

The Sand Child Tahar Ben Jelloun

Traces an intense thirty-year relationship between two young men in twentieth-century Tangier, as they struggle to find their identities and sexual fulfillment in late-1950s Morocco, an endeavor that takes them from their carefree university days through a brutal imprisonment and psychologically daunting release into the moral strictures of North Africa. By the author of *This Blinding Absence of Light*. Reprint. 25,000 first printing.

James T. Farrell's compelling defense of the Marxist principles of literary criticism was hailed by Edmund Wilson as "'a remarkable event'." Now available in its entirety for the first time is more than five decades, *A Note On Literary Criticism* liberated a section of the Great Depression's radical intelligentsia from vulgar, over politicized approaches to cultural criticism.

"It is the year 2084. In the kingdom of Abistan--named after the prophet Abi, earthly messenger of the god Yolah--citizens submit to a single god, demonstrating their devotion by kneeling in prayer nine times a day. Autonomous thought has been banned, remembering is forbidden, and an omnipresent surveillance system instantly informs the authorities of every deviant act, thought, or idea. The kingdom is blessed and its citizens are happy, filled with a sense of purpose and piety. Those who are not--the heretics--are put to death by stoning or beheading in city squares. But Ati has met people who think differently; in ghettos and caves, hidden from the authorities, exist the last living heretics and free-thinkers of Abistan. Under their influence, Ati begins to doubt. He begins to think. Now, he will have to defend his thoughts with his life."--Amazon.com

Tahar Ben Jelloun's *By Fire*, the first fictional account published on the Arab Spring, reimagines the true-life self-immolation of Mohamed Bouazizi in Tunisia, an event that has been credited with setting off the Tunisian revolt. The novella depicts the days leading up to Bouazizi's self-immolation. Ben Jelloun's deliberate ambiguity about the location of the story, set in an unnamed Islamic country, allows the reader to imagine the experiences and frustrations of other young men who have endured physical violence and persecution in places beyond Tunisia. The tale begins and ends in fire, and the imagery of burning frames the political accounts in *The Spark*, Ben Jelloun's nonfiction writings on the Tunisian events that provide insight into the despotic regimes that drove Bouazizi to such despair. Rita S. Nezami's elegant translations and critical introduction provide the reader with multiple strategies for approaching these potent texts.

This collection of French short stories in translation expands our idea of French writing by including new stories by women writers and by authors of Francophone origin. Spanning the centuries from the late eighteenth to the late twentieth, the collection opens with a rumbustious tale from the Marquis de Sade, takes in the masters of the nineteenth century, from Stendhal and Balzac to Maupassant, and reaches to Quebec, Africa, and the French Caribbean in the twentieth century. Women writers include relatively well known figures such as Renee Vivien, Colette, and Beauvoir, and newer writers such as Assia Djebar, Christiane Baroche, and Annie Saumont. The French short story is a rich and diverse medium, but all the stories selected share a common characteristic: they make exciting reading.

In this, the third volume in the acclaimed series on ego psychology, Rubin and Gertrude Blanck advance ego psychology beyond its position as a psychoanalytic developmental psychology, and present a developmental object relations theory. In *Beyond Ego Psychology: Developmental Object Relations Theory* the authors remain, as always, firmly rooted in psychoanalytic theory while elaborating upon it. While their earlier work integrated the structural theory with the ego psychology that flowed from it, here they have extended Freud's concept of the *Gesamt Ich*, the ego as a whole, which they describe as superordinate to the ego of structure. Their work is distinctive because they add new dimensions to theory construction without discarding such basics as drive theory and conflict theory. This new volume revives Freud's thoughts about object relations, and adds developmental theory to provide an integrated object relations theory. Object relations, the Blancks propose, arise out of the interaction between self and object representations and can be defined as the resultants of that interaction. Extended also are the concept of transference, the manner in which the Oedipus Complex is resolved, and the technique of the termination process. *Beyond Ego Psychology* will be welcomed by readers of the first two books in this series, by psychoanalysts, psychiatrists, psychologists, clinical social workers, and by a broad readership of professors and students in psychology, social work, and medicine. -- Nathaniel Ross, M.D.

Tells the extraordinary story of a feudal fiefdom in southern Morocco in the early twentieth century.

Sometimes the price of destiny is higher than anyone imagined.... *Dark Magic, Hidden Destiny* For three centuries a divine prophecy and a line of warrior queens protected Skala. But the people grew complacent and Erius, a usurper king, claimed his young half sister's throne. Now plague and drought stalk the land, war with Skala's ancient rival Plenimar drains the country's lifeblood, and to be born female into the royal line has become a death sentence as the king fights to ensure the succession of his only heir, a son. For King Erius the greatest threat comes from his own line — and from Illior's faithful, who spread the Oracle's words to a doubting populace. As noblewomen young and old perish mysteriously, the king's nephew — his sister's only child — grows toward manhood. But unbeknownst to the king or the boy, strange, haunted Tobin is the princess's daughter, given male form by a dark magic to protect her until she can claim her rightful destiny. Only Tobin's noble father, two wizards of Illior, and an outlawed forest witch know the truth. Only they can protect young Tobin from a king's wrath, a mother's madness, and the terrifying rage of her brother's demon spirit, determined to avenge his brutal murder....

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The Moroccan-born author of *Racism Explained to My Daughter* applies his method to the subject of Islam, attempting to synthesize this complicated religious subject for his daughter while discussing such topics as the meaning of jihad, fatwa, and terrorism. Reprint.

NeoSlave Narratives is a study in the political, social, and cultural content of a given literary form--the novel of slavery cast as a first-person slave narrative. After discerning the social and historical factors surrounding the first appearance of that literary form in the 1960s, *NeoSlave Narratives* explores the complex relationship between nostalgia and critique, while asking how African American intellectuals at different points between 1976 and 1990 remember and use the site of slavery to represent the crucial cultural debates that arose during the sixties.

After seven daughters a Moroccan father decides his eighth child will be a son and heir no matter what its gender

A Moroccan who emigrated to France in 1971, Tahar Ben Jelloun draws upon his own encounters with racism along with his insights as a practicing psychologist and gifted novelist to elucidate the racial divisions that plague contemporary society.

Disguise and Recognition in the *Odyssey* reveals the significance of the *Odyssey*'s plot, in particular the many scenes of recognition that make up the hero's homecoming and dramatize the cardinal values of Homeric society, an aristocratic culture organized around recognition in the broader senses of honor, privilege, status, and fame. Odysseus' identity is seen to be rooted in his family relations, geographical origins, control of property, participation in the social institutions of hospitality and marriage, past actions, and ongoing reputation. At the same time, Odysseus' dependence on the acknowledgement of others ensures attention to multiple viewpoints, which makes the *Odyssey* more than a simple celebration of one man's preeminence and accounts in part for the poem's vigorous afterlife. The theme of disguise, which relies on plausible lies, highlights the nature of belief and the power of falsehood and creates the mixture of realism and fantasy that gives the *Odyssey* its distinctive texture. The book contains a pioneering analysis of the role of Penelope and the questions of female agency and human limitation raised by the critical debate about when exactly she recognizes that Odysseus has come home.

Greater Love shares the story of Ryan McKnight, a recent high school graduate who leaves for New York with one plan in mind—to leave her hometown, family, and friends completely behind her. With the excitement of going to college and moving across the country, she wants to dive headfirst into her school and work and finally excel at her dreams. She quickly meets friends that feel like family, finds a job she loves, and even works as a tutor in the evenings. Ryan is sure these all these new opportunities will lead to a new life in general. However, she quickly finds out that forgetting where you came from isn't as easy as she had hoped, even when traveling over a thousand miles to escape it. Ryan ends up running into Devyn Baker, a popular jock from her old high school and decides she wants nothing to do with him. But fate has a way of continuously putting him in her path. Will she be able to get rid of him and continue on with her new life? Or will her past keep getting in the way?

Since she's been ill, Lalla Fatma has become a frail little thing with a faltering memory. Lalla Fatma thinks she's in Fez in 1944, where she grew up, not in Tangier in 2000, where this story begins. She calls out to family members who are long dead and loses herself in the streets of her childhood, yearning for her first love and the city she left behind. By her bedside, her son Tahar listens to long-hidden secrets and stories from her past: married while still playing with dolls and widowed for the first time at the age of sixteen. Guided by these fragments, Tahar vividly conjures his mother's life in post-war Morocco, unravelling the story of a woman for whom resignation was the only way out. Tender and compelling, *About My Mother* maps the beautiful, fragile and complex nature of human experience, while paying tribute to a remarkable woman and the bond between mother and son. 'Ben Jelloun is arguably Morocco's greatest living author, whose impressive body of work combines intellect and imagination in magical fusion' *Guardian* 'In any language, in any culture, Tahar Ben Jelloun would be a remarkable novelist' *Sunday Telegraph* 'One of Morocco's most celebrated and translated writers' *Asymptote* 'A traditional storyteller whose tales have the status of myth ... An important writer.' *Times Literary Supplement*

Mahi Binebine's courageous novel delves into a world that most readers know only from stories on the nightly news, delivering a compassionate glimpse into the difficulties facing asylum seekers and a striking portrait of human desperation. Mahi Binebine's courageous novel takes place in Morocco, where seven would-be immigrants gather one night near the Strait of Gibraltar to wait for a signal from a trafficker that it is time to cross. While they wait, their stories unfold: Kacem Judi is an escapee from the civil war in Algeria; Nuara, with her newborn child, hopes to find her husband, who hasn't been in touch for months since moving to France; and Aziz, the young narrator, and his cousin Reda are severed, in different ways, from their families in southern Morocco. They all share a longing to escape and a readiness to risk everything. Welcome to Paradise delves into a world that most readers know only from stories on the nightly news, delivering a compassionate and striking portrait of human desperation.

The summation of more than two thousand years of one of the world's most august literary traditions, this volume also represents the achievements of four hundred years of Western scholarship on China. The selections include poetry, drama, fiction, songs, biographies, and works of early Chinese philosophy and history rendered in English by the most renowned translators of classical Chinese literature: Arthur Waley, Ezra Pound, David Hawkes, James Legge, Burton Watson, Stephen Owen, Cyril Birch, A. C. Graham, Witter Bynner, Kenneth Rexroth, and others. Arranged chronologically and by genre, each chapter is introduced by definitive quotes and brief introductions chosen from classic Western sinological treatises. Beginning with discussions of the origins of the Chinese writing system and selections from the earliest "genre" of Chinese literature -- the Oracle Bone inscriptions -- the book then proceeds with selections from: • early myths and legends; • the earliest anthology of Chinese poetry, the Book of Songs; • early narrative and philosophy, including the I Ching, Tao-te Ching, and the Analects of Confucius; • rhapsodies, historical writings, magical biographies, ballads, poetry, and miscellaneous prose from the Han and Six Dynasties period; • the court poetry of the Southern Dynasties; • the finest gems of Tang poetry; and • lyrics, stories, and tales of the Sui, Tang, and Five Dynasties eras. Special highlights include individual chapters covering each of the luminaries of Tang poetry: Wang Wei, Li Bo, Du Fu, and Bo Juyi; early literary criticism; women poets from the first to the tenth century C.E.; and the poetry of Zen and the Tao. Bibliographies, explanatory notes, copious illustrations, a chronology of major dynasties, and two-way romanization tables coordinating the Wade-Giles and pinyin transliteration systems provide helpful tools to aid students, teachers, and general readers in exploring this rich tradition of world literature.

In Operation Freak, Christian Flaugh embarks upon an exploration of the intricate connection between the physical bodies and narratives that, subjected to all manner of operations, generate identity. The author spotlights such voluntary and involuntary acts to show how discourses of ability, disability, and bodily manipulation regularly influence the

production in and of various Francophone texts. Flaugh's foundation is the critical examination of mutually-informing narratives: Francophone novels that hyperbolically signal normative discourses through quintessential "freaks" (monstres) such as the Siamese twin, the bearded lady, and the exotic witch; and the related sociocultural master narratives from North America, North Africa, and the Caribbean. Employing disability and freak culture theories alongside studies of identification and narrative, Flaugh's close readings move beyond polarized discussions of "disabled" and "non-disabled" bodies. They expand such discussions to articulate how ability - like identity and narrative - is impermanent. It passes and it is passed throughout a spectrum at the same time that it intersects regularly with various narratives of identity like citizenship, gender, and race. Each chapter reveals how "operation" is a profit-driven identification process informed by abilities and constantly reproduced by surgeons, slave masters, writers, and the "freak" protagonists themselves. An unflinching look at such manipulation, *Operation Freak* illustrates the undeniably visceral relation between bodily ability, identity, narrative, and normality carved onto the body of the freak of culture (monstre de la culture).

metropolitan France as well as by francophone authors from Canada, the Caribbean, Africa, Belgium and Switzerland, *One Hundred Great French Books* offers a rich, varied, and multicultural panorama of one of the most beloved and inspiring literatures in the world." --Book Jacket.

"Ben Jelloun is arguably Morocco's greatest living author, whose impressive body of work combines intellect and imagination in magical fusion." --The Guardian

In *The Happy Marriage*, the internationally acclaimed Moroccan author Tahar Ben Jelloun tells the story of one couple--first from the husband's point of view, then from the wife's--just as legal reforms are about to change women's rights forever. The husband, a painter in Casablanca, has been paralyzed by a stroke at the very height of his career and becomes convinced that his marriage is the sole reason for his decline. Walled up within his illness and desperate to break free of a deeply destructive relationship, he finds escape in writing a secret book about his hellish marriage. When his wife finds it, she responds point by point with her own version of the facts, offering her own striking and incisive reinterpretation of their story. Who is right and who is wrong? A thorny issue in a society where marriage remains a sacrosanct institution, but where there's also a growing awareness of women's rights. And in their absorbing struggle, both sides of this modern marriage find out they may not be so enlightened after all.

From 'Morocco's greatest living author' (The Guardian) comes a heartbreaking novel about parents and children, the powerful pull of home and the yearning for tradition and family. Mohammed has spent the past 40 years working in France. As he approaches retirement, he takes stock of his life - his devotion to Islam and to his assimilated children - and decides to return to Morocco, where he spends his life's savings building the biggest house in the village and waiting for his children and grandchildren to come and be with him.

Access Free The Sand Child Tahar Ben Jelloun

The Tent is a beautifully written, powerful, and disturbing novel, featuring a host of women characters whose lives are subject to the will of a single, often absent, patriarch and his brutal, foul-mouthed mother. Told through the eyes of a young girl, the lives of the Bedouin and peasant women unfold, revealing the tragedy of the sonless mother and the intolerable heaviness of existence. Set against trackless deserts and star-filled night skies, the story tells of the young girl's relationship with her distant father and a foreign woman who is well-meaning but ultimately motivated by self-interest. It provides an intimate glimpse inside the women's quarters, and chronicles their pastimes and preoccupations, their stories and their songs.

A young woman who lands a position at a beauty parlor enjoys great success until she slowly metamorphoses into a pig. Cultural differences between the families of Mireille, daughter of a French diplomat, and Ousmane, son of a poor Muslim family in Senegal, threatens to destroy their marriage.

The haunting continuation of The Sand Child, Ben Jelloun concludes Ahmed's, now Zahra's, journey. Winner of the 1987 Prix Goncourt The Sacred Night continues the remarkable story Tahar Ben Jelloun began in The Sand Child. Mohammed Ahmed, a Moroccan girl raised as a boy in order to circumvent Islamic inheritance laws regarding female children, remains deeply conflicted about her identity. In a narrative that shifts in and out of reality moving between a mysterious present and a painful past, Ben Jelloun relates the events of Ahmed's adult life. Now calling herself Zahra, she renounces her role as only son and heir after her father's death and journeys through a dreamlike Moroccan landscape. A searing allegorical portrait of North African society, The Sacred Night uses Arabic fairy tales and surrealist elements to craft a stunning and disturbing vision of protest and rebellion against the strictures of hidebound traditions governing gender roles and sexuality. An innocent man's gripping personal account of terrifying confinement by the Moroccan military during the reign of a formidable twentieth-century despot. In 1967 Tahar Ben Jelloun, a peaceful young political protestor, was one of nearly a hundred other hapless men taken into punitive custody by the Moroccan army. It was a time of dangerous importance in Moroccan history, and they were treated with a chilling brutality that not all of them survived. This powerful portrait of the author's traumatic experience, written with a memoirist's immediacy, reveals both his helpless terror and his desperate hope to survive by drawing strength from his love of literature. Shaken to the core by his disillusionment with a brutal regime, unsure of surviving his ordeal, he stole some paper and began to secretly write, with the admittedly romantic idea of leaving some testament behind, a veiled denunciation of the evils of his time. His first poem was published after he was unexpectedly released, and his vocation was born.

Winner of the Prix Goncourt and the 1994 Prix Maghreb, Tahar Ben Jelloun is one of the most acclaimed novelists writing in French today. Casablanca and Tangier provide the backdrops for Corruption, an exotic and erotic tale of modern-day morality about Mourad, the last honest man in Morocco. After a lifetime of resistance, Mourad finally gives in to the demands of his materialistic wife and accepts "commissions" for his work: just one envelope stuffed with cash, then another. . .

Available for the first time in English, this is the definitive account of the practice of sexual slavery the Japanese military perpetrated during World War II by the researcher principally responsible for exposing the Japanese government's responsibility for these atrocities. The large scale imprisonment and rape of thousands of women, who were euphemistically called "comfort women" by the Japanese military, first seized public attention in 1991 when three Korean women filed suit in a Toyko District Court stating that they had been forced into sexual servitude and demanding compensation. Since then the comfort stations and their

significance have been the subject of ongoing debate and intense activism in Japan, much if it inspired by Yoshimi's investigations. How large a role did the military, and by extension the government, play in setting up and administering these camps? What type of compensation, if any, are the victimized women due? These issues figure prominently in the current Japanese focus on public memory and arguments about the teaching and writing of history and are central to efforts to transform Japanese ways of remembering the war. Yoshimi Yoshiaki provides a wealth of documentation and testimony to prove the existence of some 2,000 centers where as many as 200,000 Korean, Filipina, Taiwanese, Indonesian, Burmese, Dutch, Australian, and some Japanese women were restrained for months and forced to engage in sexual activity with Japanese military personnel. Many of the women were teenagers, some as young as fourteen. To date, the Japanese government has neither admitted responsibility for creating the comfort station system nor given compensation directly to former comfort women. This English edition updates the Japanese edition originally published in 1995 and includes introductions by both the author and the translator placing the story in context for American readers.

A poetic vision of power, colonialism, and gender in North Africa, *The Sand Child* has been justifiably celebrated around the world as a daring and significant work of international fiction.

The Sand Child Johns Hopkins University Press

Why has child care legislation developed along its present course? How did the political players influence lawmakers? What do the politics of child care legislation over the past thirty years indicate for the future? Based on more than one hundred interviews with legislators and executive branch officials, archival research, and secondary sources, this book looks at the politics behind child care legislation, rather than analyzing child care as a work and family issue. Identifying key junctures at which major child care bills were introduced and debated (1971, 1990, and 1996), Sally Cohen examines the politics surrounding each of these events and identifies the political structures and negotiations that evolved in the intervening years. In addition, Cohen looks at the impact the election of President Clinton has had on child care policymaking, and how child care legislation became part of other issues, including welfare reform, crime prevention, school readiness, and tax policy revisions.

The untold life story of *All-of-a-Kind Family* author Sydney Taylor, highlighting her dramatic influence on American children's literature This is the first and only biography of Sydney Taylor (1904-1978), author of the award-winning *All-of-a-Kind Family* series of books, the first juvenile novels published by a mainstream publisher to feature Jewish children characters. The family--based on Taylor's own as a child--includes five sisters, each two years apart, dressed alike by their fastidious immigrant mother so they all look the same: all-of-a-kind. The four other sisters' names were the same in the books as in their real lives; only the real-life Sarah changed hers to the boyish Sydney while she was in high school. Cummins elucidates the deep connections between the progressive Taylor's books and American Jewish experiences, arguing that Taylor was deeply influential in the development of national Jewish identity. This biography conveys the vital importance of children's books in the transmission of Jewish culture and the preservation of ethnic heritage.

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