

Crescent Diana Abu Jaber

Never married, living with an Iraqi-immigrant uncle and devoted dog, and working as a chef in a Lebanese restaurant, thirty-nine-year-old Sirine finds her life turned upside down by a handsome Arabic literature professor who not only awakens unexpected feelings but also stirs up memories of her parents and questions about her Arab-American identity. By the author

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of Arabian Jazz. Reprint. 25,000 first printing.

Crescent: A Novel W. W. Norton & Company
A frank and entertaining memoir, from the daughter of Edward Said, about growing up second-generation Arab American and struggling with that identity. The daughter of a prominent Palestinian father and a sophisticated Lebanese mother, Najla Said grew up in New York City, confused and conflicted about her cultural background and

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identity. Said knew that her parents identified deeply with their homelands, but growing up in a Manhattan world that was defined largely by class and conformity, she felt unsure about who she was supposed to be, and was often in denial of the differences she sensed between her family and those around her. The fact that her father was the famous intellectual and outspoken Palestinian advocate Edward Said only made things more complicated. She may

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have been born a Palestinian Lebanese American, but in Said's mind she grew up first as a WASP, having been baptized Episcopalian in Boston and attending the wealthy Upper East Side girls' school Chapin, then as a teenage Jew, essentially denying her true roots, even to herself—until, ultimately, the psychological toll of all this self-hatred began to threaten her health. As she grew older, making increased visits to Palestine and

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Beirut, Said's worldview shifted. The attacks on the World Trade Center, and some of the ways in which Americans responded, finally made it impossible for Said to continue to pick and choose her identity, forcing her to see herself and her passions more clearly. Today, she has become an important voice for second-generation Arab Americans nationwide.

“Bold, absorbing, insightful, and wise. . . . Read it: the truth is inside.”—

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Cheryl Strayed, author of Wild and Tiny Beautiful Things “A work of courage and ferocious honesty” (Diana Abu-Jaber), Double Bind could not come at a more urgent time. Even as major figures from Gloria Steinem to Beyoncé embrace the word “feminism,” the word “ambition” remains loaded with ambivalence. Many women see it as synonymous with strident or aggressive, yet most feel compelled to strive and achieve—the seeming contradiction leaving them in a

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perpetual double bind. Ayana Mathis, Molly Ringwald, Roxane Gay, and a constellation of “nimble thinkers . . . dismantle this maddening paradox” (O, The Oprah Magazine) with candor, wit, and rage. Women who have made landmark achievements in fields as diverse as law, dog sledding, and butchery weigh in, breaking the last feminist taboo once and for all. “Both intimate and scalable” (Atlantic.com), Double Bind finally seizes “ambition” from the

roster of dirty words.

How Does It Feel to Be a Problem?

I Couldn't Love You More

The Last Chinese Chef

The Royal Ghosts

*All the Water I've Seen Is Running: A
Novel*

From the opening line—"Captain Ahab was neither my first husband nor my last"—you will know that you are in the hands of a master storyteller and in the company of a fascinating woman hero. Inspired by a

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brief passage in Moby-Dick, Sena Jeter Naslund has created an enthralling and compellingly readable saga, spanning a rich, eventful, and dramatic life. At once a family drama, a romantic adventure, and a portrait of a real and loving marriage, Ahab's Wife gives new perspective on the American experience. This P.S. edition features an extra 16 pages of insights into the book, including author interviews, recommended reading, and more. Marcus Caldwell, an English widower and Muslim convert, lives in an old perfume

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factory in the shadow of the Tora Bora mountains in Afghanistan. Lara, a Russian woman, arrives at his home one day in search of her brother, a Soviet soldier who disappeared in the area many years previously, and who may have known Marcus's daughter. In the days that follow, further people arrive there, each seeking someone or something. The stories and histories that unfold, interweaving and overlapping, span nearly a quarter of a century and tell of the terrible afflictions that have plagued

Afghanistan—as well of the love that can blossom during war and conflict.

Arab Voices in Diaspora offers a wide-ranging overview and an insightful study of the field of anglophone Arab literature produced across the world. The first of its kind, it chronicles the development of this literature from its inception at the turn of the past century until the post 9/11 era. The book sheds light not only on the historical but also on the cultural and aesthetic value of this literary production, which has so far received

little scholarly attention. It also seeks to place anglophone Arab literary works within the larger nomenclature of postcolonial, emerging, and ethnic literature, as it finds that the authors are haunted by the same 'hybrid', 'exilic', and 'diasporic' questions that have dogged their fellow postcolonialists. Issues of belonging, loyalty, and affinity are recognized and dealt with in the various essays, as are the various concerns involved in cultural and relational identification. The

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contributors to this volume come from different national backgrounds and share in examining the nuances of this emerging literature. Authors discussed include Elmaz Abinader, Diana Abu-Jaber, Leila Aboulela, Leila Ahmed, Rabih Alameddine, Edward Atiyah, Shaw Dallal, Ibrahim Fawal, Fadia Faqir, Khalil Gibran, Suheir Hammad, Loubna Haikal, Nada Awar Jarrar, Jad El Hage, Lawrence Joseph, Mohja Kahf, Jamal Mahjoub, Hisham Matar, Dunya Mikhail, Samia Serageldine, Naomi Shihab Nye, Ameen Rihani, Mona Simpson, Ahdaf Soueif, and

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Cecile Yazbak. Contributors: Victoria M. Abboud, Diya M. Abdo, Samaa Abdurraqib, Marta Cariello, Carol Fadda-Conrey, Cristina Garrigós, Lamia Hammad, Yasmeen Hanoosh, Wail S. Hassan, Richard E. Hishmeh, Syrine Hout, Layla Al Maleh, Brinda J. Mehta, Dawn Mirapuri, Geoffrey P. Nash, Boulus Sarru, Fadia Fayez Suyoufie

Swirling between eras and continents, *Mortal Love* is an intense novel of unforgettable characters caught in a whirlwind of art, love, and intrigue.

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Mercurial Larkin Meade may hold the key to lost artistic masterpieces, and to secrets too devastating to imagine. Is there an undying moment? An immortal muse? Is there ... an angel of death? Cover illustration by Lindsay Carr.

Narrate stories through food. About Diana Abu Jaber's novel "Crescent"

Contemporary Arab American Women Writers:
Hyphenated Identities and Border Crossings
The Lambs of London

Being Young and Arab in America

"Bayoumi offers a revealing portrait of life for people who are

often scrutinized but seldom heard from.” —Booklist (starred review) “Wholly intelligent and sensitively-drawn, How Does It Feel to Be a Problem? is an important investigation into the hearts and minds of young Arab-Americans. This significant and eminently readable work breaks through preconceptions and delivers a fresh take on a unique and vital community. Moustafa Bayoumi's voice is refreshingly frank, personable, and true.” —Diana Abu-Jaber, author of Origin, Crescent, and The Language of Baklava An eye-opening look at how young Arab- and Muslim-Americans are forging lives for themselves in a country that often mistakes them for the enemy Just over a century ago , W.E.B. Du Bois posed a probing question in his classic The Souls of Black Folk: How does it feel to be a problem? Now, Moustafa Bayoumi asks the same about

America's new "problem"-Arab- and Muslim-Americans. Bayoumi takes readers into the lives of seven twenty-somethings living in Brooklyn, home to the largest Arab-American population in the United States. He moves beyond stereotypes and clichés to reveal their often unseen struggles, from being subjected to government surveillance to the indignities of workplace discrimination. Through it all, these young men and women persevere through triumphs and setbacks as they help weave the tapestry of a new society that is, at its heart, purely American.

In a memoir about the joys and difficulties of straddling two cultures, the author describes her life with an extended Arab and American family, exploring the role of food, cooking, and eating in shaping her life.

Introducing a new star of her generation, an electric debut story collection about mixed-race and African-American teenagers, women, and men struggling to find a place in their families and communities. When Danielle Evans's short story "Virgins" was published in The Paris Review in late 2007, it announced the arrival of a major new American short story writer. Written when she was only twenty-three, Evans's story of two black, blue-collar fifteen-year-old girls' flirtation with adulthood for one night was startling in its pitch-perfect examination of race, class, and the shifting terrain of adolescence. Now this debut short story collection delivers on the promise of that early story. In "Harvest," a college student's unplanned pregnancy forces her to confront her own feelings of inadequacy in comparison to her white classmates.

In "Jellyfish," a father's misguided attempt to rescue a gift for his grown daughter from an apartment collapse magnifies all he doesn't know about her. And in "Snakes," the mixed-race daughter of intellectuals recounts the disastrous summer she spent with her white grandmother and cousin, a summer that has unforeseen repercussions in the present. Striking in their emotional immediacy, the stories in Before You Suffocate Your Own Fool Self are based in a world where inequality is reality but where the insecurities of adolescence and young adulthood, and the tensions within family and the community, are sometimes the biggest complicating forces in one's sense of identity and the choices one makes.

Redefines dominant perceptions of Arab Americans via an aesthetic analysis of Arab American novels, launching

transcultural possibilities by initiating visibility through poetics.

Ahab's Wife

Edinburgh Companion to the Arab Novel in English

Hope and Other Dangerous Pursuits

The Metaphor of Food in Diana Abu Jaber's "The Language of Baklava". The Cultural, Anthropological and Rhetorical

Perspective on Food Narratives

Once in a Promised Land

Jordanian immigrant Matussem Ramoud and his two daughters live in a poor, mostly white town in upstate New York, where "ethnics" are few and far between, in this story about the

individual search for self and for home. A first novel. Reprint. Essay in the subject Cultural Studies - Near Eastern Studies, , language: English, abstract: This paper deals with the metaphor of food in Diana Abu Jaber's "The Language of Baklava" that reveals aspects of cultural identity and memory through food and metaphor. The analysis of textual representations of food is based on a theoretical framework that includes a cultural

anthropological perspective, as well as a rhetorical perspective. Furthermore, textual analysis is used to examine metaphorical and food narratives in the literature. Food is a powerful universal metaphor. It is associated with our senses, health and emotions besides our basic survival. Terry Eagleton states that food as well as literary works are actually a relationship. Furthermore, food is a central motif in cultural life and its

metaphorical existence continuously touches on socio-cultural meanings. The metaphorical manifestation of food can extend the interest of the reader of literature to cultural and social interactions laden with food-related meanings. Sidney Mintz argues that consumption is always conditioned by meaning as well as a form of self-identification and communication. In the same vein, Mary Douglas has identified food as a social code. Many

voices and theorists from different disciplines have contributed to the cultural studies of food. Thus, this paper will analyse the textual representations of food from the cultural, anthropological, and rhetorical perspective, and how to employ the textual analysis in order to examine the motif of metaphor and food narratives in literature.

"Finally, a novel of literary suspense that gets almost everything

right—forensically and psychologically." —Sarah Weinman, Baltimore Sun Secretly, in her heart of hearts, Lena Dawson hides the strangest of beliefs about her childhood. Hiding behind a cool competence as a superb fingerprint analyst in a crime lab in snowy Syracuse, New York, she feels totally out of place in the ordinary world of human interaction. Especially since the controlling husband who guided and protected her, then cheated

and left her (though now he wants her back). Her uncanny ability to read a crime scene draws her into investigating a mysterious series of crib deaths—but ultimately the most difficult puzzle she must solve is the one of her own origins. Diana Abu-Jaber, a “gifted and graceful writer” (Chicago Tribune), masterfully “transcends formula” (Kirkus Reviews) as “the tension of Origin escalates, shaped as much by beautifully nuanced

prose as menacing events" (New York Daily News).

"Abu-Jaber's voluptuous prose features insights into the Arab American community that are wisely, warmly depicted."—San Francisco Chronicle

Sirine, the heroine of this "deliciously romantic romp" (Vanity Fair) is thirty-nine, never married, and living in the Arab-American community of Los Angeles. She has a passion for cooking and works

contentedly in a Lebanese restaurant, while her storytelling uncle and her saucy boss, Umm Nadia, believe she should be trying harder to find a husband. One day Hanif, a handsome professor of Arabic literature, an Iraqi exile, comes to the restaurant. Sirine falls in love and finds herself questioning everything she thought she knew about Hanif, as well as her own torn identity as an Arab-American.

Arabian Jazz: A Novel

Looking for Palestine

Double Bind: Women on Ambition

The Politics of Anglo Arab and Arab

American Literature and Culture

The Birds of Paradise

"This oracular first novel, which unfurls like gossamer [has] characters of a depth seldom found in a debut."—The New Yorker In Diana Abu-Jaber's "impressive, entertaining" (Chicago Tribune) first novel, a small, poor-white community in upstate New York becomes home to the transplanted Jordanian family of Matussem Ramoud: his grown daughters,

Jemorah and Melvina; his sister Fatima; and her husband, Zaeed. The widower Matussem loves American jazz, kitschy lawn ornaments, and, of course, his daughters. Fatima is obsessed with seeing her nieces married—Jemorah is nearly thirty! Supernurse Melvina is firmly committed to her work, but Jemorah is ambivalent about her identity and role. Is she Arab? Is she American? Should she marry and, if so, whom? Winner of the Oregon Book Award and finalist for the National PEN/Hemingway Award, Arabian Jazz is "a joy to read.... You will be tempted to read passages out loud. And you should"

(Boston Globe). USA Today praises Abu-Jaber's "gift for dialogue...her Arab-American rings musically, and hilariously, true."

Which child would you save? A decision no parent can even fathom. Eliot Gordon would do anything for her family. A 38-year-old working mother, she lives an ordinary but fulfilling life in suburban Atlanta with her partner, Grant Delaney, and their three daughters. The two older girls are actually Eliot's stepdaughters, a distinction she is reluctant to make as she valiantly attempts to maintain a safe, happy household . . . Then Finn Montgomery, Eliot's long-

lost first love, appears, triggering a shocking chain of events that culminates in a split-second decision that will haunt her beloved family forever. How Eliot survives-and what she loses in the process-is a story that will resonate with anyone who has ever loved a child. With hilarious honesty, wrenching depth, and a knockout twist, I COULDN'T LOVE YOU MORE illuminates the unbreakable bonds of family and reveals the lengths we'll go to save each other, even as we can't save ourselves.

When Maria Vazquez returns to Nicaragua for her beloved grandfather's funeral, she brings with her a

mysterious package from her grandmother's past and a secret of her own. And she also carries the burden of her tense relationship with her mother Ninexin, once a storied revolutionary, now a tireless government employee. Between Maria and Ninexin lies a chasm created by the death of Maria's father, who was killed during the revolution when Maria was an infant, leaving her to be raised by her grandmother Isabela as Ninexin worked to build the new Nicaragua. As Ninexin tries to reach her daughter, and Maria wrestles with her expectations for her romance with an older man, Isabela, the

mourning widow, is lost in memories of attending boarding school in 1950's New Orleans, where she loved and lost almost sixty years ago. When the three women come together to bid farewell to the man who anchored their family, they are forced to confront their complicated, passionate relationships with each other and with their country-and to reveal the secrets that each of them have worked to conceal. Lushly evocative of Nicaragua, its tumultuous history, and vibrant present, Eleni N. Gage's The Ladies of Managua brings you into the lives of three strong and magnetic women, as they

uncover the ramifications of the choices they made in their pasts and begin to understand the ways in which love can shape their futures.

“Startlingly good” stories of Nepali society set against the backdrop of violent Maoist insurgencies (San Francisco Chronicle). From an author like “a Buddhist Chekhov,” The Royal Ghosts features characters trying to reconcile their true desires with the forces at work in Nepali society (San Francisco Chronicle). As political violence rages, these people struggle with their duties to their aging parents, an oppressive caste system, and the complexities of

arranged marriage, striving to find peace and connection, and often discovering it in unexpected places. These stories, from the Whiting Award-winning author of Arresting God in Kathmandu and The Guru of Love, brilliantly examine not only Kathmandu during a time of upheaval, crisis, and cultural transformation but also the effects of the city on the individual consciousness. "Like William Trevor, Samrat Upadhyay compresses into a short story the breadth of vision and human consequence we expect from a novel, and he does so in a prose that seems as

*natural as breathing.” —Scott Russell Sanders,
author of A Private History of Awe “Takes us straight
into the heart of the troubled and enchanting
kingdom of Nepal.” —The Washington Post
“Upadhyay’s not-so-simple stories are lucid and
often luminous.” —Publishers Weekly*

Arab Voices in Diaspora

Life Without a Recipe: A Memoir

Everything Sad Is Untrue

Growing Up Confused in an Arab-American Family

Silverworld

Fall under the spell of this fantasy-adventure story about a

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Lebanese-American girl who finds the courage to save her grandmother. Perfect for fans of *The Girl Who Drank the Moon*. Sitti, Sami's Lebanese grandmother, has been ill for a while, slipping from reality and speaking in a language only Sami can understand. Her family thinks Sitti belongs in a nursing home, but Sami doesn't believe she's sick at all. Desperate to help, Sami casts a spell from her grandmother's mysertious charm book and falls through an ancient mirror into a world unlike any other. Welcome to Silverworld, an enchanted city where light and dark creatures called Flickers and Shadows strive to live in harmony. But lately Flickers have started going missing, and powerful Shadow soldiers are taking over the land. Everyone in Silverworld suspects that Shadow Queen Nixie is responsible for the chaos, which

is bad enough. But could Nixie be holding Sami's grandmother in her grasp too? To save Sitti and Silverworld, Sami must brave adventure, danger, and the toughest challenge of all: change.

Sirine, the heroine of this "deliciously romantic romp" (?Vanity Fair?) is thirty-nine, never married, and living in the Arab-American community of Los Angeles. She has a passion for cooking and works contentedly in a Lebanese restaurant, while her storytelling uncle and her saucy boss, Umm Nadia, believe she should be trying harder to find a husband. One day Hanif, a handsome professor of Arabic literature, an Iraqi exile, comes to the restaurant. Sirine falls in love and finds herself questioning everything she thought she knew about Hanif, as well as her own torn identity as an Arab-American.

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In 1899, Victorine Texier abandons her small French village, her husband, and her two young children to follow her lover to Indochina. She has fallen for Antoine, her childhood sweetheart, and when his work sends him to Asia she is compelled to go with him, and to leave everything she knows behind. Their five weeks together onboard the ship to Indochina are a kind of honeymoon, a prelude to their liberation in a sultry new world of frangipani trees and monsoons. Victorine gives herself over completely to this exhilarating new life of colonial extravagance — that is, until she encounters her youngest sister, who has also been living in Hanoi and Saigon. This reunion, both joyous and tense, reminds Victorine all too painfully of her life and family in France and forces her to confront exactly what she has done.

Vividly narrated through a series of flashbacks, *Victorine* is a richly textured and passionate story of rebellion, guilt, and unruly love.

As she did in the bestselling novel *A Friend of the Family*, Lauren Grodstein has written another provocative morality tale, this time dissecting the permeable line between faith and doubt. College professor Andy Waite is picking up the pieces of a shattered life. Between his research in evolutionary biology and caring for his young daughters, his days are reassuringly safe, if a bit lonely. But when Melissa Potter—charismatic, unpredictable, and devout—asks him to advise her study of intelligent design, he agrees. Suddenly, the world that Andy has fought to rebuild is rocked to its foundations. “ A well-crafted story of wayward souls

searching for forgiveness, healing and personal truth. ”

—Family Circle “ Grodstein handles everything with a subtle wit, managing to skewer both the ultraconservative and the ultraliberal without making either seem absolutely wrong . . . Reminiscent of Carolyn Parkhurst ’ s Dogs of Babel. ”

—Booklist “ Finding or losing God proves to be an equally destabilizing tectonic shift, and this novel is full of them . . . Their cumulative force will leave you happily unsteady, and moved. ” —The Washington Post “ A master storyteller . . . Tackles the tough topics: healing after loss, the relevance and possibility of the divine in our lives, the gilded shackles of academic life, and life in Southern New Jersey—all while always being terrifically entertaining. ” —*Ben Schrank, author of Love Is a Canoe “ Engrossing . . . You ’ ll likely

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close the book with a new perspective on faith, justice, mercy, and the difficulty of holding a moral high ground. ”

—Bust “ A novel of ideas and a deeply felt story of love, loss, hope, and the healing powers of forgiveness . . . A provocative, moving story, and a beautifully written one. ”

—Dani Shapiro, author of Devotion

The Wasted Vigil

The Explanation for Everything

Critical Perspectives on Anglophone Arab Literature

An Unlasting Home

The Invisible Mountain

Diana Abu-Jaber’s vibrant, humorous memoir weaves together delicious food memories that

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illuminate the two cultures of her childhood—American and Jordanian. Here are stories of being raised by a food-obsessed Jordanian father and tales of Lake Ontario shish kabob cookouts and goat stew feasts under Bedouin tents in the desert. These sensuously evoked repasts, complete with recipes, paint a loving and complex portrait of Diana's impractical, displaced immigrant father who, like many an immigrant before him, cooked to remember the place he came from and to pass that connection on to his children. *The Language of Baklava* irresistibly invites us to sit down at the

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table with Diana's family, sharing unforgettable meals that turn out to be as much about "grace, difference, faith, love" as they are about food. The novel is a largely imported European genre, coming relatively late to the history of Arab letters. It should therefore perhaps come as no surprise that the first novel to have been written by an Arab was written in English (Ameen Rihani's *The Book of Khalid*, 1911). However, subsequent years saw the flourishing of, first, Arabic novels, then the Francophone Arab novel. Only in the last two decades has the Anglophone Arab novel experienced a second coming, and it is this re-

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emergence of literary activity that is the focus of this collection. Opening up the field of diasporic Anglo Arab literature to critical debate, the Companion presents a range of critical responses and pedagogical approaches to the Anglo Arab novel. It offers both classroom-friendly essays and critically sophisticated analyses, bringing together original critical studies of the major Anglo Arab novelists from established and emerging scholars in the field.

A National Indie Bestseller An NPR Best Book of the Year
A New York Times Best Book of the Year
An Amazon Best Book of the Year A Booklist

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Editors' Choice A BookPage Best Book of the Year
A NECBA Windows & Mirrors Selection A
Publishers Weekly Best Book of the Year A Wall
Street Journal Best Book of the Year A Today.com
Best of the Year PRAISE "A modern masterpiece."
—The New York Times Book Review "Supple,
sparkling and original." —The Wall Street Journal
"Mesmerizing." —TODAY.com "This book could
change the world." —BookPage "Like nothing else
you've read or ever will read." —Linda Sue Park
"It hooks you right from the opening line." —NPR
SEVEN STARRED REVIEWS □ "A modern epic."
—Kirkus Reviews, starred review □ "A rare

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treasure of a book." —Publishers Weekly, starred review □ "A story that soars." —The Bulletin, starred review □ "At once beautiful and painful." —School Library Journal, starred review □ "Raises the literary bar in children's lit." —Booklist, starred review □ "Poignant and powerful." —Foreword Reviews, starred review □ "One of the most extraordinary books of the year." —BookPage, starred review A sprawling, evocative, and groundbreaking autobiographical novel told in the unforgettable and hilarious voice of a young Iranian refugee. It is a powerfully layered novel that poses the questions: Who owns

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the truth? Who speaks it? Who believes it? "A patchwork story is the shame of the refugee," Nayeri writes early in the novel. In an Oklahoman middle school, Khosrou (whom everyone calls Daniel) stands in front of a skeptical audience of classmates, telling the tales of his family's history, stretching back years, decades, and centuries. At the core is Daniel's story of how they became refugees—starting with his mother's vocal embrace of Christianity in a country that made such a thing a capital offense, and continuing through their midnight flight from the secret police, bribing their way onto a plane-to-

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anywhere. Anywhere becomes the sad, cement refugee camps of Italy, and then finally asylum in the U.S. Implementing a distinct literary style and challenging western narrative structures, Nayeri deftly weaves through stories of the long and beautiful history of his family in Iran, adding a richness of ancient tales and Persian folklore. Like Scheherazade of One Thousand and One Nights in a hostile classroom, Daniel spins a tale to save his own life: to stake his claim to the truth.

EVERYTHING SAD IS UNTRUE (a true story) is a tale of heartbreak and resilience and urges readers to speak their truth and be heard.

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In a powerful debut novel that moves between the crowded streets of London and the desolate mountains of Iran, Yasmin Crowther paints a stirring portrait of a family shaken by events from decades ago and worlds away. On a rainy day in London the dark secrets and troubled past of Maryam Mazar surface violently, with tragic consequences for her daughter, Sara, and her newly orphaned nephew. Maryam leaves her English husband and family and returns to the remote Iranian village where her story began. In a quest to piece their life back together, Sara follows her mother and finally learns the terrible

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price Maryam once had to pay for her freedom, and of the love she left behind. Set against the breathtaking beauty of two very different places, this stunning family drama transcends culture and is, at its core, a rich and haunting narrative about mothers and daughters.

Origin: A Novel

A Novel

The Saffron Kitchen

Crescent: A Novel

The Arsonists' City

From the author of Chatterton and Shakespeare: A Biography comes a gripping novel set in London that re-imagines an

infamous 19th-century Shakespeare forgery. Charles and Mary Lamb, who will in time achieve lasting fame as the authors of *Tales from Shakespeare for Children*, are still living at home, caring for their dotty and maddening parents. Reading Shakespeare is the siblings' favorite reprieve, and they are delighted when an ambitious young bookseller comes into their lives claiming to possess a "lost" Shakespearean play. Soon all of London is eagerly anticipating opening night of a star-studded production of the play not knowing that they have all been duped by charlatan and a fraud.

"The Arsonists' City delivers all the pleasures of a good old-fashioned saga, but in Alyan's hands, one family's tale becomes the story of a nation--Lebanon and Syria, yes, but

also the United States. It's the kind of book we are lucky to have."--Rumaan Alam A rich family story, a personal look at the legacy of war in the Middle East, and an indelible rendering of how we hold on to the people and places we call home The Nasr family is spread across the globe--Beirut, Brooklyn, Austin, the California desert. A Syrian mother, a Lebanese father, and three American children: all have lived a life of migration. Still, they've always had their ancestral home in Beirut--a constant touchstone--and the complicated, messy family love that binds them. But following his father's recent death, Idris, the family's new patriarch, has decided to sell. The decision brings the family to Beirut, where everyone unites against Idris in a fight to save the house. They all have

secrets--lost loves, bitter jealousies, abandoned passions, deep-set shame--that distance has helped smother. But in a city smoldering with the legacy of war, an ongoing flow of refugees, religious tension, and political protest, those secrets ignite, imperiling the fragile ties that hold this family together. In a novel teeming with wisdom, warmth, and characters born of remarkable human insight, award-winning author Hala Alyan shows us again that "fiction is often the best filter for the real world around us" (NPR).

The debut novel from an award-winning short story writer: a multigenerational saga spanning Lebanon, Iraq, India, the United States, and Kuwait that brings to life the triumphs and failures of three generations of Arab women. In 2013, Sara is a

philosophy professor at Kuwait University, having returned to Kuwait from Berkeley in the wake of her mother's sudden death eleven years earlier. Her main companions are her grandmother's talking parrot, Bebe Mitu; the family cook, Aasif; and Maria, her childhood ayah and the one person who has always been there for her. Sara's relationship with Kuwait is complicated; it is a country she always thought she would leave, and a country she recognizes less and less, and yet a certain inertia keeps her there. But when teaching Nietzsche in her Intro to Philosophy course leads to an accusation of blasphemy, which carries with it the threat of execution, Sara realizes she must reconcile her feelings and her place in the world once and for all. Interspersed with Sara's narrative are

the stories of her grandmothers: beautiful and stubborn Yasmine, who marries the son of the Pasha of Basra and lives to regret it, and Lulwa, born poor in the old town of Kuwait, swept off her feet to an estate in India by the son of a successful merchant family; and her two mothers: Noura, who dreams of building a life in America and helping to shape its Mid-East policies, and Maria, who leaves her own children behind in Pune to raise Sara and her brother Karim and, in so doing, transforms many lives. Ranging from the 1920s to the near present, *An Unlasting Home* traces Kuwait's rise from a pearl-diving backwater to its reign as a thriving cosmopolitan city to the aftermath of the Iraqi invasion. At once intimate and sweeping, personal and political, it is an unforgettable epic and

a spellbinding family saga.

Former high school classmates reckon with the death of a friend in this stunning debut novel. Along the Intracoastal waterways of North Florida, Daniel and Aubrey navigated adolescence with the electric intensity that radiates from young people defined by otherness: Aubrey, a self-identified "Southern cracker" and Daniel, the mixed-race son of Jamaican immigrants. When the news of Aubrey's death reaches Daniel in New York, years after they'd lost contact, he is left to grapple with the legacy of his precious and imperfect love for her. At ease now in his own queerness, he is nonetheless drawn back to the muggy haze of his Palm Coast upbringing, tinged by racism and poverty, to find out what

happened to Aubrey. Along the way, he reconsiders his and his family's history, both in Jamaica and in this place he once called home. Buoyed by his teenage track-team buddies—Twig, a long-distance runner; Desmond, a sprinter; Egypt, Des's girlfriend; and Jess, a chef—Daniel begins a frantic search for meaning in Aubrey's death, recklessly confronting the drunken country boy he believes may have killed her.

Sensitive to the complexities of class, race, and sexuality both in the American South and in Jamaica, *All the Water I've Seen Is Running* is a novel of uncommon tenderness, grief, and joy. All the while, it evokes the beauty and threat of the place Daniel calls home—where the river meets the ocean.

Crescent

Mortal Love

Stories

Or, The Star-gazer: A Novel

Before You Suffocate Your Own Fool Self

Essay from the year 2018 in the subject American Studies - Literature, Sultan Moulay Sliman University (Faculty of arts), language: English, abstract: Diana Abu Jaber in her novel Crescent uses food as a complex language to communicate love, memory and exile. Food also is a metaphor by which Abu Jaber questions the symbolic boundaries embodied in culture,

closes, and ethnicity. Food is a real conservatory of the homeland memories and gives up the possibility to imagine mingled identities and traditions. In the novel, the food stands to use a metaphor that deals with the presence and absence of cultural and familial bands. Furthermore, food builds the act of narration through the actions which come to pass in kitchens; those actions mark the pain of exile and loss as well as the hope of family and community. To put it differently, the kitchen becomes “first things taste” which refers to be a

cupboard or a “shrine” (Shihab, 1995). So, Abu Jaber uses food to build space in which the possibilities of peace, love and community that are imagined. Lisa Suhair Majaj in Arab American literature and politics of memory suggests that Nye’s poetry “explores the markers of cross cultural complexity” (Majaj, 1996). From this point, Dina Abu Jaber’s novel tends to discuss the act of cooking and food. The character Aziz who is a poet quotes “let the beauty we love be what we do, there are hundreds of ways to kneel and kiss the ground” (Jaber, 2004). Carolyn

Korsmeyer states that “eating together is a common signal among most peoples for friendship, tierce or celebration” she adds, “Both eating and narrative are cultural practices. When food is treated in fiction therefore, it brings to light the way eating may achieve significance within the tradition the narrative in question addresses or in which it participates” she adds that “the intimacy of eating trust presumed the social equality of those who sit down together, and the shared tastes and pleasures of the table”. (Korsmeyer, 1999) In this vein, food can

be analyzed in non-verbal dimension as well as be listed as cultural experience that cannot be readily translated

A “bold, luscious” memoir, “indispensable to anyone trying to forge their own truer path” (Ruth Reichl). On one side, there is Grace: prize-winning author Diana Abu-Jaber’s tough, independent sugar-fiend of a German grandmother, wielding a suitcase full of holiday cookies. On the other, Bud: a flamboyant, spice-obsessed Arab father, full of passionate argument. The two could not agree on anything:

not about food, work, or especially about what Diana should do with her life. Grace warned her away from children. Bud wanted her married above all—even if he had to provide the ring. Caught between cultures and lavished with contradictory “advice” from both sides of her family, Diana spent years learning how to ignore others’ well-intentioned prescriptions. Hilarious, gorgeously written, poignant, and wise, Life Without a Recipe is Diana’s celebration of journeying without a map, of learning to ignore the script and improvise, of escaping family and

making family on one's own terms. As Diana discovers, however, building confidence in one's own path sometimes takes a mistaken marriage or two—or in her case, three: to a longhaired boy-poet, to a dashing deconstructionist literary scholar, and finally to her steadfast, outdoors-loving Scott. It also takes a good deal of angst (was it possible to have a serious writing career and be a mother?) and, even when she knew what she wanted (the craziest thing, in one's late forties: a baby!), the nerve to pursue it. Finally, fearlessly

independent like the Grace she's named after, Diana and Scott's daughter Gracie will heal all the old battles with Bud and, like her writer-mom, learn to cook up a life without a recipe.

They say there was or there wasn't in olden times a story as old as life, as young as this moment, a story that is yours and is mine. Once in a Promised Land is the story of Jassim and Salwa, who left the deserts of their native Jordan for those of Arizona, each chasing mirages of opportunity and freedom. Although the couple live far from Ground Zero, they cannot escape

the dust cloud of paranoia settling over the nation. A hydrologist, Jassim believes passionately in his mission to make water accessible to all people, but his work is threatened by an FBI witch hunt for domestic terrorists. A Palestinian now twice displaced, Salwa embraces the American dream. She grapples to put down roots in an unwelcoming climate, becoming pregnant against her husband's wishes. When Jassim kills a teenage boy in a terrible accident and Salwa becomes hopelessly entangled with a shadowy young

American, their tenuous lives in exile and their fragile marriage begin to unravel. Once in a Promised Land is a dramatic and achingly honest look at what it means to straddle cultures, to be viewed with suspicion, and to struggle to find safe haven.

On the first day of the millennium, a small town gathers to witness a miracle and unravel its portents for the century: the mysterious reappearance of a lost infant, Pajarita. Later, as a young woman in the capital city — Montevideo, brimming with growth and promise — Pajarita

begins a lineage of fiercely independent women. Her daughter, Eva, survives a brutal childhood to pursue her dreams as a rebellious poet and along the hazardous precipices of erotic love. Eva's daughter, Salomé, driven by an unrelenting idealism, commits clandestine acts that will end in tragedy as unrest sweeps Uruguay. But what saves them all is the fierce fortifying connection between mother and daughter that will bring them together to face the future. From Perón's glittering Buenos Aires to the rustic hills of Rio de Janeiro, from the haven

***of a corner butchershop to U.S. embassy halls,
the Firielli family traverses a changing South
America and the uncharted terrain of their
relationships with one another.***

Birds of Wonder

Arabian Jazz

Victorine

The Ladies of Managua

***Poetics of Visibility in the Contemporary Arab
American Novel***

Fiction. One August morning while walking her dog, high-school English teacher Beatrice Ousterhout stumbles over

Acces PDF Crescent Diana Abu Jaber

the dead body of a student, Amber Inglin, who was to play the lead in Beatrice's production of John Webster's Jacobean tragedy, *The Duchess of Malfi*. Barely able to speak, Beatrice calls the police. That is to say, she calls her daughter. Jes is a detective with two years of experience under her belt and a personal life composed primarily of a string of one-night-stands, including the owner of the field in which Beatrice has found Amber. In addition to a house and a field, Child Services lawyer Liam Walsh owns a vineyard, where Amber Inglin, along with a handful of other teens who've had difficulty negotiating the foster system, was an intern. Set among the hills and lakes of upstate New York and told in six vibrantly distinct voices, this complex and original narrative chronicles the rippling effects of a young girl's

death through a densely intertwined community. By turns funny, fierce, lyrical and horrifying, *BIRDS OF WONDER* probes family ties, the stresses that break them, and the pasts that never really let us go.

“ A dream of a debut, by turns troubling and glorious, angry and wise. ” —Junot Diaz
Hope and Other Dangerous Pursuits evokes the grit and enduring grace that is modern Morocco. As four Moroccans illegally cross the Strait of Gibraltar in an inflatable boat headed for Spain, author Laila Lalami asks, What has driven them to risk their lives? And will the rewards prove to be worth the danger? There ' s Murad, a gentle, unemployed man who ' s been reduced to hustling tourists around Tangier; Halima, who ' s fleeing her drunken husband and the slums of Casablanca; Aziz, who

Acces PDF Crescent Diana Abu Jaber

must leave behind his devoted wife in hope of securing work in Spain; and Faten, a student and religious fanatic whose faith is at odds with an influential man determined to destroy her future. Sensitively written with beauty and boldness, this is a gripping book about what propels people to risk their lives in search of a better future.

Struggling to recover in the wake of her husband's premature death and stunned by a paternity suit against her husband's estate, food writer Maggie McElroy plans a trip to China to investigate the claim and to profile rising chef Sam Liang, who introduces her to the Chinese concept of food, while drawing her into his extended family and helping her come to terms with her life. Reprint.

The Language of Baklava