

continuously cast into doubt. Embarked on the "tassili" ferryboat, these writers seek, each in his/her way, to construct a third space wherein the two shores of the Mediterranean, which spans and separates the South and the North, may one day meet in love and respect.

A.G. Hargreaves's bio-bibliographic guide is a superb key to this new wave of *Beur* literature. Twenty-four writers—and a brief reference guide to poetry and drama—are carefully presented. As a specialist in the subject, Hargreaves is cautious in his selection of the writers who fulfill the conditions of being *Beur*. The information about each writer's family background, intellectual evolution, and the succinct bibliography he provides would certainly be of value to readers as well as scholars who are unfamiliar with *Beur* literature. MUSTAPHA HAMIL
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Sexuality and War: Literary Masks of the Middle East, by EVELYNE ACCAD. 198 pages, bibliography, index. New York: New York University Press, 1990. \$32 (Cloth) ISBN 0814705952

Sexuality and War pulls off that rare instance of a passionate and analytical literary study. Accad's premises move organically together. Sexuality is inseparable from war, is at its very center and cause. Accad means sexual in a broad sense, including gender though referring to "sex-role socialization" (p. 19). War and death are cast as sexually desirable women, even prostitutes, in the cultural system of masculinity. Fighting men experience what Paul Vieille calls "war-*jouissance*." Women also have their right to *jouissance*, but their pleasure is associated with a different set of cultural values. Here is Accad's internationalist, feminist or "femihumanist" program: "Developing an exchange of love, tenderness, equal sharing, and recognition among people would create a more secure and solid basis for change..." (p. 12). If this agenda is "a different concept of revolution" (p. 18), absolutely nonviolent, even utopian, so be it, Accad writes. Her book, in fact, is a political act engaged in the tragic history of Lebanon.

Accad reads six novels, three by women, three by men, relating these novels to her values: first, non-violent solutions, next, thorough-going feminist social critique, and last, at least "some lines of sorrow, some cries of despair" (p. 155) showing opposition or repulsion toward the wars in Lebanon. Although none of the women's novels exactly correspond to Accad's criteria, Andrée Chedid's *House Without Roots* (Fr. 1985, Eng. 1969) highlights a peace march led by two women, and Etel Adnan's *Sitt Marie Rose* (Fr. 1977, Eng. 1962) portrays a Christian, pro-Palestinian woman who defies the Christian militia. Accad is not just an ethical and political judge of these novels (which could be problematic for the definition of the novel). Her lyrical descriptions of form and structure do justice to what she might not agree with. In Hanan al-Shaykh's *The Story of Zahra* (Arabic 1980, Eng. 1986), Zahra enjoys victimization and invites death from a sniper.

On the male side, Tawfiq Yusuf Awwad's *Death in Beirut* (Arabic 1972, Eng. 1976) tells a woman's story but ends with her joining the Palestinian

guerrillas, thus perpetuating violence. Accad's chapter on Halim Barakat's *Days of Dust* (Arabic 1969, Eng. 1983) is one of the most interesting. She pushes her own symbolic interpretations which are then argued in notes by Barakat himself. Elias Khoury's *Al-Jabal al-saghir* (1977; *La petite montagne*, 1987) brings out Accad's fiercest critique because the novel shows war as a "feast" (p. 140) and as a solution for men's personal conflicts, their fears and hate of women.

I really liked the language and *engagé* quality of *Sexuality and War*—Accad is after all an accomplished fiction writer. Rape in Bosnia confirms, if we needed it, her major thesis. I wanted, however, a more extended discussion of non-violence: why nonviolence must be universal with no exceptions, how non-violent strategies relate to particular Lebanese conflicts. The veil and mask image is ingenious in the titles of the three parts of Accad's book (recalling her *Veil of Shame*, 1978): Unveiling Sexuality in War, Women Unmask War, War Unveils Man. Men are the ones who wear the veil, hiding their own fears or femininity, and must be liberated.

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Zeugen einer Endzeit: Fünf Schriftsteller zum Umbruch in der ägyptischen Gesellschaft nach 1970, by STEPHAN GUTH. (Islamkundliche Untersuchungen, Band 160) 324 pages, charts, biographies, bibliography. Berlin: Klaus Schwarz Verlag, 1992. DM 74 (Paper) ISBN 3-87997-203-6

The *Infitāh* period, far from being a time of expansion and prosperity, has been experienced by many Egyptians as eschatological in the misery it has caused. Stephan Guth draws on the testimony of five writers to support this: the veterans Faṭḥī Ghānim and Najīh Maḥfūz, and the considerably younger Ṣun' Allāh Ibrāhīm, 'Abduh Jubayr and Jamāl al-Ghītānī. He has chosen a novel by each writer (two short stories in Maḥfūz's case) and analyzed his texts according to modern methods of literary study in order to distill the response they reveal on the part of their authors to the changes in Egypt since 1970. (Sun' Allāh Ibrāhīm's *Al-lajna* [The Committee], one of Guth's texts and a major work, is available in a French and in a prize-winning German translation.)

After a short introduction to the causes of the *Infitāh* and its consequences, the conditions for literature in Egypt and the concept features of *Infitāh* literature, Guth examines his texts, concentrating on their significant features. Thus in Ghānim's conventional *Qatl min al-ḥubb...kathīr min al-'unf*, the discussion centers on the characters, while in 'Abduh Jubayr's highly experimental *Tahrīk al-qalb*, a sort of anti-novel, and al-Ghītānī's *Risālat al-baṣā'ir ft 'l-maṣā'ir*, with its apparently independent sections, appropriate attention is paid to the issue of structure.

Having placed those works in the context of Egyptian literature of the 1970s and 80s, the author brings together the results of his careful analyses of them in a survey of forms and themes, greater importance being given to the latter. The subjects that emerge most prominently are the political system, social upheaval and the fate of the individual in the period of *Infitāh*. Of these the changes in