Anglophone articulations by ethnic Arab writers. Nor can we restrict our critical endeavor to the study of Anglophone Arab culture as a necessarily diasporic, ethnic immigrant, or transmigrant culture. Only if one first truly grasps what cannot and should not be definitely grasped in terms of cultural originality and authenticity, authorial ethnicity, contextual genesis, or linguistic specificity can one then go on to try it anyway and ask what an Anglophone Arab beginning is or ought to be. Thus, let me begin again.

48 Munif, *Cities of Salt* 327.

49 Tariq Ali, "A Patriarch of Arab Literature," *Counterpunch* 1 Feb. 2004.

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