

Contents

Acknowledgments	V
Contents.....	VII
1 Introduction	1
2 Storytelling in Rabih Alameddine's <i>The Hakawati</i>	23
2.1 Summary of the novel	23
2.2 Metafictional Comments on Storytelling.....	28
2.3 Religion and good vs. evil in the different narrative strands .	42
2.3.1 King Kade, the army of light, and their fight against color.....	44
2.3.2 Afreet-Jehanam's story on hell and paradise.....	48
2.3.3 The prophet Shams and the color tyranny	49
2.3.4 A holy birth and the cult.....	51
2.3.5 Religious references in the Baybars story.....	56
2.3.6 Religious charades in Osama's family	59
2.3.7 Conclusive remarks on religion and storytelling.....	61
2.4 Homosexuality in the different narrative strands.....	62
2.4.1 Homosexuality in the frame narrative.....	62
2.4.2 Homosexuality in the Fatima strand	65
2.5 Women doubles in the different narrative strands	69
2.6 Recurring motifs and entwined narrative strands	76
2.7 Music as a core expression of cultural identity	80
2.8 Conclusion to <i>The Hakawati</i>	90
3 Storytelling in Diana Abu-Jaber's <i>Crescent</i>	95
3.1 A short summary of the novel's plot	95
3.2 Storytelling principles, the fable and its implications.....	96
3.2.1 Summary of the fable.....	98
3.2.2 Shifting identities and misleading assumptions in the fable	100
3.2.3 Arabness in the fable	107
3.2.4 The fable's purpose and implications for the novel as a whole	112
3.2.5 Han and Abdelrahman as alter egos	116

3.2.6 Other interfaces between frame narrative and fable.....	126
3.3 Arab Women in <i>Crescent</i>	128
3.4 Religion in <i>Crescent</i>	136
3.5 Immigrants in America – outsidership or integration?	140
3.5.1 Arabs in the United States	140
3.5.2 Arab Americans and other immigrant groups in <i>Crescent</i>	153
3.6 The Image of America in <i>Crescent</i>	157
3.7 Conclusion to <i>Crescent</i>	162
4 Storytelling in Laila Halaby's <i>Once in A Promised Land</i>	167
4.1 Summary of the novel	167
4.2 Storytelling principles in the novel's frame.....	168
4.2.1 The frame's first part: "Before"	168
4.2.2 The frame's second part: "After"	170
4.3 The fairy tale of Nus Nsays.....	179
4.4 American and Arab culture in the main narrative.....	181
4.4.1 The portrait of America.....	182
4.4.2 The image of Arabs in <i>Once in a Promised Land</i>	190
4.4.3 Outsiders in America – the end of the American Dream.....	195
4.5 Conclusion to Once In A Promised Land	200
5 Storytelling in Alia Yunis' <i>The Night Counter</i>.....	203
5.1 Summary of the novel	203
5.2 Scheherazade as motif and structuring element.....	206
5.3 Metafictional comments on storytelling	214
5.4 The function of humor in <i>The Night Counter</i>	216
5.4.1 Humor and fate	219
5.4.2 Humor and religion	224
5.5 Women in The Night Counter	233
5.6 Arabs and America in <i>The Night Counter</i> : the established and the outsiders	239
5.6.1 The Abdullah family as outsiders in the USA: double-consciousness and assimilation	240
5.6.1.1 Nadia: ascension and group cohesion	246
5.6.1.2 Bassam: self-loathing and anomic condition.....	248
5.6.1.3 Randa: assimilation to annihilation.....	250

Contents

IX

5.6.2 September 11 and its repercussions	254
5.6.2.1 September 11 and its effect on Arab outsiders....	254
5.6.2.2 September 11 and the established's reactions....	260
5.6.3 Different outsider groups and identity in <i>The Night Counter</i>	264
5.7 Conclusion to <i>The Night Counter</i>	275
6. Arab American storytelling after 9/11: entering public discourse.....	279
Works Cited.....	293