CHAPTER-2

LIFE AND WORKS OF NAGUIB MAHFOUZ

The first Arab writer to make a name for himself in the narrative genres alone, and so far the only one to be awarded in 1988, the Nobel Prize for literature, Naguib Mahfouz occupies an eminent place in the development of Arabic novel as Mahmud Taymur in the case of short story and Tawfiq al-Hakeem in drama.

Naguib Mahfouz was born on 11 December 1911 in the popular quarter of Gammaliya in the centre of old Cairo. The family lived in two popular districts of the town, in al-Gammaliya, from where they moved in 1924 to al-Abyssinia, then a new Cairo suburb. Both have provided the backdrop for many of the author is writing. He was the youngest of seven children in a middle class merchant family. His father, whom Mahfouz described as having been “old-fashioned”, was a civil servant and Mahfouz eventually assumed his role.

“In his childhood Mahfouz read extensively. His mother often took him to museums and Egyptian history. He became fond of reading detective

stories going to the movies, playing soccer and listening to music with his friend. During his high school years he began to read the Arabic classics as well as western ones."[47]

Naguib Mahfouz grew up in the midst of stirring national events. The revolution of 1919 made a deep impact on him. Mahfouz himself said, "One thing which most shocks the security of my childhood was the 1919 revolution." The interlinking of national events with the lives of ordinary people became the main pillar of his writing.

After completing his secondary education, Mahfouz entered the University of Cairo. In 1932, he had completed his graduation and after that, he studied Philosophy at Cairo University. But 1936, having spent a year working on an M.A. he decided to become a professional writer. Mahfouz then worked as a journalist at *al-Risala* and contributed to *al-Hilal* and *al-Ahram*. He worked in the administration of Cairo University from 1936 - 39.

"Abandoning his graduate work he joined the Civil Service being employed first in the ministry of *Waqfs* (religious foundation) and later in the ministry of culture."[48]

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[47] Badar al-Uddin al-Hafiz, Naguib Mahfouz, P-37.

Devoting his time above all else to creative writing. After his first printed book a translation form an English work on ancient Egypt, he contributed articles to *al-Risala*. But his first printed book, '*Ahlam al-Qariya'* was not published because of political pressure. He wrote many short stories for Salama Musa's magazine 'The New Journal', but his genius found its best expression in the novel, which he published at the stupendous rate of one year.

"For a time he headed the state cinema organization and his own stories have been widely filmed. He has been the Director of censorship for the Art and Director for cinema affairs."[49]

Mahfouz is now with the literary section of '*al-Ahram'*, the nation having bestowed on him its highest honors: The State Prize for Literature and the Collar of the Republic.

"Naguib Mahfouz was married in his early forties and is the father of two daughters. In 1954 when Mahfouz was 42 years old he had made a false idea in his mind that if he is marriage, he could not perform properly his literary works." But after marriage he found that this is wrong because he

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[48] M.M. Badawi, Modern Arabic literature, P-239.
[49] Ibid.

could perform more works than the previous works. His conjugal life was very happy.[50]

In 1959 may be seen as another pivotal year in "Mahfouz's career, in that it saw the publication, in the newspaper *al-Ahram* of Mahfouz's most controversial work, *Awlad Harratina*. Mahfouz made frequent contribution of *al-Ahram* to write a weekly column and this provided him with a forum for his ideas on both international and local issues."[51]

Mahfouz early writings are considered historical because he dealt with subject inspired by ancient Egyptian history. "He published the 1st of his three novels set in ancient Egypt, but the political and social tribulations of his home land during the Second World War provided a powerful incentive for him to turn the novelist eye on the ills of the present day". He has taken as his major theme the novel's primary topic the city. In this case, Cairo had to a lesser extent, Alexandria and the aspirations and sufferings of its middle class of artisan's traders, and bureaucrats.

Many of the Mahfouz writing has been adapted to the screen. This enabled him to become widely known and admired throughout the Arab

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[50] Badar al-Uddin al-Hafiz, Naguib Mahfouz, P-40.
[51] Encyclopedia of Arabic literature, Vol-2, ed. Julie Scott Misami & Paul Starkey, London & New York,1998, P490.

world. In October 1998, Mahfouz awarded the Nobel Prize in literature, the first Arab writer to be so honoured. Ask about his plans for spending the $ 300,000 prize money the New York Times reported that he looked "at his spouse and replete that is "Atiyyatallah's"[52] job.

"The awarding of the Nobel Prize for literature to Naguib Mahfouz in 1998 signify international acknowledgement of the standing of the Egyptian novel and his performance as a creative artist in him own right."[53] Acquaintance with existentialism, especially the concepts of the absurd and alienation and awareness of modern development in the western novel, played an important part in determining novelists' responses to this situation.

"While the Arabic language remains a barrier for a western readership, the award of the Nobel Prize to Naguib Mahfouz has led to certain increase in interest on the part of western reader."[54] His literary talent is clearly associated with a significant development in the mode of literary presentation and the code of reference to external reality. Censorship led him to develop certain methods of narrative codification to express effectively his values.

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[52] 'Atiyyatallah Ibrahim' wife of Naguib Mahfiouz.
[53] M.M. Badawi, Modern Arabic Literature, P-239.
[54] Roger Allen, The Arabic Literary Heritage, P-314.

"Naguib Mahfouz literary output consists of about forty novels and fourteen collections of short stories. He has also written plays."[55] The vast and varied literary output of Naguib Mahfouz played a vital role in accelerating the development of modern Arabic fiction and justifying its relevance. The major theme of his output is that of the impact of rapid change in social values and the radical alterations of the perspective of reality on the common people. His work oscillates between romantic and realistic narrative and attempts to root the genre in the concern of the newly emerging semi-urban middle class. He developed variable new techniques of his novel. He succeeds partly because he selects a number of his characters from the educated, even intellectual class in manner, which justifies the introduction of intellectual and contemplative elements.

"He is a humanist with his wide knowledge of various culture, religions and philosophies. He endeavors to maintain the delicate balance necessary to save creative writing from academic dryness without sacrificing intellectual depth."[56] He was ceaselessly fascinated by the effect of temporal human encounters on the life, views or feelings of man, and tries to explore and understand the mechanism of such encounters. One of the major

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[55] Internet (http:/research. Yale/)
[56] E.J. Brill, A Study of Naguib Mahfouz Novels, P-81.

attainments of Mahfouz's work is its skill and ability to be always in the forefront of its development. This makes him unique among his contemporaries. The short story benefited from his awareness of the necessity of endowing the short story with multiple layers of meaning which can assume symbolic value. He is often spoke as symbolic writer and as an idealist. Therefore, he became one of the universal writers produced by the Arab world. Mahfouz achieved fame in Arab world and wrote with distinction in all branches of literature, fiction, short story and novel.

In the early period of Mahfouz's career, when he divided his attention between the essay, the short story and the novel, he produced short stories, which oscillate between the romanticism of Mahmud Taymur or even the sentimentality of Kamil and the realistic works of Haqqi, without ever succeeding in attaining the artistic heights that Haqqi achieved in the same period. "When Mahfouz returned to the genre in the 1960s, after dedicating the intervening period entirely to the novel, he brought to the genre the dexterity and coherence of narrative structure which he had mastered in the Arabic novel."[57] But he failed to detect, let alone assimilate, the elements of the modern sensibility that had germinated in short story since he stopped

[57] M.M. Badawi, Modern Arabic Literature, P-305.

writing it, only after the devastating shock of the 1967 Arab defeat did he become aware of these changes and assimilate some of these strategies into his traditional narrative edifice. His stories focus on character. He elaborated a set of imploding symbols, which he skillfully interwove with his ostensibly innocent description.

"From the beginning of his literary career was aware of the fact that a good writer needs to understand not only the subject and the limits and the nature of his writing, but also all the social rituals, details of life and so on. In his writing he shows tragic elements were interwoven with the rituals of everyday life."[58] He does not confine himself to the urban middle class and he touches the very spirit of Egypt and explores the undercurrents of Egyptian social life. He excels in portraying the details of background and presenting of panoramic views. His characters are vivid and his plots are true of life. A touch of humour pervades his writing.

Mahfouz is generally considered the best Arab writer in modern Arabic literature. He broadened his knowledge of French, English and European literature, he returned to Egypt for the creation of a new Egyptian theatre and adequate forms of expression for the modern short story, novel

[58] V.P. Abdul Hameed, An Introduction to Modern Arabic Literature, P-126

and other literary works. He was convinced that literary independence is inseparable from political independence and he therefore saw the creation of indigenous literature as a patriotic task contributing to the shaping of the national identity and the articulation of its aspirations and goals. His stories, which attempt to capture various facts' contradictions and depict truly Egyptian characters, played a significant role in providing the newly emerging genre with a clear sense of purpose. He had created and developed the techniques of using symbolic action.

Among the Egyptian thinkers who made an impact on Naguib Mahfouz is Salama Musa, the great intellectual who propagated interest in the Pharaonic legacy of Egypt. Salama Musa's ideas on socialism shaped the political ideology of Mahfouz who wrote on socialism long before it was accepted in Egyptian circles. Mahfouz also follows Taha Husayn and Abbas Mahmud al-Aqqad with their liberating ideas, which inspired his freethinking.

"Naguib Mahfouz momentous source of inspiration came from Russian writers like Gorky, Chekov, Turgenev and Dostoyevsky."[59] Their fellow-feeling for the down trodden is shared by him and frequently

[59] Ghali Shukri, al-Muntami, Dirasa fi Adab Naguib Mahfouz, P-292

expressed in his tasks like this Russian writers Mahfouz graduates from simple events and ordinary characters to men and matters of deep importance. He is influence of Maupassant in writing of his short stories.

"To Lawrence, Proust, Malrank, Mann, Joyce, Anatolia France, Stendhal and Galsworthy, Mahfouz gets so many ideas and ideals. He especially owes to Walter Scott because Walter Scott inspired him to write his historical sequences."[60] He also follows his contemporary writers to develop his writing style and techniques. He wrote his early short stories with the same unexpected twist and accidental turns. His application and capacity was to develop his literary talents.

Naguib Mahfouz represents the new liberal spirit in Arab thought and his ideas on literature and life influenced the Arab greatly. He showed the path to a new Arabic style in modern Arabic literature. He has mastery in language and command in style. In fiction, Mahfouz used his skill of dialogue, which he showed in his plays. He was able to write it in vivid description with witty Style. He wrote more novels that are intellectual and in his writing, he was successful. Mahfouz's novelistic output equals in quantity with that of various greatest novelists. His contemporary Arab

[60] Ismat Mahdi, Modern Arabic Literature, P-246.

thinkers are made their impact in shaping his political and socialistic ideology and free thinking. His novel dulls upon the Egyptian people and deposition of the king as the solution for their political problems.

For Naguib Mahfouz's Egyptian is now collaborating in the worldwide enterprise of the novel because the Egyptian novel has now entered into its period of maturity. Of course, as time passes and new generations of novelists appear this period of maturity. Mahfouz's Nobel Prize for literature (1988) indicates international position of the standing of the Egyptian novel. Other younger writers, they have all come out from under Mahfouz's overcoat. Most obviously, the works of Naguib Mahfouz focuses on the change from a traditional to a modern way of life. Therefore, he became the most famous Egyptian novelist governing the fictional exhibition for more than two decades. His fame rested to development of modern Arabic fiction as well as modern Arabic literature.

"The sheer quality and quantity of Mahfouz's output make him the doyen of Arab novelists, but his remarkable career has also coincided with a period of tremendous growth in the popularity of fiction throughout the Arab

world."[61] As the novel has attained a position of prestige that allows, indeed requires it to fulfill its primary generic purpose as a reflector and advocate of social change, so male and female writers gave begun to experiment with a variety of techniques in the process of exploring the significant issues of the time. As Mahfouz has aged his work has also become retrospective and wistful. In some work, he has repeated earlier experiments in structure and language. He had looked for inspiration in the narrative genres of the classical tradition and with age has come a certain nostalgic tone. The reader takes back to earlier days in the narrator's life, days of hopes and loves and of struggles both physical and intellectual.

The tradition of Arabic novel can only begin to convey the enormous role that the genre continues to play in the cultural life of the region. While the Arabic language remains a barrier for a western readership. The award of the noble prize to Mahfouz in 1988 has led to certain increase in interest on the part of western readers. Mahfouz himself has been the primary beneficiary of such interest, other novelists have also attracted attention.[20] His most controversial piece of fiction, which was immediately banded in Egypt and during the Nobel year of 1988 led to a sentence of death from a

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[61] Roger Allen, The Arabic Literary Heritage, P-314.

popular preacher, which was almost carried out in October 1994. He wrote no novels for a time, concentrating instead on a series of lengthy and cryptic short stories. When he did return to the novel, it was in changed circumstances. He himself had retired and Anwar al- Sadat had become president on the death of Abd al-Nasir (Nasser). This was an unsavory period of political retribution of that time.

"After attain acquainted to the tasks of various European writers and literary institution, Naguib Mahfouz revealed that the western world was a much more progressive form."[62] It had its established tradition and techniques. Therefore, Mahfouz felt the need to resort to the west for models and inspiration. However, it was originally his works that the first signs of his fruitful contact with western patterns began to appear, During the 30's Mahfouz could reads the works of different authors from various nations such as, Russian, French, German and English. These varied literary readings led to his assimilation of different influences, which aids him in a short span of time to catch up with the latest improvements of the novel as an artistic form. He is one of the leading figures of this art who had played an outstanding role in its development.

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[62] Ibid, P-314.

Mahfouz's writing style, techniques and his written capacity, uses to develop his literary talents and perhaps for that he get the Nobel Prize for literature in 1988. He has become the most famous Egyptian novelist, dominating the fictional scene for more than two decades." Unlike the pioneers, Mahfouz felt called to devote him to the genre of the novel even to the extent. His vast work of literature changed from a traditional to a modern way of life. He introduced some new idea of literature which he thought from the study of European literature."[63]

Naguib Mahfouz had mastery in language and command in its style. His style combines the elaborateness of classical Arabic with simplicity of modern. In his writing, he followed the western writer's style and techniques we easily understand his language and style of his writing if we had read some of his book. He knew western languages and philosophy so he established a good relation between the Arab culture and western culture. Mahfouz felt it was important to build Arabic literature on the firm foundation laid down by the French, English, Greeks and others. He studies the modern western literature and their literary principles and their views of

[63] M.M. Badawi, Modern Arabic Literature, P-305.

the Islamic and Arabic civilization. He exhibited great skill in writing his Arabic novels, short story and plays in modern Arabic literature.

Mahfouz traveled various countries in his life, where he absorbed the literary trends of Europe besides studying 19th century Russian literature. His services to literature are widely recognized. He received various prizes of his life, the Nobel laureate in literature for 1988, "he is widely recognized as the founding father of the Arabic novel."[64]

Naguib Mahfouz published his work entitled *Layali Alf wa Laylah* (Thousand and one Night),[65] his invocation of the title of Arabic's most renowned collection of narratives. Indeed the work opens a section that introduces a ruler named Shahrayar and contains other segments devoted to Maruf, Sindbad and *Qit al-Qulub*. However, this convenient is linkage between the recent works by the Arab worlds. Most illustrious novelist and the tradition of earlier narratives that we have just discussed is more a reflection of relatively recent developments in modern Arabic fiction than the culmination of a lengthy process of influence stemming from the beginnings of modern literary revival (al-Nahdah). Mahfouz this work has

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[64] Roger Allen, The Arabic Literary Heritage, P-306.
[65] English translation by Ramses Awad, Cairo, 1985.

also become retrospective and wistful. He has looked for inspiration in the narrative genres of the classical tradition. In his work, he has repeated earlier experiments in structure and language.

The language employed by Naguib Mahfouz is classical though he does not avoid colloquial idioms when dialogue require them. A touch of humor prevails all his writing.

Naguib Mahfouz brilliant description of the life of the Alley dwellers can be seen in the following lines:

"*Wa sariy dabib hayah al-Masa, hamsa hune wa al-hamhama hunak : ya Rab ya muuuin, ya Razak ya Karim, hasuna Kitam ya Rab, Kullu saien biamra massa al-kair ya jamaa, tafadalu aza wafat al-samar, asahh ya amm Kamil wa agaleqa ada kana, gair ya sunqur ma al-hauz, atfa al-qarn ua ja'da*!"[66]

Translation:

A whispering here is a muttering there. Oh God, my help, oh provider, oh generous one. A quiet death; O, God. All is in his hands. Good evening

[66] Naguib Mahfouz, Zuqaq al-Midaq, P-62.

all. Come on, it is time for entertainment. Get up, uncle Kamil, and close the shop. Change the water of the hookah, Sanqur! Put the oven out Ja'da!

Mahfouz goes on to show that the concern of the inhabitants is to get away from the Alley, which one flashed like a star in Cairo. Such is the case with Hamida who despises everything the Alley represents.

In tune with the general chain events in Mahfouz's stories, life ends sadly for most of the Alley dwellers. Abbas the barber joins the army to make enough money to marry Hamida, but finds on his return that she has become a prostitute. He attacks her in rage and is in turn overpowered and killed by the soldiers she has been entertaining, The son of the coffee shop owner Husayn Kirsha indulges in the black trade and lives in luxury with a fashionable girl but has to return to his father's fold as the war ends. His frustration makes him ever ready to burn the whole place.

"What hopeless wretch less we are! Our country is pitiful and so are the people. Why is it that the only time we can find a little happiness when the world is involved in a bloody war? Surely it's only the devil that has pity on us in this world!"[67]

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[67] Naguib Mahfouz, Zuqaq al-Midaq, P-267. Trans: T. L. Gassick, Midaq Alley, P-277.

Naguib Mahfouz novel '*Bayn al-Qasrayn'* starts with family obeying the father blindly and ends with the open rebellion of Fahmi, the second son who joins the revolution against his father's with all the family members revold against authority of Abd al-Jawwad in different ways. The story ends as Fahmi is killed while taking part in a peaceful demonstration. Mahfouz describes the death in interior monologue. We find Mahfouz writing style and technique of the following lines of *Bayn al-Qasrayn*:

"*Maa Asad adaudai walakin bima ala sariquha? Hal tadkira ? Maa asrie ma qakafta minka adikriath, mada Turido ? an Tihataf ? Aie hutaf ? Au nida fa hisab maan ? Maa ? fi batanuka iyatakalam Hal Tasmie ? Hal tiry? Walakin aina ? la saien la saien fi zalam.*"[68]

Translation:

What a din! But why did the noise grow loud? Do you remember? Or was it just a call? Do you see? But where? Nothing … Nothing … except darkness within darkness.

[68] Naguib Mahfouz, Bayn al-Qasrayn, P-516

Mahfouz literary output consists of "about forty novels and ten collection of short stories, thirty screen plays and many plays".[69]

2.1- **Category of his novels**

Naguib Mahfouz's novels are broadly divided in to three groups, which are as follows:

(I) Historical novels: To write historical novels Naguib Mahfouz especially inspired from 'Walter Scott,[70] who helps him to write his historical series. Mahfouz historical novels are:

(a) Abath al-Aqdar (The Game of fate, 1939)

(b) Radubis, in 1943.

(c) Kifah Tiba (The Struggle of Thebes, 1944)

(II) Social realistic novels: Naguib Mahfouz follows Salama Musa's ideas or concepts to write his social series. Mahfouz's social realistic novels are:

al-Qahira al-Jadida (New Cairo, 1945)

Khan al-Khalili, in 1946.

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[69] Internet (http:/www.opendemecynet/)
[70] Walter Scott, A famous Scottish novelist, born in 1771 and died in 1832.

Zuqaq al-Midaq (The Midaqe Alley, 1947)

Bidaya wa Nihaya (The Beginning and the End, 1949)

The Triloge: Bayn al-Qasrayn, 1956.

Qasr al-Shawq, 1957 and al-Sukkariya, 1957.

(III) Post realistic novels: Mahfouz post realistic novels are:

Awlad Harratina (The children of our Alley, 1967)

Al-Liss wa al-Kilab (The Thief and the Dogs, 1961)

al-Suman wa al-Kharif (Quails and Autumn, 1967)

Tharthara fawq al-Nil (Chatting by the Nile, 1966)

Miramar (The Egyptian Alexandria Quartet, 1967)

For his masterpiece *'al-Thulathiyyah'* (The Trilogy)[71] Mahfouz returns to familiar ground, the old quarters of Cairo and the traditional middle class. In Trilogy there are three volumes namely, *Bayn al-Qasrayn* (1956, Palace Walk 1990), *Qasr al-Shawq* (1957, Palace of Desire, 1991) and *al-Sukkariyyah* (1957, Sugar Street, 1992), used the Abd al-Jawwad

[71] Translated by Trevor Lee Gassick, Cairo, 1906.

family as are focus for a huge canvas of Egyptian political and cultural life from 1917 until 1944. He placed the loves, dreams, ideas and foibles of successive generations within the inexorable forward march of time and the often-painful process of change. The readership of the Arab world as a whole, searching for new directions in the post-independence era, found in Mahfouz's masterpiece a graphic illustration of the Circumstances that had brought about the profound political and social transformations that occurred in Egypt and elsewhere during the 1950s.

Mahfouz clearly shows through his novel *al-Sukkariyah*, the direction of the newly independent nations and their political agenda were very unclear. "In many Arab countries the post revolutionary period was one of ambiguity and retribution along with socialism come the trappings of a police state."[72] For novelists who penned works that should a commitment to governmental policies the rewards often came in the form of positions in the new cultural hierarchy.

Naguib Mahfouz's achievement in Trilogy is many sided. The writing has attained a new poetic quality and quantity, immediately apparent in the first page of his '*Bayn al-Qasrayn'*, where Amina is expresses as she waits

[72] Roger Allen, The Arabic Literary Heritage, P-307.

for her husband to come his own resident from his nightly revels.[73] The factual presentation of her surroundings was in interwoven with her subjective experiencing of them and with memories drawn from the different periods of her life in her husband's house. In such a way as to reveal much of her character, and when al-Sayyid Ahmad arrives she has already given the reader a first introduction to him too as befits a wife devoted to her husband's service. Precision of language is combined with the repetition of significant words and phrases and a fresh use of imagery to create a medium fully able to convey the rich, complex and sometimes contradictory world, which brought to life before the reader's eyes.

The description of the character materials surroundings and their subjective interaction is a major concern, especially in the 1st part of the 'Trilogy'. In the last two volumes of Trilogy, however attention to the surroundings decreases, while dialogue and exploration of the characters thoughts and feelings are correspondingly more prominent.[74] It is also related to a modification in the focus of interest in the course of the 'Trilogy'. Interests in the variety of human characters and in their responses to life's

[73] Ismat Mahdi, Modern Arabic Literature, P-244.
[74] Ibid.

and its fundamental events of birth and death are part of motivation behind the writing of the 'Trilogy'.

Mahfouz shows his writing style and techniques to the readers very clearly through the novels. His novels deal with various aspects of life such as love, faith and death and above all the meaning of life. The quarrel between men and women also forms a remarkable aspect of his novel. "Politics is an important part of his novels".[75] He is preoccupied originally with liberty and deals with the relationship of the citizen to the state of the child to the father and the women to the men.

His writing application, uses and capacity to develop his literary skill and for that he obtain Nobel Prize for literature in Arabic literature. So he has become the most prominent novelist in the Arab world. "He obtain the same distinguish position in the development of Arabic novels as Mahmud Taymur in the case of the short story and Taufiq al-Hakeem in Arabic drama". His written style is panoramic and he does not avoid colloquial idioms in his writing. "The nation has having bestowed on him its highest

[75] Internet (http:/research/Yale).

honours. He got the State Prize for Literature and the Collar of the Republic."[76]

He was an innovator in technique and saw a radical break with the Arabic literary tradition as the only way forward. He was far less adventurous, carefully constructing his early novels in the manner of the 19th century European realist and avoiding statements of intent. Mahfouz's three historical novels are great distinction and his series of exploration of the contemporary scene, which reveal increasing majesty of the craft of fiction and culminate in his magnificent Trilogy.

2.2- **Works of Naguib Mahfouz**

Mahfouz wrote many novels, short stories,[77] which are as follows:

Misr al-Qadimah	(1932, Tarjama)
Hams al-Junun	(1938, Majmua Qisasisa)
Abath al-Aqdar	(1939, Riwaya Tarikhia)
Radubis	(1943, Riwaya Tarikhia)
Kifah Tiba	(1944, Riwaya Tarikhia)

[76] Ismat Mahdi, Modern Arabic literature, P. 244.
[37]Quarterly Arabic Journal, Vol.-I issue Dec. 2006, University of Calicut.

Al-Qahira al-Jadida	(1945, Riwaya Tarikhia)
Khan al-Khalili	(1946, Riwaya Tarikhia)
Zuqaq al-Midaqq	(1947, Riwaya Tarikhia)
Al-Sarab	(1948, Riwaya Tarikhia)
Bidaya wa Nihaya	(1949, Riwaya Tarikhia)
Bayn al-Qasrayn	(1956, Riwaya Tarikhia)
Qasr al-Shawq	(1957, Riwaya Tarikhia)
Al-Sukkariya	(1958, Riwaya Tarikhia)
Al-Liss wal Kilab	(1961, Riwaya Tarikhia)
Al-Suman wa al-Kharif	(1962, Riwaya Tarikhia)
Dunya Allah	(1962, Majmua Qisasisa)
Al-Tarique	(1965, Riwaya Tarikhia)
Bait Saie al-Suma’a	(1965, Majmua Qisasisa)
Al-Sahad	(1965, Riwaya Tarikhia)
Tharthara fauq al-Nail	(1966, Riwaya Tarikhia)

Miramar	(1967, Riwaya Tarikhia)
Awlad Harratina	(1967, Riwaya Tarikhia)
Kammarat al-Qitt al-aswad	(1969, Majmua Qisasisa)
Tahta al-Mudallah	(1969, Majmua Qisasisa)
Hikaya bila Baidya wa la Nihaya	(1971, Majmua Qisasisa)
Shar al-Asal	(1971, Majmua Qisasisa)
Al-Miraya	(1972, Riwaya Tarikhia)
Al-Hubbu Tahta al-Matar	(1973, Riwaya Tarikhia)
Al-Zarima	(1973, Majmua Qisasisa)
Al-Karnak	(1974, Riwaya Tarikhia)
Hikayat Harratina	(1975, Riwaya Tarikhia)
Qalb al-hail	(1975, Riwaya Tarikhia)
Hadra al-Muhtaram	(1975, Riwaya Tarikhia)
Al-Hur Afiss	(1977, Riwaya Tarikhia)
Al-Hub Fauq hadba al- Hurm	(1979, Majmua Qisasisa)

Saita’an Yaidu	(1979, Majmua Qisasisa)
Asr al-Hubb	(1980, Riwaya Tarikhia)
Afrah al-qiba	(1981, Riwaya Tarikhia)
Layali Alf-Laylah	(1982, Riwaya Tarikhia)
Raaitu Fima Yara al-naiem	(1982, Riwaya Tarikhia)
Al-Baqqi min al-Jumen saa	(1982, Riwaya Tarikhia)
Amama al-Ars	(1983, Riwaya Tarikhia)
Rihla ibn Fatuma	(1983, Riwaya Tarikhia)
Al-Tanjim al-Sari	(1984, Majmua Qisasisa)
Al-Ais fi al-Haqiqa	(1985, Riwaya Tarikhia)
Yaum qatl al-Zaim	(1985, Riwaya Tarikhia)
Hadith al-Sabah wa al-Masa	(1987, Riwaya Tarikhia)
Subah al-Ward	(1987, Majmua Qisasisa)
Qastumar	(1988, Riwaya Tarikhia)
Al-Fazr al-Kadab	(1988, Majmua Qisasisa)

Asdai al-Saira al-Zatia	(1995, Majmua Qisasisa)
Al-Qarn al-Akhir	(1996, Majmua Qisasisa)
Sadia al-Nusyan	(1999, Majmua Qisasisa)
Futuwa al-Atuf	(2001, Majmua Qisasisa)
Ahtam fatra al-Nuqaha	(2004, Majmua Qisasisa)

2.3- **Achievements of Naguib Mahfouz**

Naguib Mahfouz obtains various prizes on the following grounds[78]:-

Prize for Ministry of Education of his novel; 'Kifah Tiba' in 1944

Prize for Kawt al-Kulub for 'Radubis' in 1943.

Prize of Council of Arabic Language for Khan al-Khalili in 1946.

He was obtained Nobel Prize for literature in 1988.

The Collar of Republic in 1969.

The lucky prize for literature in 1999.

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[78] Ibid.

Director of censorship for the Arts and director for cinema affairs at the Ministry of Culture.

Being employed in the Ministry of Waqf's (Religious Foundation)

He was awarded States highest prize for literature in 1957.

Naguib Mahfouz became the most acclaimed man of letter in Arab world. So his stories widely filmed in cinema. The works of Naguib Mahfouz, which were converted into widely filmed in cinema of plays[79], which are as follows:-

Al-Wahs	(1954, Lilmukraz Salah Abu Saif)
Futuwat al-Hasiniya	(1954, Salah Abu Saif)
Darb al-Muhabil	(1955, Tawfiq Salih)
Bayn al- Asma wa al-Ard	(1959, Salah Abu Saif)
Bidaya wa Nihaya	(1960, Salah Abu Saif)
Al-Liss wa al-Kilab	(1962, Chou, Saieq)

[79] Internet (http:/research.yale)

Zuqaq al-Midaq	(1963, Husain al-Imam)
Al-Tariq	(1964, Hisham Uddin Mustafa)
Bayn al-Qasrayn	(1964, Husain al-Imam)
Al-Shahrira	(1966, Atuf Salim)
Khan al-Khalili	(1966, Atuf Salim)
Al-Suman wa al-Kharif	(1967, Hisham Uddin Mustafa)
Qasr al-Shawq	(1967, Husain al-Imam)
Thalatha Qasas	(Kamal al-Saieq wa Hasn al-Iman)
Miramar	(1969, Kamal al-Saieq)
Al-Sarab	(Awar al-Shunawai)
Al-Iktiar	(1971, Yusuf Shahin)
Tharthara Fauq al-Nail	(1971, Husain Kamal)
Al-Sukkariya	(1973, Husain al-Imam)
Al-Sahar	(1973, Hisahm Uddin Mustafa)
Al-Hubb Tahta al-Mutar	(1975, Husain Kamal)

Al-Karnak	(1975, Ali Badar Khan)
Al-Madbuneen	(1976, Husain Kamal)
Al-Mudram	(1978, Saied Marduk)
Al-Sarida	(1981, Asraf Fami)
Al-Saita’n Yaidu	(1981, Asraf Fami)
Ahal al-Qima	(1981, ali Badar Khan)
Fatwat Bulak	(1980, Eahi al-almi)
Wakala al-Bilau	(1982, Hisham Uddin Mustafa)
Al-Qadine	(Asraf Fami)
Ayub	(1984, Hami Lasin)
Al-Mutarat	(1985, Samir Saief)
Dunya Allah	(1985, Husain al-Imam)
Shahda al-Mulka	(1985, Hisahm Uddin Mustafa)
Al-Tawta wa al-Nabut	(1986, Nizi Mustafa)
Al-Hubb Fawq Hidbe al-Haram	(1986, Atif al-Tib)

Asr al-Hubb	(1986, Husain al-Imam)
Al-Hur Afirh	(1986, Hisham Uddin Mustafa)
Al-Duie	(1986, Ali Badar Khan)
Wasamsa Ara	(1986, Asraf Fami)
Asdiqa al-Saitan	(1988, Ahmed Iasin)
Qulb al-hil	(1989, Atif al-Jib)
Lu’lu Wakunu	(1990, Asraf Fami)
Nuru al-A’in	(1991, Husain Kamal)
Simara al-Amir	(1992, Ahmed Yahei)
Zuqaq al-Midaq	(1958, al-Masrih al-Har)
Bidaya wa Nihaya	(1960, al-Masrih al-Har)
Bayn al-Qasrayn	(1960, al-Masrih al-Kaumi)
Qasrus Shawq	(1961, al-Masrih al-Har)
Khal Khalili	(1963, al-Masrih al-Har)
Hams al-Zunun	(al-Masrih al-Hadith)

Miramar	(1969, al-Masrih al-Har)
Tahta al-Madalla	(Masrih al-Jib)

Some works of Naguib Mahfouz has been translated in other languages, which are as follows:

Zuqaq al-Midaq	(French, German, Sudes)
Bidaya wa Nihaya	(English)
Awlad Harratina	(French, German)
Al-Liss wa al- Kilab	(French, German)
Al-Suman wa al-Kharief	(English)
Dunya Allah	(English)
Al-Tariq	(English)
Mirmar	(English)
Bayn al-Qasrayn	(French, Sudes)
Tharthara Fauq al-Nail	(German, Sudes)

Mahfouz was “a vocal critic of the September 2001 terrorist attacks on the Unites States, although he also stated that was not a solution to the problem of terrorism.”[80] In 2002 it was announced that a statue of Mahfouz be built in West Cairo to honour his achievements. Although Mahfouz continues to write, his failing eyesight and problems with his arm have caused him to restrict himself to mostly shorter pieces, such as a series of description of his dreams that has been published in Egypt’s *Nisf al-Dunia* magazine.

Mahfouz called the ‘Balzac of Egypt’[81] described the development of his country in the 20th century. He combines intellectual and cultural influences from East and West. Among those people who brought early translations of his work to the English speaking readers was Jacqueline oasis. In Egypt Mahfouz was widely considered a spokesperson not only for Egypt but also for a number of western countries. Many of his writing also appeared in his weekly column, “Point of View”. Before the Nobel Prize, only a few of his novel had appeared in the west.

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[80] Internet (http:/www.google/)
[81] Ibid.

“As a geographical place and as history Egypt for Mahfouz has no counterpart in any other part of the world. Old bay and history geographically distinct because of the Nile and its fertile valley, Mahfouz’s Egypt is an immense accumulation of history, stretching back in time for thousands of years and despite the astounding variety of its rulers, regimes, religions and races nevertheless retaining its own coherent identity.”[82]

Like many Egyptian writers and intellectuals, Mahfouz was on a “death list” by Islamic fundamentalists. He defended Salman Rushdi after the Iranian spiritual leader Ayatollah Ruhollah Khomeini condemned him to death, but later he criticized Rushdi’s Satanic Verses as “insulting” to Islam. Mahfouz was stabbed in the neck with a kitchen knife and two Egyptian Islamic militants were sentenced to death for attempting to kill him.

Text written after the assassination attempt for a weekly women’s magazine were collected in Dreams (2000 - 2003). In his old age, Mahfouz became nearly blind and he though he continues to write, had difficulties in holding a pen or a pencil. He also had to abandon his daily habit of meeting his friends at coffee houses.

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[82] Edward W. said in New York Review of Books, November 30, 2000.

“In 2006, August 30, Wednesday, Mahfouz breathed his last in the hospital of Cairo. He died of cardiac arrest and at the time of death Mahfouz was 94 years old.”[83]

Though Naguib Mahfouz is died, yet he succeeded in putting the Arabic novel and short story on the world literary map and winning it a wider readership and international recognition. He will remain in our mind forever.

[83] Internet (http:/www.google/)