

The Hakawati Rabih Alameddine

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In the Language of Miracles Other Press, LLC

'In this delightful novel, Alameddine takes his greatest risks yet, and succeeds brilliantly, in a work that while marked by radical formal innovation, manages to be warm, sad, funny and moving' Michael Chabon Named by her grandfather after 'the Divine' Sarah Bernhardt, Sarah Nour El-Din grows up in Beirut against the tense background of civil war. But the young Sarah finds pleasure in the everyday - her first cigarette, first kiss, seeking revenge on her tight-lipped stepmother. Then, with adulthood, comes an awareness of the fragility of life. After two failed marriages, the loss of her son, the death of one sister and the imprisonment of another, Sarah begins to tell her story. But this story is not so easy to tell. A novel written entirely in first chapters, I, THE DIVINE is an honest and touching story of one woman's struggle to come to terms with her past.

My Cat Yugoslavia Grove/Atlantic, Inc.

A provocative first collection of stories by the author of Koolaid's Following the publication of his critically acclaimed first novel, Koolaid's, Rabih Alameddine offers a collection of stories that explores the experience of a number of Lebanese characters - men and women, gay and straight--whose lives have been blown apart by a disastrous civil war and the resulting international diaspora. Daring in style as well as content, these tales explore the relationships that anchor our hearts to the world -- father and son, grandson and grandmother, pedophile and 12-year-old boy, young man and woman of the streets, sister and sister, daughter and father, gay man and heterosexual, the quick and their dead. Suffused by a yearning for what has been lost, these narratives are both experimental and traditional, humorous and disturbing, and confirm without doubt that Alameddine is one of the most original and accomplished young writers to emerge in some time.

The Hakawati Severn House Publishers Ltd

An NPR Best Book of the Year Winner of the 2017 Prix Goncourt, this behind-the-scenes account of the manipulation, hubris, and greed that together led to Nazi Germany's annexation of Austria brilliantly dismantles the myth of an effortless victory and offers a dire warning for our current political crisis. February 20, 1933, an unremarkable day during a harsh Berlin winter: A meeting of twenty-four German captains of industry and senior Nazi officials is being held in secret in the plush lounge of the Reichstag. They are there to extract funds for the accession to power of the National Socialist Party and its Chancellor. This opening scene sets a tone of consent that will lead to the worst possible repercussions. March 12, 1938, the annexation of Austria is on the agenda: A grotesque day intended to make history—the newsreels capture a motorized army on the move, a terrible, inexorable power. But behind Goebbels's splendid propaganda, an ersatz Blitzkrieg unfolds, the Panzers breaking down en masse on the roads into Austria. The true behind-the-scenes account of the Anschluss—a patchwork of minor flourishes of strength and fine words, fevered telephone calls, and vulgar threats—all reveal a starkly different picture. It is not strength of character or the determination of a people that wins the day, but rather a combination of intimidation and bluff. With this vivid, compelling history, Éric Vuillard warns against the peril of willfully blind acquiescence, and offers a reminder that, ultimately, the worst is not inescapable.

De Niro's Game Vintage

"Originally published in Great Britain in 2014 by Doubleday."

I Love You but I've Chosen Darkness Pan Macmillan

There is but one truly serious philosophical problem, and that is suicide. In Rawi Hage's unforgettable novel, winner of the 2008 IMPAC Prize, this famous quote by Camus becomes a touchstone for two young men caught in Lebanon's civil war. Bassam and George are childhood best friends who have grown to adulthood in war torn Beirut. Now they must choose their futures: to stay in the city and consolidate power through crime; or to go into exile abroad, alienated from the only existence they have known. Bassam chooses one path: obsessed with leaving Beirut, he embarks on a series of petty crimes to finance his departure. Meanwhile, George builds his power in the underworld of the city and embraces a life of military service, crime for profit, killing, and drugs. Told in the voice of Bassam, De Niro's Game is a beautiful, explosive portrait of a contemporary young man shaped by a lifelong experience of war. Rawi Hage's brilliant style mimics a world gone mad: so smooth and apparently sane that its razor-sharp edges surprise and cut deeply. A powerful meditation on life and death in a war

zone, and what comes after.

The Wrong End of the Telescope Hachette India

When Orhan's brilliant and eccentric grandfather, Kemal Türkoglu, who built a dynasty out of making kilim rugs, is found dead, submerged in a vat of dye, Orhan inherits the decades-old business. But Kemal has left the family estate to a stranger thousands of miles away, an aging woman in a retirement home in Los Angeles. Intent on righting this injustice, Orhan unearths a story that, if told, has the power to undo the legacy upon which Orhan's family is built, a story that could unravel his own future. "Breathtaking and expansive . . . Proof that the past can sometimes rewrite the future." —Christina Baker Kline, author of *Orphan Train* "Stunning . . . At turns both subtle and transcendent." —Los Angeles Review of Books "To take the tumultuous history of Turks and Armenians in the early part of this century, and to tell the stories of families and lovers from the small everyday moments of life to the terrible journeys of death, to make a novel so engrossing and keep us awake—that is an accomplishment, and Aline Ohanesian's first novel is such a wonderful accomplishment." —Susan Straight, author of *Highwire Moon* "Rich, tragic, compelling, and realized with deep care and insight." —Elle "A book with a mission, giving a voice to history's silent victims." —The New York Times Book Review "Orhan's *Inheritance* illuminates human nature while portraying a devastating time in history . . . A remarkable debut novel that exhibits an impressive grasp of history as well as narrative intensity and vivid prose." —Minneapolis Star Tribune "A remarkable debut from an important new voice. It tells us things we thought we knew and shows us we had no idea. Beautiful and terrible and, finally, indelible." —Luis Alberto Urrea, author of *Queen of America* **Monstress** Algonquin Books

One of The Atlantic's Great American Novels Named after the "divine" Sarah Bernhardt, red-haired Sarah Nour El-Din is "wonderful, irresistibly unique, funny, and amazing," raves Amy Tan. Determined to make of her life a work of art, she tries to tell her story, sometimes casting it as a memoir, sometimes a novel, always fascinatingly incomplete. "Alameddine's new novel unfolds like a secret... creating a tale...humorous and heartbreaking and always real" (Los Angeles Times). "[W]ith each new approach, [Sarah] sheds another layer of her pretension, revealing another truth about her humanity" (San Francisco Weekly). Raised in a hybrid family shaped by divorce and remarriage, and by Beirut in wartime, Sarah finds a fragile peace in self-imposed exile in the United States. Her extraordinary dignity is supported by a best friend, a grown-up son, occasional sensual pleasures, and her determination to tell her own story. "Like her narrative, [Sarah's] life is broken and fragmented. [But] the bright, strange, often startling pieces...are moving and memorable" (Boston Globe). Reading group guide included.

Bound to Last Penguin

Using Islamic tradition as a resource, the poets, novelists, playwright, filmmaker, and illustrator in this study discover signs of God's creative actions amid the tensions of contemporary Muslim American identity.

In-between Identities Knopf Canada

"Daring, dazzling . . . A tough, funny, heart-breaking book" by the National Book Award-nominated author of *An Unnecessary Woman* (The Seattle Times). Detailing the impact of the AIDS epidemic in America and the Lebanese civil war in Beirut on a circle of friends and their families during the 1980s and 1990s, this "absolutely brilliant" novel mines the chaos of contemporary experience, telling the stories of characters who can no longer love or think except in fragments (Amy Tan). Clips and quips, vignettes and hallucinations, tragic news reports and hilarious short plays, conversations with both the quick and the dead, all shine their combined lights to reveal the way we experience life today in the debut novel of the author Michael Chabon calls "one of our most daring writers." "A provocative, emotionally searing series of connected vignettes . . . For a nonlinear novel the images often retain a remarkable cohesion. Often sexually frank or jarringly violent, they merge into a graphic portrait of two cultures torn from the inside." —Publishers Weekly "[A] refreshing statement of honesty and endurance . . . Funny, brave, full of heart and willing to say things about war and disease, sexual and cultural politics that have rarely been said so boldly or directly before." —The Oregonian "Rabih Alameddine is one rare writer who not only breaks our hearts but gives every broken piece a new life." —Yiyun Li

The Incarnations Anchor

Joseph Skizzen's family fled from Austria in 1938 to London where his father disappeared, he and his family then relocated to small town Ohio and Joseph grows up to be a decent piano player with a deeply fractured sense of identity.

Hakawati W. W. Norton & Company

A love story set in two countries in two radically different moments in time, bringing together a young man, his mother, a boa constrictor, and one capricious cat. In 1980s Yugoslavia, a young Muslim girl is married off to a man she hardly knows, but what was meant to be a happy match goes quickly wrong. Soon thereafter her country is torn apart by war and she and her family flee. Years later, her son, Bekim, grows up a social outcast in present-day Finland, not just an immigrant in a country suspicious of foreigners, but a gay man in an unaccepting society. Aside from casual hookups, his only friend is a boa constrictor whom, improbably—he is terrified of snakes—he lets

roam his apartment. Then, during a visit to a gay bar, Bekim meets a talking cat who moves in with him and his snake. It is this witty, charming, manipulative creature who starts Bekim on a journey back to Kosovo to confront his demons and make sense of the magical, cruel, incredible history of his family. And it is this that, in turn, enables him finally, to open himself to true love—which he will find in the most unexpected place

Cockroach Grove Press

Osama al-Kharrat left Lebanon at 16 to escape the civil war. He returns after some years, much changed, to find his father bedridden and his family, friends and enemies gathered close, gossiping, making peace, and above all telling stories. Hakawati means storyteller, and Osama's grandfather was one of the best. From Uncle Jihad to the family doctor Tin Can, each member of Osama's circle is joined in a vigil that crosses continents, spans centuries, celebrates love, recounts war, and creates an epic picture of the region: one that is both mythic and painfully real. "Listen. Let me take you on a journey beyond imagining. Let me tell you a story..."

An Unnecessary Woman Penguin

"Ecoute. Permetts-moi d'être ton dieu. Laisse-moi t'emmener dans un voyage au-delà de l'imagination. Laisse-moi te raconter une histoire." Le grand-père d'Osama était un conteur, un hakawati, et ses histoires ensorcelantes - son arrivée au Liban, orphelin des guerres turques, l'obtention de son nom de famille, al-Kharrat, qui signifie le "hâbleur" - se mêlent à des légendes classiques du Moyen-Orient, revisités avec une verve éblouissante: Abraham et Isaac; Ismaël, père des tribus arabes; la légendaire Fatima; et Baïbars, le prince esclave qui vainquit les Croisés. A la manière d'un authentique hakawati, Rabih Alameddine nous livre les Mille et une nuits du vingt et unième siècle - un roman drôle et captivant qui vous enchante et vous tient en haleine dès les premières lignes.

The Shadow of the Empire Picador

A tall, yellow-haired young European traveller calling himself "Mogor dell' Amore," the Mughal of Love, arrives at the court of the real Grand Mughal, the Emperor Akbar, with a tale to tell that begins to obsess the whole imperial capital. The stranger claims to be the child of a lost Mughal princess, the youngest sister of Akbar's grandfather Babar: Qara Köz, 'Lady Black Eyes', a great beauty believed to possess powers of enchantment and sorcery, who is taken captive first by an Uzbek warlord, then by the Shah of Persia, and finally becomes the lover of a certain Argalia, a Florentine soldier of fortune, commander of the armies of the Ottoman Sultan. When Argalia returns home with his Mughal mistress the city is mesmerised by her presence, and much trouble ensues. The Enchantress of Florence is a love story and a mystery – the story of a woman attempting to command her own destiny in a man's world. It brings together two cities that barely know each other – the hedonistic Mughal capital, in which the brilliant emperor wrestles daily with questions of belief, desire and the treachery of sons, and the equally sensual Florentine world of powerful courtesans, humanist philosophy and inhuman torture, where Argalia's boyhood friend 'il Machia' – Niccolò Machiavelli – is learning, the hard way, about the true brutality of power. These two worlds, so far apart, turn out to be uncannily alike, and the enchantments of women hold sway over them both. But is Mogor's story true? And if so, then what happened to the lost princess? And if he's a liar, must he die?

Koolaid's Anchor

NATIONAL BOOK AWARD LONGLIST The first English-language story collection from "one of Iran's most important living fiction writers" (Guardian), "a playful, whip-smart literary conjurer: a Kundera or Rushdie of post-Khomeini Iran" (Wall Street Journal) In *Seasons of Purgatory*, the fantastical and the visceral merge in tales of tender desire and collective violence, the boredom and brutality of war, and the clash of modern urban life and rural traditions. Mandanipour, banned from publication in his native Iran, vividly renders the individual consciousness in extremis from a variety of perspectives: young and old, man and woman, conscript and prisoner. While delivering a ferocious social critique, these stories are steeped in the poetry and stark beauty of an ancient land and culture.

Palestine Inside Out: An Everyday Occupation Hachette UK

In the aftermath of 9/11, Arab American writing surged. While there have been Arab American writers before, they tended to identify as American only and thus did not recur to Arab elements in their writing. Why did Arab American literature suddenly rise? What is its purpose? How do the novels deal with 9/11? How do authors portray their group's identity, how the group's position in US society? And how do they poeticize these questions? What sets them apart from mainstream literature? Many Arab American novels draw on well-known, classical Arab storytelling traditions. In how far do they adapt them? This study analyzes Diana Abu-Jaber's *Crescent*, Rabih Alameddine's *The Hakawati*, Laila Halaby's *Once in a Promised*

Land', and Alia Yunis' 'The Night Counter'; and it answers the above questions by a close reading against the background of classical Arab elements, and by employing concepts of figurational sociology to analyze the poeticization of establishment and outsidership in the novels.

An Unnecessary Woman Bellevue Literary Press

“The debut of an electric literary talent. Brilliantly quirky, often moving, always gorgeously told....Bravo for this fabulous American fiction!”

—Chang-Rae Lee, New York Times bestselling author of *Native Speaker*

“A wonderful story collection that’s as wide and rich and complex as the geography it spans.” — Ben Fountain, PEN/Hemingway award-winning

author of *Brief Encounters with Che Guevara* “Tenorio is a deep and

original writer, and *Monstress* is simply a beautiful book.” —Jessica

Hagedorn, author of *Dogeaters* A luminous collection of heartbreaking,

vivid, startling, and gloriously unique stories set amongst the Filipino-

American communities of California and the Philippines, *Monstress*

heralds the arrival of a breathtaking new talent on the literary scene: Lysley

Tenorio. Already the worthy recipient of a Pushcart Prize, a Whiting

Writer’s Award, and a Stegner Fellowship, Tenorio brilliantly explores the

need to find connections, the melancholy of isolation, and the sometimes

suffocating ties of family in tales that range from a California army base to

a steamy moviehouse in Manilla, to the dangerous false glitter of

Hollywood.

My Mother She Killed Me, My Father He Ate Me University of Queensland Press

A happily misanthropic Middle East divorcee finds refuge in books

in a “beautiful and absorbing” novel of late-life crisis (The New

York Times). Aaliya is a divorced, childless, and reclusively cranky

translator in Beirut nurturing doubts about her latest project: a

900-page avant-garde, linguistically serpentine historiography by a

late Chilean existentialist. Honestly, at seventy-two, should she be

taking on such a project? Not that Aaliya fears dying. Women in her

family live long; her mother is still going crazy. But on this lonely

day, hour-by-hour, Aaliya’s musings on literature, philosophy, her

career, and her aging body, are suddenly invaded by memories of her

volatile past. As she tries in vain to ward off these emotional

upwellings, Aaliya is faced with an unthinkable disaster that

threatens to shatter the little life she has left. In this “meditation on,

among other things, aging, politics, literature, loneliness, grief and

resilience” (The New York Times), Alameddine conjures “a

beguiling narrator . . . who is, like her city, hard to read, hard to take,

hard to know and, ultimately, passionately complex” (San Francisco

Chronicle). A finalist for the National Book Critics Circle Award and

the National Book Award, *An Unnecessary Woman* is “a fun, and

often funny . . . grave, powerful . . . [and] extraordinary” Washington

Independent Review of Books) ode to literature and its power to

define who we are. “Read it once, read it twice, read other books for

a decade or so, and then pick it up and read it anew. This one’s a

keeper” (The Independent)

The Hakawati Corsair

A mesmerizing exploration of the natural world and depression. Will

appeal to fans of nature writing, and fans of Robert Macfarlane and

Helen Macdonald.

The Begum and the Dastan Universitätsverlag Winter

A powerful collection of fiction that lingers long after the last word. A

boatman fishes bodies from the Yellow River searching for the one he can

claim. A construction worker speeds through the Indonesian jungle to

board his plane on time. Playing a terrifying game of cat and mouse, an

isolated sniper in Beirut observes the city from his rooftop perch. With

profound insight El-Zein's stories cross continents and time zones,

effortlessly melding themes of loss and longing with larger questions of

power, politics, faith and love. His characters, as provocative as they are

diverse, confront issues of violence, justice and redemption with varying

degrees of rage, suspense, satire and wit. With a sharp eye for the

ridiculous, El-Zein's collection cleverly illuminates stereotypes and

contemplates global truths. These are worldly stories in the best sense, and

wise ones.