

Lipstick Jihad A Memoir Of Growing Up Iranian In America And American In Iran

Twenty year-old Mélodie, a recent convert to Islam, meets the leader of an ISIS brigade on Facebook. In 48 hours he has 'fallen in love' with her, calls her every hour, urges her to marry him, join him in Syria in a life of paradise - and join his jihad. She discovers how ISIS entraps ordinary people, like teenage girls from Bethnal Green.

A gripping account of thirteen women who joined, endured, and, in some cases, escaped life in the Islamic State—based on years of immersive reporting by a Pulitzer Prize finalist. FINALIST FOR THE BAILLIE GIFFORD PRIZE • NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY PUBLISHERS WEEKLY AND ONE OF THE BEST BOOKS OF THE YEAR BY The New York Times Book Review • NPR • Toronto Star • The Guardian Among the many books trying to understand the terrifying rise of ISIS, none has given voice to the women in the organization; but women were essential to the establishment of Abu Bakr al-Baghdadi's caliphate. Responding to promises of female empowerment and social justice, and calls to aid the plight of fellow Muslims in Syria, thousands of women emigrated from the United States and Europe, Russia and Central Asia, from across North Africa and the rest of the Middle East to join the Islamic State. These were the educated daughters of diplomats, trainee doctors, teenagers with straight-A averages, as well as working-class drifters and desolate housewives, and they joined forces to set up makeshift clinics and schools for the Islamic homeland they'd envisioned. Guest House for Young Widows charts the different ways women were recruited, inspired, or compelled to join the militants. Emma from Hamburg, Sharmeena and three high school friends from London, and Nour, a religious dropout from Tunis: All found rebellion or community in political Islam and fell prey to sophisticated propaganda that promised them a cosmopolitan adventure and a chance to forge an ideal Islamic community in which they could live devoutly without fear of stigma or repression. It wasn't long before the militants exposed themselves as little more than violent criminals, more obsessed with power than the tenets of Islam, and the women of ISIS were stripped of any agency, perpetually widowed and remarried, and ultimately trapped in a brutal, lawless society. The fall of the caliphate only brought new challenges to women no state wanted to reclaim. Azadeh Moaveni's exquisite sensitivity and rigorous reporting make these forgotten women indelible and illuminate the turbulent politics that set them on their paths.

In a direct, frank, and intimate exploration of Iranian literature and society, scholar, teacher, and poet Fatemeh Keshavarz challenges popular perceptions of Iran as a society bereft of vitality and joy. Her fresh perspective on present day Iran provides

The Vanishing reveals the plight and possible extinction of Christian communities across Syria, Egypt, Iraq, and Palestine after 2,000 years in their historical homeland. Some of the countries that first nurtured and characterized Christianity - along the North African Coast, on the Euphrates and across the Middle East and Arabia - are the ones in which it is likely to first go extinct. Christians are already vanishing. We are past the tipping point, now tilted toward the end of Christianity in its historical homeland. Christians have fled the lands where their prophets wandered, where Jesus Christ preached, where

the great Doctors and hierarchs of the early church established the doctrinal norms that would last millennia. From Syria to Egypt, the cities of northern Iraq to the Gaza Strip, ancient communities, the birthplaces of prophets and saints, are losing any living connection to the religion that once was such a characteristic feature of their social and cultural lives. In *The Vanishing*, Janine di Giovanni has combined astonishing journalistic work to discover the last traces of small, hardy communities that have become wisely fearful of outsiders and where ancient rituals are quietly preserved amid 360 degree threats. Di Giovanni's riveting personal stories and her conception of faith and hope are intertwined throughout the chapters. The book is a unique act of pre-archeology: the last chance to visit the living religion before all that will be left are the stones of the past.

Daughters of Smoke and Fire

Uncensored Iranian Voices

In the Skin of a Jihadist

One Woman's Journey to Reclaim Her Life and Country

Soft Weapons

An Iranian Metamorphosis

A Memoir of Growing up Iranian in America and American in Iran

"Absorbing . . . a testament to the ways in which narrative truth-telling—from the greatest works of literature to the most intimate family stories—sustains and strengthens us."—O: The Oprah Magazine
In this stunning personal story of growing up in Iran, Azar Nafisi shares her memories of living in thrall to a powerful and complex mother against the backdrop of a country's political revolution. A girl's pain over family secrets, a young woman's discovery of the power of sensuality in literature, the price a family pays for freedom in a country beset by upheaval—these and other threads are woven together in this beautiful memoir as a gifted storyteller once again transforms the way we see the world and "reminds us of why we read in the first place" (Newsday). BONUS: This edition contains a Things I've Been Silent About discussion guide. Praise for Things I've Been Silent About "Deeply felt . . . an affecting account of a family's struggle."—New York Times "A gifted storyteller with a mastery of Western literature, Nafisi knows how to use language both to settle scores and to seduce."—New York Times Book Review "An immensely rewarding and beautifully written act of courage, by turns amusing, tender and obsessively dogged."—Kirkus Reviews (starred review) "A lyrical, often wrenching memoir."—People

Investigates the emerging, new sexual culture of Iranian youth, in which sexuality represents freedom and engaging in sex can be considered political activism.

NEW YORK TIMES BESTSELLER • Finalist for the PEN/USA Award in Creative Nonfiction, the

Thurber Prize for American Humor, and the Audie Award in Biography/Memoir This Random House Reader's Circle edition includes a reading group guide and a conversation between Firoozeh Dumas and Khaled Hosseini, author of The Kite Runner! "Remarkable . . . told with wry humor shorn of sentimentality . . . In the end, what sticks with the reader is an exuberant immigrant embrace of America."—San Francisco Chronicle In 1972, when she was seven, Firoozeh Dumas and her family moved from Iran to Southern California, arriving with no firsthand knowledge of this country beyond her father's glowing memories of his graduate school years here. More family soon followed, and the clan has been here ever since. Funny in Farsi chronicles the American journey of Dumas's wonderfully engaging family: her engineer father, a sweetly quixotic dreamer who first sought riches on Bowling for Dollars and in Las Vegas, and later lost his job during the Iranian revolution; her elegant mother, who never fully mastered English (nor cared to); her uncle, who combated the effects of American fast food with an army of miraculous American weight-loss gadgets; and Firoozeh herself, who as a girl changed her name to Julie, and who encountered a second wave of culture shock when she met and married a Frenchman, becoming part of a one-couple melting pot. In a series of deftly drawn scenes, we watch the family grapple with American English (hot dogs and hush puppies?—a complete mystery), American traditions (Thanksgiving turkey?—an even greater mystery, since it tastes like nothing), and American culture (Firoozeh's parents laugh uproariously at Bob Hope on television, although they don't get the jokes even when she translates them into Farsi). Above all, this is an unforgettable story of identity, discovery, and the power of family love. It is a book that will leave us all laughing—without an accent. Praise for Funny in Farsi "Heartfelt and hilarious—in any language."—Glamour "A joyful success."—Newsday "What's charming beyond the humor of this memoir is that it remains affectionate even in the weakest, most tenuous moments for the culture. It's the brilliance of true sophistication at work."—Los Angeles Times Book Review "Often hilarious, always interesting . . . Like the movie My Big Fat Greek Wedding, this book describes with humor the intersection and overlapping of two cultures."—The Providence Journal "A humorous and introspective chronicle of a life filled with love—of family, country, and heritage."—Jimmy Carter "Delightfully refreshing."—Milwaukee Journal Sentinel "[Funny in Farsi] brings us closer to discovering what it means to be an American."—San Jose Mercury News

#1 NEW YORK TIMES BESTSELLER • We all have dreams—things we fantasize about doing and generally never get around to. This is the story of Azar Nafisi's dream and of the nightmare that made it come true. For two years before she left Iran in 1997, Nafisi gathered seven young women at her

house every Thursday morning to read and discuss forbidden works of Western literature. They were all former students whom she had taught at university. Some came from conservative and religious families, others were progressive and secular; several had spent time in jail. They were shy and uncomfortable at first, unaccustomed to being asked to speak their minds, but soon they began to open up and to speak more freely, not only about the novels they were reading but also about themselves, their dreams and disappointments. Their stories intertwined with those they were reading—Pride and Prejudice, Washington Square, Daisy Miller and Lolita—their Lolita, as they imagined her in Tehran. Nafisi's account flashes back to the early days of the revolution, when she first started teaching at the University of Tehran amid the swirl of protests and demonstrations. In those frenetic days, the students took control of the university, expelled faculty members and purged the curriculum. When a radical Islamist in Nafisi's class questioned her decision to teach The Great Gatsby, which he saw as an immoral work that preached falsehoods of "the Great Satan," she decided to let him put Gatsby on trial and stood as the sole witness for the defense. Azar Nafisi's luminous tale offers a fascinating portrait of the Iran-Iraq war viewed from Tehran and gives us a rare glimpse, from the inside, of women's lives in revolutionary Iran. It is a work of great passion and poetic beauty, written with a startlingly original voice. Praise for Reading Lolita in Tehran "Anyone who has ever belonged to a book group must read this book. Azar Nafisi takes us into the vivid lives of eight women who must meet in secret to explore the forbidden fiction of the West. It is at once a celebration of the power of the novel and a cry of outrage at the reality in which these women are trapped. The ayatollahs don't know it, but Nafisi is one of the heroes of the Islamic Republic."—Geraldine Brooks, author of Nine Parts of Desire

Guest House for Young Widows

Autobiography in Transit

A Girlhood Caught in Revolutionary Iran

Lipstick Jihad

Daring to Drive

A Saudi Woman's Awakening

Journey from the Land of No

As a nine-year-old Tehrani schoolgirl during the Iranian Revolution, Nazila Fathi watched her country change before her eyes. The revolutionaries—most of them poor, uneducated, and radicalized—seized jobs, housing, and positions of power, transforming Iranian society practically overnight. But this socioeconomic revolution had an unintended effect. As Fathi shows, the forces unleashed in 1979 inadvertently

created a robust Iranian middle class, one that today hungers for more personal freedoms and a renewed relationship with the outside world. And unless an international confrontation allows Iranian leaders to justify an internal crackdown, this internal pressure for reform will soon set the country on a more stable track. In *The Lonely War*, Fathi describes Iran's awakening alongside her own, revealing how moderates are retaking the country—and how foreign powers can aid their progress.

This is a memoir about living, loving, dreaming, daring, and driving while female -- in a country where it's dangerous to do all of the above. Manal al-Sharif grew up in Mecca the second daughter of a taxi driver, born the year strict fundamentalism took hold. In her adolescence, she was religious radical, melting her brother's boy band CDs in the oven because music was haram: forbidden by Islamic law. But what a difference an education can make. By her twenties, she was a computer security engineer, one of a few women working in a desert compound built to resemble suburban America. That's when the Saudi kingdom's contradictions became too much to bear: she was labeled a slut for chatting with male colleagues, her school-age brother chaperoned her on a business trip, and while she kept a car in her garage, she was forbidden from driving on Saudi streets. Manal-al-Sharif has written a memoir about the making of an accidental activist, a story of a young Muslim woman who stood up to a kingdom of men -- and won.

It was part youthful zeal and part teen crush that led Zarah Ghahramani to join a student protest movement. But dabbling in student politics was to lead to disaster when one day she was bundled into a car and taken to Tehran's most notorious prison: Evin. Far from her comfortable middle-class home, Zarah had to find refuge from her ruthless interrogators in a windowless concrete cell. Day after day she was humiliated and viciously beaten until all she wanted was simply to die, her spirit broken. In *My Life as a Traitor*, Zarah tells the story of her horrifying ordeal and her eventual release, and describes the ways it changed the naïve nineteen-year-old she once was into a woman of courage and determination.

The Civil Rights movement brought author Alice Walker and lawyer Mel Leventhal together, and in 1969 their daughter, Rebecca, was born. Some saw this unusual copper-colored girl as an outrage or an oddity; others viewed her as a symbol of harmony, a triumph of love over hate. But after her parents divorced, leaving her a lonely only child ferrying between two worlds that only seemed to grow further apart, Rebecca was no longer sure what she represented. In this book, Rebecca Leventhal Walker attempts to define herself as a soul instead of a symbol—and offers a new look at the challenge of personal identity, in a story at once strikingly unique and truly universal.

Daughter of the Saints

I Was Told to Come Alone

Evenings at the Argentine Club

A Palestinian Girl's Fight for Freedom

Reading More Than Lolita in Tehran

My Journey Behind the Lines of Jihad

A NEW YORK TIMES NOTABLE BOOK • The moving, inspiring memoir of one of the great women of our times,

Read Free Lipstick Jihad A Memoir Of Growing Up Iranian In America And American In Iran

Shirin Ebadi, winner of the 2003 Nobel Peace Prize and advocate for the oppressed, whose spirit has remained strong in the face of political persecution and despite the challenges she has faced raising a family while pursuing her work. Best known in this country as the lawyer working tirelessly on behalf of Canadian photojournalist, Zara Kazemi—raped, tortured and murdered in Iran—Dr. Ebadi offers us a vivid picture of the struggles of one woman against the system. The book movingly chronicles her childhood in a loving, untraditional family, her upbringing before the Revolution in 1979 that toppled the Shah, her marriage and her religious faith, as well as her life as a mother and lawyer battling an oppressive regime in the courts while bringing up her girls at home. Outspoken, controversial, Shirin Ebadi is one of the most fascinating women today. She rose quickly to become the first female judge in the country; but when the religious authorities declared women unfit to serve as judges she was demoted to clerk in the courtroom she had once presided over. She eventually fought her way back as a human rights lawyer, defending women and children in politically charged cases that most lawyers were afraid to represent. She has been arrested and been the target of assassination, but through it all has spoken out with quiet bravery on behalf of the victims of injustice and discrimination and become a powerful voice for change, almost universally embraced as a hero. Her memoir is a gripping story—a must-read for anyone interested in Zara Kazemi's case, in the life of a remarkable woman, or in understanding the political and religious upheaval in our world. Praise for Shirin Ebadi and *Iran Awakening* "This is the riveting story of an amazing and very brave woman living through some quite turbulent times. And she emerges with head unbowed."—Archbishop Desmond Tutu "The safety and freedom of citizens in democracies is irretrievably bound with the safety and freedom of people like Shirin Ebadi who are fighting to reassert the best achievements of mankind: universal human rights. One of the staunchest advocates for human rights in her country and beyond, Ms. Ebadi, herself a devout Muslim, represents hope for many in Muslim societies that Islam and democracy are indeed compatible."—Azar Nafisi "A moving portrait of a life lived in truth."—The New York Times Book Review "A riveting account of a brave, lonely struggle . . . [*Iran Awakening*] reads like a police thriller, its drama heightened by Ebadi's determination to keep up the quotidian aspects of her family life."—The Washington Post Book World "A must read . . . may be the most important book you could read this year."—Seattle Post-Intelligencer

A century of family tales from two beloved but divided homelands, Iran and America Drawing on her remarkable personal history, NPR producer Davar Ardalan brings us the lives of three generations of women and their ordeals with love, rejection, and revolution. Her American grandmother's love affair with an Iranian physician took her from New York to Iran in 1931. Ardalan herself moved from San Francisco to rural Iran in 1964 with her Iranian American parents who barely spoke Farsi. After her parents' divorce, Ardalan joined her father in Brookline, Massachusetts, where he had gone to make a new life; however improbably, after high school, Ardalan decided to move back to an Islamic Iran. When she

arrived, she discovered a world she hardly recognized, and one which demands a near-complete renunciation of the freedoms she experienced in the West. In time, she and her young family make the opposite migration and discover the difficulties, however paradoxical, inherent in living a free life in America.

The 1979 Revolution in Iran caused the migration of millions of Iranians, many of whom wrote, and are still writing, of their experiences. Formed at the junctions of Iranian culture, English language and Western cultures, this body of work has not only formed a unique literary space, offering an insightful reflection of Iranian diasporic experiences and its shifting nature, but it has also been making a unique and understudied contribution to World Literatures in English as significant as Indian, African and Asian writing in English. Sanaz Fotouhi here traces the origins of the emerging body of diasporic Iranian literature in English, and uses these origins to examine the socio-political position and historical context from which they have emerged. Fotouhi brings together, introduces and analyses, for the first time, a significant range of diasporic Iranian writers alongside each other and alongside other diasporic literatures in English. While situating this body of work through existing theories such as postcolonialism, Fotouhi sheds new light on the role of Iranian literature and culture in Western literature by showing that these writings distinctively reflect experiences unique to the Iranian diaspora. Analysing the relationship between Iranians and their new surroundings, by drawing on theories of migration, narration and identity, Fotouhi examines how the literature borne out of the Iranian diaspora reconstructs, maintains and negotiates their individual and communal identities and reflects today's socio-political realities. This book will be vital for researchers of Middle Eastern literature and its relationship with writings from the West, as well as those interested in the cultural history of the Middle East.

The author presents an account of her year in Damascus, where she studied Jesus's role in Islam, witnessed an influx of refugees displaced by America's Middle East invasion, and fell in love with a young French novice monk.

The Good Daughter

A Novel

Inside Islamic State's Recruitment Networks

A Memoir

Reading Lolita in Tehran

Things I've Been Silent About

A Memoir of Growing Up Iranian in America

A Palestinian activist jailed at sixteen after a confrontation with Israeli soldiers illuminates the daily

struggles of life under occupation in this moving, deeply personal memoir. “I cannot even begin to convey the clarity, the intensity, the power, the photographic storytelling of They Called Me a Lioness.”—Ibram X. Kendi, internationally bestselling author of How to Be an Antiracist “What would you do if you grew up seeing your home repeatedly raided? Your parents arrested? Your mother shot? Your uncle killed? Try, for just a moment, to imagine that this was your life. How would you want the world to react?” Ahed Tamimi is a world-renowned Palestinian activist, born and raised in the small West Bank village of Nabi Saleh, which became a center of the resistance to Israeli occupation when an illegal, Jewish-only settlement blocked off its community spring. Tamimi came of age participating in nonviolent demonstrations against this action and the occupation at large. Her global renown reached an apex in December 2017, when, at sixteen years old, she was filmed slapping an Israeli soldier who refused to leave her front yard. The video went viral, and Tamimi was arrested. But this is not just a story of activism or imprisonment. It is the human-scale story of an occupation that has riveted the world and shaped global politics, from a girl who grew up in the middle of it . Tamimi’s father was born in 1967, the year that Israel began its occupation of the West Bank and he grew up immersed in the resistance movement. One of Tamimi’s earliest memories is visiting him in prison, poking her toddler fingers through the fence to touch his hand. She herself would spend her seventeenth birthday behind bars. Living through this greatest test and heightened attacks on her village, Tamimi felt her resolve only deepen, in tension with her attempts to live the normal life of a daughter, sibling, friend, and student. An essential addition to an important conversation, *They Called Me a Lioness* shows us what is at stake in this struggle and offers a fresh vision for resistance. With their unflinching, riveting storytelling, Ahed Tamimi and Dena Takruri shine a light on the humanity not just in occupied Palestine but also in the unsung lives of people struggling for freedom around the world.

“I was told to come alone. I was not to carry any identification, and would have to leave my cell phone, audio recorder, watch, and purse at my hotel. . . .” For her whole life, Souad Mekhennet, a reporter for *The Washington Post* who was born and educated in Germany, has had to balance the two sides of her upbringing - Muslim and Western. She has also sought to provide a mediating voice between these cultures, which too often misunderstand each other. In this compelling and evocative memoir, we accompany Mekhennet as she journeys behind the lines of jihad, starting in the German neighborhoods where the 9/11 plotters were radicalized and the Iraqi neighborhoods where Sunnis and Shia turned

against one another, and culminating on the Turkish/Syrian border region where ISIS is a daily presence. In her travels across the Middle East and North Africa, she documents her chilling run-ins with various intelligence services and shows why the Arab Spring never lived up to its promise. She then returns to Europe, first in London, where she uncovers the identity of the notorious ISIS executioner “Jihadi John,” and then in France, Belgium, and her native Germany, where terror has come to the heart of Western civilization. Mekhennet’s background has given her unique access to some of the world’s most wanted men, who generally refuse to speak to Western journalists. She is not afraid to face personal danger to reach out to individuals in the inner circles of Al Qaeda, the Taliban, ISIS, and their affiliates; when she is told to come alone to an interview, she never knows what awaits at her destination. Souad Mekhennet is an ideal guide to introduce us to the human beings behind the ominous headlines, as she shares her transformative journey with us. Hers is a story you will not soon forget.

The discipline of American studies was established in the early days of World War II and drew on the myth of American exceptionalism. Now that the so-called American Century has come to an end, what would a truly globalized version of American studies look like? Brian T. Edwards and Dilip Parameshwar Gaonkar offer a new standard for the field’s transnational aspiration with *Globalizing American Studies*. The essays here offer a comparative, multilingual, or multisited approach to ideas and representations of America. The contributors explore unexpected perspectives on the international circulation of American culture: the traffic of American movies within the British Empire, the reception of the film *Gone with the Wind* in the Arab world, the parallels between Japanese and American styles of nativism, and new incarnations of American studies itself in the Middle East and South Asia. The essays elicit a forgotten multilateralism long inherent in American history and provide vivid accounts of post-Revolutionary science communities, late-nineteenth century Mexican border crossings, African American internationalism, Cold War womanhood in the United States and Soviet Russia, and the neo-Orientalism of the new obsession with Iran, among others. Bringing together established scholars already associated with the global turn in American studies with contributors who specialize in African studies, East Asian studies, Latin American studies, media studies, anthropology, and other areas, *Globalizing American Studies* is an original response to an important disciplinary shift in academia.

A female Iranian artist describes growing up in privilege in pre-World War II Persia, her rebellion against tradition, arrival in America during the war, training as an artist, disastrous first marriage and happy

second marriage, artistic endeavors, return to Iran, and the rise of radical fundamentalism that led her and her husband to begin a new life in New York. Reprint. 10,000 first printing.

The Bread of Angels

Faith, Loss, and the Twilight of Christianity in the Land of the Prophets

One Woman's Account of the Struggle for Modern Iran

Saffron Sky

A Memoir of My Mother's Hidden Life

Black White and Jewish

The Literature of the Iranian Diaspora

A woman who grew up among outlaw Utah polygamists offers an astonishing and shocking window into this secret world of religious fundamentalism and describes her own break with the group and quest for personal identity. Originally published as Predators, Prey, and Other Kinfolk. Reprint. 15,000 first printing.

BONUS: This edition contains a Honeymoon in Tehran discussion guide. Azadeh Moaveni, longtime Middle East correspondent for Time magazine, returns to Iran to cover the rise of President Mahmoud Ahmadinejad. Living and working in Tehran, she finds a nation that openly yearns for freedom and contact with the West but whose economic grievances and nationalist spirit find an outlet in Ahmadinejad's strident pronouncements. And then the unexpected happens: Azadeh falls in love with a young Iranian man and decides to get married and start a family in Tehran. Suddenly, she finds herself navigating an altogether different side of Iranian life. As women are arrested for "immodest dress" and the authorities unleash a campaign of intimidation against journalists, Azadeh is forced to make the hard decision that her family's future lies outside Iran. Powerful and poignant, Honeymoon in Tehran is the harrowing story of a young woman's tenuous life in a country she thought she could change.

The author uses her journey from Moroccan immigrant to U.S. citizen as a starting point for an exploration of the rights, liberties, and protections that are traditionally associated with American citizenship. Tapping into history, politics, and literature, she elucidates how accidents of birth - such as national origin, race, or gender - that once determined the boundaries of Americanness still cast their shadows today

A sensuous and richly-imagined historical novel that centers on a skilled young carpet weaver, her arranged marriage, and her quest for self-determination in 17th-century Persia. In 17th-century Iran, a 14-year-old woman believes she will be married within the year. But when her beloved father dies, she and her mother find themselves alone and without a dowry. With nowhere else to go, they are forced to sell the brilliant turquoise rug the young woman has woven to pay for their journey to Isfahan, where they will work as servants for her

uncle, a rich rug designer in the court of the legendary Shah Abbas the Great. Despite her lowly station, the young woman blossoms as a brilliant designer of carpets, a rarity in a craft dominated by men. But while her talent flourishes, her prospects for a happy marriage grow dim. Forced into a secret marriage to a wealthy man, the young woman finds herself faced with a daunting decision: forsake her own dignity, or risk everything she has in an effort to create a new life.

Conditional Citizens

A Memoir of Secrets, Loss, and Love From Iran to America

Funny in Farsi

A Journey to Love and Faith

If the Oceans Were Ink

The Lonely War

The Vanishing

This lyrical memoir evinces the author's passion for constructing an American life with the spiritual fervor and deeply aesthetic rituals that were part of her childhood in Iran. Asayesh, who immigrated to North Carolina as a girl, writes too of her struggle to arrive at an acceptable sexuality in the face of parental panic, and tells of her frustration, during later trips to post-Shah Iran, with "the sisters," the Ayatollah's ubiquitous enforcers of female modesty.

Azar Nafisi's Reading Lolita in Tehran, Marjane Satrapi's comics, and "Baghdad Blogger" Salam Pax's Internet diary are just a few examples of the new face of autobiography in an age of migration, globalization, and terror. But while autobiography and other genres of life writing can help us attend to people whose experiences are frequently unseen and unheard, life narratives can also be easily co-opted into propaganda. In Soft Weapons, Gillian Whitlock explores the dynamism and ubiquity of contemporary life writing about the Middle East and shows how these works have been packaged, promoted, and enlisted in Western controversies. Considering recent autoethnographies of Afghan women, refugee testimony from Middle Eastern war zones, Jean Sasson's bestsellers about the lives of Arab women, Norma Khouri's fraudulent memoir Honor Lost, personal accounts by journalists reporting the war in Iraq, Satrapi's Persepolis, Nafisi's book, and Pax's blog, Whitlock explores the contradictions and ambiguities in the rapid commodification of life memoirs. Drawing from the fields of literary and cultural studies, Soft Weapons will be essential reading for scholars of life writing and those interested in the exchange of literary culture between Islam and the West.

PULITZER PRIZE FINALIST • NATIONAL BOOK AWARD FINALIST • Hailed by The Washington Post as "mandatory reading," and praised by Fareed Zakaria as "intelligent, compassionate, and revealing," a powerful journey to help bridge one of the greatest divides shaping our world today. If the Oceans Were Ink is Carla Power's eye-opening story of how she and her longtime friend Sheikh Mohammad Akram Nadwi found a way to confront ugly stereotypes and persistent misperceptions that were cleaving

their communities. Their friendship-between a secular American and a madrasa-trained sheikh-had always seemed unlikely, but now they were frustrated and bewildered by the battles being fought in their names. Both knew that a close look at the Quran would reveal a faith that preached peace and not mass murder; respect for women and not oppression. And so they embarked on a yearlong journey through the controversial text. A journalist who grew up in the Midwest and the Middle East, Power offers her unique vantage point on the Quran's most provocative verses as she debates with Akram at cafes, family gatherings, and packed lecture halls, conversations filled with both good humor and powerful insights. Their story takes them to madrasas in India and pilgrimage sites in Mecca, as they encounter politicians and jihadis, feminist activists and conservative scholars. Armed with a new understanding of each other's worldviews, Power and Akram offer eye-opening perspectives, destroy long-held myths, and reveal startling connections between worlds that have seemed hopelessly divided for far too long. Praise for If the Oceans Were Ink "A vibrant tale of a friendship.... If the Oceans Were Ink is a welcome and nuanced look at Islam [and] goes a long way toward combating the dehumanizing stereotypes of Muslims that are all too common.... If the Oceans Were Ink should be mandatory reading for the 52 percent of Americans who admit to not knowing enough about Muslims."—The Washington Post "For all those who wonder what Islam says about war and peace, men and women, Jews and gentiles, this is the book to read. It is a conversation among well-meaning friends—intelligent, compassionate, and revealing—the kind that needs to be taking place around the world."—Fareed Zakaria, author of The Post-American World "Carla Power's intimate portrait of the Quran, told with nuance and great elegance, captures the extraordinary, living debate over the Muslim holy book's very essence. A spirited, compelling read."—Azadeh Moaveni, author of Lipstick Jihad "Unique, masterful, and deeply engaging. Carla Power takes the reader on an extraordinary journey in interfaith understanding as she debates and discovers the Quran's message, meaning, and values on peace and violence, gender and veiling, religious pluralism and tolerance."—John L. Esposito, University Professor and Professor of Islamic Studies, Georgetown University, and author of The Future of Islam "A thoughtful, provocative, intelligent book."—Diana Abu-Jaber, author of Birds Of Paradise and The Language of Baklava

The series Studies on Modern Orient provides an overview of religious, political and social phenomena in modern and contemporary Muslim societies. The volumes do not only take into account Near and Middle Eastern countries, but also explore Islam and Muslim culture in other regions of the world, for example, in Europe and the US. The series Studies on Modern Orient was founded in 2010 by Klaus Schwarz Verlag.

Iranian Diaspora Literature of Women

Jasmine and Stars

Iran's Sexual Revolution

Honeymoon in Tehran

Orientalism, Modernity, and the Novel in the Middle East

My Life As a Traitor

A Life between Iran and America

The story of the Iranian-American author's search for identity between two cultures torn apart by a violent history paints a rare and perceptive portrait of Iran's next generation. 50,000 first printing.

Lipstick Jihad A Memoir of Growing Up Iranian in America and American in Iran Public Affairs

The unforgettable, haunting story of a young woman's perilous fight for freedom and justice for her brother, the first novel published in English by a female Kurdish writer Set primarily in Iran, this extraordinary debut novel weaves 50 years of modern Kurdish history through a story of a family facing oppression and injustices all too familiar to the Kurds. Leila dreams of making films to bring the suppressed stories of her people onto the global stage, but obstacles keep piling up. Her younger brother, Chia, influenced by their father's past torture, imprisonment, and his deep-seated desire for justice, begins to engage with social and political affairs. But his activism grows increasingly risky and one day he disappears in Tehran. Seeking answers about her brother's whereabouts, Leila fears the worst and begins a campaign to save him. But when she publishes Chia's writings online, she finds herself in grave danger as well. Inspired by the life of Kurdish human rights activist Farzad Kamangar and published to coincide with the 10th anniversary of his execution, Daughters of Smoke and Fire is an evocative portrait of the lives and stakes faced by 40 million stateless Kurds. It's an unflinching but compassionate and powerful story that brilliantly illuminates the meaning of identity and the complex bonds of family. A landmark novel for our troubled world, Daughters of Smoke and Fire is a gripping and important read, perfect for fans of Khaled Hosseini's The Kite Runner and Chimamanda Ngozi Adichie's Half of a Yellow Sun.

In this searing memoir, Rahimeh Andalibian struggles to make sense of two brutal crimes: a rape, avenged by her father, and a murder, of which her beloved oldest brother stands accused. Her journey, eloquently and intimately told, is a tribute to the resilience of families everywhere. Andalibian takes us first into her family's tranquil, jasmine-scented days of prosperity in Mashhad. Iran, where she and her brothers grow up in luxury at the Rose Hotel, owned by her father. In the aftermath of the 1979 revolution the family is forced to flee: first to the safety of a mansion in Tehran, next to a squalid one-room flat in London, and finally to California, where they discover they are not free from the weight of their own secrets. Caught between their parents' traditional values and their desire to embrace and American way of life, Andalibian and her brothers struggle to find peace in the wake of tragedy. In the tradition of The Kite Runner, House of Sand and Fog, and Reading Lolita in Tehran, this is a universal story of healing and rebirth. From the Trade Paperback edition.

My Name Is Iran

The Blood of Flowers

Globalizing American Studies

Meaning and Identity since the Islamic Revolution

Iran Awakening

A Mirror Garden

My Sister, Guard Your Veil; My Brother, Guard Your Eyes

A cockroach landed Iranian cartoonist Mana Neyestani in jail and turned his life upside down.

An Iranian-American poet recounts her life as a daughter of Jewish parents growing up in Tehran, during which she witnessed the impact of the Ayatollah Khomeyni's return to the nation and contemplated political asylum. Reader's Guide included. Reprint. 25,000 first printing.

At the heart of this book is a spectral theory of world literature that draws on Edward Said, Aamir Mufti, Jacques Derrida and world-systems theory to assess how the field produces local literature as an "e;other"e; that haunts its universalising, assimilative imperative with the force of the uncanny. It takes the Middle Eastern novel as both metonym and metaphor of a spectral world literature. It explores the worlding of novels from the Middle East in recent years, and, focusing on the pivotal sites of Middle Eastern modernity (Egypt, Turkey, Iran), argues that lost to their global production, circulation and reception is their constitution in the logic of spectrality. With the intention of redressing this imbalance, it critically restores their engagements with the others of Middle Eastern modernity and shows, through a new reading of the Middle Eastern novel, that world literature is always-already haunted by its others, the ghosts of modernity.

In the first anthology of its kind, Lila Azam Zanganeh argues that although Iran looms large in the American imagination, it is grossly misunderstood—seen either as the third pillar of Bush's infamous "axis of evil" or as a nation teeming with youths clamoring for revolution. This collection showcases the real scope and complexity of Iran through the work of a stellar group of contributors—including Azar Nafisi and with original art by Marjane Satrapi. Their collective goal is to counter the many existing cultural and political clichés about Iran. Some of the pieces concern feminism, sexuality, or eroticism under the Islamic Republic; others are unorthodox political testimonies or about race and religion. Almost all these contributors have broken artistic and cultural taboos in their work. Journalist Reza Aslan, author of *No God But God*, explains why Iran is not a theocracy but, rather, a "mullahcracy." Mehrangiz Kar, a lawyer and human rights activist who was jailed in Iran and is currently a fellow at Harvard's Kennedy School of Government, argues that the Iranian Revolution actually engendered the birth of feminism in Iran. Journalist Azadeh Moaveni reveals the underground parties and sex culture in Tehran, while Gelareh Asayesh, author of *Saffron Sky*, writes poignantly on why Iranians are not considered white in America, even though they think they are. Poet and writer Naghmeh Zarbafian expounds on the surreal experience of reading censored books in Iran, while Roya Hakakian, author of *Journey from the Land of No: A Girlhood Caught in Revolutionary Iran*, recalls the happy days of Iranian Jews. With a sharp, incisive introduction by Lila Azam Zanganeh, this diverse

collection will alter what you thought you knew about Iran. "My Sister, Guard Your Veil; My Brother, Guard Your Eyes aims to corrode fixed ideas and turns cultural and political clichés on their heads . . . Iranians themselves live in a complex and schizophrenic reality, at a surreal crossroads between political Islam and satellite television, massive national oil revenues, and searing social inequalities."--From the Introduction by Lila Azam Zanganeh Contributors include: Azar Nafisi, author of the best-selling Reading Lolita in Tehran, Marjane Satrapi, author of Persepolis, Shirin Neshat, internationally acclaimed visual artist, Abbas Kiarostami, award-winning filmmaker of Taste of Cherry, Shohreh Aghdashloo, Oscar nominee for House of Sand and Fog, Azadeh Moaveni, author of Lipstick Jihad

On Belonging in America

The Rose Hotel

They Called Me a Lioness

Two Years of Love and Danger in Iran

Passionate Uprisings

A Memoir in Books

An Unlikely Friendship and a Journey to the Heart of the Quran

"Two families struggle to achieve their own versions of the American Dream"--Provided by publisher.

We were a world of two, my mother and I, until I started turning into an American girl. That's when she began telling me about The Good Daughter. It became a taunt, a warning, an omen. Jasmin Darznik came to America from Iran when she was only three years old, and she grew up knowing very little about her family's history. When she was in her early twenties, on a day shortly following her father's death, Jasmin was helping her mother move; a photograph fell from a stack of old letters. The girl pictured was her mother. She was wearing a wedding veil, and at her side stood a man whom Jasmin had never seen before. At first, Jasmin's mother, Lili, refused to speak about the photograph, and Jasmin returned to her own home frustrated and confused. But a few months later, she received from her mother the first of ten cassette tapes that would bring to light the wrenching hidden story of her family's true origins in Iran: Lili's marriage at thirteen, her troubled history of abuse and neglect, and a daughter she was forced to abandon in order to escape that life. The final tape revealed that Jasmin's sister, Sara - The Good Daughter - was still living in Iran. In this sweeping, poignant, and beautifully written memoir, Jasmin weaves the stories of three generations of Iranian women into a unique tale of one family's struggle for freedom and understanding. The result is an enchanting and unforgettable story of secrets, betrayal, and the unbreakable mother-daughter bond.

As far back as she can remember, Azadeh Moaveni has felt at odds with her tangled identity as an Iranian-American. In suburban America, Azadeh lived in two worlds. At home, she was the daughter of the Iranian exile community, serving tea, clinging to tradition, and dreaming of Tehran. Outside, she was a California girl who practiced yoga and listened to Madonna. For years, she ignored the tense standoff between her two cultures. But college magnified the clash between Iran and America, and after graduating, she moved to Iran as a journalist. This is the story of her search for identity, between two cultures cleaved apart by a violent history. It is also the story of Iran, a restive land lost in the

twilight of its revolution. Moaveni's homecoming falls in the heady days of the country's reform movement, when young people demonstrated in the streets and shouted for the Islamic regime to end. In these tumultuous times, she struggles to build a life in a dark country, wholly unlike the luminous, saffron and turquoise-tinted Iran of her imagination. As she leads us through the drug-soaked, underground parties of Tehran, into the hedonistic lives of young people desperate for change, Moaveni paints a rare portrait of Iran's rebellious next generation. The landscape of her Tehran -- ski slopes, fashion shows, malls and cafes -- is populated by a cast of young people whose exuberance and despair brings the modern reality of Iran to vivid life.

Specters of World Literature

Growing Up in Polygamy

Autobiography of a Shifting Self

Among the Women of ISIS

An Analysis of Azadeh Moaveni's Lipstick Jihad: a Memoir of Growing Up Iranian in America and American in Iran

The Impact of "in-betweenness" on Second-generation Iranian American Identity Formations

A Memoir of Growing Up Iranian in America and American in Iran