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~~Short – Naima El Bezaz Z.O.Z. Afl.
19 2011 Pauw \u0026 Witteman -
21 maart 2008 Pauw \u0026
Witteman - 12 september 2008~~

~~Smeekbede / dua bij verdriet en
bezorgdheidZ.O.Z. Afl. 10 Naima
El Bezaz op Bukowski Party Wij
Amsterdam | Floortje Rous Nurten
Albayrak in Pauw \u0026
Witteman 10 januari 2012 Dag
346/365 | CH-CH-CH-CHANGES IN
DE JAVASTRAAT
#GENTRIFICATION Yasmine Allas
over Noodlot - Louis Couperus
Pauw \u0026 Witteman - 5 mei
2009~~

~~Advocaat Mohammed Enait loopt
weg bij Pauw \u0026 Witteman
Reina Máxima habla en Español~~

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sobre su trabajo □ Schrijfster
Naima El Bezaz (46) overleden
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Nebahat Albayrak in Pauw \u0026 Witteman (27-02-2012) Interview

~~Paul Witteman met Pim Fortuyn
(VARA, B\u0026W, 2002)~~ Joost

Zwagerman reactie op Anil

Ramdas Pauw \u0026 Witteman

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naima Ibadawiya Yessin

Rahmouni in Pauw \u0026

Witteman (09-03-2012)

Everything Will Die! □□ - Powerful

Reminder - Must Watch Nilgun

~~Yerli in Pauw \u0026 Witteman 22~~

~~november 2011 REVIEW:~~

~~Vinexvrouwen - Naima El Bezaz~~

Yasmine Allas | de Westerse

Seksuele Revolutie Medina of Fès.

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Morocco in 4K (Ultra HD) Boektour
Onderweg met Roadie - Thomas
Acda: De Drvkkery in Middelburg
Wij Amsterdam | Naima El
Baroudi Dag 356/365 | JAFFA LATE
NIGHT #1 \\"VERBINDING\" ft.
FATIMA ELATIK \u0026amp; JAN RATH
Boektour Thomas Acda -
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Het gelukssyndroom. [Naima El
Bezaz] -- Layla's beste vriendin
Marit heeft een ongeneeslijke
ziekte. Gedreven door de angst
dat ze haar kwijt zal raken,
probeert Layla haar vriendin te
redden met behulp van spirituele
geneeswijzen.

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[WorldCat.org] Naima El Bezaz
(born 1974 in Meknes, Morocco)
is a Moroccan-Dutch writer, who
also gives lectures and writes
stories, essays and columns.
Naima El Bezaz - The Art and
Popular Culture Encyclopedia

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Het gelukssyndroom is een meeslepende en confronterende roman met autobiografische elementen over de zoektocht naar geluk, vriendschap, verlies en de gevolgen van een burn-out en depressie. Na een burn-out raakte Naima El Bezaz in een ernstige depressie.

bol.com | Het Gelukssyndroom,
Naima El Bezaz ...

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Naima El Bezaz (3 March 1974 – 7 August 2020) was a Moroccan-Dutch writer. She also gave lectures and wrote stories, essays and columns. In September 2006, her third and most controversial book appeared, *De verstotene*, which talked about controversial content and criticism of religious dogmatism. Bezaz died on 7 August 2020 after killing herself in Alphen aan den Rijn, aged 46.

Naima El Bezaz - Simple English Wikipedia, the free ...
Naima El Bezaz (3 March 1974 – 7 August 2020) was a Moroccan-Dutch writer, who also gave lectures and wrote stories, essays and columns.. Biography. El Bezaz was born in Meknes, Morocco, and immigrated to the

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Netherlands with her family when she was four years old. After finishing high school she went to college, but quit to start a career in writing. At a lecture, she met author Yvonne ...

Naima El Bezaz - Wikipedia
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“... in Het glukssyndroom Naima El Bezaz describes the depression she suffered after threats from the Muslim world following an earlier novel in which she attempted to smash taboos.

Naima El Bezaz: chapter from The Happiness Syndrome ...
Then her writing poured down as she wrote Minnares van de duivel (1999), De verstotene (2006), Het gelukssyndroom (2008), and more. In 2013, she wrote In Dienst van de Duivel, a story about a magazine where the Devil is the editor-in-chief and everybody competes against each other.

Lies About Naima El Bezaz that

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She was also known for her novel
De verstotene (The Outcast,
2006), which directly criticized
religious teachings, and for the
semi-autobiographical work, Het
Gelukssyndroom (The Happiness

...

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Een Marokkaans-Nederlandse jonge vrouw raakt in een ernstige depressie door het nieuws van de ongeneeslijke kanker die haar vriendin treft.

This first-of-its-kind anthology offers the English-speaking readers a unique chance to become acquainted with the leading Dutch and Flemish women writers since the 1880s. Covering a representative range of public and private genres from poetry, criticalessays, travel literature and political commentary to diaries and journals, the fifty-six texts are arranged chronologically and are accompanied by brief introductions, chronologies, and brief guides to the authors and

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works. An important contribution to our understanding of modern European literary canon and the long march of feminist history and literature. (Dutch ed.: "Schrijvende vrouwen", 978-90-8964-216-5).

The Oxford Handbook of Arab Novelistic Traditions is the most comprehensive treatment of the subject to date. In scope, the book encompasses the genesis of the Arabic novel in the second half of the nineteenth century and its development to the present in every Arabic-speaking country and in Arab immigrant destinations on six continents. Editor Wail S. Hassan and his contributors describe a novelistic phenomenon which has pre-

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modern roots, stretching centuries back within the Arabic cultural tradition, and branching outward geographically and linguistically to every Arab country and to Arab writing in many languages around the world. The first of three innovative dimensions of this Handbook consists of examining the ways in which the Arabic novel emerged out of a syncretic merger between Arabic and European forms and techniques, rather than being a simple importation of the latter and rejection of the former, as early critics of the Arabic novel claimed. The second involves mapping the novel geographically as it took root in every Arab country, developing into often

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distinct though overlapping and interconnected local traditions. Finally, the Handbook concerns the multilingual character of the novel in the Arab world and by Arab immigrants and their descendants around the world, both in Arabic and in at least a dozen other languages. The Oxford Handbook of Arab Novelistic Traditions reflects the current status of research in the broad field of Arab novelistic traditions and signals toward new directions of inquiry.

Summary: Dit boek laat de lezer in zesenvijftig schrijversportretten kennismaken met de breedte en de rijkdom van de Nederlandstalige literatuur sinds 1880. Zoals alle geschiedenissen

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is ook deze kleine geschiedenis selectief. In dit boek draait het om de vraag wat er gebeurt wanneer we een louter vrouwelijke lijn door de moderne Nederlandse en Vlaamse literatuur trekken. "Schrijvende vrouwen" toont de grote variëteit aan vrouwelijke stemmen in de Nederlandse en Vlaamse literatuur.

Het leven in een vinexwijk verloopt niet altijd soepel. Daar weet Naima El Bezaz, die zelf al bijna tien jaar in zo'n buurt woont, alles van. In haar autobiografische roman *Vinexvrouwen* beschrijft ze het wel en wee van haar gezin in deze typisch Nederlandse nieuwbouwwijk. Als Marokkaanse

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kijkt zij met een fris oog naar de Hollandse gewoontes, al speelt er nog iets anders mee: de vinexwijk wordt geleidelijk aan bevolkt door steeds meer nationaliteiten, wat voor onrust zorgt. Terwijl haar dochtertje op school christelijke liedjes leert, verbaast El Bezaz zich over de Nederlanders. Ze begrijpt eigenlijk niets van hun eigenaardige gedrag. El Bezaz neemt de lezer mee naar huis en naar de burens en houdt ons zo een genadeloze spiegel voor, waarbij de auteur zichzelf bepaald niet spaart.

Verslag van een cultureel-
antropologisch onderzoek.

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A debut novel that tells the story of Rasa, a young gay man coming of age in the Middle East Set over the course of twenty-four hours, Guapa follows Rasa, a gay man living in an unnamed Arab country, as he tries to carve out a life for himself in the midst of political and social upheaval. Rasa spends his days translating for Western journalists and pining for the nights when he can sneak his lover, Taymour, into his room. One night Rasa's grandmother — the woman who raised him — catches them in bed together. The following day Rasa is consumed by the search for his best friend Maj, a fiery activist and drag queen star of the underground bar, Guapa, who has been arrested by the police.

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Ashamed to go home and face his grandmother, and reeling from the potential loss of the three most important people in his life, Rasa roams the city's slums and prisons, the lavish weddings of the country's elite, and the bars where outcasts and intellectuals drink to a long-lost revolution. Each new encounter leads him closer to confronting his own identity, as he revisits his childhood and probes the secrets that haunt his family. As Rasa confronts the simultaneous collapse of political hope and his closest personal relationships, he is forced to discover the roots of his alienation and try to re-emerge into a society that may never accept him.

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The story of a tempestuous love affair—and the basis for Paul Verhoeven's Oscar-nominated film—Wolkers's controversial masterpiece comes alive in a new translation. Upon its original publication in 1969, *Turkish Delight* was a sensation and a scandal. Its graphic language and explicit sex scenes had an explosive effect, but just as revolutionary was its frank, colloquial style. The more straightlaced critics condemned the book, but readers saw a novel that reflected the way that they spoke, thought, and felt. *Turkish Delight* opens with a screed: a sculptor in his studio, raging against the love he lost and describing, in gory detail, the state of his life since she left him.

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Our narrator alternates between the story of his relationship with Olga—its passion and affection, but also its obsessiveness and abuse—and the dark days that followed, as he attempts to recapture what they had when they lived together, “happy as beasts.” The two only reunite during Olga’s inexorable and tragic decline into cancer—the chemo having taken her hair and rotted her teeth, she will only eat the soft, sweet Turkish Delight that her ex-lover brings to her bedside. In a new translation by Sam Garrett (Herman Koch’s *The Dinner*), readers get a sense of Wolkers’s revolutionary style and musical prose, Turkish Delight’s particular balance of naked impulse and profound longing. Tin

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House Books gratefully acknowledges the support of the Dutch Foundation for Literature, whose generous subsidy made this new translation possible.

After four years of Trump, America seems set to return to political normality. But for much of the rest of the world, that normality is a horror story: 75 years of US-led invasions, CIA-sponsored coups, election interference, stay-behind networks, rendition, and weapons testing... all in the name of Pax America, the world's police. If you are not an ally of the US, in this 'normality', your country can find its democratic processes undermined and its economic wellbeing conditioned upon

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returning to the fold. If you're not strategically important to the US, you can find yourself its dumping ground. This new anthology re-examines this history with stories that explore the human cost of these interventions on foreign soil, by writers from that soil. From nuclear testing in the Pacific, to human testing of CIA torture tactics, from coups in Latin America, to all-out invasions in the Middle and Far East; the atrocities that follow are often dismissed in history books as inevitable in the 'fog of war'. By presenting them from indigenous, grassroots perspectives, accompanied by afterwords by the historians that consulted on them, this book attempts to bring some clarity back to that history.

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Stories are accompanied by afterwords written by historians, providing historical context. Afterwords by: Olmo Golz, Emmanuel Gerard, Felix Julio Alfonso Lopez, David Harper, Ertugrul Kurkcu, Francisco Dominguez, Maurizio Dianese, Julio Barrios Zardetto, Brian Meeks, Victor Figueroa Clark, Raymond Bonner, Daniel Kovalik, Meral Cicek, Ian Shaw, Matteo Capasso, Neil Faulkner, Xuan Phuong, Iyad S. S. Abujaber & Chris Hedges. Translated by: Orsola Casagrande, Mustafa Gundogdu, Sawad Hussain, Jonathan Wright, Basma Ghalayini, Nicholas Glastonbury, Sara Khalili, J. Bret Maney, Adam Feinstein, and Megan McDowell. Part of our History-into-Fiction

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