EDITOR’S NOTE

This issue includes three articles. Reem M. Hilal’s “Mirroring Hybridity: The Use of the Arab Folk Tradition in Laila Halaby’s *Once in a Promised Land* and Alia Yunis’s *The Night Counter*” demonstrates how Halaby and Yunis utilize Arab folk tradition to reclaim Arab American and Muslim American identity as though by way of a palimpsest from the ravages of stereotypes and depictions as the Other. Arab folk tradition reinvigorates positive ethnic and cultural identity and rescues it from the narratives of hatred and racism.

Muna Abd-Rabbo’s “The Naturalization of Orientalism in Herman Melville’s *Mardi*: Whitewashing *Arabian Nights*?” discusses if Melville was “a multicultural innovator who possibly anticipated post-modernism” or if he “‘whitewashes’ the Eastern narrative to naturalize the text.” Perhaps Melville injected multiculturalism in his narrative to make it palatable to Westerners, despite the Orientalism residing in it. The author concludes that Melville’s usage of “intertextuality and his validation of the ‘Other,’” while at once relying on Orientalist discourse, makes him a forerunner of post-modernism.

Mahmoud Khalifa’s “Feverish Souls: Archives, Identity, and Trauma in *Fihris* and *Hiṣn al-turāb*” focuses on how the subaltern recovers memory from digging the past and constructing an alternative narrative, while creating archives that empower the subaltern. The Other no longer feels powerless, as he defies the powerful writer and keeper of the archives and creates an opening that goes beyond the archival narrative.