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The Bleeding of the Stone is the work of Libyan author Ibrahim al-Koni, who has won several awards, among them the Swiss State Award (1995) for this book, the Japanese Translation Committee Award for his Gold Dust (1997), and in 2010, the Arab Novel Award.

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The Bleeding of the Stone by Ibrahim al-Koni

The Bleeding of the Stone (Arris World Fiction S.) Paperback - 12 May 2003 by Ibrahim Al-Koni (Author), May Jayyusi (Translator), Christopher Tingley (Translator) & 0 more 4.6 out of 5 stars 7 ratings

The Bleeding of the Stone (Arris World Fiction S.): Amazon ...

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*The Bleeding of the Stone by Ibrahim Al-Koni
(Paperback ...*

This deceptively simple tale by one of Libya's foremost novelists has the power and qualities of a myth, blending elements of magical realism, mysticism and politics. The story concerns Asouf, a Bedouin herder living alone with his goats in the mountainous desert of southern Libya. He is also the custodian of the ancient rock paintings which tell of the bond between humans and the wildlife of the area.

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*The Bleeding of the Stone | New
Internationalist*

The Bleeding of the Stone by Ibrahim Al-Koni.
A deceptively easy read, stylistically, but
grappling with some big issues. If you're
into people's inner worlds, the beliefs that
shape them and the links between people and
the environment, and you look to your fiction
to be more mythical than thriller, this could
be for you. ...

The Bleeding of the Stone by Ibrahim Al-Koni
The Bleeding of the Stone by Ibrahim Al-Koni,

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unknown edition, ... The Bleeding of the Stone This edition published in July 2001 by Interlink Books. Edition Notes Interlink World Fiction ID Numbers Open Library OL8669599M Internet Archive bleedingofstone00kuni ISBN 10

The Bleeding of the Stone (July 2001 edition)
| *Open Library*

This muwwal, a traditional song, performed by the Sufis in the community at Uwaynat is quoted by Asouf's father in Ibrahim al-Koni's novel "The Bleeding of the Stone". And this muwwal seems indeed to express perfectly what

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the desert means to the hero's father.

The Bleeding of the Stone by Ibrahim al-Koni
| *LibraryThing*

In miniature, it captures the essence of Libyan author, Ibrahim Al-Koni's, `Bleeding of the Stone.` This masterful if limited piece of fiction carries a timely message: neglect the natural world at your own peril. Set in the desert mountains of the Sahara, the novel centers around Asouf, only child of impoverished goat herders.

The Bleeding of the Stone (Interlink World

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Fiction ...

Ibrahim ordered his son Ismael (a.s)- who is an ancestor of Prophet Muhammad (s.a.w) - to build a new temple, the Kaaba, into which the Stone was to be embedded. The Kaaba marks the location where the sacred world intersects with the profane, and the embedded Black Stone was a further symbol of this as an object as a link between Heavenly realm and earthly

The benefits of kissing the black stone (al-Hajar al-Aswad ...

Then Ibrahim stepped on the stone and called

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on people: "O people obey your Lord." This large stone which Ibrahim stepped on is still there to this day near the Ka'bah. It is called Makam Ibrahim. Thus ends the story of Ibrahim, the father of the prophets. From him descended all the prophets who came later, including Muhammad, sallallahu alayhe ...

Prophet Ibrahim: Father of the Prophets - IslamiCity

One night Ibrahim had a bad dream. He dreamt Allah told him to sacrifice Ismail. Ibrahim thought it was Shaytan playing nasty tricks on him. The next night Ibrahim had the same

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horrid dream. Ibrahim knew that Allah would only ask him to do such a thing if he had good reason. Even though he loved his son dearly, he was prepared to do this difficult thing for Allah.

*The Sacrifice of Prophet Ibrahim (a) /
Stories of The ...*

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The Philosophy of Desert Metaphors in Ibrahim al-Koni - The Bleeding of the Stone tiene un código ISBN y consta de páginas. Probar la oportunidad de abrir y guardar el libro del autor The Philosophy of Desert Metaphors in Ibrahim al-Koni - The Bleeding of the Stone Meinrad Calleja en línea.

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The Philosophy of Desert Metaphors in Ibrahim al-Koni ...

Ibrahim Kuni, *Anubis: A Desert Novel*.

Translated by William M. Hutchins; Ibrahim Kuni, *Gold Dust*. Translated by Elliott Colla.

London: Arabia Books, 2008. ISBN

978-1-906697-02-0; Ibrahim Kuni, *The*

Animists. Translated by Elliott Colla.

Ibrahim Kuni, *The Bleeding of the Stone*.

Translated by May Jayyusi and Christopher Tingley. Ibrahim Kuni, *The Puppet*.

Ibrahim Kuni - Wikipedia

THE BLEEDING OF THE STONE Ibrahim Al-Koni,

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2003 The Libyan Tuareg author, Ibrahim Al-Koni, tells the tale of Asouf, a solitary goatherd who is the guardian of Wadi Mathendous. The similarly reclusive mouflon (barbary sheep or waddan, right) feature heavily and symbolically. His father died trying to hunt a mouflon, and Asouf once escaped...

Book review: The Bleeding of the Stone ~ Ibrahim Al-Koni ...

The Bleeding of the Stone by Ibrahim al-Koni. The moufflon, a wild sheep prized for its meat, continues to survive in the remote

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mountain desert of southern Libya. Only Asouf, a lone bedouin who cherishes the desert and identifies with its creatures, knows exactly where it is to be found. Now he and the moufflon together come under threat from hunters who have already slaughtered the once numerous desert gazelles.

Magic Realism: The Bleeding of the Stone by Ibrahim al-Koni

Prophet Ibrahim then asked his son Prophet Ismail AS to look for the suitable stone to fit in the gap in order to complete the Holy wall of Ka'aba. When he came back being

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disheartened that he couldn't find any apt stone after a long search, he noticed that the shiny white color stone is already placed perfectly in the empty space.

The Story behind the Black Stone - Blackstone - Kaaba ...

The Bleeding of the Stone. By Ibrahim al-Koni. \$ 15. "A winning combination of ecological fable, political statement, and lyrical lament for the past." - Kirkus Reviews. Quantity.

Interlink Publishing | The Bleeding of the
Page 18/34

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Stone

The Bleeding of the Stone by Ibrahim Al-Koni.
Published July 2001 by Interlink Books.
Written in English

The moufflon, a wild sheep prized for its meat, continues to survive in the remote mountain desert of southern Libya. Only Asouf, a lone bedouin who cherishes the desert and identifies with its creatures, knows exactly where it is to be found. Now he and the moufflon together come under threat

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from hunters who have already slaughtered the once numerous desert gazelles. The novel combines pertinent ecological issues with a moving portrayal of traditional desert life and of the power of the human spirit to resist.

A Tuareg by birth, Ibrahim al-Koni is no longer considered to be simply an emerging author. His works have now earned him international repute and prestigious academic recognition. Themed primarily around a desert context, his novels have been categorized as post-modern, polyphonic, magical or socialist

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realism, and Sufi fabula. This book takes a close look at one of al-Koni's works - The Bleeding of the Stone- and attempts to prise out philosophical reflections concealed in the text. In it the desert provides a landscape rich in allusions while metaphors allow readers to engage in creative interpretation. This is explored to the full by Meinrad Calleja in The Philosophy of Desert Metaphors in Ibrahim al-Koni - The Bleeding of the Stone.

Rejected by his tribe and hunted by the kin of the man he killed, Ukhayyad and his

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thoroughbred camel flee across the desolate Tuareg deserts of the Sahara. Between bloody wars against the Italians in the north and famine raging in the south, Ukhayyad rides for the remote rock caves of Jebel Hasawna. There, he says farewell to the mount who has been his companion through thirst, disease, lust, and loneliness. Alone in the desert, haunted by the prophetic cave paintings of ancient hunting scenes and the cries of jinn in the night, Ukhayyad awaits the arrival of his pursuers and their insatiable hunger for blood and gold. Gold Dust is a classic story of the brotherhood between man and beast, the

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thread of companionship that is all the difference between life and death in the desert. It is a story of the fight to endure in a world of limitless and waterless wastes, and a parable of the struggle to survive in the most dangerous landscape of all: human society.

The Libyan landscape is one of the most diverse and breathtaking, replete with barren deserts, vast ocean coasts, and a stunning display of earth's elements. Ibrahim al-Koni, an award-winning and critically acclaimed Arabic writer, reflects on this fragile

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environment and the increasing threats to its existence in *A Sleepless Eye*, a collection of the poet's desert wisdom. He highlights the relationships between humans and Libya's natural features, grouping them by theme: nature, desert, water, sea, wind, rock, trees, and fire. Each theme contains a set of aphorisms which deliver thoughtful perspectives on what it means to coexist with an evolving planet. This volume is the result of the author's collaboration with the celebrated French nature photographer, Alain Sèbe, and English translator Roger Allen. The product is a body of work that calls upon

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readers to question their relationship with the earth through meditative ideas and photos, familiarizing English readers with the fundamental philosophies of environmental stewardship that transcend all boundaries.

The Puppet, a mythic tale of greed and political corruption, traces the rise, flourishing, and demise of a Saharan oasis community. Aghulli, a noble if obtuse man who has been chosen leader of the oasis, hankers after the traditional nomadic pastoralist life of the Tuareg. He sees commerce (understood as including trade in gold,

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marriage, agriculture, and even recreation) as the prime culprit in the loss of the nomadic ethos. Thus he is devastated to learn that his supporters are hoarding gold. The novel's title notwithstanding, the author has stressed repeatedly that he is not a political author. He says that *The Puppet* portrays a good man who has been asked to lead a corrupt society. The subplot about star-crossed young lovers introduces a Sufi theme of the possibility of transforming carnal into mystical love. *The Puppet*, though, is first and foremost a gripping, expertly crafted tale of bloody betrayal and

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revenge inspired by gold lust and an ancient love affair.

BONUS: This edition contains an excerpt from Hisham Matar's Anatomy of a Disappearance. Libya, 1979. Nine-year-old Suleiman's days are circumscribed by the narrow rituals of childhood: outings to the ruins surrounding Tripoli, games with friends played under the burning sun, exotic gifts from his father's constant business trips abroad. But his nights have come to revolve around his mother's increasingly disturbing bedside stories full of old family bitterness. And

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then one day Suleiman sees his father across the square of a busy marketplace, his face wrapped in a pair of dark sunglasses. Wasn't he supposed to be away on business yet again? Why is he going into that strange building with the green shutters? Why did he lie? Suleiman is soon caught up in a world he cannot hope to understand—where the sound of the telephone ringing becomes a portent of grave danger; where his mother frantically burns his father's cherished books; where a stranger full of sinister questions sits outside in a parked car all day; where his best friend's father can disappear overnight,

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next to be seen publicly interrogated on state television. In the Country of Men is a stunning depiction of a child confronted with the private fallout of a public nightmare. But above all, it is a debut of rare insight and literary grace.

One long winter night and the Cairo neighborhood of Kit Kat stands at a crossroads. Poised like herons fishing on the banks of the Nile, the characters of this novel wait and watch as opportunities swim by past their reach. Some gaze on as their local café is stolen before their eyes. One studies

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how the nouveaux riches of the Open Door Policy make their money, while others try their own hand at swindle. Still others read the empty rhetoric of state-run newspapers and wonder what it all means. It is long past midnight; some walk, some sit and smoke, and all are trading stories. A young artist waits by himself for a girl, a drink, or a revolution. All are waiting for what the next day might bring. Set on the eve of the January 1977 "bread riots" against IMF austerity programs and privatization that nearly brought down President Anwar Sadat, The Heron catches Egypt in the mid-stream of

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its modern history. Since it first appeared in 1984, Ibrahim Aslan's *The Heron* has been a classic of modern Arabic literature. It has been translated into a number of European languages and adapted as the successful film *Kit Kat*.

In two novellas, a Russian Jew flees with his son to Germany in the 1930s after the Cossacks kill his wife, and a little boy struggles to adjust to life in Palestine when he is orphaned

The narrator of *Always Coca-Cola*, Abeer Ward

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(fragrant rose, in Arabic), daughter of a conservative family, admits wryly that her name is also the name of her father's flower shop. Abeer's bedroom window is filled by a view of a Coca-Cola sign featuring the image of her sexually adventurous friend, Jana. From the novel's opening paragraph—"When my mother was pregnant with me, she had only one craving. That craving was for Coca-Cola"—first-time novelist Alexandra Chreiteh asks us to see, with wonder, humor, and dismay, how inextricably confused naming and desire, identity and branding are. The names—and the novel's edgy, cynical

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humor—might be recognizable across languages, but Chreiteh's novel is first and foremost an exploration of a specific Lebanese milieu. Critics in Lebanon have called the novel "an electric shock."

Azazeel takes 5th century quarrels in the Coptic Church as the ground for an ambitious investigation into good and evil, faith and doubt.' - Boyd Tonkin, Independent In this haunting and controversial novel, Youssef Ziedan confronts issues as vital today as they were nearly two millenia ago.

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