
File Type PDF Ijaam An Iraqi Rhapsody Sinan Antoon

The Day the Leader Was Killed
Gate of the Sun
Wild Thorns
For Bread Alone
The Poetics of the Obscene in Premodern Arabic Poetry
Bad for Democracy
The Book of Collateral Damage
Karnak Cafe
Contemporary Iraqi Fiction
The Prisoner Of Heaven
The Baghdad Eucharist
Iraqi Poetry Today
In the Heart of the Heart of Another Country
This Blinding Absence of Light
That Smell and Notes from Prison
Women, Writing and the Iraqi Ba'thist State
The Baghdad Blues
In the Presence of Absence
Iraqi Novel
Sectarianism in Iraq
A Long Day's Evening
Baghdad Noir
The Virgin of Flames
The Corpse Washer
The Post-Birthday World
Trauma in Contemporary Literature
Revolutions Aesthetic
White Masks
Baghdad Wedding
Writing Trauma in Iraq
Breaking Knees
I'jaam
Living in the Land of Limbo
The Book of Disappearance
Edinburgh Companion to the Postcolonial Middle East
The Routledge Handbook of Literary Translation
Without an Alphabet, Without a Face
Young Adult Literature and Adolescent Identity Across Cultures and Classrooms
Sadness Is a White Bird

GUNNER KYLER

The Day the Leader Was Killed Archipelago

****A 2019 Dayton Literary Peace Prize Finalist** **A 2018 National Jewish Book Award Finalist for Debut Fiction**** In this “nuanced, sharp, and beautifully written” (Michael Chabon) debut novel, a young man prepares to serve in the Israeli army while also trying to reconcile his close relationship to two Palestinian siblings with his deeply ingrained loyalties to family and country. The story begins in an Israeli military jail, where—four days after his nineteenth birthday—Jonathan stares up at the fluorescent lights of his cell and recalls the series of events that led him there. Two years earlier: Moving back to Israel after several years in Pennsylvania, Jonathan is ready to fight to preserve and defend the Jewish state. But he is also conflicted about the possibility of having to monitor the occupied Palestinian territories, a concern that grows deeper and more urgent when he meets Nimreen and Laith—the twin daughter and son of his mother’s friend. From that morning on, the three

become inseparable: wandering the streets on weekends, piling onto buses toward new discoveries, laughing uncontrollably. They share joints on the beach, trading snippets of poems, intimate secrets, family histories, resentments, and dreams. But with his draft date rapidly approaching, Jonathan wrestles with the question of what it means to be proud of your heritage, while also feeling love for those outside of your own family. And then that fateful day arrives, the one that lands Jonathan in prison and changes his relationship with the twins forever. “Unflinching in its honesty, unyielding in its moral complexity” (Geraldine Brooks, Pulitzer Prize-winning author), *Sadness Is a White Bird* explores one man’s attempts to find a place for himself, discovering in the process a beautiful, against-the-odds love that flickers like a candle in the darkness of a never-ending conflict. Gate of the Sun Bloomsbury Publishing One of the most transcendent poets of his generation, Darwish composed this remarkable elegy at the apex of his creativity, but with the full

knowledge that his death was imminent. Thinking it might be his final work, he summoned all his poetic genius to create a luminous work that defies categorization. In stunning language, Darwish’s self-elegy inhabits a rare space where opposites bleed and blend into each other. Prose and poetry, life and death, home and exile are all sung by the poet and his other. On the threshold of im/mortality, the poet looks back at his own existence, intertwined with that of his people. Through these lyrical meditations on love, longing, Palestine, history, friendship, family, and the ongoing conversation between life and death, the poet bids himself and his readers a poignant farewell.

Wild Thorns Harper Collins

The first anthology of its kind in the West, *Contemporary Iraqi Fiction* gathers work from sixteen Iraqi writers, all translated from Arabic into English. Shedding a bright light on the rich diversity Iraqi experience, Shakir Mustafa has included selections by Iraqi women, Iraqi Jews now living in Israel, and Christians and Muslims living both in Iraq and

abroad. While each voice is distinct, they are united in writing about a homeland that has suffered under repression, censorship, war, and occupation. Many of the selections mirror these grim realities, forcing the writers to open up new narrative terrains and experiment with traditional forms. Muhammad Khodayyir's surrealist portraits of his home city, Basra, in an excerpt from *Basriyyatha* and the magical realism of Mayselun Hadi's "Calendars" both offer powerful expressions of the absurdity of everyday life. Themes range from childhood and family to war, political oppression, and interfaith relationships. Mustafa provides biographical sketches for the writers and an enlightening introduction, chronicling the evolution of Iraqi literature.

For Bread Alone City Lights Books

Sinan Antoon returns to the Iraq war in a poetic and provocative tribute to reclaiming memory. Widely-celebrated author Sinan Antoon's fourth and most sophisticated novel follows Nameer, a young Iraqi scholar earning his doctorate at Harvard, who is hired by filmmakers to

help document the devastation of the 2003 invasion of Iraq. During the excursion, Nameer ventures to al-Mutanabbi street in Baghdad, famed for its bookshops, and encounters Wadood, an eccentric bookseller who is trying to catalogue everything destroyed by war, from objects, buildings, books and manuscripts, flora and fauna, to humans. Entrusted with the catalogue and obsessed with Wadood's project, Nameer finds life in New York movingly intertwined with fragments from his homeland's past and its present--destroyed letters, verses, epigraphs, and anecdotes--in this stylistically ambitious panorama of the wreckage of war and the power of memory.

The Poetics of the Obscene in Premodern Arabic Poetry City Lights Publishers

Wild Thorns is a chronicle of life in the Israeli-occupied West Bank. Written in Arabic and first published in Jerusalem in 1976, *Wild Thorns*, with its panorama of characters and unsentimental portrayals of everyday life, is the first Arab novel to give a true picture of social and personal relations under

occupation. Its convincing sincerity, uncompromising honesty, and rich emotional texture plead elegantly for the cause of survival in the face of oppression.

Bad for Democracy Archipelago

That Smell is Sonallah Ibrahim's modernist masterpiece and one of the most influential Arabic novels. Composed in the wake of a five-year prison sentence, the semi-autobiographical story follows a recently released political prisoner as he wanders through Cairo, adrift in his native city. *That Smell* is Sonallah Ibrahim's modernist masterpiece and one of the most influential novels written in Arabic since WWII. Composed after a five-year term in prison, the semi-autobiographical story follows a recently released political prisoner as he wanders through Cairo, adrift in his native city. Living under house arrest, he tries to write of his tortuous experience, but instead smokes, spies on the neighbors, visits old lovers, and marvels at Egypt's new consumer culture. Published in 1966, *That Smell* was immediately banned and the print-run confiscated. The original, uncensored

version did not appear in Egypt for another twenty years. For this edition, translator Robyn Creswell has also included an annotated selection of the author's Notes from Prison, Ibrahim's prison diaries—a personal archive comprising hundreds of handwritten notes copied onto Bafrabrand cigarette papers and smuggled out of jail. These stark, intense writings shed unexpected light on the sources and motives of Ibrahim's groundbreaking novel. Also included in this edition is Ibrahim's celebrated essay about the writing and reception of *That Smell*.

The Book of Collateral

Simon and Schuster

Trauma in Contemporary Literature analyzes contemporary narrative texts in English in the light of trauma theory, including essays by scholars of different countries who approach trauma from a variety of perspectives. The book analyzes and applies the most relevant concepts and themes discussed in trauma theory, such as the relationship between individual and collective trauma, historical trauma, absence vs. loss, the roles of perpetrator and victim,

dissociation, *nachträglichkeit*, transgenerational trauma, the process of acting out and working through, introjection and incorporation, mourning and melancholia, the phantom and the crypt, postmemory and multidirectional memory, shame and the affects, and the power of resilience to overcome trauma. Significantly, the essays not only focus on the phenomenon of trauma and its diverse manifestations but, above all, consider the elements that challenge the aporias of trauma, the traps of stasis and repetition, in order to reach beyond the confines of the traumatic condition and explore the possibilities of survival, healing and recovery. *Karnak Cafe* Oxford University Press
Gate of the Sun is the first magnum opus of the Palestinian saga. After their country is torn apart in 1948, two men remain alone in a deserted makeshift hospital in the Shatila camp on the outskirts of Beirut. We enter a vast world of displacement, fear, and tenuous hope. Khalil holds vigil at the bedside of his patient and spiritual father, a storied leader of the Palestinian resistance

who has slipped into a coma. As Khalil attempts to revive Yunes, he begins a story, which branches into many. Stories of the people expelled from their villages in Galilee, of the massacres that followed, of the extraordinary inner strength of those who survived, and of love. Khalil—like Elias Khoury—is a truth collector, trying to make sense of the fragments and various versions of stories that have been told to him. His voice is intimate and direct, his memories are vivid, his humanity radiates from every page. Khalil lets his mind wander through time, from village to village, from one astonishing soul to another, and takes us with him. *Gate of the Sun* is a Palestinian Odyssey. Beautifully weaving together haunting stories of survival and loss, love and devastation, memory and dream, Khoury humanizes the complex Palestinian struggle as he brings to life the story of an entire people.

Contemporary Iraqi Fiction Oxford University Press

This Iraq will reach the ends of the graveyard. It will bury its sons in open country generation after generation, and it will

forgive its despot... It will not be the Iraq that once held the name.—from "A Vision" Living his life in exile—a series of forced departures from numerous countries—Iraqi poet Saadi Youssef also writes outside the long-standing forms of traditional Arabic poetry. In the words of Salma Khadra, a critic of Arabic poetry, "Youssef's poetry abounds with the sights, smells, colors, and movement of life around him, depicting scenes of great familiarity and intimacy. This is a great achievement in the face of the rage and fury and technical complexities of much of the other poetry written by his contemporaries."

Beautifully translated by Khaled Mattawa, Graywolf is proud to present *Without an Alphabet, Without a Face to the United States*.

The Prisoner Of Heaven Edinburgh

University Press
Studies a neglected area of postcolonial fiction, fostering a better understanding of Iraqi culture and society This exploration of the work of Iraqi novelists begins with the early pioneering works and then moves towards an outline of the vibrant Baghdad cultural

scene during the 1940s and 1950s. Particular attention is paid to detailed textual analysis and the evaluation and comparison of the aesthetic and poetic qualities of the key works of the four writers who form the central subject of the book -- Abd al-Malik Nuri (1921-98), Gha'ib Tu'ma Farman (1927-90), Mahdi Isa al-Saqr (1927-2006) and Fu'ad al-Takarli (1927-2008) -- all of whom began to write in or around the pivotal decade of the 1950s. It is in these writers' works that Iraqi fiction came of age and reached artistic maturity. The best of them are among the most complex portrayals of the particularities of life in Iraq and the human condition in general to come out of the Arab world.

[The Baghdad Eucharist](#)
Routledge

I'jaamCity Lights Books
Iraqi Poetry Today Yale University Press

Taking a critical, research-oriented perspective, this book explores the theoretical, empirical, and pedagogical connections between reading and teaching young adult literature in middle and secondary classrooms and adolescent identity development.

In the Heart of the Heart of Another Country
Routledge

Why was the corpse of Khalil Ahmad Jaber found in a mound of garbage? Why had this civil servant disappeared weeks before his horrific death? Who was this man? A journalist begins to piece together an answer by speaking with his widow, a local engineer, a watchman, the garbage man who discovered him, the doctor who performed the autopsy, and a young militiaman. Their stories emerge, along with the horrors of Lebanon's bloody civil war and its ravaging effects on the psyches of the survivors. With empathy and candor, Elias Houry reveals the havoc the war wreaked on Beirut and its inhabitants, as well as the resilience of a people.

[This Blinding Absence of Light](#) City Lights Books

These poems convey the sense of shock and horror at the human cruelty and waste of war in Iraq.

[That Smell and Notes from Prison](#) I'jaam

The November 1970 coup that brought Hafiz al-Asad to power fundamentally transformed cultural production in Syria. A comprehensive intellectual, ideological, and political project—a

Ba'thist cultural revolution—sought to align artistic endeavors with the ideological interests of the regime. The ensuing agonistic struggle pitted official aesthetics of power against alternative modes of creative expression that could evade or ignore the effects of the state. With this book, Max Weiss offers the first cultural and intellectual history of Ba'thist Syria, from the coming to power of Hafiz al-Asad, through the transitional period under Bashar al-Asad, and continuing up through the Syria War. *Revolutions Aesthetic* reconceptualizes contemporary Syrian politics, authoritarianism, and cultural life. Engaging rich original sources—novels, films, and cultural periodicals—Weiss highlights themes crucial to the making of contemporary Syria: heroism and leadership, gender and power, comedy and ideology, surveillance and the senses, witnessing and temporality, and death and the imagination. *Revolutions Aesthetic* places front and center the struggle around aesthetic ideology that has been key to the

constitution of state, society, and culture in Syria over the course of the past fifty years. *Women, Writing and the Iraqi Ba'thist State* New Directions Publishing This unique anthology of Iraqi noir fiction collects fourteen original stories of crime, conspiracy, regret, and revenge in the capital of Iraq. The centuries-old city of Baghdad has known many rulers, many troubles, and many crimes. But while most Iraqis would agree that their life has always been noir, there has not been a literary tradition to capture this aspect of the culture. By commissioning the fourteen stories collected here—most by Iraqi writers, all by authors familiar with Baghdad—editor Samuel Shimon and Akashic Books have created what may be the first anthology of Iraqi crime fiction ever assembled. Here you will read of life in Baghdad both during and after the Saddam Hussein era, with stories of fear in the shadow of a ruthless dictator; kidnappings in the time of U.S. occupation; detectives who investigate political conspiracies; and tales of revenge, assassination, mental illness, and family struggle in the war-torn

City of Peace. Baghdad Noir includes brand-new stories by Sinan Antoon, Ali Bader, Mohammed Alwan Jabr, Nassif Falak, Dheya al-Khalidi, Hussain al-Mozany, Layla Qasrany, Hayet Raies, Muhsin al-Ramli, Ahmed Saadawi, Hadia Said, Salima Salih, Salar Abdoh, and Roy Scranton.

The Baghdad Blues Yale University Press Viewing Iraq from the outside is made easier by compartmentalising its people (at least the Arabs among them) into Shi'as and Sunnis. But can such broad terms, inherently resistant to accurate quantification, description and definition, ever be a useful reflection of any society? If not, are we to discard the terms 'Shi'a' and 'Sunni' in seeking to understand Iraq? Or are we to deny their relevance and ignore them when considering Iraqi society? How are we to view the common Iraqi injunction that 'we are all brothers' or that 'we have no Shi'as and Sunnis' against the fact of sectarian civil war in 2006? Are they friends or enemies? Are they united or divided; indeed, are they Iraqis or are they Shi'as and Sunnis? Fanar Haddad provides the first comprehensive

examination of sectarian relations and sectarian identities in Iraq. Rather than treating the subject by recourse to broad-based categorisation, his analysis recognises the inherent ambiguity of group identity. The salience of sectarian identity and views towards self and other are neither fixed nor constant; rather, they are part of a continuously fluctuating dynamic that sees the relevance of sectarian identity advancing and receding according to context and to wider socioeconomic and political conditions. What drives the salience of sectarian identity? How are sectarian identities negotiated in relation to Iraqi national identity and what role do sectarian identities play in the social and political lives of Iraqi Sunnis and Shi'as? These are some of the questions explored in this book with a particular focus on the two most significant turning points in modern Iraqi sectarian relations: the uprisings of March 1991 and the fall of the Ba'ath in 2003. Haddad explores how sectarian identities are negotiated and seeks finally to put to rest the alarmist and reductionist accounts that seek either

to portray all things Iraqi in sectarian terms or to reduce sectarian identity to irrelevance.

In the Presence of Absence Akashic Books
In an effort to expand its readership and increase support for its pan-Arab project, the Iraqi Ba'th almost completely eradicated illiteracy among women. As Iraq was metaphorically transformed into a 'female', through its nationalist trope, women writers simultaneously found opportunities and faced obstacles from the state, as the 'woman question' became a site of contention between those who would advocate the progressiveness of the Ba'th and those who would stress its repressiveness and immorality. By exploring discourses on gender in both propaganda and high art fictional writings by Iraqis, this book offers an alternative narrative of the literary and cultural history of Iraq.

Iraqi Novel Modern Poetry in Translation, Third Series
Set in 2010, *Hail Mary* unfolds over 24 hours in Baghdad. The events of the novel take place around two characters from an Iraqi Christian family, drawn together

under the same roof by the chaos in the country. Youssef is an elderly man who is alone. He refuses to emigrate and leave the house he built, where he has lived for half a century. He still clings to hope and memories of a happy past. Maha is a young woman whose life has been torn apart by the sectarian violence. Her family has been made homeless and become separated from her, resulting in her living as a refugee in her own country, lodging in Youssef's house; with her husband she waits to emigrate from a country she feels does not want her.

Sectarianism in Iraq

Anchor

What if all the Palestinians in Israel simply disappeared one day? What would happen next? How would Israelis react? These unsettling questions are posed in Azem's powerfully imaginative novel. Set in contemporary Tel Aviv forty eight hours after Israelis discover all their Palestinian neighbors have vanished, the story unfolds through alternating narrators, Alaa, a young Palestinian man who converses with his dead grandmother in the journal he left behind

when he disappeared, and his Jewish neighbor, Ariel, a journalist struggling to understand the traumatic event. Through these perspectives, the novel stages a confrontation between two memories. Ariel is a liberal Zionist who is critical of the military occupation of the West Bank and Gaza, but nevertheless believes in

Israel's project and its national myth. Alaa is haunted by his grandmother's memories of being displaced from Jaffa and becoming a refugee in her homeland. Ariel's search for clues to the secret of the collective disappearance and his reaction to it intimately reveal the fissures at the heart of the Palestinian question. The

Book of Disappearance grapples with both the memory of loss and the loss of memory for the Palestinians. Presenting a narrative that is often marginalized, Antoon's translation of the critically acclaimed Arabic novel invites English readers into the complex lives of Palestinians living in Israel.