

Access Free Miral Al Tahawy Pdf Free Copy

Brooklyn Heights The Tent Blue Aubergine Gazelle Tracks Bad Girls of the Arab World Literary Madness in British, Postcolonial, and Bedouin Women's Writing Gazelle Tracks Narrating Postcolonial Arab Nations Faith Misplaced Tree of Pearls, Queen of Egypt Cultural Identity in Arabic Novels of Immigration The Female Suffering Body A Brief Introduction to Modern Arabic Literature Rhadopis of Nubia The Dog Who Saved the World The Tent Cigarette Number Seven The President's Gardens The Puppet A Beautiful White Cat Walks with Me Red Earth and Pouring Rain A Sky So Close to Us The Law of Inheritance The Whole Wide Beauty: A Novel Anubis The Bleeding of the Stone Red Wine Asleep The Last Chapter Munira's Bottle Wolves of the Crescent Moon Nile Sparrows King Hereafter Things Are Against Us The Man from Bashmour Half of a Yellow Sun Stories by Egyptian Women Candygirl Min Fami Arab Americans in Film

Although there is a history of rich, complex, and variegated representations of female illness in Western literature over the last two centuries, the sick female body has traditionally remained outside the Arab literary imagination. Hamdar takes on this historical absence in *The Female Suffering Body* by exploring how both literary and cultural perspectives on female physical illness and disability in the Arab world have transformed in the modern period. In doing so, she examines a range of both canonical and hitherto marginalized Arab writers, including Mahmoud Taymur, Yusuf al-Sibai, Ghassan Kanafani, Naguib Mahfouz, Ziyad Qassim, Colette Houry, Hanan al-Shaykh, Alia Mamdouh, Salwa Bakr, Hassan Daoud, and Betool Khedair. Hamdar finds that, over the course of sixty years, female physical illness and disability has moved from the margins of Arabic literature—where it was largely the subject of shame, disgust, or revulsion—to the center, as a new wave of female writers have sought to give voice to the "female suffering body." Modern Arabic literature remains little known and poorly understood despite growing curiosity among European readers. This brief introduction offers a unique overview, focusing on developments over the last fifty years. It provides a guide to the literary landscape, indicating the major landmarks in the shape of authors, ideas and debates. The picture that emerges shows that the literature of the modern Arab world, Europe's closest neighbour, is not so far from us as we are sometimes encouraged to think. A timely contribution to the dialogue between East and West, bringing modern Arabic literature into the mainstream for English-speaking readers. 'Tresilian's book is not only informative about its subject but also provides thought-provoking messages to the general reader.' Denys Johnson Davies

Banipal Women's transgressive behaviors and perspectives are challenging societal norms in the Arab world, giving rise to anxiety and public debate. Simultaneously, however, other Arab women are unwillingly finding themselves labeled "bad" as authority figures attempt to redirect scrutiny from serious social ills such as patriarchy and economic exploitation, or as they impose new restrictions on women's behavior in response to uncertainty and change in society. *Bad Girls of the Arab World* elucidates how both intentional and unintentional transgressions make manifest the social and cultural constructs that define proper and improper behavior, as well as the social and political policing of gender, racial, and class divisions. The works collected here address the experiences of women from a range of ages, classes, and educational backgrounds who live in the Arab world and beyond. They include short pieces in which the women themselves reflect on their experiences with transgression; academic articles about performance, representation, activism, history, and social conditions; an artistic intervention; and afterwords by the acclaimed novelists Laila al-Atrash and Miral al-Tahawy. The book demonstrates that women's transgression is both an agent and a symptom of change, a site of both resistance and repression. Showing how

transnational forces such as media discourses, mobility and confinement, globalization, and neoliberalism, as well as the legacy of colonialism, shape women's badness, *Bad Girls of the Arab World* offers a rich portrait of women's varied experiences at the boundaries of propriety in the twenty-first century. A provocative account of the decayed relationship between the U.S. and Arab world, and a powerful recommendation for how it can be salvaged Back in print by popular demand--"A stunning revelation of the historical Macbeth, harsh and brutal and eloquent." --Washington Post Book World. With the same meticulous scholarship and narrative legerdemain she brought to her hugely popular *Lymond Chronicles*, our foremost historical novelist travels further into the past. In *King Hereafter*, Dorothy Dunnett's stage is the wild, half-pagan country of eleventh-century Scotland. Her hero is an ungainly young earl with a lowering brow and a taste for intrigue. He calls himself Thorfinn but his Christian name is Macbeth. Dunnett depicts Macbeth's transformation from an angry boy who refuses to accept his meager share of the Orkney Islands to a suavely accomplished warrior who seizes an empire with the help of a wife as shrewd and valiant as himself. She creates characters who are at once wholly creatures of another time yet always recognizable--and she does so with such realism and immediacy that she once more elevates historical fiction into high art. This thought-provoking, semi-autobiographical book tells the story of Aisha, a young Moroccan woman, and her struggle to find an identity in the Morocco of the second half of the twentieth century. Charting Aisha's path through adolescence and young adulthood up to the present, her story is told through a series of flashbacks, anecdotes, and glimpses of the past, all bound up with a strong, often strident, always compelling worldview that takes in Morocco, its politics, people, and traditions, Islam, and marriage. Male-female relationships feature strongly in the narrative, and by exposing us to Aisha's troubled romantic encounters, Abouzeid uncovers the shifting male/female roles within the Morocco of her lifetime. Many aspects of Moroccan society are also explored through the other clashes of the modern and the traditional in Aisha's life. The workplace and corruption, the struggle for women's rights, the clash between Islamic and Western values as well as with the older practices of sorcery and witchcraft, and the conflict between colonial and native language use are all intertwined in a narrative that is both forceful and often poetic. Through a series of tales of emotional disasters, the reader becomes aware not only of Aisha's frustrations but also of her deep commitment to her country and her struggle to defeat suffering, uphold justice, and retain a fierce independence as a woman and a clarity of conviction in her life. Leila Abouzeid is a pioneer among her Moroccan contemporaries in that she writes in Arabic rather than in French and is the first Moroccan woman writer of literature to be translated into English. This stimulating and revealing book adds a new perspective to Maghrebi women's writing, and is an important addition to the growing body of Arab women's writing in translation. Literary Nonfiction. Women's Studies. Middle Eastern Studies. MIN FAMI: ARAB FEMINIST REFLECTIONS ON IDENTITY, SPACE, AND RESISTANCE is an anthology that cradles the thoughts of Arab feminists, articulated through personal critical narratives, academic essays, poetry, short stories, and visual art. It is a meeting space where discussions on home(land), exile, feminism, borders, gender and sexual identity, solidarity, language, creative resistance, and (de) colonization are shared, confronted, and subverted. In a world that has increasingly found monolithic and one-dimensional ways of representing Arab womyn, this anthology comes as an alternate space in which we connect on the basis of our shared identities, despite physical, theoretical, and metaphorical distances, to celebrate our multiple voices, honour our ancestry, and build community on our own terms, and in our own voices. The gods of poetry and death descend on a house in India to vie for the soul of a wounded monkey. A bargain is struck: the monkey must tell a story, and if he can keep his audience entertained, he shall live. The result is *Red Earth and Pouring Rain*, Vikram Chandra's astonishing, vibrant novel. Interweaving tales of nineteenth-century India with modern America, it stands in the tradition of *The Thousand and One Nights*, a work of vivid imagination and a celebration of the power of storytelling itself. 'A dazzling first novel written with such originality and intensity as to be not merely drawing on myth but making it.' Sunday Times In these three novellas, Yoshimoto spins the stories of three young women bewitched into a spiritual sleep. Sly and

mystical as a ghost story, with a touch of Kafkaesque surrealism, "Asleep"--now in paperback--is an enchanting book from one of the best writers in contemporary international fiction. Blue Aubergine tells the story of a young Egyptian woman, born in 1967, growing up in the wake of Egypt's defeat of that year, and maturing into womanhood against the social and political upheavals Egypt experienced during the final decades of the twentieth century. Physically and emotionally scarred by her parents and the events of her childhood, and incapable of relating to men, Nada, the 'Blue Aubergine,' fumbles through a series of dark and unsettling adventures, resorting first to full Islamic dress with niqab and gloves and then throwing it all off for the flowing hair and tight clothes of an emancipated young graduate student, in an ever more desperate and ultimately failed search for tenderness and affection. A frank assessment of the damage society wreaks by foisting unwise claustrophobic values on its children, this richly woven text shifts unpredictably through time and space like a sojourn in dream time. A mixed crowd of aunts and teachers, classmates and fellow students, Marxists and Islamicists are there to people the Blue Aubergine's bewildering journey to the knowledge that the maintenance of chastity and innocence and her naïve determination to cling to the threads of silk and lace that bind her to her past bring only misery and isolation. 'There are three kinds of strike I'd recommend: a housework strike, a labour strike, and a sex strike. I can't wait for the first two.' Things Are Against Us is the first collection of essays from Booker Prize-shortlisted Lucy Ellmann. Bold, angry, despairing and very, very funny, these essays cover everything - from patriarchy to environmental catastrophe to Little House on the Prairie. Ellmann calls for a moratorium on air travel, rages against bras, gives Doris Day and Agatha Christie a drubbing, and pleads for sanity in a world that - well, a world that spent four years in the company of Donald Trump, that 'tremendously sick, terrible, nasty, lowly, truly pathetic, reckless, sad, weak, lazy, incompetent, third-rate, clueless, not smart, dumb as a rock, all talk, wacko, zero-chance lying liar'. Things Are Against Us is electric. It's vital. These are essays bursting with energy, and reading them feels like sticking your hand in the mains socket. Lucy Ellmann is the writer we need to guide us through these crazy times. The Tent is a beautifully written, powerful, and disturbing novel, featuring a host of women characters whose lives are subject to the will of a single, often absent, patriarch and his brutal, foul-mouthed mother. Told through the eyes of a young girl, the lives of the Bedouin and peasant women unfold, revealing the tragedy of the sonless mother and the intolerable heaviness of existence. Set against trackless deserts and star-filled night skies, the story tells of the young girl's relationship with her distant father and a foreign woman who is well-meaning but ultimately motivated by self-interest. It provides an intimate glimpse inside the women's quarters, and chronicles their pastimes and preoccupations, their stories and their songs. In Riyadh, against the events of the second Gulf War and Saddam's invasion of Kuwait, we learn the story of Munira--with the gorgeous eyes--and the unspeakable tragedy she suffers as her male nemesis wreaks revenge for an insult to his character and manhood. It is also the tale of many other women of Saudi Arabia who pass through the remand center where Munira works, victims and perpetrators of crimes, characters pained and tormented, trapped in cocoons of silence and fear. Munira records their stories on pieces of paper that she folds up and places in the mysterious bottle given to her long ago by her grandmother, a repository for the stories of the dead, that they might live again. This controversial novel looks at many of the issues that characterize the lives of women in modern Saudi society, including magic and envy, honor and revenge, and the strict moral code that dictates male-female interaction. "Yousef al-Mohameed is a rising star in international literature. Munira's Bottle is a rich and skillfully crafted story of a dysfunctional Saudi Arabian family. One of its strengths lies in its edgy characters: Munira, a sultry, self-centered, sexually repressed woman; Ibn al-Dahhal, the bold imposter who deceives and betrays her; and Muhammad, her perpetually angry and righteous brother, a catalyst who forces the events. Western readers will welcome it for its opening door into Arab lives and minds."--Annie Proulx "Mohameed writes in a lush style that evokes a writer he cites as an influence, Gabriel Garcia Marquez. [He] takes on some of the most divisive subjects in the Arab world."--Washington Post This lyrical novel tells the story of a young man living in Egypt in the 1990s, a time of great turmoil. We see student riots at Cairo University, radical politics, and the first

steps towards the making of a writer. But his story is not told in isolation: through his experiences and memories Yasser Abdellatif also unfolds the experiences of his Nubian family through the epochal changes the country underwent in the twentieth-century. The symphonic four-part text presents us with narratives of Egyptian identity, a constant knitting and unravelling that moves us back and forth through time, as the reader slides and leaps across the shifting tectonic plates of Abdellatif's vignettes, his immaculately limpid prose poetry bringing forth the same questions. Nobody quite belongs in Cairo, it seems, but at the same time none of them belongs anywhere else: a relative emigrates from his Nubian village to the Cairo of the 1930s, where Italian fascists chase him through the streets and into a Maltese exile, only for him to return and make his way back South to the homeland he left. Another relative falls into religious esotericism and later madness, spinning away from Cairo and back to the wasteland of a village relocated after it had been flooded by the Aswan Dam. Meanwhile, in the 1990s, students fight security forces and binge on pills amid the dysfunctional remnants of a centralized state whose gravitational pull uprooted their parents and offered the possibility of assimilation into a national identity. Through the clear sky of Abdellatif's novel his characters, the spaces they call home, their way-stations, and even the nation that contains them all are a murmuration of starlings, held together and apart forever. Trying to evade intelligence agencies out to assassinate him, the Cerebellum, an Egyptian scientist with a past association with the Iraqi nuclear program, rents a room on the roof of a brothel in a Cairo slum. His interaction with the other residents is limited; instead he spends most of his time in the virtual world, where he has a love affair with candygirl, a gorgeous avatar. On the other side of the planet, an ex-NSA agent has joined a secret organization whose mission is to assassinate Iraqi scientists. He does not allow his doubts about the legality--or the ethics--of his mission to interfere with his work. He chases his victim relentlessly, but when his top-of-the-line equipment fails to locate the Cerebellum in Cairo's slums, he takes the chase to the virtual world. Shajar al-Durr, known as Tree of Pearls, was one of the most famous Arab queens and the only woman in the medieval Arab world to rule in her own name. Her narrative is one element of a much larger story of the unsettled political climate of thirteenth-century Egypt. In this eponymous novel, Zaydan charts the fall of the Ayyubid Dynasty and the rise of the Mamluke Dynasty through the adventures of Tree of Pearls and Rukn al- Din Baybars, a young Mamluke commander who eventually triumphs as the ruler of Egypt. War, political intrigue, murder, and a female ruler who was born a slave combine for an irresistible story, while Zaydan's keen observations on royal politics and subverted gender roles offer readers a richly detailed glimpse of the cultural milieu of the time. Tree of Pearls, originally published in 1914, is the last in a famous series of historical novels written by Zaydan, an accomplished historian whose books continue to be read widely in the Arab world today. Selim's fluid translation introduces an English audience to one of the Arab world's influential writers. "This short but cleverly crafted novel recounts the tale of Muhra, a young woman whose name means filly, born of the descendants of the Bedouin tribes who settled in Egypt's Delta Province of El Sharqiyya during the 18th and 19th centuries." "Past mingles with present and myth and folklore blend with reality, as the narrative voice records Muhra's quest as she seeks to discover the truth about her mother through the old family photographs that adorn the walls of her grandfather's house and other documents hidden away in cupboards and drawers." "At once both narrator and narrated, Muhra's tale of self discovery is set against the dwindling fortunes of her own people as they struggle to preserve their identity and culture amid the larger Egyptian community that encroaches upon them. At the same time her father's wanderings and ultimate demise reflect the waning star of the Arab tribes who once controlled large swathes of Egyptian territory and enjoyed the patronage of Kings and Princes." "Unwilling to give up despite premonitions of doom, Muhra's search leads her inexorably to the bitter truth about her mother's poignant life and tragic and untimely end."--Jacket. Recounts the tale of Muhra, a young woman whose name means filly, born of the descendants of the Bedouin tribes who settled in Egypt's Delta Province of El Sharqiyya during the 18th and 19th centuries. This title describes Muhra's quest as she seeks to discover the truth about her mother through the old family photographs. With her award-winning debut novel, Purple Hibiscus, Chimamanda Ngozi

Adichie was heralded by the Washington Post Book World as the “21st century daughter” of Chinua Achebe. Now, in her masterly, haunting new novel, she recreates a seminal moment in modern African history: Biafra’s impassioned struggle to establish an independent republic in Nigeria during the 1960s. With the effortless grace of a natural storyteller, Adichie weaves together the lives of five characters caught up in the extraordinary tumult of the decade. Fifteen-year-old Ugwu is houseboy to Odenigbo, a university professor who sends him to school, and in whose living room Ugwu hears voices full of revolutionary zeal. Odenigbo’s beautiful mistress, Olanna, a sociology teacher, is running away from her parents’ world of wealth and excess; Kainene, her urbane twin, is taking over their father’s business; and Kainene’s English lover, Richard, forms a bridge between their two worlds. As we follow these intertwined lives through a military coup, the Biafran secession and the subsequent war, Adichie brilliantly evokes the promise, and intimately, the devastating disappointments that marked this time and place. Epic, ambitious and triumphantly realized, *Half of a Yellow Sun* is a more powerful, dramatic and intensely emotional picture of modern Africa than any we have had before. Set in the author's own Nile-side neighborhood of Warraq, Aslan's second novel, the first to be translated and published in English, chronicles the daily rhythm of life of rural migrants to Cairo and their complex webs of familial and neighborly relations over half a century. It opens with the mysterious disappearance of the tiny grandmother, Hanem, who is over 100 years old and is last seen by her daughter-in-law Dalal. Dalal does not have the heart to tell Hanem that her grown children Nargis and Abdel Reheem have both been dead for some time. Her grandson Mr. Abdalla, who has children of his own and not a few flecks of gray in his hair, reluctantly sets out for their home village to search for her, embarking on a bittersweet odyssey into his family's past and a confrontation with his own aging. In an elliptical narrative, Aslan limns a series of vignettes that mimic the workings of memory, moving backward and forward in time and held together by a series of recurrent figures and images. There is Abdalla's father, the tragic al-Bahey Uthman; his quirky and earthy uncle Abdel Reheem; and his sweet mother, Nargis, who dies with her simplest desires unfulfilled. Aslan's moving portrait of the quotidian dramas that constitute the lives of ordinary Egyptians is untainted by populist pretensions or belittling romanticism, and full of the humor and heartbreaking pathos that have become trademarks of the author's style. The moufflon, a wild sheep prized for its meat, continues to survive in the remote mountain desert of southern Libya. Only Asouf, a lone bedouin who cherishes the desert and identifies with its creatures, knows exactly where it is to be found. Now he and the moufflon together come under threat from hunters who have already slaughtered the once numerous desert gazelles. The novel combines pertinent ecological issues with a moving portrayal of traditional desert life and of the power of the human spirit to resist. A sensual, wonderfully engaging debut about a woman’s passionate affair with her father’s protégé, a poet. David Freeman, the charismatic and renowned director of the Broughton Poetry Foundation, has always been more interested in his work than his family, and his daughter Katherine feels the wound of his neglect. Having abandoned her creative life as a dancer, muffled by motherhood and a conventional marriage, she embarks on an intense affair with a poet, one of her father’s protégés. As she falls in love and her marriage starts to come apart, she begins to question the depth of the romance. Her emotional journey leads her back to the north of England where she was brought up, to her father, and to her younger self, the passionate dancer. Powerful, wise, and beautifully written, *The Whole Wide Beauty* is an unforgettable debut novel about searching for fulfillment in love, art, and life. It comes as little surprise that Hollywood films have traditionally stereotyped Arab Americans, but how are Arab Americans portrayed in Arab films, and just as importantly, how are they portrayed in the works of Arab American filmmakers themselves? In this innovative volume, Mahdi offers a comparative analysis of three cinemas, yielding rich insights on the layers of representation and the ways in which those representations are challenged and disrupted. Hollywood films have fostered reductive imagery of Arab Americans since the 1970s as either a national security threat or a foreign policy concern, while Egyptian filmmakers have used polarizing images of Arab Americans since the 1990s to convey their nationalist critiques of the United States. Both portrayals are rooted in anxieties around

globalization, migration, and US-Arab geopolitics. In contrast, Arab American cinema provides a more complex, realistic, and fluid representation of Arab American citizenship and the nuances of a transnational identity. Exploring a wide variety of films from each cinematic site, Mahdi traces the competing narratives of Arab American belonging—how and why they vary, and what’s at stake in their circulation. *Cultural Identity in Arabic Novels of Immigration: A Poetics of Return* offers a new perspective of migration studies that views the concept of migration in Arabic as inherently embracing the notion of return. Starting the study with the significance of the Islamic hijra as the quintessential migrant narrative in Arabic culture, Elmeligi offers readings of Arabic narratives as early as Ibn Tufayl’s *Hayy ibn Yaqzan* and as recent as Miral Al-Tahawy’s 2010 *Brooklyn Heights*, and as varied as Egyptian novelist Naguib Mahfouz’s short story adaptation of the ancient Egyptian Tale of Sinuhe and Yemeni novelist Mohammed Abd'l Wali’s *They Die Strangers*, including novels that have not been translated in English before, such as Sonallah Ibrahim’s *Amrikanli* and Suhayl Idris’ *The Latin Quarter*. To contextualize these narratives, Elmeligi employs studies of cultural identity and their features that are most impacted by migration. In this study, Elmeligi analyzes the different manifestations of return, whether physical or psychological, commenting not only on the decisions that the characters take in the novels, but also the narrative choices that the writers make, thus viewing narrativity as a form of performativity of cultural identity as well. The book addresses fresh angles of migration studies, identity theory, and Arabic literary analysis that are of interest to scholars and students. This book considers the ways in which madness has been portrayed in writing by women writers. It readdresses the madwoman trope, opening up multiple sites of literary madness, examining places and spaces outside of the ‘madwoman in the attic.’ In particular, a transnational approach sets itself up against a Eurocentric approach to literary madness. Women novelists from the Brontës to the Indian writer Arundhati Roy and Arab writers Fadia Faqir and Miral al-Tahawy interrogate patriarchal societies and oppressive cultures. Female characters who suffer from madness are strikingly similar in their revolutionary subversion of patriarchal environments. In this extraordinary novel by heralded Iraqi author Muhsin Al-Ramli, *One Hundred Years of Solitude* meets *The Kite Runner* against the backdrop of Saddam Hussein’s Iraq. "A profoundly moving investigation of love, death, and injustice." --The Guardian "A standard in contemporary Middle Eastern literature." --Booklist "A stunning achievement." --The National On the third day of Ramadan, a small village in Iraq wakes to find the severed heads of nine of its sons stacked in banana crates by the bus stop. One of them belonged to one of the most wanted men in Iraq, known to his friends as Ibrahim the Fated. How did this good and humble man earn the enmity of so many? What did he do to deserve such a death? The answer lies in his lifelong friendship with Abdullah Kafka and Tariq the Befuddled, who each have their own remarkable stories to tell. It lies on the scarred, irradiated battlefields of the Gulf War and in the ashes of a revolution strangled in its cradle. It lies in the steadfast love of his wife and the festering scorn of his daughter. And, above all, it lies behind the locked gates of the President's gardens, buried alongside the countless victims of a pitiless reign of terror. *The Tent* is a beautifully written, powerful, and disturbing novel, featuring a host of women characters whose lives are subject to the will of a single, often absent, patriarch and his brutal, foul-mouthed mother. Told through the eyes of a young girl, the lives of the Bedouin and peasant women unfold, revealing the tragedy of the sonless mother and the intolerable heaviness of existence. Set against trackless deserts and star-filled night skies, the story tells of the young girl's relationship with her distant father and a foreign woman who is well-meaning but ultimately motivated by self-interest. It provides an intimate glimpse inside the women's quarters, and chronicles their pastimes and preoccupations, their stories and their songs. Nobel laureate Naguib Mahfouz mines the riches of his homeland’s ancient past in *Rhadopis of Nubia*, an unforgettable love story set against the high politics of Egypt’s Sixth Dynasty. While the ravishing courtesan Rhadopis is bathing, a falcon lifts one of her golden sandals and drops it into the lap of the Pharaoh Merenra II. Upon hearing Rhadopis described as “beauty itself,” the young pharaoh decides to return Rhadopis’s sandal himself. When the two meet, they are immediately seized by a passion far stronger than their ability to resist. Thus begins a love affair that makes them the envy of Egyptian

society. But blinded by their love and the extravagant attentions they lavish on each other, they ignore the growing resentment of the world around them in this extraordinary tale of star-crossed love. Narrating Postcolonial Arab Nations significantly enhances the interface between postcolonial literary studies and the hitherto under-studied Arab world. Lindsey Moore brings together canonical and less familiar Arab novels and memoirs from the last half century to consider colonial continuities and consequences. Literary narratives are shown to oppose repressive versions of nationalism and to track desire lines toward more hospitable nations. The literatures discussed in this book enable a deeper historical understanding of twenty-first century Arab uprisings and their aftermaths. The book analyzes four rich sites of literary production: Egypt, Algeria, Lebanon, and Palestine. Moore explores ways in which authors critique particular nation-state formations and decolonizing histories, engage the general problematic of 'the nation', and redefine, repurpose, and transcend national literary canons. Chapter One contrasts Egyptian literary representations of popular revolt with official revolutionary discourse. Chapter Two addresses the enduring legacy of anti-colonial violence in Algeria and the place of Albert Camus in its literature. Chapter Three uses narratives of gender violence on the Beirut front line to reveal the divisibility and intersectional identity politics of postcolonial nation-states. Chapter Four emphasizes ways in which Palestinian memoirs insist upon remembering towards a postcolonial future. The book provides detailed analysis of literary narratives by Etel Adnan, Rabih Alameddine, Alaa al-Aswany, Rachid Boudjedra, Albert Camus, Rashid al-Daïf, Assia Djebar, Ghada Karmi, Naguib Mahfouz, Jean Said Makdisi, Edward Said, Boualem Sansal, Raja Shehadeh, Miral al-Tahawy, and Latifa al-Zayyat. It is an indispensable volume for students and scholars of Postcolonial, Arab, and World literatures. "The first great Saudi novel." —The New York Sun Banned in the kingdom of Saudi Arabia, this provocative, fast-paced debut novel confirms what The Washington Post reported about its award-winning author: "Youssef Al-Mohaimed is taking on some of the most divisive subjects in the Arab world . . . in a lush style that evokes Gabriel García Márquez." In a Riyadh bus station, a man comes across a file containing official reports about an abandoned baby. As he pieces together the shattered life documented within, a larger picture emerges of three outsiders—a Bedouin, an orphan, and a eunuch-linked by fate and trying to make lives for themselves in a predatory city. Unfolding with the intensity of a fever dream over the course of one night, *Wolves of the Crescent Moon* is a novel of astonishing power and great moral consequence about a deeply traditional society confronting the modern world. Hassan makes a living in his native Marrakesh as a comic writer and performer, through his satirical sketches critical of Morocco's rulers. Yet when he is suddenly conscripted into a losing war in the Sahara, and drafted to a far-flung desert outpost, it seems that all is lost. Could his estranged father, close to power as the king's private jester, have something to do with his sudden removal from the city? And will he ever see his beloved wife Zinab again? With flowing prose and black humor, Youssef Fadel subtly tells the story of 1980s Morocco. *The Puppet*, a mythic tale of greed and political corruption, traces the rise, flourishing, and demise of a Saharan oasis community. Aghulli, a noble if obtuse man who has been chosen leader of the oasis, hankers after the traditional nomadic pastoralist life of the Tuareg. He sees commerce (understood as including trade in gold, marriage, agriculture, and even recreation) as the prime culprit in the loss of the nomadic ethos. Thus he is devastated to learn that his supporters are hoarding gold. The novel's title notwithstanding, the author has stressed repeatedly that he is not a political author. He says that *The Puppet* portrays a good man who has been asked to lead a corrupt society. The subplot about star-crossed young lovers introduces a Sufi theme of the possibility of transforming carnal into mystical love. *The Puppet*, though, is first and foremost a gripping, expertly crafted tale of bloody betrayal and revenge inspired by gold lust and an ancient love affair. Hind, newly arrived in New York with her eight-year-old son, several suitcases of unfinished manuscripts, and hardly any English, finds a room in a Brooklyn teeming with people like her who dream of becoming writers. As she discovers the various corners of her new home, they conjure up parallel memories from her childhood and her small Bedouin village in the Nile Delta: Emilia who sells used shoes at the flea market smells like Zeinab, the old woman who worked for Hind's grandfather; the reflection of her own body as she dances tango awakens the awkwardness

of her relationship to that body across the years; the story of Lilette, the Egyptian bourgeoisie who has lost her memory, prompts Hind to safeguard her own. Through this kaleidoscopic spectrum of disadvantaged characters we encounter unique but familiar life histories in this award-winning and intensely moving novel of displacement and exile. It was the winner of the Naguib Mahfouz Medal for Literature, and was shortlisted for the 2011 Arabic Booker prize. Winner of the Naguib Mahfouz Medal for Literature. Suzie Mohammad Galal, born in the Egyptian city of Suez during the War of Attrition in the late 1960s, is a woman of inner conflicts, at once a fighter and a lover, who traverses the boundaries of ethnicity and religion. Her whole life is intricately tied to the wars and political events taking place in Egypt. But as she grapples with where to begin her story of personal and national crises, questions of narration arise: which metaphor best serves the layers of meaning she wants to communicate, and whose voice is telling the story anyway? *Red Wine* is both timely in its attention to the issues of state brutality, religious extremism, and gender, and timeless in the way it deals with the themes of coming of age, guilt, and sadness. A multigenerational tale of love, loss, exile, and rebirth, shortlisted for the 2016 International Prize for Arabic Fiction. As children sleeping on the rooftop of their ancestral family home in Raqqa on warm summer nights, Joumane and her sisters imagine the sky is so close they can almost touch it. Years later, Joumane lives as an expatriate in Jordan, working for a humanitarian agency, while her sisters remain trapped in war-torn Syria. Living alone as she fights her own battle with cancer, she contemplates the closeness of the same sky, despite the sharply delineated borders that now separate her from her family. Her only close confidant is another exile, a charming, divorced Palestinian man with whom she develops a warm relationship—later discovering that their relatives were neighbors in Syria. As Joumane undergoes painful chemotherapy treatments, Nasser slides into the role of her caretaker and partner. She comes to depend on him utterly, at the same time fearing that her vulnerability and need will ultimately drive him away. Interspersed with Joumane’s story is a sweeping historical narrative that moves from nineteenth-century Aleppo, Raqqa, and Damascus, to Palestine before and after the 1948 Nakba, to Iraq before and after the American occupation, and beyond to the United States, Serbia, and Vietnam. Each character in the book is revealed, and linked, through the stories of their ancestors, showing the intergenerational inheritance of trauma and identity. Ujayli’s attention to detail and evocative prose brings to life worlds forgotten and ignored, reminding us of the devastation of war and the beauty that people create wherever they go. As children sleeping on the rooftop of their ancestral family home in Raqqa on warm summer nights, Joumane and her sisters imagine the sky is so close they can almost touch it. Years later, Joumane lives as an expatriate in Jordan, working for a humanitarian agency, while her sisters remain trapped in war-torn Syria. Living alone as she fights her own battle with cancer, she contemplates the closeness of the same sky, despite the sharply delineated borders that now separate her from her family. Her only close confidant is another exile, a charming, divorced Palestinian man with whom she develops a warm relationship—later discovering that their relatives were neighbors in Syria. As Joumane undergoes painful chemotherapy treatments, Nasser slides into the role of her caretaker and partner. She comes to depend on him utterly, at the same time fearing that her vulnerability and need will ultimately drive him away. Interspersed with Joumane’s story is a sweeping historical narrative that moves from nineteenth-century Aleppo, Raqqa, and Damascus, to Palestine before and after the 1948 Nakba, to Iraq before and after the American occupation, and beyond to the United States, Serbia, and Vietnam. Each character in the book is revealed, and linked, through the stories of their ancestors, showing the intergenerational inheritance of trauma and identity. Ujayli’s attention to detail and evocative prose brings to life worlds forgotten and ignored, reminding us of the devastation of war and the beauty that people create wherever they go. A Tuareg youth ventures into trackless desert on a life-threatening quest to find the father he remembers only as a shadow from his childhood, but the spirit world frustrates and tests his resolve. For a time, he is rewarded with the Eden of a lost oasis, but eventually, as new settlers crowd in, its destiny mimics the rise of human civilization. Over the sands and the years, the hero is pursued by a lover who matures into a sibyl-like priestess. The Libyan Tuareg author Ibrahim al-Koni, who has earned a reputation as a

major figure in Arabic literature with his many novels and collections of short stories, has used Tuareg folklore about Anubis, the ancient Egyptian god of the underworld, to craft a novel that is both a lyrical evocation of the desert's beauty and a chilling narrative in which thirst, incest, patricide, animal metamorphosis, and human sacrifice are more than plot devices. The novel concludes with Tuareg sayings collected by the author in his search for the historical Anubis from matriarchs and sages during trips to Tuareg encampments, and from inscriptions in the ancient Tifinagh script in caves and on tattered manuscripts. In this novel, fantastic mythology becomes universal, specific, and modern. Egypt in the ninth century ad: an Arab, Muslim ruling class governs a country of mostly Coptic-speaking Christians. After an exorbitant land tax imposed by the caliph's governors sparks a peasant revolt, Budayr is dispatched to the marshlands of the Nile Delta as an escort for a church-appointed emissary whose mission is to persuade the rebels to lay down their arms. But he is soon caught up in a swirl of events and concerns that alter the course of his life irrevocably, setting him on a path he could never have foreseen. The events that befall him and the insights he gains from them bring about a gradual but inexorable personal transformation, through which his eyes are opened to the fundamental commonalities-- practical, spiritual, and existential--that bind Muslims and Copts, and he emerges as an emissary of a new sort. Hailed as a groundbreaking treatment of otherwise neglected aspects of medieval history, *The Man from Bashmour* is an exploration of the Egyptian character past and present, and offers insights into Egyptian thought on everything from love, philosophy, and religion to life and death. In this fast-paced time travel adventure into the future, a girl and her dog set out to save the world from a deadly plague. He smells terrible. He'll eat literally anything. And he's humanity's only hope.... When 12-year-old Georgie makes friends with an eccentric retired scientist, she becomes the test-subject for a thrilling new experiment: a virtual reality 3-D version of the future. At first, it's just a game. But when a deadly virus threatens to wipe out every pup on the planet, Georgie and her beloved (and very smelly) dog, Mr. Mash, along with best friend Ramzy, must embark on a desperate quest to save the dogs-- and also all of humanity. And they have to do it without actually leaving the room. This high-concept, astonishing new novel from the author of *Time Traveling with a Hamster* takes us on an epic adventure, and asks the question: is it really possible to alter the future? A young woman's story of family, love, and revolution in modern Cairo As a child, Nadia was left with her grandparents in Egypt, while her mother sought work in the Gulf. Decades later, she looks back on her fragmented childhood from an uncertain present: it is 2011 and the streets have erupted in an unexpected revolution. Her activist father, the sole anchor in her life, encourages her to be a part of the protests and so Nadia joins the sit-in at Tahrir Square. Donia Kamal's succinct, candid prose draw us into Nadia's world: from the private to the public; from the men she has loved and lost, to her participation in the momentous events of the Egyptian revolution. Stunning in its simplicity, *Cigarette Number Seven* is a deeply intimate novel about family and relationships in turbulent times.