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corpus; a “Concordance for Quotations of Chauvin 1892–1922”; inventories of the AT types and important Thompson motifs found in the Nights; and a “Concordance for Quotations from ‘Arabia ridens’” (Marzolph’s index and analysis of humorous stories published in 1992). Preceding a person and subject index, an extensive bibliography (811–52) significantly includes the works of the most recent as well as “classical” Arabian Nights scholarship. The repeated misspelling of the name of scholar Susan Slyomovics should be corrected from “Slymovics.” An asset is the inclusion of titles of the Arabic research literature.

At the time this Encyclopedia was issued, Marzolph organized a fruitful symposium at the old Herzog August Bibliothek of Wolfenbüttel where the participants pointed out important avenues for further research (cf. preface to special issue Marvels & Tales 18.2 [2004]). One major direction was a focus on the spread and reception of the Arabian Nights in languages and cultural regions that have until recently (if one looks at the entry “Translations,” 724–27) received little attention—areas such as Baluchistan, Afghanistan, Iran, Turkey, Greece, Sicily, the Swahili coast, and other parts of Africa all the way to Hawaii (as contributions in Fabula 45.3–4 [2004] document). For a long time to come the Encyclopedia of Ulrich Marzolph and Richard van Leeuwen will be an unparalleled reference source that is useful to scholars as well as critics and storytelling practitioners. If the stories of the Arabian Nights are to be regarded as “world literature” (2: 680)—and there can indeed be no doubt about that—The Arabian Nights Encyclopedia must be regarded as their principal ambassador.

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Evelyn Fishburn, one of the nine contributors to this special issue of Middle Eastern Literatures (incorporating Edebiyat), begins her essay on Jorge Luis Borges’s frequent invocation of the Arabian Nights with the words of the Argentinean writer himself: “Los siglos pasan y la gente sigue escuchando la voz de Shahrazad” (“The centuries pass and still we listen to the voice of Scheherazade”). These words, taken from Borges’s story collection Siete Noches, provide an apt description of the work of numerous scholars over the last three years to commemorate the three hundredth anniversary of Galland’s translation of the Nights. Indeed, the voice of Scheherazade permeates, directly and indirectly, both Western thinking about Arab and Muslim cultures and also international scholarly discourse about narrative. The essays in this special issue are part of the latter
category, the research outcome of a three-year project on “Genres, Ideologies, and Narrative Transformation” sponsored by the British Arts and Humanities Research Board.

The strength of these studies is in their diversity. They offer a panorama of Nights scholarship, linked together by a keen understanding of the complexities of genre studies and an interest in not only how stories work but also how stories and storytelling travel from culture to culture, from language to language, from orality to literacy. Wen-chin Ouyang describes the project and its theoretical parameters in her introduction to the issue and in her essay “Whose Story Is It? Sinbad the Sailor in Literature and Film.” The term “genre ideologies” itself is loaded, Ouyang admits, with political, theoretical, and narrative connotations.

Medievalists and Arabists will especially benefit from the first grouping of essays. Aboubakr Chraibi’s “Texts of the Arabian Nights and Ideological Variations” focuses on the “organized and integrated” medieval core of stories and explores how they were incorporated from varied traditions into the medieval Islamo-Judeo-Christian cultural ideology. Julia Bray’s “A Caliph and His Public Relations” daringly takes Muhsin Mahdi to task for taking as historically factual certain details of “The Steward’s Tale,” a part of the Hunchback series. The structure of medieval historiography, Bray argues, can provide evidence to its manipulation and revision. Ulrich Marzolph, complementing his other recent comparative work, has contributed an essay (“Narrative Strategies in Popular Literature: Ideology and Ethics in Tales from the Arabian Nights and Other Collections”) focusing on how various storytellers may manipulate the same tale for their respective purposes.

The second set of three articles—by Richard van Leeuwen, Peter L. Caracciolo, and Evelyn Fishburn—demonstrates how the Nights and its interpolated tales have migrated and influenced European and Latin American fiction traditions. Fishburn’s essay, “Traces of The Thousand and One Nights in Borges,” explores the complex and intertextually laden fiction of Borges, who, like American author John Barth, used the Nights as his primary source of inspiration, adapting both its complexities of structure and its multivoiced nature for use in his own labyrinthine short stories. In “The House of Fiction and le jardin anglo-chinois,” Caracciolo compares the arabesque practices of England’s first recognized novelist, Fielding, to the structure of the Nights in an important contribution to the debate over the origins of the novel. Focusing on the multiple-layered Hunchback tale, Caracciolo finds allusions not only in Fielding but through the nineteenth-century British novel tradition. Van Leeuwen extends the comparative range to Eastern Europe in “The Art of Interruption: The Thousand and One Nights and Jan Potócki,” a study of an eighteenth-century
French/Polish author and his use of the “generic conventions” of the Nights as a way of representing the eighteenth-century European Enlightenment.

The issue ends with articles by Robert Irwin and Matthew Cohen on the transformations of the Nights in film and theater and how these transformations both emerge from and contribute to Western notions of Orientalism. The vantage point of Irwin’s “A Thousand and One Nights at the Movies” faces west as he investigates the ways in which European and American film both borrow from and stereotype the Orient, converting the Eastern stories into Western films. Cohen directs his gaze the opposite direction in “Thousand and One Nights at the Komedie Stamboel: Popular Theatre and Travelling Stories in Colonial Southeast Asia.” The Nights of Indonesia arrived by way of European translations in the nineteenth century, yet the colonizers disdained the Komedie’s portrayal of these stories.

Perhaps only the most dedicated Nights scholars will find every essay in this issue of immediate interest, yet any scholar engrossed in the study of narrative and the ideologies of story will find something of consequence here. At the same time, however, the synergy created by the juxtaposition of these diverse studies demonstrates the wide-ranging grip of the Nights on both scholarly and popular audiences. The Nights provided a catalyst for narrative innovation, both East and West, in both literature and film, and despite the extent of recent scholarship, we still have much to uncover. The contributors to this issue of Middle Eastern Literatures provoke, inspire, and invite us to continue the pursuit.

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In *Once Upon a Virus*, Diane Goldstein, professor of Folkloristics at Memorial University in St. John’s Newfoundland, examines the intersections between HIV and AIDS narratives, medical and public health discourse, and actual behaviors related to HIV risk perception. Goldstein aims to show the ways in which these popular narratives work with and against official narratives about HIV, AIDS, and the risks of infection, as well as the roles that contemporary legends play in the success or failure of public health messages about risk behaviors and practices.

The four narrative case studies in the middle chapters make up the heart of the text and deserve close attention. Each chapter takes a contemporary legend or group of legends as they appeared in Newfoundland at specific times and discusses them at length. Taken together, they reveal the interrelationships