

FOREWORD

Nadia El Kholy

Cairo Studies in English is pleased to announce the launch of its new format as an online open access, peer-reviewed and refereed interdisciplinary journal of humanities and the arts published by the Department of English, Faculty of Arts, Cairo University, Egypt. The first issue of this academic journal appeared in 1955 under the name *The Annual Bulletin of English Studies* as an annual Bulletin of literary criticism. The next issue appeared four years later in 1959 and then it was irregular for several years till it re-appeared in 1990. The last paper-only edition was published in 2016, from now onwards CSE will appear in digital form as well.

The main objective of *Cairo Studies in English* is to provide an intellectual platform for scholars on the national, regional and international levels and to promote interdisciplinary studies in the humanities, the arts and the social sciences and to become a leading academic journal worldwide.

This volume of *Cairo Studies in English* is entitled “Language, Literature and the Arts” and it presents a wide array of interdisciplinary papers covering topics like; cultural representation and the arts, the language of music, the word and the image, the language of ideology, and society and the arts. Several papers examined the impact of transforming a literary text into a performance with a new form of presentation like singing or acting or reciting. Riham Debian’s paper on *Boshret Kheir* "بشرة خير" (Good Tidings) investigates the hit song's context of production and consumption/reception to spotlight the interrelation between the political and the cultural fields. A different point of view about the drawback of the spoken word is discussed by Yasser Aman in “Stage or Page? A Dub Performer or A Dub Poet? A Study of Linton Kwesi Johnsons’ Political Activism in “Five Nights of Bleeding” and “Di Great Insohreckshan” where he questions which is more effective in conveying Johnson’s political message: the performed song or the scribed poem? And he concludes that the scribed form has a stronger, more longstanding impact on imparting the message than stage performance because it relies on the musicality of the words created by sounds and aural images easily grasped even by an international readership alien to the heritage of dub music.

Adding to the previous aspects about language and performance is the power of the visual image. In “The Dramatic Structure of Niyi Osundare's *Waiting Laughters*” Amani Wagih shows how these poems “*Waiting Laughters*”

succeeded in creating dramatic scenes of resistance through the selective use of images. Similarly, Sameh Hasan's paper "Painting in Poetry" conducts a stylistic analysis of five ekphrastic poems all inspired by *Hunters in the Snow*, a 1565 painting by Flemish artist Pieter Brueghel, and highlights the similarities and differences between them.

This issue also introduces new interdisciplinary research in the field of linguistic studies with papers that deal with a variety of topics ranging from "An integrative multimodal analysis of the examiner-examinee interaction in the IELTS Speaking examination" by Hanaa Youssef Shaarawy to examining ways in which young Egyptian adults construct their identities on Facebook statuses, in Ingy Emara's "Gender Identity Construction in Facebook Statuses of Egyptian Young Adults" the results of the study show that Facebook male users post more about facts, entertainment and individual experiences, while female users post more about feelings and social relationships. Another perspective on gender issues is Nariman Eid's "Mad Women Who Run in the House: The Malestream Politics of Representation" which analyses advertisements shown on Egyptian television channels to shed light on the image of women representation.

Language and ideology is another theme that has been dealt with in this issue from different angles. Sama Dawood Salman proves in her paper "Ideologically-induced Understatement in English/Arabic News Translation: A Critical Discourse Analysis- Socionarrative Approach" how translation cannot be separated from ideology, and where translators must make constant decisions on the most appropriate translation strategies to conform to the ideology of their agencies and target culture. Another study "The Language of Ideology: the Going to the Beyond – Ideology in Doha aSy's *104 Cairo* by Nermin Gomaa examines the extent to which Bhabha's suggested ideology of 'a beyond area' where the self-rids itself of all social, cultural, historical pretensions and reconsiders its existential meaning and characteristics in a way other than that of the past is quite relevant and significant in Assy's *104 Cairo*.

Using language as a tool for defining one's identity is dealt with in Amr Elsherif's paper "Split Consciousness and the Poetics of Inauthenticity: Reading Anatole Broyard's *Kafka Was the Rage*" which offers a portrait of Anatole Broyard as a split identity and proves that the memoir, although based on real life events, is more like a work of fiction manifesting one stratum of the author's consciousness and hiding another. "Language as a Means of Power: A Comparative Study of Harold Pinter's *No Man's Land* and Alfred Farag's *Salj Ganaħ ʔl-Tabrizj Wa Tabʕhu Quffah*" by Usamah Raslan is an attempt to examine how the British Nobel- laureate dramatist, Harold Pinter (1930-2008), and the Egyptian versatile writer, Alfred Farag (1929-2005), depict a power struggle between two dramatic characters obsessed by a conflict of wills. The

paper concentrates on how both playwrights draw extensively on a theatrical language that dramatizes the power struggle between characters as well as the linguistic tactics employed by them to sustain their desire for power. Appropriating the English language to make it bear the burden of the Indian experience is examined by Maha Sallam in “Betrayal, Division, and the Ideology of Revolution in Arundhati Roy's *The God of Small Things* and Neel Mukherjee's *The Lives of Others*”. Finally, “Gene Luen Yang’s *American Born Chinese: Identity and Post-Colonial Discourse*” by Rasha Abd El Rehim promotes the idea of being American in an Asian way; without necessarily conforming to particular standards since America is a pluralistic society after all.

Lastly, I would like to say that this first on-line edition of *Cairo Studies in English* would not have been possible without the support of the Department of English and the Faculty of Arts. The editors of this issue, Professors Hoda Gindi, Nadia El Kholy, Ola Hafez and the very dedicated Professor Hala Kamal have worked hard to produce this online issue in its digital form ensuring that its quality is worthy of becoming an e-journal.