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Granada Huntley East Chain Middle S
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President Joe Biden's latest military action exposes the hot mess otherwise known as Washington's Middle East policy.

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The day of prayer for the Middle East was announced by Latin Patriarch Pierbattista Pizzaballa of Jerusalem, president of the Assembly of the Catholic Ordinaries of the Holy Land. This year it took ...

On first-ever day of prayer, Pope implores mercy for the Middle East
Her visit to the U.S. comes as SAT-7 this month marks its 25 th anniversary on the air in the Middle East and North Africa — a remarkable media journey chronicled in a new book Dare to Believe!

Dynamic female media CEO comes to U.S., talks Middle East ministry
During the awards period, it was hired by Kuwait Finance House in its effort to buy Ahli United Bank, with Covid forcing both parties to shelve the deal. It was hired to help the sovereign wealth fund ...

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Radwa Ashour skillfully weaves a history of Granadan rule and an Arabic world into a novel that evokes cultural loss and the disappearance of a vanquished population. The novel follows the family of Abu Jaafar, the bookbinderhis wife, widowed daughter-in-law, her two children, and his two apprenticesas they witness Christopher Columbus and his entourage in a triumphant parade featuring exotic plants and animals and human captives from the New World. Embedded in the narrative is the preparation for the marriage of Saad, one of the apprentices, and Saleema, Abu Jaafar's granddaughtersa scenario that is elegantly revealed in a number of parallel scenes. As the new rulers of Granada confiscate books and officials burn the collected volumes, Abu Jaafur quietly moves his rich library out of town. Persecuted Muslims fight to form an independent government, but increasing economic and cultural pressures on the Arabs of Spain and Christian rulers culminate in Christian conversions and Muslim uprisings. A tale that is both vigorous and heartbreaking, this novel will appeal to general readers of Spanish and Arabic literature as well as anyone interested in Christian-Muslim relations.

Palestine. For most of us, the word brings to mind a series of confused images and disjointed associations—massacres, refugee camps, UN resolutions, settlements, terrorist attacks, war, occupation, checkered keffiyehs and suicide bombers, a seemingly endless cycle of death and destruction. This novel does not shy away from such painful images, but it is first and foremost a powerful human story, following the life of a young girl from her days in the village of al-Tantoura in Palestine up to the dawn of the new century. We participate in events as they unfold, seeing them through the uneducated but sharply intelligent mind of Ruqayya, as she tries to make sense of all that has happened to her and her family. With her, we live her love of her land and of her people; we feel the repeated pain of loss, of diaspora and of cross-generational misunderstanding; and above all, we come to know her indomitable human spirit. As we read we discover that we have become part of Ruqayya's family, and her voice will remain with us long after we have closed the book.

Winner of the Cairo International Book Fair Prize, Specters tells the story of Radwa and Shagar, two women born the same day. The narrative alternates between their childhoods, their work lives (one a professor of literature and the other of history), their married and unmarried lives, and their respective books. With her novel's structure, Ashour pays tribute to the Arab qareen (double or companion, and sometimes demon) and the ancient Egyptian ka (the spirit that is born with and accompanies an individual through life and beyond).

The first study to undertake a wide-ranging comparison of invocations of al-Andalus across the Arab and Hispanic worlds. Around the globe, concerns about interfaith relations have led to efforts to find earlier models in Muslim Iberia (al-Andalus). This book examines how Muslim Iberia operates as an icon or symbol of identity in twentieth and twenty-first century narrative, drama, television, and film from the Arab world, Spain, and Argentina. Christina Civantos demonstrates how cultural agents in the present ascribe importance to the past and how dominant accounts of this importance are contested. Civantos ' s analysis reveals that, alongside established narratives that use al-Andalus to create exclusionary, imperial identities, there are alternate discourses about the legacy of al-Andalus that rewrite the traditional narratives. In the process, these discourses critique their imperial and gendered dimensions and pursue intercultural translation.

Set in the late nineteenth century on a mythical island off the coast of Yemen, Radwa Ashour's Siraaj: An Arab Tale tells the poignant story of a mother and son as they are drawn inextricably into a revolt against their island's despotic sultan. Amina, a baker in the sultan's palace, anxiously awaits her son's return from a long voyage at sea, fearful that the sea has claimed Saïd just as it did his father and grandfather. Saïd, left behind in Alexandria by his ship as the British navy begins an attack on the city, slowly begins to make his way home, witnessing British colonial oppression along the way. Saïd's return brings Amina only a short-lived peace. The lessons he learned from the Egyptians' struggle against the British have radicalized him. When Saïd learns the island's slave population is planning a revolt against the sultan's tyrannical rule, both he and Amina are soon drawn in. Beautifully rendered from Arabic into English by Barbara Romaine, Radwa Ashour's novella speaks of the unity that develops among varied peoples as they struggle against a common oppressor and illuminates the rich cultures of both the Arab and African inhabitants of the island. Sub-Saharan African culture is a subject addressed by few Arabic novelists, and Radwa Ashour's novella does much to fill that void.

Arab women's writing in the modern age began with 'A'isha al-Taymuriya, Warda al-Yaziji, Zaynab Fawwaz, and other nineteenth-century pioneers in Egypt and the Levant. This unique study—first published in Arabic in 2004—looks at the work of those pioneers and then traces the development of Arab women's literature through the end of the twentieth century, and also includes a meticulously researched, comprehensive bibliography of writing by Arab women. In the first section, in nine essays that cover the Arab Middle East from Morocco to Iraq and Syria to Yemen, critics and writers from the Arab world examine the origin and evolution of women's writing in each country in the region, addressing fiction, poetry, drama, and autobiographical writing. The second part of the volume contains bibliographical entries for over 1,200 Arab women writers from the last third of the nineteenth century through 1999. Each entry contains a short biography and a bibliography of each author's published works. This section also includes Arab women's writing in French and English, as well as a bibliography of works translated into English. With its broad scope and extensive research, this book is an indispensable resource for anyone interested in Arabic literature, women's studies, or comparative literature. Contributors: Emad Abu Ghazi, Radwa Ashour, Mohammed Berrada, Feriâl J. Ghazoul, Subhi Hadidi, Haydar Ibrahim, Yumna al-'Id, Su'ad al-Mani', Iman al-Qadi, Amina Rachid, Huda al-Sadda, Hatim al-Sakr.

An imaginary autobiography of the famous geographer, adventurer, and scholar Hasan al-Wazzan. He wrote the first trilingual dictionary and Description of Africa.

It has been said that the difference between and language and a dialect is that a language is a dialect with an army. Both the act of translation and bilingualism are steeped in a tension between surrender and conquest, yielding conscious and unconscious effects on language. First published in 2002, Abdelfattah Kilitto ' s Thou Shall Not Speak My Language explores this tension in his address of the dynamics of literary influence and canon formation within the Arabic literary tradition. As one of the Arab world ' s most original and provocative literary critics, Kilitto challenges the reader to reexamine contemporary notions of translation, bilingualism, postcoloniality, and the discipline of comparative literature. Wail S. Hassan ' s superb translation makes Thou Shall Not Speak My Language available to an English audience for the first time, capturing the charm and elegance of the original in a chaste and seemingly effortless style. At the center of Kilitto ' s work, is his insistence on the ethics of translation. He explores the effects of translation on the genres of poetry, narrative prose, and philosophy. Kilitto highlights the problem of cultural translation as an interpretive process, and as an essential element of comparative literary studies. In close readings of al-Jahiz, Ibn Rushd, al-Saffar, and al-Shidyaq, among others, he traces the shifts in attitude toward language and translation from the centuries of Arab cultural ascendancy to the contemporary period, interrogating along the way how the dynamics of power mediate literary encounters across cultural, linguistic, and political lines.

" Tariq Ali captures the humanity and splendor of Muslim Spain . . . real history as well as fiction . . . a book to be relished and devoured " (The Independent). The savagery of the Reconquest tore apart the world of the Banu Hudayl family. For the doomed Muslims of late-fifteenth-century Spain, the approaching forces of Christendom bring not peace but the sword. Capturing the brutality of a war both military and cultural—and the price paid by the innocent—Tariq Ali opens his Islam Quintet with a harrowing and profound historical fiction.

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