CHAPTER – II

THE NOVEL-ITS ORIGIN AND DEVELOPMENT IN MODERN ARABIC LITERATURE

The Novel is one of the forms of extended fictional prose narratives. It differs from allegory which functions to teach some sort of moral lesson and romance with its emphasis on spectacular and exciting events designed to entertain in its emphasis on character development. The Novel however, arises from the desire to depict and interpret human character. The reader of a novel is both entertained and aided in the deeper perception of life's problems. Origins of novel which explains the beginning of the novel as prose form and describe major novelists of 18th century. The 19th century novel which describe the development of novel in the romantic and Victorian periods. The 20th century novel which describe modern (pre-World -war II) and contemporary (post-War-II).

"The novel in Arabic began in the second half of the 19th century with translation from French and English novels especially in Egypt and Lebanon with Egypt dominating in the field. Later on original novels were written especially in Syria and Egypt."[18] Many novels appeared in serial form in Magazines. Such novels were influenced by maqama[19] style. They were written mostly in standard Arabic which is a half way home between colloquialism and classism.

With the course of time the readers tastes were also getting sophisticated, the bulk of the translations were of thrillers spy stories,

[18] V.P. Abdul Hameed, An Introduction to Modern Arabic Literature, P. 39

[19] Maqama-It is an Arabic rhymed prose literary form, with short poetic passage.

penny dreadful and the like. Action novels like "Robinson Crusoe".[20] And some of the works of "Alexandre Dumas"[21] and 'Sir Walter Scott also found favour. Most highly prized in the nineteenth century was Berbardinde Saint-Pierr's Paul ET Virginie as translated by Muhammad Uthman Jalal (1828/98).

In the first place, the translator's selection and the reader's acceptance are a willful filtering process. "Paul et Virginie had a particular appeal for the Arabs of the period because the climax has Virginie on board a sinking ship and she literally chooses to die rather than yield to a sailor's entreaty to take off her voluminous skirts so he may save her. The text was also realized to some extent, for it was in rhymed prose highlighted with occasional verses and the characters were given names phonetically close to the originals but not entirely foreign to Arab ears."[22]

Some critics tried to link the roots of Arabic novels with the narrative writing found in classical Arabic literature. But those it works cannot be considered as novel. Yet we can these that they can have certain narrative elements which could have serve as the basis for

[20] "Robinson Crusoe." One of the famous British novel written by Daniel Defoe, 1st published on 25 April 1719. Despite its narrative style, Robinson Crusoe was well received in the literary World and is often credited as making the beginning of realistic fiction as a literary genre.

[21] "Alexandre Dumas" . He was born in Villas Coterie's, France in 1802 and died in 1870. He is a celebrated French author best known for his historical adventure novels. His works have been translated into nearly 100 languages, and Dumas began his career by writing plays, which were successfully produced from the 1st. He also wrote numerous magazine, articles, and travel books; his published works totaled 100,000 pages. He served with distinction in the French Revolutionary Wars .He became genera-in-chief of the Army of the Pyrenees, the 1st man of color to reach that rank .His novels have been adapted since the early 20th century for nearly 200 films. He wrote numerous stories and historical chronicles of high adventure. The best known of his work is 'Les Trois Mousquetaires', published in 1844.

[22] Pierre Cachia, Arabic Literature An Overview, p.-133

novelistic development for the man who sought to infuse a life into Arabic literature in the later part of the 19th century.

The 1st original long narratives of recognized merit were in fact hybrid forms that had some roots in Arabic tradition. The most important is Muhammad al- Muwaylihi's (1868 – 1930). 'The discourse of Hadith Isa ibn-Hisam' which was published serially between 1898 and 1902 . It tells about the adventures of a resurrected Pasha of the early 19th century.

"Al-Muwaylihi's work, Hadith Isa Ibn Hisam, has long been recognized as a significant contribution to the development of modern Arabic prose fiction. It was first published as a series of articles in Misbah al-Sharq, the news paper of al-Muwaylihi's father Ibrahim. In 1906 al Muwaylihi put most of his series of articles into book form. The book appeared in 1907, now called, Hadith Isa ibn Hisham."[23] The work has therefore been called an extended maqama' and indeed each episode resembles a maqama and starts in rhymed prose but turns to a more direct style when it launches into the narrative. Far from being decorative, however, its purpose was social criticism and as such it was eminently successful.

Along with the increase in translation activity and in the availability of publication outlets, there came the need to refine and simplify prevalent prose styles in order to produce a medium that was palatable to the ever growing public for popular fiction. In this function 'Mustufa Lutfi al-Manfaluti'[24] played a central role. His work may be seen as typical of the many contrasting forces at work in Egyptian intellectual life at this time.

[23] M. M Badawi, Modern Arabic Literature, p.-185.

[24] Mustafa Lutfi al-Manfulluti (1876-1924) was an Egyptian writer and poet who was born in the upper Egyptian city of Manfalut to an Egyptian father and Turkish mother. He memorized the Quran before the age of twelve. He studied at Al- Azhar University in Cairo. He translated and novelized plays from French ,and wrote several short stories.

His collection of Vigneltes entitled ‘al-Nazrat’ which made him so popular at this time. Of his style and uncouple moral vision to help to developed a new genre of Arabic novel.

“The original Arabic novel as opposed to translation first flourished in Syria. Thirteen or more novelists were active between 1865–1914. Most of them were Christians who had traveling experiences in western countries and Egypt and Russia. Their stories had social, educational or ethical aims.”[25]

“The poet Francis Fathullah Marah wrote a novel named Durr al Sadaf Gharain al-Sadaf in 1870. It was published in Beirut two years later. It takes the form of number of stories with in a frame story somewhat in the manner of thousand feelings miserable at the news of French revolution.”[26] He goes out for a walk in the city suburb when he meets with a friend who tells a story. And so the stories total to him continually by recurring characters such as the girl Sueda. This novel illustrates the author’s debt to the earlier traditions of narrative through the use of farming techniques, the formalized rhyming prose style and a abundance of moralistic sentiment. It also tells us about the collection of coincidences which are incorporated within the work experiment. So it played a vital role in the development of Arabic novel, in the modern time.

The Syrian émigrés had a edge over the Egyptians in introducing western forms into Arabic, their ownership of journals like al-Muqtalaf, al-Hilal and al-Jamia and newspapers like al-Ahram, and al-Muqattam, enabled them to publish their novels easily. “They wrote detective or

[25] V.P. Abdul Hameed, An Introduction to Modern Arabic Literature, P. 39
[26] Ibid, p. 40.

romantic stories in serially to increase the circulation of their periodicals."[27]

"Some Syrian novelists chose historical themes of their writing. Their novels were often printed in Beirut and serialized in various magazines. Christians played a major part in writing them. In Lebanon also the novel was developing. Salim the son of Butrus wrote a series of social novels at that time. In Lebanon, the historical novels of Salim's 'Zanubia maliqatu Tadmir' published in al-Fannan in 1871. This subject had been one of the most popular among Arab novelists.[28]

The pioneer of the historical novels, Jurji Zaydan (1861 – 1914) founded the journal al –Hilal in 1892. He published almost all his historical novel in his journal. "These novels reached a wide public and were translated into Persian and Urdu. Yet Zaydan himself was ambiguous about the literary status of his novels."[29]

"In the preface to his novel, "al-Hajjaj ibn Yusuf al-Thaqafi", Jurji Zaydan explained that the way to popularize history is to write it in the form of a novel."[30] He emphasized that history should pervade the novel and not take the second place. Zaydan is probably referring to Alexandre Dumas and Walter Scott, who inspired him to write the historical series, but in fact he gave more attention to the romantic aspect. In Zaydan's novel 'the continuity of history' is the focal point.[31]

Another Lebanese writer of historical novel was Farah Antun (1874 – 1922). Like Zaidan he was a polygraph and an active translator.

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[27] Ismat Mahdi, Modern Arabic Literature, P.305.
[28] V.P. Abdul Hameed, An Introduction to Modern Arabic Literature, P. 41
[29] Pierre Cachia, Arabic Literature An overview. P. 134.
[30] Abd al-Muhsin Taha Badar, Tatawwur al-Riwaya al-Arabiya al-Haditha fi Misr 1870-1938. P.90.
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[31] Suhayal Idris, al-Qissa fi Lubnen,p.1

His historical novels include a trilogy on the French Revolution adapted and abridged from Dumas. His New Jerusalem which tells of the Arabs conquest of Palestine enjoyed a considerable vogue at one time. Farah Antun[32] dealt with problems concerning the world in general and not with Arab society only, e.g. competatism verses communism. His work are important as they present serious ideas but failed to make an immediate impact.

In any historical survey of the development of the novel, "Mohammed Hussayn Haykal's" [33], 'Zaynab' in 1913 clearly occupies an important position; some critics have gone so far as to doubt it 'the first real Arabic novel', unlike its predecessors, it depicts Arab characters in a contemporary and indigenous setting. Zaynab is the first major original Egyptian novel. Through this novel Haykal tried to express his strong nationalist feelings. So we can say that the book is reflections of author's nostalgia, which he felt while he was abroad.

Zaynab has written outside the pale of the traditional magazine. It has no rhyme and no rhetoric. "The language is simple, close to every day speech. At the same time the influence of French literature is evident in the use of long and complex sentences." [34] Haykal thought that the use of classical Arabic for dialogues between for rural characters was highly artificial so he resorted to easy and simple style. This novel portrays Egyptian rural life.

[32] Farah Antun-He was born in 1874 to a Lebanese, Eastern Orthodox Christian family. He became popular for his magazine "Al-Jamiah" and his public debate with Muhammad Abdu over conflicting world views. He never married in his life.

[33] Mohammed Hussayn Haykal (1888-1956), an Egyptian writer , journalist ,politician and Minister of Education in Egypt from 1937-1944 . His best known collection of essays ' Taura Al-adab' (The Literary Revolutions), published in 1933.Beside Zainab , he published in the early 1920's a two volume work on the philosopher Rousseau, whose romanticism and social philosophy had a profound impact upon him.

[34] Shawqi Daif, Al-Adab al-Arabi al-Muasirfi Misr, P.187.

Haykal's Zaynab is the 1st fully fledged novel of literary merit in Arabic which tackled the contemporary local life in its real term. It addressed various social issues and problems faced by the people at that time. Haykal basically wants to show the world that the Egyptian and the peasants are worthy of respect and social recognition. Through this Haykal raised various general problems, social political, religious and moral. He attacks the lack of integrity in government officials who were notorious for their bribery and corruption.

"Although Zaynab was published in 1913, and got favorable reviews, it attracted less notice than might have been expected, perhaps because the years that followed the first edition were unfavorable to the literary activity."[35] The First World War and the Egyptian revolution of 1919 diverted the attention of the readers and writers from literature to politics. Among other impositions of the war, restrictions were placed on publications and many newspapers had to close down including al-Jarida which had published Zaynab.

"Yet they share a common feature. The hero is a young man who has received modern education and is psychologically alienated from his environment. All the novels are in a sense confession. Another central theme which recurred again was the inferior status of women and their seclusion in society."[36]

Romantic in its love themes and in its idealization of village life, Zaynab has also been praised as the forerunner of the realistic and the social novel because of its concern with the poor and its implied rebellion against age old customs. Another of original novel Nataijal Ihmal (Results

[35] Hamdi Sakkut, The Egyptian Novel and its main trends, 1913-1952, P. 18.
[36] Manahim Milson, "Some Aspects of the Modern Egyptian Novel" MW, vol LX, July 1970.

of neglect)[37] of 1913 is the first Arabic novel whose story outside a cinema. The author describes the story as it is based on facts. Its aim is to show that the social liberty can easily become license. It was written after the promulgation of the Ottoman constitution in 1908 which had given greater liberty.

Most of the historical novels deal with the glories of the medieval world of Islam. For example Sarul and Abdur Rahman described the Muslim's advance into France and their defeat at the hands of Cherles Martel, King of France at the battle of Tours in 732 AD. Al-Abbasa tells the story of the daughter of "Harun al-Rashid"[38] and her secret marriage to his Vizir, Jafar, the Bermacide. It has a nostalgic appeal to Egyptian readers.

In the realm of fiction, the need to develop and foster a sense of natural identity and local pride based on a revival of the glorious past may help to explain the prevalence of historical novels in many countries of the region during the inter-war years. The Syrian novelist Ma-ruf al-Arna'ut (d. 1947) published a series of four novels tracing early Islamic history, including one each on 'Umar' the second caliph of Islam and Tariq in Ziyad the hero of the conquest of Spain in the eighth century.

The tradition of the historical novel has also continued, particularly under the impetus of growing sense of national pride fostered by Arab nationalism but in more recent times, the attention of novelists has tended to more devoted to the events of the recent past and the lessons to be gleaned from them.

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[37] English translation by Magdi Wahba, Cairo, 1976.

[38] Harun al-Rashid , a powerful Caliph of Bagdad. He was born in Rey, then part of Persian Iraq in the Abbasside Caliphate, in present day Tehran Province ,Iran. He was the son of al-Mahdi'the 3rd Abbasid Caliph .Harun was the 5th Abbasid Caliph .He ruled from 786- 809,during the peak of the Islamic Golden Age. His time was marked by scientific, cultural and religious prosperity. He established the legendary library ' Bayt al-Hikma' (House of Wisdom) in Baghdad.

A number of Arab novelists continued to write historical works of fiction which would make their readers aware of glorious episodes from the past, the rapidly developing awareness among Arab intellectuals of the need for political and societal change led, almost inevitably, to a diminution in the role of the historical novel. Faced with the realities of colonial occupation, Arab novelists could object lessons in the more Immediate past. "As historical events bring about a process of change whereby the Arab world begins to challenge the harmony of European colonialism and to play a much larger part in the course of its own destiny."[39] So the novel as reflector and even catalyst of change, assumes a more significant role. In still more recent times when history has been able to provide a regrettably rich repertoire of conflict in the Arab world, novelists have still occasionally turned to the earlier decades of this century for inspiration and historical novel has developed in this way.

"Three Palestinian writers namely Ghassan Kanafani, Jabra Ibrahim Jabra and Emil Habibi, they have addressed themselves to many phases and aspects of the recent history of their people. All three have contributed in significant ways to the development of the Arabic novel."[40]

Jabra Ibrahim Jabra is one of the most illustrious intellectual figures, a poet, translator and critic of literature and good novelist. The characters of his novels are mainly intellectual writers, artists, doctors, radical and political thinkers. In his are novels "Hunters on a narrow street," was written in English in 1960. It is highly surprising that these novels are full of discussion of works of literature, painting and philosophy. Jabra has addressed the problems of his contemporaries in mere general terms. His focus was the fate of Palestinians in exile. This is

[39] V. P. Abdul Hameed, An Introduction to Modern Arabic Literature, P.40.
[40] M. M Badawi, Modern Arabic Literature, P.198.

seen clearly in 'al-safinah' (The ship)[41] in 1985, in which a group of acquaintances from different regions of the middle-east by chance on a Mediterranean cruise ship of there.

Emil Habibi's fame remains to the Palestinian living and his writing to sue to the development of modern Arabic fiction especially in Arabic novels. His most famous work "al-Waqai, al-Gharibah fi-iktifa Abil-nabs al mustahail" (The secret life of Saeed, the till fated pessoptimist)[42] in 1982. Habibi's work gave a unique quality within the cereus of modern Arabic novels and at the same time link his work clearly with the classical tradition of the maqama genre of the Arabic literature. Habibi's influence on Arabic novel is great for his writing capacity, His work on the wider aspect of the Palestinian tragedy.

Auto biography played an important role in modern Arabic literature. It paved the way for the emergence of novel in modern Arabic literature which was initially regarded morally suspected especially in the conservative societies. But with the course of time it gained popularity and respectable art in modern Arabic literature.

"Al-Ayyam (The days) is the most celebrated autobiographical novel of the modern Arabic literature, written by Dr. Taha Hussain. In 'al-Ayyam' Taha Hussain[43] talks about his life and studies in the village and at Al-Azhar. The book has been translated into many foreign languages including English & French. This book is considered one of the most magnificent of modern literary works."[25]

The book is into three parts, The first relates how Taha Hussain grew up in the midst of a large family of sisters and brothers supervised

[41] English Translation by E. G. Thomas, London, 1987.
[42] English Translation by Mustafa Badawi, Cairo, 1986.
[43] Elementary Modern Standard Arabic, Part 2, P. 228.

by the parents in a largely ignorant milieu. The opening is marked by a certain ambiguity in time and space with an emphasis on sound and world of touch and feeling.[44] The child does not understand the extra attention his parents, or their abrupt impatience, till it dawns on him that he is different from other children. The difference comes from their being able to see while he is blind.[45] The 1st few pages record vague impressions of childhood as a blind boy with all his limitations of sight and confine to hearing experiences.

The second part of al-Ayyam describes the boy following his brother to al-Azhar with high hopes. "It depicts groping way in Cairo, his loneliness and neglect by his brother, the stagnant and narrow grooved life at al-Azhar the drawl of the Sheykhs together with the resulting bitterness and despair."[46] The style if rhythmic and unaffected making use of rhetorical questions and appeals to the reader in a manner reminiscent of an oral narrative. In its psychological insight into the world is childhood, its treatment of the formative years of the central figure. This book offered a model which novelists could profit from in particular when embarking on a Bildungsromen.[47]

In the field of development of Arabic novel, Ibrahim Abd-al-Qadir al-Majini[48] contribution is tremendous, which made a new path to the development of Arabic novel. He trained as a teacher but devoted his life to creative writing and journalism. He made is his name as a critic of

[44] Dr. Taha Hussein, al-Ayyam, Part-1, P.-198.4
[45] Ibid, P.18.
[46] Dr. Taha Hussein, al-Ayyam, Part – II, P. 30 – 39.

[47] M.M. Badauli, Modern Arabic Literature, P. 227.

[48] Al-Majini (1890-1949), An Egyptian poet, novelist, journalist and translator. His 1st novel is Ibrahim al- katib (Ibrahim the Writer),in 1925-26. Upon its publication, it was considered a landmark in Egyptian Literature, probably the 1st novel to depend primarily for its well-recognized fame on its artistic value rather than for its social, political, or historical views ,as was common in Egyptian Literature of the time.

poetry, but was most at home writing short stories and comic sketches. His published two other, novels and two novellas, these later are much more successful than his novels. He wrote many novels among them the following are the most important. i) Ibrahim al-Katib (Ibrahim the writer, 1931)

ii) Ibrahim al-Thani (1943) and

iii) Thalatha Rijalin wa Imra (Three men and a girl)

The first of these novels of apprenticeship, illustrates the teething troubles of the genre. It relates the love affairs of the protagonist, the writer Ibrahim, with three women : Marie, a young Syrian widow who nurse him after operation ; Shushu his cousin, with whom he falls in love while visiting her and her married sister Najiyyah on their country estate, and Layle, the westernized Egyptian girl whom he meets in a hotel in Luxor. All these affairs come to nothing. Ibrahim feels that Marie is somehow beneath him, despite the fact that in many ways their situations are complementary. His proposed to Shushu is rejected by Najiyya on the grounds that her older sister must merry first. Layla decides to relinquish him when she learns of his love for Shushu and achieves this by representing herself as a girl of easy virtue. Disillusioned, depressed restless, Ibrahim's thought turn to death, but a mysterious voice from the grave, presumably that of his late wife entreats him to remain alive is only to presence her memory. Its conventional imagery has been replaced by a far livelier one able to convey different moods and portray a wide range of situations. Although there is still a pronounced romantic tendency to muse the dramatic elements is much more developed with some lively dialogues and scenes of action.

The setting moves from a country estate to a luxury hotel, with brief visit to fortune teller and even an abortion clinic, but it is the

typically Egyptian countryside which al-Majini is most at pains to describe. The humor for which the author is justly famous inspires some farcical situations and comic minor character, where Ibrahim is the butt of his wit al-Majini can be credited with an attack on the Romantic hero. The find impression is of a bank in which the author, who in this case in his hero's alter ego is seeking to make up for his disappointments in real life by projecting a 'Ibrahim al-Katib' (Ibrahim the writer)[49] is perhaps a unique example of a novel of Fakhr (self praise). In this the main focus is on romantic hero so it is an merely best novel of Fakhr in modern Arabic literature and al-Majini is success to write his this Fakhr novel in his life time.

The most profound and technically novel is Yawmiyyat naib fi'al-aryaf (The diary of a public prosecutor in the country)[50] written by Tawfiq al-Hakim al-Hakim occupies the pride of place as the greatest Arab writer during the first half of twenty century. In this novel al-Hakim uses satirical and witty language to describe rural officialdom of his time. The novel written in diary form pictures village life with its Omadh and Shaik of the village. The prosecutor begins his diary as a murder is reported and the investigation of this crime forms the plot of the work. But the investigation has to be combined with all the prosecutor's other duties, and thus a picture gradually emerges from the diary of the way in which the secular legal code is applied in the countryside. This book is more than a series of sketches of Egyptian peasant life.

The central character in the novel is the diary begins his record when he is feeling ill. He appears to have an attack of laryngitis threatening. At the end of the book the laryngitis is forgotten, but he was

[49] English Translation by Magdi Wahba, Cairo, 1976.
[50] Translated under the apt title the Maze of justice by Aubreys Eban, London, 1947.

so far lost control of himself as to burst out that he had enough of the country and wants to go back to Cairo. Closing the diary he himself characterizes his mood as bitter and mocking. Although he displays no insight into the real workings of peasant life and no great sympathy for the peasant, his residence has been worn down by what he has noted of successive instances of injustice, the petty corruption dishonest of almost all his fellow officials the appealing conditions of health care and hygiene prevailing in the countryside.

For that al-Hakim's prosecutor, city intellectual that he is imbued with a belief in basic human dignity and a natural justice beyond the justice of the courts and some of what he has been seen is a gross violation of these ideals. In this there are some contradictions which Hakim seen, that the exploration of a fundamental issue of Egyptian culture, the relationship between the city based government and the peasantry, within an appropriate narrative frame work and realistic setting and with economy and humour.

Another work of the pioneering period is Hawwa bila Adam (Eve without Adam) in 1934 by "Mahmud Tahir Lashin."[51] He is a member of al-madrasah al-badithah. He published three collections of stories as well as this novel. 'Hawwa bila Adam' is an important novel because it points the way to certain developments of Arabic novel. It tells the story of an Egyptian middle class women teacher, 'Hawwa' wgo devotes all her tome and energy to education and the cause of women's emancipation. The author's of this novel fondness for the grotesque leads him to include some unnecessary digressions and he is at times facetious. With its sense

[51] Mahmud Tahir Lashin .He was born on June7, 1894,as the son of an officer of Turko-Circassian origin .He studied at the technical college in Cairo ,where he obtained his diploma in 1917. In 1918 he was appointed at the public work department of Cairo Initially he had played an important role in representing ,the madrasah hadithah..

of social conflicts and it pinpointing of moments of crisis in the life of an individual. So it is the best realistic novel of modern Arabic literature. This extremely interesting novel leaves the impression that it is unfinished. This is especially true of the theme of class conflict. For that, it may be say that, Hawwa bila Adam is the original realistic novel of modern Arabic literature.

Abd al-Hakim Qasim (1935 – 90) is one of the most innovative Egyptian novelists of his generation. He was born in Gharbiyyah province. During is life time he wrote three novels and three short stories. His brand of innovation is not spectacular, but consist of taking material or themes already in his personal repertoire or in that of the Egyptian novel and reconsidering them developing them further through the application of new or more appropriate techniques surely mustered of it.

Qasims first technical novel, Ayyam al-insan al-saba (The seven days of man)[52] is most important among his other novels. It is memorable also for its evocation of Egyptian village life. It is relation to Zaynab or al-Ard. It is somewhat more conventional; he evoke with a wealth of detail, life in a lower Egyptian on village as experiences by the main character, Abd al-Aziz. But here too the dimension of time is central for the seven days the seven stages of preparation and performance of the pilgrimage to Tanta for the new lid of al-Sayyid al-Badawi. This novel is a classic study of growing awareness, acceptance of secular urban attitudes and corresponding alienation from a peasant community. The colloquial is not only used for the dialogues, often poetic in their rhythmic repetition of words of phrases and is well suited to express the emotional significance of people, animals and object for the main

[52] English translation by A. B al-Safi, Leiden, 1980.

character which is constant motif. Rather than a rose water flavored evocation of Egyptian folklore and a description of religious rites.

"Among the romantic novelists, Ihsan Abd al-Quddus (b. 1919) played a vital role in modern Arabic literature. He has been writing serials for the periodicals from the very beginning. He has written more than six hundred stories, both novels and short stories covering some twenty six novels."[53] It is for his romantic novels that he is most renowned. Some of his popular novels are : Ana Hurr (I am Free, 1954) La Anam (I can't sleep, 1956), Zaujat Ahmed (Ahmed;s wife, 1961) and so on. In his novels he is intimately linked with politics that forms a very real part of the life of Egyptians.

The quest for personal freedom is an important aspect of Quddos'a novels, and his novels are generally devoted to delineating the quarrel between young boys and girls from good families and their emotion of love and sexual plane. However the novels of al-Quddos indicate the recognition among wide sections of the literate public that the novel has become an authentic Egyptian literary genre. It might provide into the Egyptian novel as a whole. His declared aim has been to break down the taboos concerning what can be mentioned in literature, but in his manner of pursuing this aim he has failed. He moves to a wider social plane in his most popular novel, Fi Baytine Rajul (There's a man in our house) where he analysis the impact of political crisis on society and individuals and their psychological and emotional perspectives. Through his writing popular Abd al-Quddos became a best romantic writer of modern Arabic literature.

[53] M.M. Badawi, Modern Arabic Literature, P. 246.

"The novel explore not only the events of the war itself but also the complexity of an even greater kind has been a feature of novels and other regional issues of hegemony and control, was a fertile breeding ground of societal chaos, reflected in vivid detail in several distinguished contribution to fiction."[54]

The Arabic novel have also addressed itself to a whole series of other confrontations and problems within the society itself, many of them antedating the achievement of independence but affected to different ways by the policies of the newly independent regimes one such issues was the nature of the relationship between the city and the rural life of the provinces.[55] A number of Egyptian novelist have addressed this topic including: Abd al-Rahman al-Sharqawi (d. 1987), Yusuf Idris (d. 1991), Fathi Ghanim (b. 1927), and Yahya al Tahir (Abdallah (d. 1981). The works of Yusuf al-Qaid, such as Akhbar izbat al-Minaysi, Abd al-Hakim Qasim in Ayyam al-insan al-sabah and of Baha Tahir in Sharq al-Nakhil are notable examples of this subgenre. Other Conflicts have also provided inspiration for novels. If settings during the first and second world war now fulfill a purely historical function and the prolonged war of liberation is still a patent memory and no more so than in the vivid narratives of the novelists of Arabic literature of modern time.

Among representatives of revolutionary optimism "Yusuf Idris"[56] who is better known for his short stories and plays and his novels illustrate the progression of highly gifted and original writer away from the treatment of conventional topics to the exploration of issues which

[54] Internet (http: /www.com).
[55] Ibid.
[56] Yusuf Idris (1927-91), was an Egyptian writer of plays, short stories and novels. Idris was born in Faqou s .He originally trained to be a doctor, studying at the University of Cairo .Idris won the 1997 Naguib Mahfouz Medal for literature for his novel city of love and Ashes. His stories are powerful and immediate reflections of the experiences of his own rebellious life.

preoccupy him personally. He is the most prolific writes of fiction of his generation. His first Arabic novel, 'Qissat hubb' (Love story) in 1956. It depicts characters involved in the resistance to the Britain in the central zone. It contains the confessions of a young doctor a member of an underground political group, who falls in love with a married woman of European origin. The hero's soul searching on both the political and personal level reveals him to be self centered, obstinate and somewhat unstable but his capacity for subtle psychological analysis.

The use of free indirect discourse and interior monologue combined with a subtle movement between fuha and colloquial Egyptian give the presentation of the characters inner world a remarkable intensity and vividness and this far outweighs the carelessness in construction from which Idris's longer fiction suffers. Thus Yusuf Idris contribution of Arabic novel is to helps to developed into modern Arabic fiction and also to developed modern Arabic literature. His novel 'Qissat hubb' is remarkable in Arabic novel till today and it is most important novel of his any other novel. He became a most revolutionary writer of his generation.

"A number of younger writers each with their own specific vision and interests begin to make a name for themselves as novelists. As they admit through not always in so many words. They have all come out from under Nagiub Mahfouz overcoat."[57] But they are independent of Mahfouz as well as of each other. The general level of technical competence is higher in their work than in that of their predecessors and although they are aware of the innovation associated with both modernism and post-modernism. They were realized more clearly the possibilities that the classical Arabic literary heritage and oral tradition offer and often make

[57] M.M. Badawi, Modern Arabic Literature, P. 246.

extensive use of them. The Egyptian novelists now were working within the same general frame of reference as their collogues all over the world. They are now collaborating in the world wide enterprise of the novel. The Egyptian novel and the novelists have now entered into its period of maturity.

"The modern Arabic novel developed in the full glare of western literary influence a constant reference to western literature is as essential to the understanding of present day writing as is an acquaintance with classical Arabic terminology, while notes are given to clarify novel terms, it is assumed that the reader, of novel are familiar with references to western literature."[58] Most of the writers are man of latter, so they could reached their goal perfectly and awarded the various prizes of their times.

"The main key contribution to the maturation of the Arabic novel in modern Arabic literature is Naguib Mahfouz, he is widely recognized as the, founding father of the Arabic novel. "Mahfouz is the most illustrious and prolific writer of fiction in the Arab world today. He was born at the beginning of the 19th century."[59]

Unlike the pioneers Naguib Mahfouz felt called to devote him to the genre of the Arabic novel even to the extent of abandoning an incipient academic career. "Perhaps that Mahfouz has become the most famous Egyptian novelist dominating the fictional scene for more than two decades."[60] In the brief history of Arabic novel, which can be said to have started with Mohammed Hussayn Haykal's novel Zaynab in 1913,

[58] Ibid. P. 215
[59] Dr. Badar Uddin al-Hafiz, Naguib Mahfouz, P. 37

[60] Ibid. P. 39.

Naguib Mahfouz occupied a unique position. He is one of the leading figures of the art of novel who has played an outstanding role in novel's development. In spite of the fact that Mahfouz belongs to the second generation of Egyptian novelists, after the early pioneer of the thirties, like Haykal, al-Aqqad, Mahmud Taymur and Adb al-Qadir al Mazini. When Mahfouz started his writing novel he did not find the tradition to which he could resort. He had a difficult job trying to find his way this untrodden ground, so in the history of Arabic novel appeared in the scene of Naguib Mahfouz to whom we are concerned.

In the Western literary tradition, the Arabic novel is synonymous with Naguib Mahfouz, the Nobel laureate for literature. The Arabic novel owes much of its development and recognition to Mahfouz, who has become an established literary and artistic institution not only in Egypt, but also in the rest of the Arab World. After getting introduced to the works of different European writers and literary schools Naguib Mahfouz discovered that the western world as a much more developed form. It had its established tradition and techniques. Therefore Mahfouz felt the need to resort to the west for models and inspiration. However, it was mainly his works that the 1st sign of his fruitful contact with western began to appear. During the 30's Mahfouz could read the works of various writers from various nations such as French, Russia, German and English, sheers varies literary reading led to his assimilation of various influence which helped him in a short span of time, to catch up with the latest novelist contributed to its development. But Arabic novel reached to its zenith by the attempt of Naguib Mahfouz.

Mahfouz had penned a series of novels that should in graphic detail the political corruption and social disparities that had bred such discontent. Here a particular district of old Cairo, depicted with the loving

attention of one who is intimately familiar with the area, became the focus for a story that explored the aspirations of Egyptian and the many ways in which they were crushed by forces over which they had no control.

"His masterpiece a graphic illustration of the circumstances that had brought about the profound political and social transformations that occurred in Egypt and elsewhere."[61]

When Mahfouz did return his attention to the course of the Egyptian revolution in the 1960's it was in a series of highly allusive work that move away from the depiction of the community as a whole to the explore the alienated world of the individual, using a newly economical language to provide details of place and time, these novels beginning with 'al-Liss wa-al -Kilab' (1961) and culminating with Tharthara Fawq al-Nil (1968 – 93) and Mimer (1967 – 78). These novels constitute a raising crescendo of grim atmosphere that their societal machinations had created.[62] Mahfouz was far less adventurous carefully constructing his early novels in the manner of the 19th century European realists and avoiding statement of intent. His literary careers are poles apart over against one very original historical novel. He has become the most prominent novelist dominating the fictional scene in his generations. His novels are more significant outside Egypt than his own native land.

"Mahfouz trilogy is undoubtedly his great novel. The trilogy covering three generations consists of three novels namely Bayan al-Qasrayn, Qasr al-Shawq and al-Sukkariyyah."[63] In this family Saga Mahfouz brings out the spirit of the people struggle for freedom. It is a

[61] Roger Allen, Arabic Literary Heritage, P. 306
[62] Ibid. P. 307.
[63] V. P Abdul Hameed, An Introduction to Modern Arabic Literature, P. 127.

detailed characterization, its recording of descriptions the fine sense of humour that pervades the dialogues and above all the accurate account of the social and political events as seen through the eyes of the family makes the trilogy at landmark in novel writing in Arabic. Dr. Taha Hussain wrote about Mahfouz Trilogy which are as follows:

"He enables the novel to attain a perfection and beauty, a profundity and precision and almost magical impact with which no Egyptian writer before him had invested it."[64]

Mahfouz returns to familiar ground, the old quarters of Cairo and the traditional middle class for his masterpiece 'al-Thulathiyyah', Through 'al-Thulathiyyah' Mahfouz shows the Egyptian political and cultural life from 1917 – 1944, placing the loves, dreams, ideas and foibles of successive generations within the inexorable forward march of time and the often painful processes of change. The readership of the Arab world as a whole searching for new directions in the post-independence era. Mahfouz has placed this one family's destiny firmly in its historical context and this enables the 'trilogy' to explore essential themes of Egyptian culture and their development through time. Most obviously the works focuses on the change from a traditional to a modern way of life.

When Naguib Mahfouz has aged his work has also become more retrospective and wistful. In some works he has repeated earlier experiments in structure and language in others, such as Rihlat ibn Fattumah (The journey of Ibn Fattemah)[65] 1983 – 1992 and Layali alf Laylah (Arabian Night and Days)[66] in 1982 – 1995, He has looked for inspiration in the narrative genres of the classical tradition. And with age

[64] As quoted by Hamd i Sakkut, The Egyptian novel and its main trends, 1913-52, P.139.
[65] English Translation by Walker Henry, Cairo, 1985.
[66] English Translation by Roger Allen , Cairo, 1987.

he has come also a certain nostalgic tome both Qushtomur (The name of café, 1989) amd Asda al Suah al dhatiyyah (Echoes of an Autobiography, 1977). The later a remarkable evocation of classical Sufi writings . It takes the reader back to earlier days in the narrator's life days of hopes and loves and of struggle both physical and intellectual.

Mahfouz's faithfulness to the literary to the literary languages is still sometimes and obstacle to the creation of lifelike dialogue and prevents the differentials of one character from other. Mahfouz's own attitude to language for him the literary language (fusha) is superior to the colloquial (anmiyyah) both, because it is common to the whole of the Arab world and it has been the vehicle of religion and culture from ancient times. This view is shared by many inside and outside Egypt but it has had reality little influence on the practice of Egyptian novelist treating contemporary subject. Mahfouz's accomplishment is stretching the literary language to convey realistic dialogue is more important in the context of the Arabic novel. The language of Mahfouz's novel is moving more fluent and imaginative.

Naguib Mahfouz is one of the most innovative Egyptian novelists of his generation. His brand of innovation is not spectacular but consists, but consists of taking themes already in his Egyptian novel. He developed his novel further through the application of new or more appropriate techniques surely mastered, which shows in his various novels. In this function Naguib Mahfouz played an important role. His work may be seen as typical of the many constructing forces at work in Egyptian intellectual life at this time. The patent in consistence in many of his political and cultural views has not endeared him to critic of his generation but it is perhaps the very simplicity and idealism of his writing.

"While the Arabic language remains a hindrance for a western readership, the award of the Nobel Prize of Naguib Mahfouz has led to a certain increase in interest on the part of western readers." [67] When Mahfouz himself has been the primary beneficiary of such interest other novelist, such as 'Abdel Rahman Munif' [68] and ' al-Shaykh' [69], have also attracted attention. At that time the Arabic fiction begin to enter anthologies of world literature and other modes of access bigger readership will become aware of the spirit of defiance and experimentation that makes the Arabic novel such a lively artistic medium. Mahfouz awoke all manner of styles and references Arab and western as he covers the bitter realities of daily life of the Egyptian people with a layer of importable erudition. So his fame farmed wide in the whole world.

It is a well-known fact that Naguib Mahfouz was a personification of order and rigor. People used to set their watches by his goings and comings, his wakefulness and his sleep. This sense of order was at the core of Mahfouz's ability to preserve his innovativeness and his sustained artistic output.

Naguib Mahfouz viewed his literary works as a mean to bring enlightenment and reform to his society. The same sense of high morality and interest in the thoughts and motivations of others apparent in his early works marked all his later works as well, and contributed greatly to the broad range of respect he enjoys. He has stood alone, unafraid of criticism and covetous for praise, and has spread his gaze from extreme

[67] Roger Allen, The Arabic Literary heritage, P. 304

[68] Abdel Rahman Munif,a Saudi novelist. His novels include strong political elements and parodies of the Middle Eastern elite class.

[69] Al-Shaykh,a Lebanese author of contemporary literature. He is also a journalist, novelist short-story writer ,and playwright.

left to extreme right, from kind to cruel, from idealists to the corrupt. In Literature of the Middle East, Tony Barn stone & Willis Barn stone write:

> Mahfouz brings into his fiction an almost journalistic and sometimes surreal view of life, love, death, and despair, in his depictions of picaresque Cairo types and political prisoners and men and women with broken dreams. He is obsessed with time, with glamorous dancing girls and their Shattered ambitions, with life in the coffee houses and tyranny in the home as fathers enslave, with those around him, and, especially, with women.[70]

In October 1988, the world learned that an Egyptian writer, Naguib Mahfouz who had merited a place of high prominence in the history of modern Arabic letters and highly venerated not only in his country, but also beyond the borders of Arabic letters, had been declared as the winner of the 1988 Nobel Prize for his contribution in Literature.[71] Yet, it was not the Nobel Prize that determined his stature but the universality and comprehensiveness of the ideas and the depth and vision of his works as he says:

[70] Tony Barnstone & Willis Barnstone: Literature of the Middle East, Prentice Hall, New Jersey-2003, p.
[71] Ibid.

"Literary excellence is a standard that applies
Across national boundaries. The fact that a writer
May not be known outside his home country does
Not affect the stature of that writer. Stature is, after
All, determined by work, not by the extent of its dissemination.
Stature is not determined by the acquisition of awards. "[72]

Naguib Mahfouz began writing at the age of seventeen, and since then, he has written 'more than forty novels, more than 350 short stories and five short plays.' [73]According to Rasheed El-Enany: "If Mahfouz had not written any of his novels, he would still have merited a place of high prominence in the history of modem Arabic letters on account of his short stories alone, of which he has written some 200 spread across fourteen collections and a lifetime."[74]

Naguib Mahfouz is the venerable poles of the literary world; he was the brightest stars in a sky that afforded, so to speak, few celestial bodies. As aspiring author we invariably loved and respected him both as writers and as human beings. Happily we had the opportunity to consort with him regularly. Mahfouz was very keen on younger writers and their work. But there remained a central issue in the midst of all this: even as we admired his work and looked up to their ongoing achievement, our objective was to go beyond it, to break out of what he had established. This was no doubt equally conditioned by outside circumstances. Historical realities were shifting and so, we thought, must literature. In Mahfouz so much more is taken into account, the perspective encompasses society, culture and politics.

[72] Tony Barn stone & Willis Barn stone: Literature of the Middle East, Prentice Hall, New Jersey,p-63.
[73] Ibid,p-6
[74] Rasheed EI-Enany: Naguib Mahfouz: The pursuit of meaning, Rutledge, London- 1993 p. 195

He has single-handedly done the work of a whole battalion of authors, producing far more than one has any right to expect a single writer to produce. He was very cagey about voicing opinions in public, particularly political opinions... he was constantly focused on his writing, nothing and nobody was going to interfere with his literary project. He was very cagey about voicing opinions in public, particularly political opinions, because he was constantly focused on his writing, nothing and nobody was allowed to interfere with his literary project. It is a well-known fact that Mahfouz was a personification of order and rigor. People used to set their watches by his goings and comings, his wakefulness, and his sleep. This sense of order was at the core of Mahfouz's ability to preserve his innovativeness and his sustained artistic output. He never compromised on his set schedule for reading or writing. Mahfouz is much bigger than just one element or another. Some French writers have said that, had Mahfouz been one of them, they would have erected statues for him in every one of their towns. He was awarded the Nobel Prize simply because he was a great novelist with a deep and extensive experience. He has encapsulated within his writings the trajectory of novel writing, which has extended over a good part of two centuries. He looked for a new style until he settled on problems of a philosophical and psychological nature that would characterize his later work. In these novels, he mostly delved into the inner workings of his characters' minds. He made use of his extensive readings in literary criticism so that all modes of realism were reflected in this writings, such as naturalism and existentialism, to name but a few.

This short piece does not claim to provide a deep critical survey of Mahfouz and his work. The object is to present a simple portrayal of an individual, a novelist, a thinker, a critic, and a philosopher who will be

missed on the Arab literary scene as in the rest of the world. When Mahfouz won the Nobel prizes speculations abounded about the reasons for his selection. Some saw it as a political circle. Other said that he had been rewarded for his opinions and beliefs, which went against the accepted rules and conventions .But all these opinions about Mahfouz is totally false. Our Novelist Mahfouz obtains the Noble prize simply for his deep and extensive experience. He has encapsulated within his writings the trajectory of novel writing, which has extended over a good part of two centuries.

In the above discussion it may be said that, The Arabic novel is purely a twentieth-century phenomenon, whose rise was intricately linked to many political, cultural and historical factors that were involved in the movement of Arabic society towards modernity. In pre-modern times cultural and literary products were mainly religious except for poetry. However, due to many factors such as colonialism, exposure to European culture and translation; literature like other aspects of life was affected by such factors. Therefore, new genres appeared as a result. Being the most popular form, the novel was received and adopted by many artists from different parts of the newly established nation states in what is now known as the Arab world.

The Arabic novel made its first appearance in Egypt which was and still is the cultural centre of all Arabs. Beginning with the translation of Western novels, then imitation, experimentation and domestication, the Arabic novel has now gained worldwide recognition. Currently, there are lots of Arabic works that have been translated into many European and other languages from all over the world.

The novel is a travelling genre, as suggested by the American critic Mary Layoun in her comparative study, Travels of a Genre: The Modern Novel and Ideology (1990). It originated in West-Europe but moved out with the European ambitions for extension and expansion. Moreover, the novel, according to Malcolm Bradbury, is now an international form and includes far more than just British or American fiction. The novel is a novel just like 'East is East and West is West' as Kipling contends, no more and no less, whether written in Arabic or English, the language may differ but the basic structure remains the same. Despite this recognition, the Arabic novel still suffers from the lack of a well-defined position in the universal literary and cultural landscape. The novels from the West and East are transitional, Whereas many other "National" literatures such as the Caribbean, Indian, Australian, Irish as well as the African (even the African-American) have been established and recognized as post colonial, the case is not the same when it comes to Arabic literature

Mahfouz succeeded in putting the Arabic novel on the World literary map and winning it a wider readership and international recognition. He is without doubt the greatest novelist in the Arab World. He is a great novelist, a thinker, a critics and a philosopher who will be missed on the Arab literary scene as in the rest of the World.