

Time's Fool



Zümrüt, Acıbadem - İstanbul

Dr. A. Clare Brandabur, 23 August 1929 – 6 March 2015

Time's Fool:

Essays in Context

By

A. Clare Brandabur

Edited by

Barry Charles Tharaud

Cambridge
Scholars
Publishing



Time's Fool: Essays in Context

By A. Clare Brandabur

Edited by Barry Charles Tharaud

This book first published 2016

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

Copyright © 2016 by A. Clare Brandabur

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN (10): 1-4438-9064-2

ISBN (13): 978-1-4438-9064-9

CONTENTS

DEDICATORY PREFACE	ix
BY PROFESSOR NURSEL İÇÖZ AND DR MARGARET J-M SÖNMEZ	
ACKNOWLEDGMENTS.....	xv
INTRODUCTION.....	3
BY BARRY CHARLES THARAUD	

PART I: GENDER AND FAMILY RELATIONS

1) WOMAN'S IMAGE TRANSFORMED: THE SUFISM OF IBN 'ARABY	15
2) IMAGES OF WOMEN IN FIVE POST-COLONIAL NOVELS	31
JOSEPH CONRAD, <i>HEART OF DARKNESS</i> (1900)	
E.M. FORSTER, <i>A PASSAGE TO INDIA</i> (1924)	
WAGUIH GHALI, <i>BEER IN THE SNOOKER CLUB</i> (1964)	
TAYEB SALIH, <i>SEASON OF MIGRATION TO THE NORTH</i> (1969)	
SALMAN RUSHDIE, <i>MIDNIGHT'S CHILDREN</i> (1980)	
3) HIDDEN AGENDAS: JOHN FOWLES' <i>THE EBONY TOWER</i> AND MICHAEL ONDAATJE'S <i>THE ENGLISH PATIENT</i>	67
4) LOVE STORIES OF RESTRAINT: SHADES OF GERARD MANLEY HOPKINS IN JOSEPH CONRAD'S <i>NOSTROMO</i> AND FORD MADDOX FORD'S <i>PARADE'S END</i>	85
5) KAZUO ISHIGURO'S <i>THE UNCONSOLED: PIANO VIRTUOSO LOST IN VIENNA</i>	99
6) JEAN GENET AND THE QUEST FOR THE LOST MOTHER: <i>UN CAPTIVE AMOUREUX [PRISONER OF LOVE]</i>	111

PART II: ECOLOGICAL CRITICISM (ECOCRITICISM)

- 1) BYRON'S "DARKNESS": PROPHET OF CLIMATE CHANGE PAST AND PRESENT..... 127
- 2) ECOLOGICAL DIMENSIONS IN THE WORK OF YAŞAR KEMAL AND ABDULRAHMAN MUNIF 139
- 3) STALKING THE RUINED LANDSCAPE: PROPHECY AND EPIPHANY IN THE FICTION OF CORMAC MCCARTHY 159

PART III: COLONIALISM AND POST-COLONIALISM

- 1) LAUGHING WITH THIEVES: IMAGES OF PAUL BOWLES IN TAHAR BEN JELLOUN AND MOHAMED CHOUKRI 171
- 2) MISSING HISTORY IN JANE AUSTEN'S *MANSEFIELD PARK* 189
- 3) IDENTITY LOST AND FOUND: KIRPAL SINGH AND THE REPUDIATION OF ISAIAH IN ONDAATJE'S *THE ENGLISH PATIENT* 207
- 4) THE ORIENTAL AS ABSENCE: MINGHELLA'S *THE ENGLISH PATIENT* ... 239
- 5) MONUMENTAL AMBIVALENCE: SALMAN RUSHDIE'S *THE JAGUAR SMILE*..... 251
- 6) WAGUIH GHALI AND AMITAV GHOSH: IN SEARCH OF A SECULAR ARAB NATIONALIST IDENTITY IN EGYPT 265
- 7) REVIEW ESSAY: *ROMANTIC COMMUNIST: THE LIFE AND WORK OF NÂZİM HİKMET* 283

PART IV: COLONIALISM AND IRELAND

- 1) IRIS MURDOCH AS AN ANGLO-IRISH NOVELIST 295
- 2) ARABIC SOURCES OF YEATS' BYZANTIUM POEMS..... 323

- 3) *WUTHERING HEIGHTS: THE IRISH CONNECTION* 339
- 4) THE ELEPHANT IN THE ROOM: A POSTCOLONIAL READING OF *WAITING FOR GODOT*..... 349
- 5) “THE CONSCIENCE OF MY RACE”: POSTCOLONIAL JOYCE..... 375

PART V: COLONIALISM, PALESTINE, GENOCIDE STUDIES

- 1) FOLKLORE, MYTH, AND RELIGION: SERBIAN ETHNICITY IN NYEGOSH’S *THE MOUNTAIN WREATH* 393
- 2) IDEOLOGY IN GEORGE ELIOT’S *DANIEL DERONDA* 411
- 3) MEDITATIONS ON ISHMAEL: A DIALOGIC APPROACH TO AMERICAN ORIENTALISM 429
- 4) REVIEW
HITLER’S POPE: THE SECRET HISTORY OF PIUS XII..... 455
- 5) REVIEW
BRITAIN’S GULAG: THE BRUTAL END OF EMPIRE IN KENYA..... 461
- 6) REVIEW ESSAY
VOICES FROM EXILE: TWO NOVELS OF PALESTINIAN HISTORY..... 465
- 7) REVIEW ESSAY
TWO BOOKS BY FUAD SHA’BAN 473
- 8) PALESTINE’S SILENCED SPRING: IN LIGHT OF PAUL VIEILLE’S VISION 481
- 9) REVIEW ESSAY
ROADMAP TO GENOCIDE 491
- 10) REVIEW
WARD CHURCHILL, *A LITTLE MATTER OF GENOCIDE: HOLOCAUST AND DENIAL IN THE AMERICAS—1492 TO THE PRESENT* 513

11) FILM REVIEW	
COSTA GAVRAS, <i>HANNA K</i> : A RECONSIDERATION	519
12) POSTCOLONIAL VISIONS IN THE WORKS OF EDWARD W. SAID: REFLECTIONS ON EXILE FROM PALESTINE TO IRELAND TO NEBRASKA	525

**PART VI: MISCELLANEOUS ESSAYS:
ARCHETYPES, RELIGION AND IDEOLOGY, LITERARY THEORY, DEATH**

1) <i>THE HERO WITH A THOUSAND FACES</i> IN YAŞAR KEMAL'S TRILOGY: <i>THE WIND FROM THE PLAIN</i>	549
2) GRAHAM GREENE AS A CATHOLIC NOVELIST: THE THEOLOGY OF THE DAMNED	565
3) "WORLDING" (POST) MODERNISM: POSSIBILITIES FOR CRITICAL THEORY	589
4) PROBLEMS OF GENRE IN <i>THE SEVEN PILLARS OF WISDOM</i> : <i>A TRIUMPH</i>	595
5) DEATH AND DYING IN <i>GILGAMESH</i> : THE WORLD'S OLDEST EPIC	619

PART VII: IN MEMORIAM

1) REMEMBRANCES	629
2) A POEM BY DR. CARL BOON: "HEY, DR. CLARE"	633

TIME'S FOOL: ESSAYS IN CONTEXT

DEDICATORY PREFACE

**Professor Nursel İ öz
Dr Margaret J-M S nmez**

Since many of the essays in this remarkable book were first presented here at the Middle East Technical University (METU) British Novelists Conference in Ankara, we have had the pleasure of hearing Dr. Brandabur deliver them at an early stage of gestation. The METU papers share a critical principle informing the entire collection, summarized in Aijaz Ahmad's precept: "Always historicize!" That the result in terms of a widened understanding of each text is so satisfying and gives rise to so many "Oh! I see" moments, is testimony to the extent to which much other critical writing follows a rigidly formalist trajectory, treating the novel as a closed system lacking any connection to history or real life, the author invisible or even dead. Brandabur writes as though the author is alive and well and living in the text, whether he or she is actually still living or died long ago. The literary theorists who appear here are more likely to be Edward Said or Northrop Frye or Leslie Fiedler than Derrida. The practice at work seems to be re-historicization rather than deconstruction.

The works examined in this collection of essays cover a very wide range of times and places, and several of them reflect Brandabur's interests in issues such as ecology and Ireland, brought together with postcolonial issues to create enriched readings. In historical time, the topics covered by this essay collection reach back to the epic of *Gilgamesh*, while the most recent work is the Irish-American writer Cormac McCarthy's novel, *The Road* (2006). This novel depicts, with unsparring realism, a destroyed world in which everything and almost every one—apart from a few cannibals—are dead. What separates McCarthy's work from the merely sensational is the beauty of his language and his depiction of the love between a father and son, who are walking through a dead landscape in a post-apocalyptic North America. Brandabur contextualizes McCarthy by invoking his Celtic roots and the haunting nostalgia with which he renders the finely observed lost world, all in a prose that renders what Thomas H. Schaub (alluding to Northrop

Frye's essay by that name) calls "secular scriptures." Schaub says the unnamed protagonist realizes that in the absence of the vanished features of the destroyed world, gradually the words for the vanished things will vanish also. As McCarthy puts it, "the names of things slowly following those things into oblivion. Colors, the names of birds [...] the sacred idiom shorn of its referents and so of its reality" (89). This reading of the text reveals its ontological implications, allowing an interpretation more nuanced than the mere sensationalism to which its post-apocalyptic genre might otherwise relegate it.

Several of the essays center on Irish writers, and although many other interests are represented here, too, it is her explorations of Irish-related issues that were encountered more frequently (although not exclusively) in the later presentations at METU. There is an essay on Joyce, and when such a quintessentially English novelist as Emily Brontë appears, the context is her connection with Ireland. Iris Murdoch was also examined from the perspective of her Irish roots.

"The Elephant in the Living Room: A Postcolonial Reading of *Waiting for Godot*," takes up critical suggestions and pursues them to greater depths, while widening the field of investigation into Beckett's and our own political contexts. An anonymous reader called this work an "excellent essay" positioned "in the line of criticism of Edward Said and Terry Eagleton who have undertaken re-readings of colonial texts; the author traces the historical and political circumstances of Beckett's times and argues that Act I of *Godot* indicates the rise of imperialism and Act II the decline." Brandabur's essay once more challenges the constraints of generic categorization, finding in "Esslin's unfortunate 'absurdist' label" a contributing factor to critics' imperviousness to the political allusions in the play. Freeing the play from the preconceptions put into place by this labeling, the essay takes its postcolonial turn in attempting to "rehistoricize" it through examining its discourses on power. Brandabur investigates four areas of what she terms the "sources of power": Beckett's assertion of authorial powerlessness; political power play in the historical context of the play's creation; enduring imperialist power play in the context of which present-day audiences encounter *Waiting for Godot*; and (centrally) a postcolonial reading of the Pozzo and Lucky scenes.

Brandabur's reading of *Godot* rejects the absurdist claim that it is a play "in which nothing happens—twice" by tracing its gestation to Beckett's political involvement with the French Resistance and his narrow escape from capture (when the underground cell in which he and Suzanne—whom he would later marry—were active had been betrayed and they fled to the unoccupied South of France). Far from the absurdist

interpretation, Brandabur sees the two appearances of Pozzo and Lucky as forming a discontinuous play-within-a-play that acts out Hegel's master-slave paradigm. At the same time, she notes that the extreme minimalism employed by Beckett allows two refugees with European names to represent the millions displaced by the fascist powers, homeless and disoriented, while Pozzo stands for tyrants of all stripes—from absentee landlords to Mussolinis and Stalins—and Lucky represents a scathing portrait of the tyrant's slavish servants.

Among the interesting postcolonial readings of authors not usually viewed from this perspective is Brandabur's reading of James Joyce in terms of resistance writing. Starting with multiple unpackings of Stephen Dedalus's famous statement about "forging in the smithy of my soul the uncreated conscience of my race" (from *A Portrait of the Artist as a Young Man*), Brandabur pursues various trajectories of postcolonial anger in Joyce's major works. She observes, following the leads of Enda Duffy and David Lloyd, that Joyce's insistence on rendering the geography of Dublin in precise detail as it existed in 1904 is a refusal to concede the damage done to the city by British shelling of the heart of the city in reprisal for the Easter 1916 Rising. In *Ulysses*, Joyce is thus "resisting the 'brutish/British' destruction of the civic and political center of Dublin by recreating in fiction what they were destroying in fact. Joyce himself said that if Dublin were destroyed, it could be reconstructed from the pages of *Ulysses*." Importantly, Brandabur points out that Dublin is mapped for readers of this novel not by an essentializing figure of national and mythic stature (no Cuchulains in Joyce), but by the gaze of two outsiders: the disaffected Stephen Dedalus and the historically dispossessed flâneur and wandering Jew, Leopold Bloom.

In a paper that Brandabur presented during her very last visit to METU, Emily Brontë's Irish heritage is shown to inform *Wuthering Heights* in several ways. Primarily, the novel is seen "consciously" to join the discourse of the 1801 Act of Union. This essay accepts Eagleton's suggestion that the first appearance of Heathcliff, described by Brontë as "a dirty, ragged, black-haired child," is an introduction into the novel of "a fragment of the Famine" (Eagleton 11), and it is suggested that the Earnshaws' eponymous house, being dated 1500, indicates the era "in which the colonization of Ireland proceeded apace," as well as representing the traditional English squirearchy. Although the topic of buildings is not overtly pursued in this analysis, the paper makes constant references to Edgeworth's *Castle Rackrent*, which also ends with a reconciliation set in the year of Union.

Brandabur takes account of the role of graphic art in both the essay on Samuel Beckett and that on Iris Murdoch. In a section on his play *Catastrophe*, Brandabur notes that Beckett was fond of art, and frequented artists' studios; she reminds readers that the stage directions of this play require the central figure to maintain a pose like a statue, and agrees with Knowlson's observation that Beckett might have had in mind one or more of the great *Ecce Homo* paintings of the Renaissance. Brandabur also notes that Beckett once remarked that the Romantic artist Caspar David Friedrich's painting of two peasants looking at the moon (1819)¹ had provided the kernel of *Waiting for Godot*.

Another reference to the visual arts is made in Brandabur's essay on Iris Murdoch. That this writer chose Titian's *The Flaying of Marsyas* as the backdrop of her official portrait is taken, in this essay, as Murdoch's reflection of the sadomasochism that she detected in her own work. As her biographer Conradi points out, Murdoch acknowledged her own psychic identification as that of a sadomasochistic homosexual male (522). In her work, emotional triangles are often resolved by the murder of a husband either by his wife or by a homosexual paramour. In the final novel, *Jackson's Dilemma*, Brandabur finds that male homosexuality has won out. The name Jackson, which is given to a male angel in the story, happens also to be the name of the poet A.E. Housman's real-life love-object, his roommate Moses Jackson.



The above comments are made in the way of reminding ourselves of some of the fine observations and stimulating information that we remember Brandabur sharing with her colleagues, conference delegates, and students. What cannot be put on the page is the wit and humor with which Clare was able to present these ideas. I hope that readers of this volume will find here and there in these essays, flashes of Clare Brandabur's gift for transmitting her passionate love of literature, ideas, and humanity to all around her.

NOTE

¹ Knowlson, from whom Brandabur has obtained this information, notes that on other occasions Beckett referred to Friedrich's 1824 painting of a man and his wife looking at the moon. In the essay Brandabur mistakenly quotes the German title of the later painting while actually referring to the earlier (two peasants) painting.

Sources Mentioned

- Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. London & New York: Verso, 1992.
- Eagleton, Terry. *Heathcliffe and the Great Hunger: Studies in Irish Culture*. London: Verso, 1995.
- Enda, Duffy. "Disappearing Dublin: *Ulysses*, Postcoloniality, and the politics of space." In *Semicolonial Joyce*. Cambridge: Cambridge University Press, 2000. 35-57.
- Lloyd, David. *Anomalous States: Irish Writing and the Postcolonial Moment*. Durham: Duke University Press, 1993.
- Schaub, Thomas H. "Secular Scripture and Cormac McCarthy's *The Road*." *Renascence*, Vol. 61, No. 3 (2009), 153-67.

ACKNOWLEDGMENTS

Many of the papers in this collection of *Time's Fool* are from non-copyrighted on-line sources, conference proceedings, and university English department journals. Nevertheless, I have contacted all available sources for permissions, and in the following comments these sources are gratefully acknowledged.

By far the biggest number of essays are from Middle East Technical University's (METU) annual conference on British Novelists—some nine in all, including the essay on Fowles and Ondaatje (section I. number 3) from the METU 2000 conference, the essay on Ishiguro (I.5) from the METU 2013 conference, the essay on Jane Austen (III.2) from METU 2010, the essay on Salman Rushdie (III.5) from METU 2012, the *Wuthering Heights* essay (IV.3) from METU 2014, and the essay on George Eliot's novel, *Daniel Deronda* (V.2) from METU 1999. Clare's METU essays themselves on occasion developed out of previous conference papers—for example the essays at I.2 and I.4 that incorporate elements on Conrad. In addition, there are METU conference essays on Iris Murdoch (IV.1) from METU 2008, on Joyce (IV.5) from METU 2005, and on Graham Greene (VI.2) from METU 2004. Sources for some essays are not always clear-cut. For example, Clare presented a paper on George Eliot's *Daniel Deronda* at the METU 1999 conference, but she also published various essays on this novel elsewhere that were based upon this initial paper. For example, an essay on *Daniel Deronda* also appeared in *The Gomback Review* (Malaysia) in 2001, as well as in the Yourmouk University Literature and Linguistics Series (2002), in *Peace Review: A Transnational Quarterly* (2005), and finally in the 2011 Conference Proceedings from the Pamukkale University BAKEA conference in Denizli, Turkey.

Further potential confusion may arise when conference papers are expanded in different directions, with some spinoffs becoming portions of books in addition to appearing in other venues. The essay on Paul Bowles, Tahar Ben Jelloun, and Mohamed Choukri (III.1) developed out of conferences on Paul Bowles that were held in Tangier, a piece of which was presented as a paper at the "DoYouBowles Conference" that we attended in Lisbon, which was then published several years later in an edited collection, *DoYouBowles: Essays and Criticism*, by Rodopi in 2014. Similarly, the essay on Ondaatje already mentioned (III.3) was also published in book form by Cambridge Scholars Publishers in 2011, in a collection titled *Restless*

Travellers, ed. J.M. Perez, and a different but related essay by Clare (not in this collection), entitled “Pastiche and Archetypal Symbol in Michael Ondaatje’s *The English Patient*,” also appeared in *The Journal of Indo-Canadian Studies* (2002). Several departmental journals also served as venues for Clare’s essays, such as *Thaqafat* at the University of Bahrain, which published the essay on “Ecological Dimensions in the Work of Yaşar Kemal and Abdulrahman Munif.” A related essay on Yaşar Kemal (VI.1) was published in Turkish in the proceedings of a symposium at Bilkent University in Ankara in 2002: *Geçmişten Geleceğe Yaşar Kemal*, ed. Süha Oğuzertem (İstanbul: Adam Yayınları, 2003), 65-84, and later it was again published in the *Doğuş University Journal* in 2003. Another essay, on Hopkins, Conrad, and Ford Madox Ford (I.4), was presented as a paper at the IDEA Conference that was held in Istanbul in 2010, even as the essay on Ghali and Ghosh (III.6) was presented as a paper at the Conference of the Postcolonial Studies Association that was held in Waterford Ireland in 2009. Occasionally there are essays that were made available on-line, such as the essay on Palestine’s ‘Post-Zionist Spring,’ which can be found at www.syreawide.com (2014), and some others were published in the on-line journal, *Left Curve* (Oakland, California), such as the Byron essay (II.1) on climate change (issue No. 35), and the “Roadmap to Genocide” (V.9) appeared on-line in *Left Curve* No. 33. Finally, there are essays and reviews that were initially written for and published in scholarly journals such as *Edebiyât: A Journal of Middle Eastern Literatures*, including a review essay on a volume about the life and work of Nâzım Hikmet (III.7) that appeared in Vol. 14, No. 2 (May/November 2003), 165-171; and another review essay on two Palestinian novels (V.6) that appeared in *Edebiyât*, Vol. 13, No. 1 (2003), 81-86. There was also the long essay on T.E. Lawrence’s *Seven Pillars of Wisdom* (VI.4) that appeared in *Comparative Literature*, Vol. 52, No. 4 (Fall 2000), 321-338, and then was again reprinted in *Twentieth-Century Literary Criticism*, Vol. 20, No. 4 (2006), 345-356.

A few other ‘odds and ends’ include the review of Ward Churchill’s *A Little Matter of Genocide* (V.10), published on-line in Purdue University’s CLCWeb [Comparative Literature and Culture] (ISSN: 1481-4374) <http://docs.lib.purdue.edu/clcweb>. Another interesting venue is *Without Prejudice: Journal of the United Nations Committee EAFORD*, Washington DC (Fall 1986), 120-124, in which Clare’s film review of Costa Gavras’s *Hanna K* (V.11) appeared. And Clare’s “Postcolonial Visions in the Works of Edward W. Said: Reflections on Exile from Palestine to Ireland to Nebraska” (V.12) was morphed from a conference paper at the Ege University Annual Cultural Studies Symposium, 8-10 May 2002 in Izmir. The long, ambitious essay, “Images of Women in Five Post-colonial Novels” (I.2), presented as a conference paper at the 13th All-Turkey English Literature Conference in

Izmir, was published in the *Aegean Journal of Language and Literature*, Special Issue (1993), and then later spawned essays on Conrad (I.4) and Rushdie (III.5). And the essay on Beckett's *Waiting for Godot* (IV.4), one of the best pieces in the entire collection—whatever multiple conferences may have contributed to its making—was born in *Global Fissures: Postcolonial Fusions*, ed. Clare Joseph and Janet Wilson (Amsterdam: Rodopi, 2006). Despite the Byzantine avatars of some of Clare's essays, I have requested permissions from all appropriate journals and books that were the original venues for many of these essays. There were also essays in the present collection that were not previously published, but had Clare lived longer, might have been published on-line or in print.

A volume like the present one is necessary to give an idea of the breadth and extent of Clare's scholarly interests and accomplishments, although several essays had to be left out of this volume because of limitations of space and time. Clare mapped out only part of the present volume, and it was up to the editor to organize the essays and try to put them in some sort of meaningful order. Under the circumstances, without Clare's continuous guidance I don't feel that much more could have been done to track down her work of the last several decades and do it justice in published form. Many of the topics are not my own areas of expertise although I heard Clare discuss them on numerous occasions. After focusing on her work for the past year while editing this volume, I feel wistful when I reflect how I wish I could discuss these topics with her in light of my increased familiarity with her work.

Finally, a big thanks goes out to Dr. Margaret Sönmez of Middle East Technical University. Margaret was Clare's long-standing friend, and she heard Clare deliver many of her papers at the yearly British Novelists conferences at METU. Margaret generously took time out from her busy schedule to read the semi-final copy of this volume, and her expert editorial eye caught several errors that thankfully never made it into print. Margaret's help was reinforced by Victoria Carruthers' eagle-eyed editorial staff at Cambridge Scholars Publishers, and by Amanda Millar's helpful typesetting staff at CSP.

TIME'S FOOL



“Ba’âl Hadad was the storm and sky god of ancient Mari, the Syrian city they excavated from deep under the ground. The statue was set up at the entrance to Aleppo, and Firas used to say I could ask him for rain and it would rain. The Orontes River was the dragon who finally defeated Ba’âl.”

INTRODUCTION

TIME'S FOOL: ESSAYS IN CONTEXT

Barry Charles Tharaud

The title for A. Clare Brandabur's collection of essays is *Time's Fool: Essays in Context*. The allusion, of course, is to Shakespeare's Sonnet 116:

[Love] is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks;
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.

But what did she mean? She never discussed the significance of her title with me—or with anyone else as far as I know. The contrast presented in the sonnet is between unchanging love that overcomes all vicissitudes, and everything else that is subject to time and is therefore impermanent and unstable. I believe she was most likely referring to the vicissitudes of changing tastes in literature and, especially, literary theory. In many of her essays, she refers to the common contemporary advice in literary criticism, “Always historicize,” and a number of her essays indeed pay careful attention to historical context—for example, “Missing History in Jane Austen's *Mansefield Park*” (189-206, below), her essay on Ishiguro's *The Unconsoled* (100-112), which takes into account the historical background of Vienna, her tracing of political events behind Salman Rushdie's essays on the misbehavior of the United States in Nicaragua in *The Jaguar Smile* (252-66), the biographical and historical details behind Jean Genet's visit to Palestine described in his *Prisoner of Love [Un Captiv amoureux]* (113-26), her essay on “Secular Nationalism in Egypt” (267-84), and her essay on “Serbia's Exclusivist Foundation Myth” (398-414), among others. Moreover,

in recent years, Clare's interest in postcolonial literature and topics was spurred on by our colleague, Professor Mohamed Bakari, who coincidentally reinforced Clare's love of the work of Edward Said on colonialism and post-colonialism, and also in the process increased Clare's awareness of various contexts of literary studies, including historical contexts. She was very much aware of how the boundaries of literary criticism, literary theory, cultural studies, comparative literature, and other sectors that comprise modern literary studies had changed and expanded since her own original university studies during the 1950s and '60s. She was aware of the clichés about the limitations of the 'New Criticism' (which at its best was never a-historical and was open to at least as many perspectives as today's theory), which may be the source of the idea of the need for contextualization, but she herself was always eclectic and capable of many approaches and topics—as is obvious from the present collection, which utilizes Northrop Frye's so-called "myth criticism" from the 1950s along with the work of Joseph Campbell's comparative world mythology, sometimes in combination with Jungian theory. Clare also makes good use of Edward Said's post-colonial criticism, which was an important inspiration to her, probably because she taught nearly 25 years in the Middle East—from Syria and Turkey and Cyprus, to Bahrain, Jordan, and four years in occupied Palestine. Her contact with Arab culture is also reflected in several essays—on Ibn 'Araby (14-30), T.E. Lawrence's *Seven Pillars of Wisdom* (515-38), Yeats's use of Arabic sources (325-41), Tahar Ben Jelloun and Mohamad Choukri in Tangier (172-88), and others. Her own Irish Catholic background surely inspired some of her work on Irish writers such as Yeats, Joyce, and Beckett, and allowed her to appreciate the relatively recent perspectives on Irish literature and culture as post-colonial literature and culture.

Clare was enthusiastic about other writers as well—for example, Yaşar Kemal, who died less than a week before Clare, and who was one of the two greatest Turkish writers of the twentieth century (with Nâzım Hikmet, another enthusiasm of Clare's, as reflected in her review essay on the biography, *Romantic Communist*, 285-94). Clare wrote other essays on Yaşar Kemal that are not included in this collection, and both Clare and I experienced the hospitality of Yaşar on numerous occasions. Other areas of interest

included Women's Studies (but never in an ideological sense, which she was generally critical of). And what are we to make of an essay like "Love Stories of Restraint: Shades of Gerard Manley Hopkins in Joseph Conrad's *Nostromo* and Ford Madox Ford's *Parade's End*"? (85-99). Clearly, Clare had a knack for exceeding categories. I have edited a scholarly journal over three decades and have produced more edited collections and conference proceedings than I care to remember, but the organizational challenges presented in the broad outlines of Clare's essays are considerable. Moreover, if Clare had lived long enough to oversee this project that reflects a good deal of her life's work, she would surely have made it easier by untangling multiple versions of many of the essays in various states of finish. Clare often wrote papers for conferences and then continued to revise and expand them, and sometimes they developed into several different essays on similar or closely related topics. A case in point is her essay on Ondaatje's *The English Patient*, which existed in several different forms on her computer. Clare's son Matthew Brandabur helped to untangle some of the difficulties of the task of bringing this collection to completion, without which it might never have seen the light of day. Moreover, if time had permitted, the collection might have been even more inclusive and the editing more precise in some areas. Under the circumstances, the present volume is the best I could do under constraints of time and the exigencies of my own work, which at this time were unusually pressing.

I think the unifying principle in this large and diverse collection is the activist impulse that lies behind many of the essays. During her early teaching days during the 1960s at the University of Illinois, she stood with the Black Panthers in the fight for racial justice; later, after her experiences while teaching in Palestine, she became a tireless activist for the rights of Palestinians, which continued to the very end of her life; and at the same time she campaigned for the protection of the environment against the abuses and arrogance of the oil companies and other multinationals, and against the ignorance and venality of Christian Zionists in their disregard for both environmental degradation and abuses of human rights. She was instrumental in publicizing the nefarious behavior of Shell Oil, for example, in their sponsoring of death squads in the Niger River delta,

and she was instrumental in consciousness-raising of many more recent ecological issues as well.

I worked with Clare for 10 years in Istanbul—first at Doğuş University, and then at Fatih University. I first ‘met’ Clare on-line in the early 1990s. We were introduced by Professor Michael Beard, who at that time was the editor of the scholarly journal, *Edebiyât*. Clare had begun work on Yaşar Kemal, and she later reviewed my edition of Yaşar Kemal’s memoirs that were published by Syracuse University Press. Later, in 2005, as I was wrapping up a two-year stint as a Fulbright Professor in Tétouan and Tangier, Morocco, I happened to mention to her via e-mail that I was looking for a position, and she moved heaven and earth to create a position for me at Doğuş University where she was teaching. (Five years later, I returned the favor and helped her to secure a position at Fatih University, where I shortly followed her.) That first fall semester (2005) at Doğuş University, we both gave papers on Yaşar Kemal at our University’s conference on *The Endangered Planet in Literature*, which provided a good example of Clare’s passionate activism. Through her efforts, there was a contingent of academics from Baghdad University, who flew to Istanbul from worn-torn Iraq at some risk. In the final panels of the conference, the Iraqi women gave eloquent descriptions of the personal, cultural, and environmental destruction of Iraq by the American invasion and onslaught, and the Dean of Arts and Humanities at Doğuş, a woman who headed the planning committee for the conference and who had gotten money from the American Consulate to bring Gayatri Chakravorty Spivak as keynote speaker, planned to erase the considerable effect of the Iraqi women’s presentation by having another American specialist conduct a sort of ‘wrap up’ of the conference—in the usual meaningless ideological academic manner. Clare, who was sitting in the front row, snatched up the microphone and gave an impromptu wrap-up of the conference by saying that as witnesses of the ecological and personal destruction that was going on in Iraq, as long as we said and did nothing, we all had blood on our hands. It was a stirring and fitting conclusion to the conference, and it transformed an academic exercise into a meaningful activist event. And when I came to edit and write the Introduction to the conference Proceedings, I emphasized that the presentations by the Iraqi women

were the high point of the conference. Consequently, the dean, who had promised the American consulate to “contain things,” prevented the publication of the proceedings in book form, and CDs were produced instead. Typically, Clare’s disappointment knew no bounds. She had been pressing the rector of the university every week to push through the publication of the proceedings, and when she got the notice that it would be published at the end of one particular week, she was overjoyed. But some time later we found out to our chagrin that the publication had been cancelled and replaced with a CD, which is far less useful or meaningful than a book.

Within the limited time and resources available to me, I have tried to edit and organize a fitting tribute to Clare Brandabur’s life as a teacher, colleague, scholar, activist, and friend, as reflected in the 38 essays and reviews that appear in this collection. If time had permitted, more essays could have been added and additional editing applied. The real tribute however lies in the hearts and minds of her students and colleagues who were touched by her enthusiasm and helpfulness over the years—in Turkey and the greater Middle East, and farther at large through her participation in conferences from Malaysia, India, and Spain to Morocco, Ireland, the United States, and elsewhere.

Part I of Clare’s essays includes six essays on “Gender and Family Relations.” The first essay, “Woman’s Image Transformed: The Sufism of Ibn ‘Araby,” gives a general overview of the life, work, and cultural connections of an important Islamic philosopher from “Al-Andalus,” the great Islamic civilization of Spain that was a center of enlightenment and, like the Islamic crossroads in Sicily during the High Middle Ages, one of the foundations of the European Christian Renaissance that was to come. A measure of the cultural catastrophe of the expulsion of the Moors and the Jews from Spain in 1492—an event equal in importance to other developments in that year—is Nietzsche’s comment that one of the first things the victorious Christians did after the *Reconquista* was to close the public baths—over 200 in Cordoba alone—suggesting that godliness is next to filth and ignorance! In any case, Clare’s essay on Ibn ‘Araby is a general introduction that focuses on the enlightened attitude toward women in this Islamic Sufi philosopher. There

follows a long essay on “Images of Women in Five Post-Colonial Novels”: Anglo-Polish novelist Joseph Conrad’s *Heart of Darkness* (1900), British novelist E.M. Forster’s *A Passage to India* (1924), Egyptian novelist Waguih Ghali’s *Beer in the Snooker Club* (1964), Sudanese novelist Tayeb Salih’s *Season of Migration to the North* (1969), and Anglo-Indian novelist, Salman Rushdie’s *Midnight’s Children* (1980). This description alone should give some indication of the breadth of Clare’s literary and cultural interests—in this case by comparing a variety of cultural attitudes toward women in which the Anglo perspective is by no means the ideal. After these two “introductory” essays, the following four essays are a good deal more focused than the previous broad approach to five novels from five very different cultural moments, and the following essays contain a good deal of historical and psychological insight. The Comparison of Fowles’ *Ebony Tower* and Ondaatje’s *English Patient* is especially interesting in that Clare’s interpretation of the Fowles’ novel easily trumps the author’s comments on his own work and gives us insight into the sexual malaise of our own cultural moment. And the “Love Stories of Restraint” in the essay that follows is intriguing in its psychological depth as it opens up a mysterious topic without dispelling the mystery. But the riff on Gerard Manley Hopkins’ perspectives on human (and epistemological) identity in Conrad and Ford is especially intriguing to me, as it reflects my own long-standing interest in transcendental and existential issues—especially phenomenology or the relationships of language, reality, and human identity. This essay is followed by one of the most stimulating essays in the collection, on Ishiguro’s *The Unconsoled*. Clare wrote a number of other essays on Ishiguro as well, but I had a limited amount of time to apply to my editorial task, which was unwanted in more than one sense. This particular Ishiguro essay, like the previous two essays, does some important psychological analysis, but in this case it’s on the level of family relations, not just gender relations. And finally, the essay on Jean Genet opens up new perspectives of psychobiography of the French writer, while simultaneously relating them to a favorite topic of Clare’s, the struggle for Palestinian rights.

Part II is much briefer than Part I and is concerned with the destruction of the environment, and scholarly and activist response to this fact by way of “ecocriticism.” The brevity of this section of

essays doesn't do justice to Clare's interest in the subject, for she frequently made ecological awareness part of her undergraduate classes as well as her doctoral seminars in comparative literature. The first essay describes the significance of an early instance of awareness of potential ecological disaster—by Lord Byron in the early nineteenth century. This essay is followed up by recent and much more pressing attempts to raise general awareness of impending ecological disaster by contemporary Middle East authors, Arab writer Abdulrahman Munif and Turkish author Yaşar Kemal, who both took great personal risks to make their readers aware of the destruction of the environment in their countries and in the wider world. And finally, Clare's essay on the desolate world of contemporary American writer Cormac McCarthy presents the specter of a world in the aftermath of the total destruction of the environment—a fitting and powerful reminder of what lies in store for all of humanity if the present course is maintained by nations and multi-national corporations.

Part III, which centers on colonialism and post-colonialism from a broad perspective, is in many ways the heart of this collection. Clare was constantly inspired by the works of Edward Said on colonialism, especially *Orientalism* (1978) and *Culture and Imperialism* (1993), and references to these and other works by Said can be found in many of her essays in this collection and elsewhere. Her interest in Bowles, Ben Jelloun, Choukri, and others stems from her attending conferences in Tangier that began during my stay during a two-year Fulbright in Morocco from 2003-2005. And as usual, Clare's approach was most humane in her powerful acknowledgment of sex tourism and especially the sexual exploitation of children during the 'glory days' of the "Interzone" when the city of Tangier was an International Zone administered by the European Powers and the United States. A more traditional approach to literary and cultural criticism can be found in Clare's essay on "Missing History in Jane Austen's *Mansfield Park*," which is a good example of Clare's following the advice of several important contemporary critics to "always historicize." And the following three essays—two on Ondaatje's *The English Patient* and one on Salman Rushdie's *The Jaguar Smile*, a collection of Rushdie's nonfiction prose pieces—are three of my favorite essays

from the entire collection. All three essays demonstrate the broad reading and extended attention that Clare frequently lavished on her essays. I can remember her reading a recent biography of Caravaggio, as well as studying a large art book containing reproductions of the Michelangelo frescos on the ceiling of the Sistine Chapel, which serve as background for her essays on *The English Patient*. And her essay on the way the movie version of *The English Patient* eviscerates the central message of the novel and deprives the central character, a minority Sikh, of the dignity and courage that is central to the novel, reveals the ability of Hollywood in its venality to betray any principle, no matter how central to the story, in order to pander to the ignorance and self-satisfaction of its audience. Finally, the essay on Ghali and Ghosh (by gosh and by golly!) deals with the individual toll of colonialism and post-colonialism in a way that is understandable—if any Westerner cares to try to understand such a thing. And the review essay on the biography of Nâzım Hikmet, *Romantic Communist*, is equally edifying in its exposure of the tribulations that oppressed one of the great poets of world literature during the twentieth century during what amounted to a Turkish McCarthy era, which makes our own in the United States seem like a relatively benign occurrence.

In Part IV the colonial and post-colonial perspectives are continued and expanded to include the literature and culture of Ireland—a topic near and dear to the heart of Clare as a woman of Irish-Catholic extraction—from the Anglo-Irish Iris Murdoch to the major Irish writers of the twentieth century: Yeats, Joyce, and Beckett—with a side trip to the connection of *Wuthering Heights* to the Irish Famine of the 1840s. I find the essay on *Waiting for Godot* particularly stimulating since it shows Clare at her polemical best. She points out the master/slave relation of Lucky and Pozzo in *Godot* and compares the manic tirade of Lucky and his subsequent speechlessness to the fascist utilization of academics to support their cause, resulting in rendering them completely impotent in a later phase. Then Clare concretizes Beckett's minimalist abstraction and names names:

The silencing of Lucky's manic tirade is a trope for the censorship practiced by the Fascists, but also resonates with the current

censorship of academics who dare to criticize the unbridled war rampage of George Bush. Such brave dissidents are threatened with death like Ward Churchill, accused of homosexuality (as was the late Edward Said), have their offices fire-bombed (like the courageous Israeli lawyer Felicia Langer), are accused of taking bribes from Saddam Hussein (like George Galloway—who sued British newspapers and the Christian Science Monitor for libel and won), beaten up and imprisoned (like Kathy Kelley, the co-founder of Voices in the Wilderness).

[...]

Act I represents the moment of imperial ascendancy, in which the talents of artists, scientists, and poets have been skillfully harnessed to the military industrial complex, serving as propagandists and publicists, while the world is being driven inexorably to the brink of destruction. We are inundated by Luckys such as Daniel Pipes, Bernard Lewis, Karl Rove *et al.*, who serve the imperial purpose. As Edward Said points out in an article in *Guardian Unlimited*, Western scholars helped to justify the war in Iraq [...].” (360, below)

In the last thematically organized section, Part V, there appear four essays that deal directly and indirectly with the plight of the Palestinians. Clare provides theoretical background to the Israeli-Palestinian conflict in the essay on the historical and literary background to the Bosnian Serb massacres of Muslims during the 1990s after the former Yugoslavia imploded. She also provides some interesting literary background to attitudes toward the creation of a Zionist state in Palestine long before any serious theorizing or action had been taken, as reflected in a late novel or rather “romance,” *Daniel Deronda*, by George Eliot. And her “Roadmap to Genocide” is an admirably clear and well researched explication of the exclusivist positions of contemporary Zionists, in contrast to and in the context of Samuel Lemkins, the Jewish pioneer of what eventually became holocaust studies. According to the guidelines that Lemkins established and that were accepted after World War II by the United Nations (not by the Jewish or Christian Zionist organizations, however), the behavior of the state of Israeli toward the Palestinians constitutes ethnic cleansing and genocide, which compares with classic cases of those terms in the Americas, in Apartheid South Africa, and in the late Ottoman Sultanate. Clare’s essay is a clear, historically based explication, and it is based on personal experience—including four years of teaching in a university

in occupied Palestine as well as an additional 20 years of teaching in the Middle East.

Finally, my last category, Part VI, “Miscellaneous,” includes Clare’s essays that escaped my classifications: on archetypes, on Graham Greene, a review essay on modern theory, problems of genre and biography in T.E. Lawrence’s *Seven Pillars of Wisdom*, and lastly, on the theme of death in *Gilgamesh*—a work that never failed to kindle Clare’s enthusiasm and that, in addition to her treating of this Ur-source of world literature in her undergraduate and graduate courses, she even encouraged its reading in her own family, by young and old. As such, it is a fitting conclusion to this volume of essays.

One last comment on Clare’s collection of essays. Because of the way Clare conducted research—working rapidly and continually revising—many of these essays were still in progress and not as polished as they would have been had Clare lived to oversee this project. Nevertheless, some of the essays were finely argued and nicely polished, such as “Roadmap to Genocide” and several other essays, which often conclude with quite memorable statements. Here and there one finds “lusters” or gems of expression that make an impact and remain in the mind—the concluding statements from the review essay on Heidar Eid’s book on “Worlding,” for example (596, below) or especially the conclusion to the Jane Austen essay (206). But even such attractive statements pale before the memory of Clare’s play of ideas in real life—in the classroom, and in discussions over lunch with colleagues. To the extent that this collection hints at the living play of thought, it serves a worthwhile and memorable purpose.

Fatih University
Büyükcçekmece, İstanbul
6 March 2016