

Arabic Novel

SHORTLISTED FOR THE INTERNATIONAL PRIZE FOR ARABIC FICTION AN INTERGENERATIONAL TALE OF LIFE AND LOVE SEEN THROUGH THE EYES OF THREE WOMEN FROM RAQQA The western popular imagination about the now devastated city of Raqqa, Syria is filled with static and clichéd images of the Arab world. On the news, Raqqa looks like a dusty and abandoned desert village overrun by ISIS and other brands of Islamic fundamentalists, making its desperate, impoverished people yearn to flee at all costs. In the Arab popular imagination, the image of Raqqa is not much different--this ancient city, nestled along the Euphrates river in northeastern Syria, is typically thought of by Arabs as a remote Bedouin outpost, far removed from the nearest large metropolis, Aleppo. People's real lives, however, are always more complex. Nothing could help bring these real and complex histories to more widespread attention than Shahla Ujalyli's brilliant new novel, *Summer with the Enemy*. This novel is a compelling tale that follows the charming, if at times difficult, everyday life of three women--Lamis, her mother Najwa, and her grandmother Karma - and all of the complexities of their relationships with each other, their extended family, and the wider social worlds they inhabit. The diversity of life in Syria, especially Raqqa, is on display throughout this book, and the stories told in its seven chapters move back and forth between time and place, with attention to the intimate details of lives and relationships, and with an eye to the larger historical and political contexts in which they live. An intergenerational novel, *Summer with the Enemy* traces the lives of these women not only in Raqqa where the bulk of the novel is set, but also in the places their families lived before -- Turkey, Jerusalem, Aleppo and Damascus. It

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reminds us that Syria and Syrians have never been isolated from the world, and that indeed the lives of people stretched far beyond the confines of Raqqa's city limits, long before the online world existed.

A young man's dreams for a better future as a student in the Teachers' Institute are shattered after he assaults one of his instructors for discriminating against him. From then on, he begins his descent into the underworld. Penniless, he seeks refuge in Wikalat 'Atiya, a historic but now completely run-down caravanserai that has become the home of the town's marginal and underprivileged characters. This award-winning novel takes on epic dimensions as the narrator escorts us on a journey to this underworld, portraying as he sinks further into its intricate relationships the many characters that inhabit it. Through a labyrinth of tales, reminiscent of the popular Arab tradition of storytelling, we are introduced to these denizens, whose lives oscillate between the real and the fantastic, the contemporary and the timeless. And while the narrator starts out as a spectator of these characters' lives, he soon becomes an integral part of the lodging house's community of rogues.

Enthält: Part 1, The life, personality and writings of al-Junayd. - Part 2, The doctrine of al-Junayd. - Part 3, The Ras??il of al-Junayd

Was Nirvana's near-fatal accident at sea simply a case of bad timing, or was it attempted suicide? And what was so important about an unread email that made her jump recklessly into the Mediterranean? As Leila tries to make sense of her aunt's fate, Nirvana embarks on a journey through memories and secrets. Leila guiltily questions her own fears and failures, bearing the blame of a family that curses the day she was born. Lying in a coma, Nirvana's story of choices made and roads not taken paint a colorful picture of her struggle against

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expectations in 1980s Egypt. The two voices are skillfully woven together to create an intricate narrative about breaking free from family tradition and the dreams that come back to haunt us. From the sunny beaches of Alexandria to the Bavarian Alps, author Mai Khaled explores the subtleties of family relationships and individual choices.

This novel of home and homelessness, of exile both physical and psychological, centers on Kimi, a fragile heroine suffering from a rift in her persona, unable to distinguish between her own pain and the pain of others. For Kimi it is not a simple case of to be or not to be, but rather of how to be in disjointed and contrary times. *Leaves of Narcissus*, like earlier Arabic novels about East-West encounters by male writers such as Tawfiq al-Hakim, Taha Hussein, and Tayeb Salih, is about a young Arab student going west in search of education. Here, though, the protagonist is a young woman and her destination is Ireland, a part of the West and at the same time a victim of the ravages of colonialism adding ambiguity to the customary representations of the East-West dichotomy. In this captivating novel, Somaya Ramadan displays a rare virtuosity in evoking and interlacing literary motifs from the popular to the learned, from the folk to the mythic, from the Egyptian to the Irish and poses questions rather than answers, questions that hold a mirror to our selves.

The Theocrat takes as its subject one of Arab and Islamic history's most perplexing figures, al-Hakim bi-Amr Allah ("the ruler by order of God"), the Fatimid caliph who ruled Egypt during the tenth century and whose career was a direct reflection of both the tensions within the Islamic dominions as a whole and of the conflicts within his own mind. In this remarkable novel Bensalem Himmich explores these tensions and conflicts and their disastrous consequences on an individual ruler and on his people. Himmich does not spare his readers the full horror

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and tragedy of al-Hakim's reign, but in employing a variety of textual styles including quotations from some of the best known medieval Arab historians; vivid historical narratives; a series of extraordinary decrees issued by the caliph; and, most remarkably, the inspirational utterances of al-Hakim during his ecstatic visions, recorded by his devotees and subsequently a basis for the foundation of the Druze community he succeeds brilliantly in painting a portrait of a character whose sheer unpredictability throws into relief the qualities of those who find themselves forced to cajole, confront, or oppose him.

WINNER OF THE AGATHA • ARTHUR ELLIS • DILYS • DEBUT DAGGER AWARDS

“Wonderfully entertaining . . . sure to be one of the most loved mysteries of the year . . . [Flavia is] a delightful, intrepid, acid-tongued new heroine.”—Chicago Sun-Times It is the summer of 1950—and at the once-grand mansion of Buckshaw, young Flavia de Luce, an aspiring chemist with a passion for poison, is intrigued by a series of inexplicable events: A dead bird is found on the doorstep, a postage stamp bizarrely pinned to its beak. Then, hours later, Flavia finds a man lying in the cucumber patch and watches him as he takes his dying breath. For Flavia, who is both appalled and delighted, life begins in earnest when murder comes to Buckshaw. “I wish I could say I was afraid, but I wasn’t. Quite the contrary. This was by far the most interesting thing that had ever happened to me in my entire life.” BONUS: This edition contains a The Sweetness at the Bottom of the Pie discussion guide and an excerpt from Alan Bradley's The Weed That Strings the Hangman's Bag.

A new paperback edition of the eye-opening and refreshingly original debut novel from an emerging Egyptian writer

This book will present close readings of three contemporary Arabic novelists - an

Egyptian (Gamal Al-Ghitany), an Algerian (Taher Ouettar) and a Touareg Libyan (Ibrahim Al-Koni) - who have all turned to Sufism as a literary strategy aimed at negotiating i

Reproduction of the original: The Book of Khalid by Ameen Rihani

This edition includes new material on the Arabic novel up to 1993. It is a survey of the Arabic novel and its development from its beginnings in the 19th century until today. It traces the origin, early cultivation and the mature period after World War II of the Arabic novel.

This book introduces Western readers to some of the most significant novels written in Arabic since 1979. Despite their contribution to the development of contemporary Arabic fiction, these authors remain largely unknown to non-Arab readers. Fabio Caiani examines the work of the Moroccan Muhammad Barrada; the Egyptian Idwar al-Kharrat; the Lebanese Ilyas Khuri and the Iraqi Fu'ad al-Takarli. Their most significant novels were published between 1979 and 2002, a period during which their work reached literary maturity. They all represent pioneering literary trends compared to the novelistic form canonized in the influential early works of Naguib Mahfouz. Until now, some of their most innovative works have not been analyzed in detail – this book fills that gap. Relying on literary theory and referring to comparative examples from other literatures, this study places its findings within a wider framework, defining what is meant by innovation in the Arabic novel, and the particular socio-political context in

which it appears. This book will significantly enrich the existing critical literature in English on the contemporary Arabic novel.

"Jayyusi provides biographical information on the writers as well as a substantial introduction to the development of modern Arabic fictional genres that considers the central thematic and aesthetic concerns of Arab short story writers and novelists."--Jacket.

This award-winning historical novel deals with the stormy life of the outstanding Arab philosopher Ibn Khaldun, using historical sources, and particularly material from the writer's works, to construct the personal and intellectual universe of a fourteenth-century genius. The dominant concern of the novel--the uneasy relationship between intellectuals and political power, between scholars and authority--addresses our times through the transparent veil of history. In the first part of the novel, we are introduced to the mind of Ibn Khaldun as he dictates his work to his scribe and interlocutor. The second part delves into the heart of the man and his retrieval of a measure of happiness and affection in a remarriage, after the drowning of his first wife and their children at sea. Finally we see Ibn Khaldun as a man of action, trying to minimize the imminent horrors of invading armies and averting the sack of Damascus by Tamerlane, only to spend his last years lonely and destitute, having been fired from his post as qadi, his wife having gone to Morocco, and his attempts at saving the political situation having come to nil. "The elusive simplicity and fluency of style manage to entertain and

instruct at once. We learn as we read about Ibn Khaldun: his insights into history and historiography, his views of the rise and fall of civilizations, the principles of his sociological thinking, along with intimate aspects of his life, including his tragic losses and his attitude toward women. We also learn of his response to the major crisis of his time, the Tatar invasion of the Mashriq. In short, Ibn Khaldun, the distant and formidable figure, is humanized--thanks to this novel."--Naguib Mahfouz Medal Award Committee

Hamid Burhan, a retired government employee, and his loyal wife Saniya have built themselves a home in the quiet southern suburb of Helwan, where they raise their son and two daughters, expecting life to remain as blessed as it was in the photograph of the happy family at a picnic in a Nileside park in the early 1930s. Events in the wider world impinge wars, revolution, peace with Israel while Saniya and the old house in Helwan remain the bedrock of the family's values. But everyone else is buffeted in one way or another by the tumultuous processes of change in Egyptian politics and society. In this compact novel written in 1982, Naguib Mahfouz again uses a family saga, as he did in his Cairo Trilogy, to reflect on the processes of enormous social transformation that Egypt underwent in the space of a few generations in the twentieth century.

A Frequency Dictionary of Contemporary Arabic Fiction provides a list of the top 2,000 words occurring in contemporary Arabic fiction. Based on a written corpus that contains 144 literary samples, the dictionary addresses key areas of Arabic language learning

and teaching, including lexical frequency, reading skills, and Arabic literature. Each entry in the main frequency index includes a sample sentence, English translation, and frequency indicator, and alphabetical and part-of-speech indexes are provided for ease of use. The dictionary also contains 19 thematically organized and frequency-ranked lists of words on a variety of topics, such as food, places, emotions, and nature. Engaging and highly useful, this Frequency Dictionary is a valuable resource for students and instructors working in the area of TAFL, and for applied linguists interested in Arabic corpus linguistics.

Rejected by his tribe and hunted by the kin of the man he killed, Ukhayyad and his thoroughbred camel flee across the desolate Tuareg deserts of the Sahara. Between bloody wars against the Italians in the north and famine raging in the south, Ukhayyad rides for the remote rock caves of Jebel Hasawna. There, he says farewell to the mount who has been his companion through thirst, disease, lust, and loneliness. Alone in the desert, haunted by the prophetic cave paintings of ancient hunting scenes and the cries of jinn in the night, Ukhayyad awaits the arrival of his pursuers and their insatiable hunger for blood and gold. *Gold Dust* is a classic story of the brotherhood between man and beast, the thread of companionship that is all the difference between life and death in the desert. It is a story of the fight to endure in a world of limitless and waterless wastes, and a parable of the struggle to survive in the most dangerous landscape of all: human society.

The Sweetness at the Bottom of the Pie A Flavia de Luce Novel Delacorte Press

Although Sufi characters - saints, dervishes, wanderers - occur regularly in modern Arabic literature, a select group of novelists seeks to interrogate Sufism as a system of thought and language. In the work of writers like Naguib Mahfouz, Gamal Al-Ghitany, Tahar Ouettar, Ibrahim Al-Koni, Mahmud Al-Mas'adi and Tayeb Salih we see a strong intertextual relationship with the Sufi masters of the past, including Al-Hallaj, Ibn Arabi, Al-Niffari and Al-Suhrawardi. This relationship becomes a means of interrogating the limits of the creative self, individuality, rationality and the manifold possibilities offered by literature, seeking in a dialogue with the mystical heritage a way of preserving a self under siege from the overwhelming forces of oppression and reaction that have characterized the late twentieth and early twenty-first centuries.

Considers the Arabic novel within the triangle of the nation-state, modernity and tradition. The novel is now a major genre in the Arabic literary field; this book explores the development of the novel, especially the ways in which the genre engages with a nuanced understanding of literary imaginings of masculinity and femininity in the Egyptian novel. Gender studies in Arabic literature have become equated with women's writing, leaving aside the possibility of a radical rethinking of the Arabic literary canon and Arab cultural history. While the 'woman question' in the Arabic novel has received considerable attention, the 'male question' has gone largely unnoticed. Now, Hoda Elsadda bucks that trend. Foregrounding voices that have been marginalised alongside

canonical works, she engages with new directions in the novel tradition.

By assembling a range of fictional works from different parts of the Arab world that incorporate older characters, this book draws on a range of theoretical approaches to aging, particularly from the perspective of gender and feminism, to reconcile the biological and cultural understandings of old age.

Moosa's exhaustive discussion, demonstrating the influence of both Western and Islamic ideology and culture, presents many works of fiction for the first time to Western students of Arabic literature.

The little-known story of the sophisticated and vibrant Arabic book culture that flourished during the Middle Ages. During the thirteenth century, Europe's largest library owned fewer than 2,000 volumes. Libraries in the Arab world at the time had exponentially larger collections. Five libraries in Baghdad alone held between 200,000 and 1,000,000 books each, including multiple copies of standard works so that their many patrons could enjoy simultaneous access. How did the Arabic codex become so popular during the Middle Ages, even as the well-established form languished in Europe? Beatrice Gruendler's *The Rise of the Arabic Book* answers this question through in-depth stories of bookmakers and book collectors, stationers and librarians, scholars and poets of the ninth century. The history of the book has been written with an outsize focus on Europe. The role books played in shaping the great literary cultures of the world beyond the West has been less known—until now. An internationally

renowned expert in classical Arabic literature, Gruendler corrects this oversight and takes us into the rich literary milieu of early Arabic letters.

This dazzling anthology features the work of seventy-nine outstanding writers from all over the Arab-speaking world, from Morocco in the west to Iraq in the east, Syria in the north to Sudan in the south. Edited by Denys Johnson-Davies, called by Edward Said “the leading Arabic-to-English translator of our time,” this treasury of Arab voices is diverse in styles and concerns, but united by a common language. It spans the full history of modern Arabic literature, from its roots in western cultural influence at the end of the nineteenth century to the present-day flowering of Naguib Mahfouz’s literary sons and daughters. Among the Egyptian writers who laid the foundation for the Arabic literary renaissance are the great Tawfik al-Hakim; the short story pioneer Mahmoud Teymour; and Yusuf Idris, who embraced Egypt’s vibrant spoken vernacular. An excerpt from the Sudanese writer Tayeb Salih’s novel *Season of Migration to the North*, one of the Arab world’s finest, appears alongside the Libyan writer Ibrahim al-Koni’s tales of the Tuaregs of North Africa, the Iraqi writer Mohamed Khudayir’s masterly story “Clocks Like Horses,” and the work of such women writers as Lebanon’s Hanan al-Shaykh and Morocco’s Leila Abouzeid.

This winner of the 2019 Man Booker International Prize and national bestseller is “an innovative reimagining of the family saga . . . *Celestial Bodies* is itself a treasure house: an intricately calibrated chaos of familial orbits and conjunctions, of the gravitational pull

of secrets" (The New York Times Book Review). In the village of al-Awafi in Oman, we encounter three sisters: Mayya, who marries after a heartbreak; Asma, who marries from a sense of duty; and Khawla, who chooses to refuse all offers and await a reunion with the man she loves, who has emigrated to Canada. These three women and their families, their losses and loves, unspool beautifully against a backdrop of a rapidly changing Oman, a country evolving from a traditional, slave-owning society into its complex present. Through the sisters, we glimpse a society in all its degrees, from the very poorest of the local slave families to those making money through the advent of new wealth. The first novel originally written in Arabic to ever win the Man Booker International Prize, and the first book by a female Omani author to be translated into English, *Celestial Bodies* marks the arrival in the United States of a major international writer.

The Long Way Back tells the story of four generations of the same family living in an old house in the Bab al-Shaykh area of Baghdad. Through exquisite layering of the overlapping worlds of the characters, their private conflicts and passions are set against the wider drama of events leading up to the overthrow of prime minister Abd al-Karim Qasim and the initial steps to power of the Baath party in Iraq in 1962-63. The skilful building-up of the characters and their worlds within a brief and clearly determined period of recent history allows for a bold and intelligent portrayal of the ambiguous strengths and weaknesses of Iraqi and wider Arab culture. In addition, the

dramatization of the relationships between generations, social groups, and genders is achieved with a mixture of humor, bitter irony, and compassion that identifies it as a great work of Arabic literature.

There are more than 15 million people aged over 65 currently living in the MENA region, yet little attention has been paid to the cultural significance of growing old. This book recognises the widespread silence by countering the critical corpus that reads modern Arabic novels as a political discourse with an emphasis on youth achievement. By assembling a range of fictional works from different parts of the Arab world that incorporate older characters, this book draws on a range of theoretical approaches to aging, particularly from the perspective of gender and feminism, to reconcile the biological and cultural understandings of old age. It reveals that there is no standard female or male experience and no single prototype of oldness in the modern Arabic novel, and that men and women manifest a multiplicity of identities, concerns, and experiences as they grow older.

This work covers the postcolonial in Arabic fiction. It discusses and questions a large number of novels show cultural diversity in the Arab world. It highlights engagements with postcolonial issues that relate to identity formation, the modern nation-state, individualism, and nationalism.

Traces the development of the modern Arabic novel from the 1960s to the present. Leg over Leg recounts the life, from birth to middle age, of "the Fariyaq," alter ego of

Ahmad Faris al-Shidyaq, a pivotal figure in the intellectual and literary history of the modern Arab world. The always edifying and often hilarious adventures of the Fariyaq, as he moves from his native Lebanon to Egypt, Malta, Tunis, England, and France, provide the author with grist for wide-ranging discussions of the intellectual and social issues of his time, including the ignorance and corruption of the Lebanese religious and secular establishments, freedom of conscience, women's rights, sexual relationships between men and women, the manners and customs of Europeans and Middle Easterners, and the differences between contemporary European and Arabic literatures, all the while celebrating the genius and beauty of the classical Arabic language. Volumes Three and Four see the peripatetic Fariyaq fall in love and convert to Catholicism for twenty-four hours in order to marry. Although the narrative revolves around a series of debates over the nature of male-female relationships, opportunities also arise for disquisitions on the physical and moral significance of such diverse topics as the buttocks, the unreliability of virginity tests, and the human capacity for self-delusion. Lengthy stays in England and France allow for animadversions on the table manners and sexual aberrations of their citizens, but the discussion, whether it involve dance-halls, pleasure gardens, or poetry, almost always ends up returning to gender relations. Akin to Sterne and Rabelais in his satirical outlook and technical inventiveness, al-Shidyaq produced in *Leg Over Leg* a work that is unique and unclassifiable. It was initially widely condemned for its attacks on authority, its religious

skepticism, and its "obscenity," and later editions were often abridged. This is the first complete English translation of this groundbreaking work.

A nuanced understanding of literary imaginings of masculinity and femininity in the context of the 'national' canon of Egypt.

Explores the work of novelists including Naguib Mahfouz, 'Abd al-Khaliq al-Rikabi, Jamal al-Ghitani, Ben Salem Himmich, Ali Mubarak, Adonis, Mahmoud Darwish and Nizar Qabbani to show how the development of the Arabic novel has created a politics of nostal

Zaynab, first published in 1913, is widely cited as the first Arabic novel, yet the previous eight decades saw hundreds of novels translated into Arabic from English and French. This vast literary corpus influenced generations of Arab writers but has, until now, been considered a curious footnote in the genre's history. Incorporating these works into the history of the Arabic novel, *Stranger Fictions* offers a transformative new account of modern Arabic literature, world literature, and the novel. Rebecca C. Johnson rewrites the history of the global circulation of the novel by moving Arabic literature from the margins of comparative literature to its center. Considering the wide range of nineteenth- and early twentieth-century translation practices—including "bad" translation, mistranslation, and pseudotranslation—Johnson argues that Arabic translators did far more than copy European works; they authored new versions of them, producing sophisticated theorizations of the genre. These translations and the reading practices they precipitated form the conceptual and practical foundations of Arab literary modernity, necessitating an overhaul of our notions of translation, cultural exchange, and the global. Examining nearly a century of translations published in Beirut, Cairo, Malta, Paris,

London, and New York, from Qiat R?binun Kur?z? (The story of Robinson Crusoe) in 1835 to pastiche crime stories in early twentieth-century Egyptian magazines, Johnson shows how translators theorized the Arab world not as Europe's periphery but as an alternative center in a globalized network. *Stranger Fictions* affirms the central place of (mis)translation in both the history of the novel in Arabic and the novel as a transnational form itself.

An alleyway of Tangier as seen through the eyes of a prostitute, the price paid by a sophisticated Cairene philanderer for his infatuation with a young bedouin girl, the callous treatment a young wife receives from the man to whom she has been married. These are some of the themes of the twenty-four stories in this volume, each by a different author and rendered into English by one of the finest translators of Arabic fiction. Among the authors represented are Edward El-Kharrat, Bahaa Taher, Alifa Rifaat, and Ghassan Kanafani.

Through the eyes of insiders, these stories show us the intimate texture of life throughout the diverse countries and cultures of the Arabic world.

This book explores the complex relationship between the novel and identity in modern Arab culture against a backdrop of contemporary Egypt. It uses the example of the Egyptian novel to interrogate the root causes – religious, social, political, and psychological – of the lingering identity crisis that has afflicted Arab culture for at least two centuries.

"I could not believe that human beings could forget so easily. . . ." Love and life, sex and death, childhood and oppression are *Inside the Night*. Vivid moments of remembrance, disparate yet interconnected, come together to form the body-- torn but not broken-- of this novel. Beginning with a scene of departure, the two nameless narrators roam back and forth in time, veering from childhood mischief to a Palestinian refugee camp massacre; from ardent first love to

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necessary migration to an Arab oil country for employment; from spirited adolescent fantasies to the grim reality of life in an Arab country whose claims to progress are mounted on the bent backs of its people. A forest of interwoven tales and strange destinies, Ibrahim Nasrallah's novel carves the history of a people over half a century into fragments that are poetic, multi-sensory, and richly evocative. Inside the Night's self-contained freedom is a refreshing development in the corpus of Palestinian, and human, literature.

Uncovers the politics of nostalgia and madness inherent in the Arabic novel. The Arabic novel has taken shape in the intercultural networks of exchange between East and West, past and present. Wen-chin Ouyang shows how this has created a politics of nostalgia which can be traced to discourses on aesthetics, ethics and politics relevant to cultural and literary transformations of the Arabic speaking world in the 19th and 20th centuries. She reveals nostalgia and madness as the tropes through which the Arabic novel writes its own story of grappling with and resisting the hegemony of both the state and cultural heritage.

This book examines the development of the Arabic novel in post-independence Algeria. It focuses on novels by Abdelhamid Benhadouga, al-Tahar Wattar and Rachid Boudjedra during the period 1972-1988, considering the possibilities for critical expression in the state which emerged from colonial rule and anti-colonial struggle. It investigates the authors' attempts to negotiate the constraints arising from authoritarian rule and restrictive ideologies of language and gender. This is the first extended study of Algeria's post-independence Arabic literature in a European language.

Considers the Arabic novel within the triangle of the nation-state, modernity and traditionWen-Chin Ouyang explores the development of the Arabic novel, especially the ways in it engages

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with aesthetics, ethics and politics in a cross-cultural context and from a transnational perspective. Taking love and desire as the central tropes , the story of the Arabic novel is presented as a series of failed, illegitimate love affairs, all tainted by its suspicion of the legitimacy of the nation, modernity and tradition and, above all, by its misgiving about its own propriety.

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