

2025:

The Potentials and Challenges of Using Artificial Intelligence in Literary Creation: A Study of the Aesthetics of Dramatic Structure and Content in *Permeation*, an AI Generated Drama

The present study aims to examine the use of AI applications – depending on prompts powered by language models – in generating creative dramatic texts by analyzing the aesthetics of dramatic structure and content in *Permeation* (2022), a drama generated by a version of Generative Pretrained Transformer (GPT-2) in the Czech Republic. The play is the product of the collaboration of researchers: linguists, computer scientists, and drama experts whose contribution to the process of writing the play was only 10% while 90% of the written text was done by the virtual dramatist, the machine author, in English. The present research adopts an analytical, descriptive approach to investigate the validity of AI in literary creation and explore the cultural aspect of the product content in relation to the dramatic structure of *Permeation*. The study relies on Henri Bergson's and John Dewey's concepts of aesthetics relevant to literary production to explore the potentialities and challenges of creating computer-assisted dramatic texts, bearing in mind the cultural impact of literary works as reflecting the cultural environment which produces the texts. The study also discusses the challenges concerning authorship, the limits of the legal liability of the text generator and the circulation of biased ideologies that can orient readers and influence the shaping of the cultures in the targeted societies.

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2024:

Visual narrative structure and Cinematic Continuity in Samuel Beckett's *Act Without Words I*

The present paper aims at exploring the 2000 filmed version of Samuel Beckett's mime, *Act Without Words I*, in the light of Neil Cohn's theory of Visual Narrative Grammar and Tim Smith's Attentional Theory of Cinematic Continuity. *Act Without Words I* demonstrates, in an unmatched manner, the power of the visual by virtue of its being a mime. Beckett's reliance on the visual demands much from the film viewer, the role of whom is the basis of Smith's Attentional Theory of Cinematic Continuity. As regards the theory of Visual Narrative Grammar, Cohn postulates that the visual structure of a narrative is analogous to grammatical structure and is also related to the inferences made by the viewer. Meaning is, thus, made by the film viewer through the gaze and the visual narrative structure aimed at by the author is complete.

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2019:

Disability Aesthetics and Culture in Nabil Shaban's *The First to Go*

The present paper examines the videoed and subtitled 2008 performance of Nabil Shaban's *The First to Go* performed in Scotland by a group of disabled actors, The Graeae Theatre Company founded by Nabil Shaban and Richard Tomlinson in London in 1980. The play deals with Adolf Hitler's euthanasia program to exterminate people with disabilities in killing centres to guarantee the purity of the Aryan race. That the disabled artists, while impersonating characters with disabilities, represent their lived experience of disability is ground-breaking, for the parts of disabled characters were always played by non-disabled performers in mainstream theatre. The examination of the aesthetics of the filmed performance and the culture of disability shows how the elements and techniques of theatrical expression are deployed in a new light. The medical and social models, the main sides of the culture of disability, are reconsidered to correct some misconceptions surrounding disability. The stigma caused by the medical model, which has culturally marginalized the disabled and influenced their representation in literature as symbols of evil and /or ugliness, can thus be replaced by a culture of social inclusion that propagates positive views on disability as difference. The social model, which exhibits how the disabled have been denied access to many privileges, can open up new opportunities to find in their challenges infinite sources of creativity. Obviously, Shaban's play has spoken louder than activists' calls to give due attention to a productive category of people with special abilities and to see beauty in difference.

*Proceedings of The Fifth International Conference on Cultures and Languages in Contact
2018 - Faculty of Letters and Human Sciences – Chouaib Doukkali University –Morocco*

2017:

Intertextuality and Influence: Arthur Miller's Adaptation of Henrik Ibsen's *An Enemy of the People* Revisited

The aim of the present paper is to examine Arthur Miller's adaptation of Henrik Ibsen's *An Enemy of the People* in the light of Julia Kristeva's concept of intertextuality and Harold Bloom's theory of influence. Choice of approach is limited to Kristeva and Bloom as the theorists who inspired this research for the following reasons. Although the term intertextuality has been widely used in the fields of literary theory, criticism and cultural studies, it is Julia Kristeva who is unanimously credited with the invention of the term and its application to a variety of disciplines besides literature. According to Kristeva, the concept of intertextuality refers to the relation between texts and focuses on how the meaning of a text is perceived in relation to other texts. In other words, intertextuality promotes the idea of influence and resists absolute originality. Bloom's concept of influence is the point of departure in the present paper because adaptation, being the most glaring example of influence, illustrates how the concepts of intertextuality and influence cannot be divorced. Bloom's theory of influence focuses on how a writer's work, 'intertext' in Kristevan terms, is positioned, that is written, read and interpreted, in relation to the works of his

predecessors. Bloom explains this relation, in psychological terms, as a relation of tension. According to Bloom, a strong author undergoes a struggle with his predecessors' literary products in order to produce an original text which, paradoxically enough, cannot escape the influence of previous texts however original it may seem.

Proceedings of The Fourth International Conference on Cultures and Languages in Contact 2016 - Faculty of Letters and Human Sciences – Chouaib Doukkali University – Morocco

2016:

Approaches to Translation and Cultural Mediation in the English Translation of Taha Hussein's *The Days*

The present paper aims at examining the English translation of Taha Hussein's three-part autobiography, *The Days*, by E.H. Paxton, Hilary Wayment and Kenneth Cragg, who gave the three untitled volumes the following titles respectively: *An Egyptian Childhood*, *The Stream of Days* and *A Passage to France*. *The Days* is not a mere narration of factual personal events or a description of real people or places, but it is also a realistic portrait of the Egyptian society over about four decades. Hussein's distinctive literary style, which earned him the title of the Dean of Arabic Letters, poses a problem for translators who have to set priorities on assigning themselves the task of translating *The Days*. Their role as cultural mediators who have "the authority to mediate between parties" and "mediate between cultures" - (Peter Newmark, *About Translation* 1991,41;44)—implies their encountering necessary shifts in priorities: to communicate a message laden with a variety of cultural-specific aspects, to mirror the spirit and the style of the text, and to transmit information with accuracy and fidelity. The present study aims to investigate instances of close translation and mistranslation in the light of Peter Newmark's "theory of semantic and communicative translation" (Newmark, 1). The present writer will also refer to some of the problems encountered by the three translators and the translation strategies they used to solve them. The paper will also explore to what extent they were able to overcome these problems or fell into errors of mistranslation.

Proceedings of The Third International Conference on Cultures and Languages in Contact 2014 - Faculty of Letters and Human Sciences – Chouaib Doukkali University –Morocco

2013:

Rediscovering Identity in a Multicultural Society: A Study of Kwame Kwei-Armah's *Fix Up*

The present paper aims to explore the issue of the search for identity among members of communities of mixed races in contemporary multicultural Britain as dealt with in *Fix Up* (2004) by Kwame Kwei-Armah, the award-winning Black British playwright of African-

Caribbean descent. In *Fix Up*, the first Black British drama to be performed in the West End, at the National Theatre's Cottesloe Theatre, Kwei-Armah, who conceives himself as African, Caribbean and British – or “tri-cultural”, as Kwei-Armah himself puts it – deals with the social, political, as well as economic problems encountered by people of mixed races, mainly young people, in contemporary Britain. In his play, Kwei-Armah focuses on the details of the Black experience to provide a solution for the diasporic generations who are torn between two choices: full assimilation in the dominant white culture where they were raised and live, or repatriation, which implies the return to their original homeland, a solution which, paradoxically, requires re-assimilation in the mother culture that is virtually alien. *Fix Up*, which was a hit in its being mainly written for an audience of Black British youth of mixed heritage in a society marked by ethnic diversity, stresses the importance of integration in a context where the exposure to a dominant white culture does not necessarily preclude clinging to one's historical and cultural roots that are specifically non-white.

Proceedings of The Second International Conference on Cultures and Languages in Contact 2012 - Faculty of Letters and Human Sciences – Chouaib Doukkali University – Morocco

2013:

Pedagogic Practices to Accommodate Teachers and Students of Translation at University Level

The present paper aims to explore the effectiveness of a variety of activities that were applied to teaching written translation to second-year students of the English Department, Faculty of Arts, Cairo University. The syllabus, which entailed translating current affairs from English into Arabic and vice versa, mainly focused on material from English and Arabic Egyptian newspapers. The updating of pedagogic practices was necessary to achieve the goals of the teaching / learning processes and develop the different skills of the students, of whom some are potential translators. The activities, which involved both teachers and students, not only aimed at enhancing the basic language learning skills, with particular focus on reading and writing skills, but also aimed at enhancing other skills like understanding, communication and general skills. It should also be mentioned that previous studies in the field of teaching translation have always focused on the use of translation classes to enhance language learning and vice versa. To my knowledge, research on pedagogic practices in teaching translation is scarce. The division of the present papers into three sections covering pre-classroom activities, in-class activities, and post-classroom activities is the present writer's terminology and, if it may be called, the sought - after contribution to the field.

Cairo Studies in English - The Department of English Language and Literature-Faculty of Arts – Cairo University

2012:

Metatheatrical Elements in Fiction: A Reading of Virginia Woolf's *Between the Acts*

The aim of the present paper is to examine the elements of metatheatre in Virginia Woolf's last novel *Between the Acts* (1941). In the aptly entitled novel, *Between the Acts*, Virginia Woolf makes use of a pageant and a play-within-the-novel while keeping the narrative frame as a bracketing device that directs the reader's attention to the circumstances of the enactment of both performances. The represented pageant is a dramatization of the history of England alluding to the flux of time and a view of the future. The play- within-the-novel is a parodic patchwork of the pattern of love, money, revenge and sentimental outpourings. The pageant and the inner play are staged as well as watched by the fictional characters of the novel. Throughout, both shows are interrupted by the instant feedback of the audience and the satirical comments of the narrator who sort of montages the play. Such interruption is an illusion-breaking device typical of metatheatre. It heightens the awareness of the artifice of the collective experience of watching the performance and its dynamics by bringing to focus the audience-actor relationship, interaction and response. The present study, thus, aims to explore how Virginia Woolf's hybridization of narrative fiction and metatheatrical elements serves to provide the novelist's comment on the alienation and predicament of modern man in the aftermath of World War I and her expectations concerning the future human condition and the imminent upheaval of World War II.

Cairo Studies in English: Essays in Honour of Malak Hashem Special Issue--The Department of English Language and Literature-Faculty of Arts – Cairo University

2009:

Closet Drama and Reader-Response Criticism: A Study of Tawfik Al-Hakim's *Muhammad*

The aim of this study is to examine Tawfik Al-Hakim's *Muhammad* (1936) as a closet drama in the light of reader-response criticism. Closet drama, mainly intended to be read not to be staged and considered as a kind of imaginative literature, highlights the reader's role in generating the meaning of the text. Al-Hakim's *Muhammad*, due to its episodic structure and vastly different locales, relies, in its being appreciated, on the reader's imagination, which comes to the foreground in the process of reading and interpretation. Although the leading figures of reader-response criticism are themselves divided in their views concerning the prominence of the role of the reader as the producer/consumer of a text, the concept of a uniform response by all readers, and the text as imposing restrictions as regards its inherent meaning, it is undebatable that the text is mainly intended to address a hypothetical reader who is assumed to interpret the text and generate its meaning. Such intentionality on the part of the original producer of the text, the author, implies the author's awareness of the productive force that the text has and how it contains a large part of its meaning. This study is, therefore, an

attempt to examine Al-Hakim's *Muhammad* by focusing on the role of what Wolfgang Iser calls the “implied reader” who, through the process of reading and interpretation, can ignore neither his individual life experiences, nor his cultural background, nor the meaning inherent in the text. The biographical element in *Muhammad* also necessitates referring to what Hans Robert Jauss calls the “horizon of expectations” which is uniform at all times.

Proceedings of the Ninth International Symposium on Comparative Literature: Egypt at the Crossroads: Literary and Linguistic Studies Nov. 4-6, 2008- Department of English Language and Literature- Cairo University

2008:

Imagery in Shakespeare's Pastoral Comedy *As You Like It*: A Semiotic Study

The aim of this paper is to provide a semiotic study of imagery in William Shakespeare's pastoral comedy *As You Like It* (1599-1600). As this study attempts to show, Shakespeare's *As You Like It* abounds with clusters of images that serve as a background to the pastoral world of the play. A semiotic study of animal as well as plant imagery in particular probably allows the reader/critic of the play to recognize the significance of images as signs, symbols, or icons that serve as cohesive ties that set the general tone of the play, pinpoint the themes of love and marriage, themes which are meat in pastoral drama and basic in comedy, and explain Shakespeare's choice of pastoral as a genre when writing *As You Like It*.

***Seminar Proceedings- Arden Shakespeare -2007- English Department - Faculty of Al-
Alsun-Ain - Shams University***