CHAPTER – III

LIFE AND WORKS OF NAGUIB MAHFOUZ :A SURVEY

Naguib Mahfouz, the 1st and only writer of Arabic to be awarded the Nobel Prize for literature, wrote prolifically from the 1930s until shortly before his death in 2006, in a variety of genre: Novels, short stories, plays, a regular weekly news paper column. His Cairo Trilogy achieved the status of a World classic, and the Swedish Academy awarding him the1988 Nobel Prize for literature for his deep and extensive experience.

Among the major figures in the development of modern Arabic fiction, none has received higher international acclaim than Naguib Mahfouz. He is a great novelist, a thinker, a critics and a philosopher of modern Arabic literature. Alaa Al Aswany[75] said about Naguib Mahfouz: "He was the founder of the new Arab Novel, and he opened doors for five generations of Arab novelist. He is our father.'' George Buch[76] also expressed his condolences, calling Mahfouz, "an extraordinary artist who conveyed the richness of Egyptian history and society to the World." Hosni Mubarak[77] said about Naguib Mahfouz: "Mahfouz was a cultural light … Who brought Arab literature to the World," adding also the author expressed "values of enlightenment and tolerance". English

[75] Alaa Al Aswany, an Egyptian writer and a founding member of the political movement Kufaya. He was born in 1957.

[76] George Buch , an American politician and businessman who served as the 43rd president of the United States from 2001-209 and the 46th Governor of Texas from 1995-2000.

[77] Hosni Mubarak, born in 1928 is an Egyptian military and political leader who served as the 4th president of Egypt from 1981-2011.Before he entered politics, Mubarak was a career officer in the Egyptian Air Force He served as its commander from 1972-1975 and rose to the rank of Air Chief Marshal .He was appointed Vice President of Egypt by President Anwar Sadat in 1975.

novelist John Fowles[78] regards Mahfouz' works as brilliant and says that they allow us to enter a "national psychology."

Naguib Mahfouz was born on the 11th December 1911 in the popular quarter of Gammaliyya in the centre of old Cairo. The family lived in two popular districts of the town, in al-Jamiliyyah, from where they moved in 1924 to al-Abbasiya, then a new Cairo suburb. Both have provided the backdrop for many of the author's writing. He was the youngest of seven children in a middle class merchant family. He has four brothers and two sisters. He was educated at a Koranic school, much like the madrassas we hear about in Iran and Pakistan. Here he read many of the works of classical Arabic literature and mastered the Arabic language. His mother took him to museums from which he garnered a knowledge of and love for Egyptian history, which often figures in his writing. Mahfouz's family was devout Muslims and Mahfouz had a strict Islamic upbringing. In his early years Mahfouz was influence by Hafiz Najib, Taha Hussain and Salma Moussa. His father, whom Mahfouz described as having been "old-fashioned", was a civil servant and Mahfouz eventually followed in his footsteps.

In his childhood Mahfouz read extensively. His mother often took him to museums and Egyptian history. When he was seven, Egypt was caught up in a revolution against British rule, the memory of which continues to dominate his political awareness; images of the revolution recur in many of his novels. He read historical and adventure novels, specifically citing Sir Walter Scott[79] and H. Rider Haggard,[80] but also

[78] John Fowles- was born in1926 .He was an English novelist of international stature, critically positioned between modernism and postmodernism. His work reflects the influence of Jean-Paul Sartre and Albert Camus, among others. His books have been translated into many languages, and several adapted as films. He was named by the Time newspaper of United Kingdom as one of the 50 greatest British writers since 1945.After leaving Oxford University, Fowles taught English at a school on the Greek island of Sepses .He was died in 2005.

[79] Walter Scott, a Scottish historical novelist, playwright and poet .He was born1771 and died 1832.

read widely in both classical and He became fond of reading detective stories going to the movies, playing soccer and listening to music with his friend. Mahfouz started writing while he was a little boy.

During his high school years he began to read the Arabic classics as well as western ones. Among his interests as a young man, he would play football (soccer), go to the cinema weekly, play music, and visiting many museums. As a young adult, he also enjoyed spending time with his friends and sitting down to listen to the sounds of Um Kalthoum. He used to make frequent visits to Cairo's various cafes, including Cafe Riche, which became one of his primary hotspots, in which he used to sit regularly at a very particular spot, analyzing the cultural interactions around him in a constant collection of information for his novels, as he gets served his coffee by the shops famous and trademark waiter, Filfil[81].

At the age of 9, Mahfouz witnessed the violence of revolution and, in Rasheed El-Enany's book, *Naguib Naguib: the Pursuit of Meaning*, he reflected "From a small room on the roof of our house I used to see the demonstrations 1919 revolution. I saw women take part in the demonstration on donkey-drawn carts …… I often saw English soldiers firing at the demonstration …. My mother used to pull me back from the window, but I wanted to see everything".[82] This resistance to turning a blind eye would define Mahfouz for the remainder of his life. 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

[80] H. Rider Haggard, an English writer born in 1856 and died in 1925.
[81] Fil fil is a shaggy purple monster from Alam Simsim, the Egyptian co-production of Sesame Street. The design of the character was used as the basis for Murray Monster, who debuted on Sesame Street in 2005.
[82] Rasheed El-Enany, *Naguib Mahfouz: The Pursuit of Meaning*. New York: Rutledge. 1993.p p-3-4.

the main pillar of his writing. The Revolution of 1919 had a lasting effect on him, even though he was only seven years when it happened. He remembers British troops firing on protesters, men and women alike and later recalled that these images stayed with him as powerful threats on his childhood sense of security. From March to April 1919 mass demonstrations protested the occupation of the country by the British, leading to the deaths of 800 people. The British had extended its colonial rule to Egypt and the Sudan in 1882, in part to control the Suez Canal[83]. The British action was also part of a larger movement at the time in which the European powers laid claim to the entire continent of Africa. The 1919 Revolution led to independence for Egypt in 1922, although British influence was very strong until 1952. After so-called independence, the British retained control of the vital canal. The English occupation figures prominently in the Cairo Trilogy.

During the primary stage and the early years of secondary education, he moved on from detective stories to historical and adventure novels, all read in translation. He says:

> I started reading detective stories by Sinclair,
> Johnson Top and other stories that was adapted
> Into Arabic by Hafez Naguib and which were very
> Popular in my childhood.. Needless to say, there
> Weren't any "children's books" in those days, which
> Was why my early reading experience - from the end
> To my elementary school years to the beginning of
> Primary school - was spent with the pages of detective stories.[84]

[83] Suez Canal -It is an artificial sea-level waterway in Egypt, connecting the Mediterranean sea and the Red sea. It is opened in November 1869 after ten years of construction. It was 164 km long and 8 m deep. After several enlargements, it is 193.30 km long, 24 m deep and 205 meters wide.
[84].M.M. Enani (ed.): Naguib Mahfouz Nobel 1988-Egyptian Perspective: A collection of critical essays, General Egyptian Book Organization, Cairo -1989, p. 11

Naguib Mahfouz read and was affected by the writings of Al-Akkad, Taha Hussein, Al-Manfaloti, Heikal Pasha, Al-Mazni and Salama Moussa. Also, while working at Al-Ahram newspaper, he enjoyed sitting with intellects on the 6th floor of the building, including Tawfik El-Hakim, Youssef Adris, Louis Awad, Hussein Fawzy, Sarwat Abaza, Lotfy El-Khouli, and Aisha Abdulrahman. Mahfouz, the peace activist and the voice of multiculturalism, was met with many stressful situations throughout his life, but was never broken.

There has been a tendency to divide Mahfouz's writings into a number of periods: historical, realistic and metaphysical-mystical phases. In the final decades of his life, Mahfouz became a fixture on the Cairo literary scene, and was most frequently to be found in the company of friends and colleagues at Nile-side cafes. His last novel, 1988's semi-autobiographical Qushtumar, centers on the lives of four elderly friends who meet weekly at a cafe that gives the book its title.

During his secondary school years, he started also reading classical Arabic literature. The effects of these classical readings have, in fact, survived his school days and can be observed in the propensity in his early short stories and novels towards cliche and flowery outdated style. As he matured, he turned more towards classical poetry and mentions in particular the names of al-Ma'arri, al-Mutanabbi and Ibn al-Rumi.[85]

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-

[85] Fu'iid Dawwara, op. cit., p. 212

Hilal and Al-Ahram. He worked in the administration of Cairo University from 1936 – 39.

While studying philosophy Naguib Mahfouz was attracted to literature and in an attempt to reconcile these two interests he considered writing a Master's thesis in Aesthetics, "the philosophy study closest to literature"[86].

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.[87] He wrote many short stories for Salma 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."[88] 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.

Mahfouz remained a bachelor until age 43 because he believed that with its numerous restrictions and limitations marriage would hamper his literary future. "I was afraid of marriage…….especially when I saw how busy my brothers and sisters were with social events because of it. This one went to visit people, that one invited people. I had the impression that married life would take up all my time. I saw myself drawing in visit and

[86] . Fuad Dawwara: with Naguib Mahfouz on his Golden Jublee, al-Katib, No – 22, Jauary 1963, p. 11.
[87] Fu'ad Dawwara,"al-Wijdan al-Qawmi fi Adab Naguib Mahfouz" al- Hilal Special number, Feb. 70.
[88] Ibid.

parties. No freedom''[89].In 1954, Mahfouz married an Egyptian women, Atiya with whom he had two daughter, Fatima and Umm Kulthum. He was an ideal father. He was very affectionate. He spent more time with his daughter especially with Fatima Mahfouz when he grew older.

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 Haratina. 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."[90]

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".[91] He has taken as his major theme the novel's primary topic the city. In this case Cairo and to a lesser extent, Alexandria and the aspirations and sufferings of its middle class of artisans 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 world. In October 1998 Mahfouz was awarded the Nobel Prize in literature, the first Arab writer to be so honored. Ask about his plans for

[89] ELShabrawy, Charlotte. "Naguib Mahfouz, The Art of Fiction no.129". The Paris Review. Retried 29 October 2013.

[90] Encyclopedia of Arabic Literature (Vol. 2) Ed. Julie Scott Misami and Paul Starkey, London & New York L Rutledge, 1998, P-490.

[91] Roger Allen, The Arabic Literary Heritage, P-306

spending the $ 300,000 prize money the New York Times reported that he looked "at his spouse and replete that is "Atiyyatallah's"[92] 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."[93] 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. When Mahfouz won the Nobel Prize, speculations abounded about the reasons for his selection. Some saw it as a political move. Others said that he had been rewarded for his opinions and beliefs, which went against the accepted rules and conventions of the Orient. A third opinion reduced his merit to the Trilogy2, for which they claimed he got the prize. To all these I say: There may be a measure of truth in all your allegations, but you must also take a comprehensive perspective to view this great writer's output in its integrity.

"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."[94] 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.

[92] 'Atiyyatallah Ibrahim' spouse of Naguib Mahfiouz.
[93] M.M. Badawi, Modern Arabic Literature, **p-239**

[94] 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."[95] 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 a 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."[96] He is 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 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 benefit from his awareness of the necessity of endowing the short story with multiple layers of meaning which can assume symbolic value. He is often spoken as symbolic writer and as an idealist. So he became one of the most universal writers produced by the Arab world. Mahfouz achieved fame in Arab world and

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

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 Taymer 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."[97] But he failed to detect, let alone assimilate, the elements of the modern sensibility that had germinated in short story since he stopped 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."[98] 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

[97] M.M. Badawi, Modern Arabic Literature, P-305.
[98] V.P. Abdul Hameed, Am Introduction to Modern Arabic Literature, P-126

of background and presenting of panoramic views. His characters are vivid and his plots are true of life. A touch of humor 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 an adequate form of expression for the modern short story, novel 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 of life's 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 Salma Musa, the great intellectual who propagated interest in the pharochnic legacy of Egypt. Salma 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 Dr. Taha Hussain and Abbas Mahmud al-Aqqad with their liberating ideas which inspired his free thinking.

"Naguib Mahfouz momentous source of inspiration came from Russian writers like Gorky, Chekov, Turgenev and Dostoievsky."[99] Their fellow-feeling for the down trodden is shared by him and frequently expressed in his tasks like this Russian writers Mahfouz graduates from

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

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, Amatole France, Stendhal and Glasworthy, Mahfouz get so many ideas and ideals. He especially owes to Walter Scott because Walter Scott inspired him to write his historical sequences."[100] 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 his capacity 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 intellectual novels and in his writing he was successful. Mahfouz's novelistic output equals in quantity with that of various greatest novelists. His contemporary Arab thinkers are made their impact in shaping his political and socialistic ideology and free thinking. His novels dull 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 world wide 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

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

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. So he became the most famous Egyptian novelist governing the fictional exhibition for more than two decades. His fame rest to developed 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."[101] 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 more 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 also 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 Nobel Prize in literature is awarded by the Swedish Academy [102] to authors for outstanding contribution in the field of literature. It is one of the five Nobel prizes established by the 1895 will Alfred Nobel. . The Secretary of Swedish Academy was announcing that Naguib Mahfouz won the 1988 Nobel Prize in literature. Mahfouz was

[101] Roger Allen, the Arabic Literary Heritage, P-314.

[102] Swedish Academy-The Swedish Academy founded in 20th March 1786 by king Gustav III, is one of the Royal Academies of Sweden. It is known for making the annual decision on who will be the laureate for the Nobel Prize in Literature, awarded in memory of the donor Alfred Nobel .It has 18 members. The motto of the Academy is Talent and Taste. It headquarters is in Stockholm; Sweden .Peter England is the permanent Secretary of this Academy. The academy has its annual meeting there every year since, attended by members of the Swedish royal family

awarded the 1988 Nobel Prize in Literature, the only Arab writer to have won the award. Shortly after winning the prize Mahfouz was quoted as saying "The Nobel Prize has given me, for the first time in my life, the feeling that my literature could be appreciated on an international level. The Arab world also won the Nobel with me. I believe that international doors have opened, and that from now on, literate people will consider Arab literature also. We deserve that recognition." The Swedish letter to Mahfouz included the quotations "rich and complex work invites us to reconsider the fundamental things in life. Themes like the nature of time and love, society and norms, knowledge and faith recur in a variety of situations and are presented in thought-provoking, evocative, and clearly daring ways. And the poetic quality of your prose can be felt across the language barrier. In the prize citation you are credited with the forming of an Arabian narrative art that applies to all mankind."[103] Because Mahfouz found traveling to Sweden difficult at his age, he did not attend the award ceremony. On the occasion of the Nobel Prize ceremonies in Stockholm, Professor Sture Allen addressed

Mahfouz, who was watching the Nobel Prize ceremonies via satellite in Cairo saying:

> Mr. Mahfouz, your rich and complex work invites us
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> to reconsider the fundamental things in life. Themes
>
> Like the nature of time and love, society and norms,
>
> Knowledge and faith recur in a variety of situations
>
> And are presented in thought-provoking, evocative
>
> and clearly daring ways. And the poetic quality of

[103] "Award ceremony speech" .Nobel Prize .org. Nobel Media .Retrieved 24 October 2013

Your prose can be felt across the language barrier.
In the prize citation you are credited with the
Forming of an Arabian narrative art that applies to
all mankind. On behalf of the Swedish Academy I
Congratulate you on your eminent literary accomplishments. [104]

Commenting on the influence of the Prize on his personality Mahfouz says:

The Nobel Prize made no difference to who I am as a Person. There was, of course, the pride in being so honoured, but a laureate remains a writer first and foremost. A Nobel never created a writer out of a void. All one has to fall back on is one's own capacities and talents, whatever these may be. The Prize simply constitutes recognition of one's work and its value.[105]

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 remain a barrier for a western readership, the award of the Nobel Prize to Mahfouz in 1988 has led to

[104] • Michael Beard and Adnan Hayder (ed.): Naguib Mahfouz: from Regional Fame to Global Recognition, Syracuse University Press, New York-1993, p. 19
[105] Reflections of a Nobel Laureate (Conversation with Mohammed Salmawy), The American University Press, Cairo-2001, p. 43

certain increase in interest on the part of western readers, while Mahfouz himself has been the primary beneficiary of such interest; other novelists have also attracted attention. His most controversial piece of fiction which was immediately banned in Egypt and during the Nobel year of 1988 led to a sentence of death from a 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 Annlar 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. 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.

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 change 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.

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 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.

When Naguib Mahfouz published his work entitled Layali Alf Laylah (Nights of a Thousand Nights) 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 Qut al-Qulub. However, this convenient linkage between a recent work by the Arab world's 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 also become more 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 thought he does not avoid colloquial idioms when dialogue require them. A touch of humor prevails all his writing.

The following two passages indicative of his style and techniques which are taken from the novel 'Midaq Alley' . Note the penetrating and amusing description of Zaita, the cripple –maker.

"Wa hisaba yari marra wahidatan kalian yanasiya baida dalika abade, libisatita al-mutanahiyya, fahuwa jasad nahila aswad, wajilab aswad, sawad fawqihi sawad laula furzatan yalmai fihima bayad makif huma al-ainan walam yakunu Zaita. Ala dalika Zinjibian-bal innnahu Misri asmu al-hewnu fi al-aswal walakin al-qadara al-mulbida yairaq al nmar kunath al-Zasta tubqa sawda, kadalika jilbaba lam yakunu fo al-Bidi aswad, walakin aswad maser kull saien fi hadihi al-kuraba."[106]

Translation:

"If you once say Zaite you would never again forget his so starkly simple is his appearance. He consists of a thin, black body and a black gown. Black upon black were it not for the slits shining with a terrifying

[106] Naguib Mahfouz, Zuqaq al-Midaq, PP. 60-61.

whiteness which are his eyes. Zaite is not a negro; he is an Egyptian, brown skinned in color. Dirt mixed with the sweat of a lifetime has caked a thick layer of black over his body and over his gown which also was not originally black. Black was the fate of everything in this whole (alley)….."

"Wakana ida basar amaluhu wa akada fi sani al-ahima litualibaha, astad alihi fi qaswa – maqsuda mustaqifia waraie sir al-mahnutu, hata ida nadat al-tawahat un farista limaith ainahu al-muqifatan binuri zununi wa maie dalika kana asahaduy ahubu al-Basar ila naffa watemanna kasiran law kana asahadun aksariya ahlul ard."[107]

Translation:

When he set about his work of making cripples at their request he was a cruel and deliberately vicious as we could be, cunningly employing all the secrets of his trade, When his victims cried out at his torture his terrifying eyes gleamed with an insane light, despite all this beggars were the people dearest to him and he often wished that beggars formed the majority of mankind.

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 was hamhama hunak : yaRab 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

[107] Naguib Mahfouz, Zuqaq al-Midaq, PP. 62.

amm Kamil wa agaleqa ada kana, gair ya sunqur ma al-hauz, atfa al-qarn ua ja'da!"[108]

Translation:

A whispering here, a muttering there. Oh God, my help, oh provider, oh generous one. A quiet death, o God. All is in his hands. Good evening 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 Naguib's stories, life ends sadly for most of the Alley dwellers. Abbas the barbar 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 Hussayan 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 is when the world is involved in a bloody war? Surely it's only the devil that has pity on us in this world!"[109]

[108] Naguib Mahfouz, Zuqaq al-Midaq, PP. 5-6.

[109] Naguib Mahfouz, Zuqaq al-Midaq, PP. 267. Trans : Trevor le 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 revolt against authority of Abd al-Jawad indifferent 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 Baynal-Qesrayn: "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."[110]

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.

Mahfouz literary output consists of "about forty novels and 19 collection of short stories, thirty screen plays and many plays".[111]

Naguib Mahfouz novels are broadly divided to the groups which are as follows:

(I) Historical novels: To write historical novels Naguib Mahfouz especially inspired from 'Walter Scott,[112] who help him to write his historical series. Mahfouz historical novels are:

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

[110] Naguib Mahfouz, Bayn al-Qasrayn, P-516
[111] Internet (http:/www.opendemecynet/)
[112] Walter Scott,(1771-1832) was a Scottish historical novelist, playwright ,and poet. He was born in Edinburgh, Scotland. He was the 1st English language author to have a truly international career in his lifetime .He was an active member of the Tory establishment in Edinburgh. In an innovative and astute action, he wrote and published his 1st novel, Waverley, anonymously.

(b) Radubis, in 1943.

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

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

(a) al-Qahira al-Jadida (New Cairo, 1945)
(b) Khan al-Khalili, in 1946.
(c) Zuqaq al-Midaq (The Midaqe Alley, 1947)
(d) Bidaya wa Nihaya (The Beginning and the End, 1949)
(e) The Triloge: Bayn al-Qasrayn, 1956.
Qasr al-Shawqm 1957 and al-Sukriya, 1957.

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

(a) Awlad Harithana (The children of our Alley, 1967)
(b) Al-Liss wa al-Kilab (The Thief and the Dogs, 1961)
(c) al-Suman wa al-Kharif (Quails and Autumn, 1967)
(d) Tharthara fawq al-Nil (Chatting by the Nile, 1966)
(e) Miraman (The Egyptian Alexandria Quartet, 1967)

For his masterpiece 'al-Thulathiyyab' (The Trilogy)[113] 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), Qasral-Shawq (1957, Palace of Desire, 1991) and al-Sukkriyyah (1957, Sugar Street, 1992), used the Abd al-Jawwad family as are focus for a huge canvas of Egyptian political and cultural life from 1917 till 1944. Placing 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

[113] Translated by trevor le Gassick, Cairo, 1906.

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 l transformations that occurred in Egypt and elsewhere during the 1950s.

Mahfouz clearly shows through his novel as-Sukkriyyah 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."[114]

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 'Baynal-Qasrayn', where Amina is expresses as she waits for her husband to come his own resident from his nightly revels. [115] The factual presentation of her surroundings 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.

[114] Roger Allen, the Arabic Literary Heritage, P-307.

[115] Ismat Mahdi , Modern Arabic Literature, P-244.

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.[116] It is also related to a modification in the focus of interest in the course of the 'Trilogy'. Interest in the variety of human characters and in their responses to life's and its fundamental events of birth and death are part of motivation behind the writing of the Trilogy. The Trilogy is the most mature work of Nobel Laureate Najib Mahfouz (1911-2006) published in 1956-1957. It describes the story of a Cairene Muslim family of the merchant class over three generations during Britain's occupation of Egypt between the two world wars. In fact, this very novel deal with the 20th centuries burning social issues of Egyptians‟ society like - hypocrisy, patriarchy, polygamy, adultery, drunkenness, poverty, disease, sufferings, hunger, tensions and pretensions, caste politics, inter- racial relations, tradition and modernity, and changing values of the modern civilization. Mahfouz‟s international fame was spread out because of his The Trilogy. This novel is applauded for its realism, and as Edward Said put it for being "a dutiful sociological mirror of modern Egypt." According to Hamdi Sakkut, it can be ranked as the most significant work in the history of the Arabic novel. The Trilogy is divided into three books – Bain al- Qasrain (Palace walk), Qasr al- Shawq (Palace of Desire), and al- Sukkariyya (Sugar Street) - covers the period from 1917 to 1944. It is a three-part family saga centered around the patriarchal figure of al-Sayyid Ahmad Abd al-Jawad and his family - his wife Amina, his children (three sons - Yasin, Fahmy and Kamal - and two daughters, Khadija and Aisha), and eventually his grandchildren. Each character in

[116] Ibid.

the novel is perceived in a variety of roles and sets of relationships. Ahmad Abdul- Jawwad, for example, is presented through his roles of father, husband, friend, playboy, etc. Amina appears as mother, wife, mother- in-law, etc. Kamal plays the roles of youngest child, son to the father, son to the mother, a brother to male siblings, a brother to female siblings, a friend, an enamored person, a member of a social class, a maternal uncle, a brother-in-law, a thinker and so forth.

The family's patriarch, Al-Sayyid Ahmad Abd al-Jawwad is respected both by his family - that actually fears him - as well as by his friends. At home, he is very serious and sincere in his prayer who fulfills his religious duties to God like prayer, fasting, or alms giving. However, he frequently visits the shrine of al- Husayn on Friday with his sons believing that visiting the shrine of al- Husayn itself is a blessing and protects him and his family from evil. He also recites the short suras (chapters) of the Holy Quran. These qualities make him faith full Muslim to his friends and at the same time convince his children to think that he is not only gentle and graceful but an upstanding and exemplary man whose moral conduct is impeccable. But the reality is outside of the home he becomes another Ahmad Abd al- Jawwad who cherishes wine, women, and song, seeking sexual pleasure with Jalila and Zubayda, leaders of the folk ensembles. He enjoys his life to the fullest as long as there is life. His conscience is never weighed down by his guilt feelings or anxious scruples rather he congratulates himself for his finesse in managing his two faces. He is the shopkeeper known in Cairo's old neighborhoods for his generosity and honesty who spends most of his days in the shop, returning home only for lunch. Faithful to his routine, he would leave the house again in the afternoon to re-appear only at midnight when he finds Amina waiting for him on top of the stairs,

holding a lamp in her hand to light her husband way to his room. Then, Amina would wash his feet in silence, talking only if she is asked to and mainly to share the happenings of the day, choosing the words prudently to avoid enraging her husband. Eventually, she would help him to undress and after folding his cloths on the chair, she would finally retire to her bedroom. Undoubtedly, duties of Amina make subservient to her husband. She married at the age of 14 and since then she has been serving her husband dutifully. Adored by her children to whom she is a loving and indulgent mother, Amina spends her days within the four walls of the three- story building, since al-Sayyid Ahmad never allows his wife and daughters to leave the premises. The women of Palace Walk see the world from the openings of the cage of latticework on the balcony, from where they look at the street vendors and admire the tops of the minarets. Occasionally, when Amina is permitted to visit her mother, al-Sayyid Ahmad would escort his wife travelling together in a carriage from where Amina would only catch glimpses of the outside world. The two daughters Khadija and Aisha show very different personalities, but each of them nurture respect and utter obedience to their father and give in to their status, which include no education beyond primary school and fulfillment of women's duties such as devotion to the family and marriage. Both the husband and the wife remain the main characters throughout The Trilogy.

It is worth noting that with the passage of time many changes took place in Egypt and it had a profound influence on the family of al-Jawwad. For example when al- Jawwad possessed old age and becomes a weak person then he allow Amina the freedom she never enjoyed before. Now she regularly visits the children and grandchildren who live in Palace of Desire and Sugar Street. She however, frequently used to go the

shrine of al- Hussayn praying for her husband‟s health that she did not get a chance to see. Regarding the patriarch of al- Jawwad, one of the grandchildren namely Ahmad from the Sugar Street complains in this way- "I bet our family's four centuries behind the times." Though the children are disappointed by the father but they decide for themselves. Each one of them has a unique personality and as soon as they grow up the patriarch realizes that he is losing the grip over them and cannot but witness powerlessly to their evolution. Alienated by their choices, al-Sayyid Ahmad fails to understand and fully accept the profound changes that his family, Egypt and Islam are going through. Thus the Trilogy clearly reveals that he is a novelist par excellence, with an aim. He wants to mirror the society with its various colors. So far the richness of the story, characters and language are concerned, he is undoubtedly unequalled in the realm of Arabic novel. His truthful reflection on the history of modern Egypt and the poetic portrayal of hypocrisy and patriarchy is worth noticeable.

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”.[117] 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

[117] Interne t (http:/research/Yale).

as Mahmud Taymur in the case of the short story and Tawfiq al-Hakeem in Arabic drama". His written style is panoramic and he does not avoid colloquial idioms in his writing. The nation having bestowed on him its highest honors, the State Prize for Literature and the Collar of the Republic. [118]

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 intend. Mahfouz's three historical novels of no great distinction and hi series of exploration of the contemporary scene, which reveal increasing majesty of the craft of fiction and culminate in his magnificent Trilogy.

Works of Naguib Mahfouz: Mahfouz wrote many novels, short stories,[119] which are as follows:

1.	Misr al-Qadamiya	(1932, Tarjama)
2.	Hamasa al-Junun	(1938, Majmua Qisasisa)
3.	Abath al-Aqdar	(1939, Riwaya Tariqia)
4.	Radubis	(1943, Riwaya Tariqia)
5.	Kifah Tiba	(1944, Riwaya Tariqia)
6.	al-Qahira al Jadida	(1945, Riwaya Tariqia)
7.	Khan al-Khalili	(1946, Riwaya Tariqia)
8.	Zuqaq al-Midaqq	(1947, Riwaya Tariqia)
9.	al-Sarab	(1948, Riwaya Tariqia)
10.	Bidaya wa Nihaya	(1949, Riwaya Tariqia)
11.	Bayn ak-Qasrayn	(1956, Riwaya Tariqia)
12.	Qasr al-Shawq	(1957, Riwaya Tariqia)

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

13. al-Sukriyya (1958, Riwaya Tariqia)
14. al-Liss wal Kilab (1961, Riwaya Tariqia)
15. al-Summan wa al-Qarif (1962, Riwaya Tariqia)
16. Dunya al lah (1962, Majmua Qisasisa)
17. al-Tarique (1965, Riwaya Tariqia)
18. Bait Saie al Suma (1965, Majmua Qisasisa)
19. al-Sahad (1965, Riwaya Tariqia)
20. Tartara fauq al-Nail (1966, Riwaya Tariqia)
21. Miramar (1967, Riwaya Tariqia)
22. Awlad Harithna (1967, Riwaya Tariqia)
23. Kammara al-Qatt al-aswad (1969, Majmua Qisasisa)
24. Tahta al-Midala (1969, Majmua Qisasisa)
25. Hikaya bila Baidya wa la Nihaya (1971, Majmua Qisasisa)
26. Shar al-asad (1971, Majmua Qisasisa)
27. al-Miraya (1972, Riwaya Tariqia)
28. al-hubu Tahta al-milar (1973, Riwaya Tariqia)
29. al-Zarima (1973, Majmua Qisasisa)
30. al-Karnak (1974, Riwaya Tariqia)
31. Hikayat Harithna (1975, Riwaya Tariqia)
32. Qalb al-hail (1975, Riwaya Tariqia)
33. Hadra al-Muhtaram (1975, Riwaya Tariqia)
34. al-hur afiss (1977, Riwaya Tariqia)
35. al-Hub Fauq hadba al Hurm (1979, Majmua Qisasisa)
36. Saithan Yaid (1979, Majmua Qisasisa)
37. Asr al-Hub (1980, Riwaya Tariqia)
38. Afrah al-qiba (1981, Riwaya Tariqia)
39. Layali Alf-Laylah (1982, Riwaya Tariqia)
40. Raaitu Fima Yari al-naiem (1982, Riwaya Tariqia)
41. al-Baqqi min al-Jumen saa (1982, Riwaya Tariqia)

42.	Amama al-ars	(1983, Riwaya Tariqia)
43.	Rihla ibn Fatuma	(1983, Riwaya Tariqia)
44.	al-tanjim al-Sari	(1984, Majmua Qisasisa)
45.	al-ais fi al-Haqiqa	(1985, Riwaya Tariqia)
46.	Yaum qatl al-Zaim	(1985, Riwaya Tariqia)
47.	Hadith al-Sabah wa al-Masa	(1987, Riwaya Tariqia)
48.	Subah al-Ward	(1987, Majmua Qisasisa)
49.	Qastumat	(1988, Riwaya Tariqia)
50.	al-Fazr al-Kadab	(1988, Majmua Qisasisa)
51.	asdai al-Saira al-Zatia	(1995, Majmua Qisasisa)
52.	al-Qurar al-akir	(1996, Majmua Qisasisa)
53.	Sadia al-Nusyan	(1999, Majmua Qisasisa)
54.	Futuwa al-atuf	(2001, Majmua Qisasisa)
55.	Ahtam fatra al-nuqaha	(2004, Majmua Qisasisa)

Naguib Mahfouz obtains various prizes on the following grounds[120]:-

(i) Prize for Ministry of Education of his nove; 'Kifah Tiba' in 1944

(ii) Prize for Kawt al-Kulub for 'Radubis' in 1943.

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

(iv) He was obtained Nobel Prize for literature in 1988.

(v) The Collar of Republic in 1969.

(vi) The lucky prize for literature in 1999.

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

(viii) Being employed in the Ministry of Waqfs (Religious Foundation)

(ix) He was awarded States highest prize for literature in 1957.

[120] Ibid.

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[121] which are as follows:-

1.	al-Wahs	(1954, Lilmukraz Salah Abu Saif)
2.	Futuwat al-hasiniya	(1954, Salah Abu Saif)
3.	Darb al-Muhabil	(1955, Tawfiq Salih)
4.	Bayna asama Waalard	(1959, Salah Abu Saif)
5.	Bidaya wa Nihaya	(1960, Salah Abu Saif)
6.	Al-Liss wa Kilab	(1962, Chou, Saiq)
7.	Zuqaq al-Midaq	(1963, Hussain al-imam)
8.	al-Tariq	(1964, Hisam Uddin Mustafa)
9.	Bayna al-Qasrayn	(1964, Hussain al-imam)
10.	al-ahahira 30	(1966, Atuf Salim)
11.	Khan al-Khalili	(1966, Atuf Salim)
12.	al-Suman wa al-Karif	(1967, Hisam Uddin Mustafa)
13.	Qasr al-Shawq	(1967, Hussain al-imam)
14.	Thalatha Qasas	(Kamal al-Saieq wa Hasn al-Iman)
15.	Miramar	(1969, Kamal al-Saieq)
16.	al-Sirab	(Awar al-Shunawai)
17.	al-Iktiar	(1971, Yusuf Shahin)
18.	Tartara Fauq al-Nail	(1971, Hussain Kamal)
19.	Suru mamnua	(1972, Mazmuwa Mukrazin Minhum)
20.	Mankuru Thabit wa muhammed abd-	
21.	al-Aziz wa asraf Fahmi)	
22.	Al-Sukriyya	(1973, Hussain al-imam)

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

23.	al-Sahat	(1973, Hisam Uddin Mustafa)
24.	al-Hub tahta al-Mutar	(1975, Hussain Kamal)
25.	al-Karnak	(1975, ali Badar Khan)
26.	al-Madbuneen	(1976, Hussain Kamal)
27.	al-Mudram	(1978, Saied Marduk)
28.	al-Sarida	(1981, Asraf Fami)
29.	al-Saithan Yid	(1981, Asraf Fami)
30.	Ahal al-Qima	(1981, ali Badar Khan)
31.	Fatwat Bulak	(1980, Eahi al-almi)
32.	Wakala al-Bilau	(1982, Hisam Uddin Mustafa)
33.	al-Qadine	(Asraf Fami)
34.	Ayub	(1984, Hami Lasin)
35.	al-Mutarat	(1985, Samir Saief)
36.	Dunia Allah	(1985, Hussain al-imam)
37.	Shahda al-Mulka	(1985, Hisam Uddin Mustafa)
38.	al-tawta wa al-nabut	(1986, Nizi Mustafa)
39.	al-Hub Fawq Hidbe al-Haram	(1986, Atif al-Tib)
40.	Asr al-Hib	(1986, Hussain al-imam)
41.	al-Hur Afirh	(1986, Hisam Uddin Mustafa)
42.	al-duie	(1986, ali Badar Khan)
43.	Wasamsa Ar	(1986, Asraf Fami)
44.	Asdiqa al-Saithan	(1988, Ahmed Iasin)
45.	Qulb al-hil	(1989, Atif al-Jib)
46.	Lilu Wakunu	(1990, Asraf Fami)
47.	Nuru al-ain	(1991, Hussain Kamal)
48.	Simara al-Amir	(1992, Ahmed Yahhei)
49.	Masrihat aktiban an riwayat wa aisas Naguib Mahfouz	
50.	Zuqaq al-Midaq	(1958, al-Masrih al-Har)
51.	Bidaya wa Nihaye	(1960, al-Masrih al-Har)

52.	Bayna al-qasran	(1960, al-Masrih al-Kaumi)
53.	Qasrat Sawq	(1961, al-Masrih al-Har)
54.	Khal Khalili	(1963, al-Masrih al-Har)
55.	Hamasa al-Zunun	(al-Masrih al-Hadith)
56.	Miramar	(1969, al-Masrih al-Har)
57.	Tahta al-Madlia	(Masrih al-Jib)

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

1.	Zuqaq al-Midaq	(French, German, Sudes)
2.	Bidayya wa Nihaya	(English)
3.	Awlad Haratana	(French, German)
4.	Al-Liss wa Kilab	(French, German)
5.	al-Suman wa al-Karief	(English)
6.	Duniya Allah	(English)
7.	Al-Tariq	(English)
8.	Mirmar	(English)
9.	Bayna al-Qasrayn	(French, Sudes)
10.	Tartara Fauq al-Nail	(German, Sudes)

Mahfouz called the 'Balzac of Egypt'[122] 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

[122] Balzac was a French novelist and playwright. He was born in 1799 and died in 1850 Balzac is regarded as one of the founders of realism in European literature .Mahfouz is called Balzac of Egypt because like Balzac, Mahfouz regarded as one of the founders of Egyptian literature.

also appeared in his weekly column, "Point of View". Before the Nobel Prize only a few of his novel had appeared in the west.

"As a geographical place and as history Egypt for Mahfouz has no counterpart in any other part of the world. Old bye 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."[123]

Naguib Mahfouz has widely acclaimed for having established modernistic genre of novel writing in Arabic literature depicting the realistic representation of the objective conditions of life encompassing the width, breadth and depth of the experience of the people living in populated down town district of Cairo. His writings had derived their inspiration from the society he lived in and had proved its ills.

"Naguib Mahfouz wrote a series of works about his native land and his native city during the 1940's. He was taken as his major theme the novel's primary topic: the city."[124] In his case Cairo and to a lesser extent, "Alexandria"[125] and the aspirations and sufferings of its middle class of artisans, traders and bureaucrats.

Mahfouz has penned a series of novels that shows in graphic details the political corruption and social disparities that had bred such discontents.[126] In each case 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 Egyptians.

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[123] Edward W. said in New York Review of Books, November 30, 2000.
[124] M.M. Badawi, Modern Arabic Literature, P-206 .
[125] 'Alexandria' a busy sea-port and centre of trade and commerce in Egypt.
[126] Roger Allen, The Arabic Literary Heritage, P-306.

Mahfouz to start a series of six novels in 1960's is the period of critical realism. These are highly the dire consequences of its absence from society as a whole.[127] His first three novels were historical and ancient subject matter and themes were taken from ancient Egyptian history. These were to become a part of a larger unfulfilled project of 30 novels that wound have covered the whole history of Egypt. The novels of Naguib Mahfouz proceed from reality, it is once off from the old historical reality, and once again the reality of neighborhoods of Cairo, the streets and alleys, and cafes, and Awamadtha in the present, Naguib Mahfouz appears in his novels feature realistically depicts the historical reality or reality of social portrayal honest and creates heroes His novels lively social personalities live a full life deep simmering emotions and desires, and reflect the social reality, and aspirations of the community.

The Naguib Mahfouz began writing in the mid-thirties, was published short stories in the Journal of the message, and in 1939, the deployment of Naguib Mahfouz, his first novel, "Khufu's Wisdom" offering his concept of historical realism, then publish Naguib Mahfouz novel: "Radubis" and "good struggle", ending a three-historical in time of the Pharaohs, has infiltrated the social trend to another historical novels stage a "good struggle," Perhaps it was to mark the abandonment of history and the past and the transformation to reality or present. These include the historical stage three novels are "Khufu's Wisdom," and "Radubis," and "a good struggle," has resorted writer to pharaonic history adding to the code, and at this stage of historical realism Naguib Mahfouz back to the facts heritage Fasagtha on the present in the feature dress; to take, however, people to a better society, and Naguib Mahfouz was included in the three novels of the Egyptian national concepts, Pharaonic

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

grandeur. These novels revolve around the hopes of Egypt's independence, and achieve social justice through revolution against oppression, rejection of oppression and humiliation Naguib Mahfouz at this stage was express what suffering of Egyptian society from exploitation and slavery under the English unjust verdict, individual systems tyrant, and an interpreter for the feeling of the Egyptian social and national community Rebel in that period, and was Naguib Mahfouz at this stage influenced by the national trend Pharaonic who went to many Egyptians at the time as a reaction to the influence of the British occupation in the land of Egypt. These ancient Pharaonic triple ago in three parallel lines lead in the aggregate to visualize honest old Egyptian man, the three novels of the Egyptian personal perception of historical reality, social civilization and beyond. In the novel "messes Fate "We find human irresistible ability, and defies his inevitable fate, there is no end only to further conviction of divine wisdom, put Naguib Mahfouz in this novel questions about the meaning of human freedom, and the significance of history, in the novel" Radubis "We see human succumbed to his fate Cuomo Kalthmrh proximal harvest without effort. In the novel "Thebes at War" find "rights" to a new position at the heart of life experience, this position is the conclusion of the experiment or: death, has Naguib Mahfouz focused in this novel editing concepts, and make love impossible, tying for victory possible enemies, The story of "good struggle" against the Hyksos, and expelled by Ahmose, is not only a bowl of what they boil him the hearts of the Egyptians contemporary feelings against the invading British, and fanned in the hearts of hope in their expulsion, and rid the country of evil. And just inspired by Naguib Mahfouz history Pharaonic the This indicates that the Naguib Mahfouz take a position of what is happening in his homeland, has Naguib Mahfouz excelled in that period in the installation of the plot novelist,

and weaving the plot, described the battles of war, as mastered Naguib Mahfouz described the individual fights and duels, and weave a thread Algramyat, and emotions of individuals in the juvenile fabric important concerning the fate of the nation, though audited look to writing has style at this stage reveal the ability to express, and eloquence in the method, and the abundance of the outcome of words, cannot be Aataha writer in the early works, which supports what was said in his speeches that he wrote much before they have a publishing opportunities. were derived novels themes of reality and revolved mostly around much management, as it appears in the novel "Khufu's Wisdom," which begins its events prophecy trying protagonists flee, but nevertheless realized maybe that was expressing Najib position Mahfouz himself of destiny.

He writes novels of history towards the social reality of his people as if he looking in the past to guide the contemporary present out of the problems that the community flops around him, and perhaps also wanted to explain the present in the light of past experiences, provide a clear picture of Egyptian reality, explained in his novels position of the prevailing social values that reflected the prevailing system, and the suffering of Egyptian society from the injustice of calling the writer to be free of it. This was made possible the great novelist Naguib Mahfouz at this stage that the role of the historian and sociologist who tells about Egypt I came out of the Mamluk era, and entered the modern era under the Muhammad Ali dynasty fully builder has its roots in the near and distant history, and the earth seems fixed firmly, ending the historical realism stage when Naguib Mahfouz in Rehab ancient history to start in the neighborhoods of Cairo, came to an end his last time to begin place today.

Starting in 1945, began Naguib Mahfouz plan novelist realistic through the community and who kept him in the most literary career by telling the "New Cairo", then the novel "Khan al-Khalili," and the novel "The path alley", was the social injustice of the middle class the most important ideas basic and images that ran Naguib Mahfouz at the beginning of realism phase, has demonstrated the impact of political and social changes experienced by the community in the majority of novels that stage. In the social novels: "New Cairo" and "Khan al-Khalili," and "alley Muller" offers a vivid picture of the Egyptian society in the early twentieth century, the great novelist Naguib Mahfouz link at this stage, the tragedy of the individual tragedy of society reflecting the conflict between good and evil conflict. The images of Naguib Mahfouz's life Egyptian Statistics family in the internal relations, and the extension of these relations in the entity of Egyptian society, especially in the Egyptian slums and where the Egyptians live simply and easily without the complexities of modern life; therefore, this feature works characterized by living social realism that reflect real life without exaggeration. This phase in the form of a product of Naguib Mahfouz's literary expression of positive reality movement in the community, including Cash political conditions, and social, economic, and patterns of behavior, and cultural content, and thought prevalent in this society, and includes this stage four novels convergent content are: "New Cairo" and "Khan al-Khalili," and "alley Muller," and "the beginning and end." Most of the events of this stage of the popular neighborhoods took place, has fond popular neighborhoods remained at great novelist Naguib Mahfouz throughout realism phase; the proximity of his soul, but the sincerity public content, and spiritual relevance to the popular conscience, and in the novels of this phase of social, we find a tendency to freedom of style narrative and discourse and the tendency towards enriching the internal dialogue, and

imaging indirect events, and this stage characterized by a desire to be free from stomach templates in advance and ready, was carving the novel a new direction focused on the time and place as forming the centerpiece of the novel.

The Try Naguib Mahfouz psychological realism in the novel "The Mirage ", and then returned to the social realism with the novel" The beginning and the end "and the novel" trilogy Cairo ", and turned novelist Naguib Mahfouz, the symbolism in the novel" The Beggar, "and the novel" Children of the Alley, "which caused strong reactions especially from religious bodies, and the cause of incitement the attempt to assassinate him.

The novel "Beggar" depicting human crisis he became very weary of life and people even gave up gradually for his successful work in the legal profession, and then deserted his wife, and his children, and his friends, and can be said about the novel "The Beggar," it aims to examine some of the values that operates the national environment in which the writer lives in a certain cultural stage, especially the educated class environment. Thus, Naguib Mahfouz began the historical novel, and finished them to the realism of the novel in which laid the foundations of this color phase, and then through to the post-realism, has been elevated Naguib Mahfouz novel Arab runways to the finest art, right up with the modern novel in the world.

“The historical novels in the setting of pharohnic Egypt were relevant to political issues of Egypt in 1930’s.[128] The struggles against the foreign domination or tyrants as he believe can be won by people’s heroism.” Politics is an important aspect projected by his writing either

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

directly or indirectly. “It is possible to identify several turning points in Mahfouz’s career. The 1st came in the early 1940’s with his decision to abandon a planned project to write a number of historical novels set in Egypt and instead to focus his attention on the conditions of his fellow Egyptians in the 20th century.”[129] In their attention to authenticating of setting and character depiction and in the way that they address the social and political issues confronting Egypt at the time.

Mahfouz’s reception of the Western novels was mediated a conception of genre or more specifically of the realistic novel of the 19th century. This understanding of genre was complicit with a conception of modernity and its crisis which manifested itself in the constant critique of the realism of the 19th century and in the ensuing attempts at readjusting the novel from. “This relationship between modernity and the realistic novel should be highlighted in the context of Mahfouz, because it is within such an understanding of Western novel that its domestication can be grasped.”[130] But before examining these issues in Mahfouz’s writing, some words on the empirical evidence concerning his acquaintance with the Western novel are necessary.

Based upon many interviews and biographical materials available, one can point to the following characteristics of Mahfouz reading from the Western novel:-

I) “Mahfouz readings were mostly in English and included works by Scott, Galsworthy, Joyce and Faulkner. He also read Balzac, Flaubert Zola, Tolstoy, Dostoevsky, Proust and Thomas Mann

[129] Julie Scott and Paul Starkey, Encyclopedia of Arabic Literature, (Vol.2) London and New York, 1998.

[130] Internet (http:/www.rediff.com)

in English translation. In the later period of his life he started to read French but did so with great difficulty."[131]

II) Mahfouz's reading was not systematic in the sense that he never planned to read the works of even a number of works by a specific author in a systematic manner. As his guides were usually text books of literary history, his reading were highly selective for he would read a work by an author followed by another work by a different one. And although he attempted to read as much as he could of the novels of some authors there were still many important Western novels which he confessed not having read even as late as the eighties.

III) As a reader in the 20th century he had the luxury of being able to read works from the different phases in the development of the novel. His earliest readings were mostly works by novelists associated with high realism, an experience that reinforces the conception of a fully developed genre.

Mahfouz literary output consists of about forty novels and ten collections of short-stories, thirty screen plays and many plays. He succeeded in putting the Arabic novels on the world literary map and writing it a wider readership and international recognition.[132]

His novels are broadly divided into three groups they are:-

(I) Historical novels: Mahfouz historical novels about pharohnic Egypt. They are Abath al-Aqdar (1939), Radubis (1943), Kifah Tiba (1944).

(II) Socio realistic novels: Mahfouz social realistic novels set in modern Egypt. They are al-Qahira al-Jadida (1945), Khan al-

[131] Walid Hamarneh, Naguib Mahfouz and the Western Novel, P-47.
[132] Interne t (http:\www.radiff.com).

Khalili (1946), Zuqaq al-Midaqq (1947), Bidaya wa Nihaya (1949) Bayn al-Qasrayn (1956), Qasr al-Shawq (1957) and al-Sukriya (1957).

(III) Post realistic novels : mahfouz post realistic novels are – Awlad Harithana (1967), al-Liss wal Kilab (1961), al-Suman wal Kharif (1967), Tharthara Fawq al-Nil (1966) and Miramar (1967).

Most of mahfouz's early works were set in al-Jamaliyah. The 1st three novels of Mahfouz: Abath al-Aqdar (1939), Radubis (1943) and Kifah Tibah (1944), in the historical setting of pharohnic Egypt are relevant to the political problems of Egypt in the nineteenth thirties. Inspired by "Sir Walter Scott,"[133] Mahfouz planned to cover the whole history of Egypt in a series of books. However following the third volume, Mahfouz shifted his interest to the present, the psychological impact of the social change on ordinary people.

"The author is inspired by the lessons of ancient Egypt to find a way out of these predicaments. The struggle to end foreign domination or a tyrant monarch is resolved by the people's heroism or of the leader who represents them."[134]

Mahfouz's first novel, 'Abath al-Aqdar' was accepted by Salim Musa for a special issue of Al-Majalla al-Jadidah. In this novel, Mahfouz depicts the story of a cruel monarch who exploits people and is finally defeated by the son of a commoner whom people elect to become their ruler. "The novel dwells upon the greatness of Egyptian people and deposition of the king as the solution for their political problems."[135] Mahfouz followed the style of Walter Scott to present his subject matter

[133] Sir Walter Scott – A famous Scottish novelist. He took great interest in Border tales and ballads.

[134] Ismat Mahdi, Modern Arabic Literature, P-248.
[135] M.M. Badawi, Modern Arabic Literature, P-236.

in the ancient history of Egypt, in fictional form. To achieve this aim, he chose forty themes for historical novels that he hoped to complete in his life time, but he finished only three before discovering that he was more interested in social realism. Some writers have exaggerated Mahfouz's importance as a writer of historical novels. Ahmed Haykal says that Abath al-Aqdar is considered "the true beginning of the nationalistic historical novel. It does not teach history, but.

Some Egyptian critics maintain that Mahfouz's Abath al-Aqdar condemns and ridicules kings for their despotism while it praises the common people for their fortitude. In this novel, Mahfouz shows fate plays a central role, manipulating the characters like puppets. The novel revolves around the struggle between the powerful will of the pharaoh and omnipotent fate and ends with the victory of indomitable fate over the recalcitrant pharaoh. The summery of Abath al-Aqdar seems clearly that it is based on an ancient legend, which aimed to inform the reader about daily life in ancient Egypt by describing the journey of a ship that sailed over the Nile to Thebes. Mahfouz used some of the same Egyptian names appearing in it, and in fact, some of the descriptions of the pharaoh's family and his personal character are almost identical in both works.[136] But he altered the old prophecy about the pharaoh's successor to make the action more dramatic. Mahfouz present in fantastic style, that Abath al-Aqdar is a conflict between man and fate. No external power controlling his actions. It defies his will and manipulates him like a puppet. The novel, written in a clear, easy flowing style, paints a vivid picture of social injustice, as well as the debilitating confusion of the intellectuals in Egypt during the war years.

[136] . Naguib Mahfouz, Abath al-Aqdar, p. 5-25; Baikie, Ancient Egypt (1912), trans. By Naguib Mahfouz as Misr al Qadima, Cairo, 1932, p. 5-8 .

"Mahfouz another historical novel is 'Radubis'"[137] in this novel he express the life of a play boy king who neglects states duty being infatuated by the charms of a singing girl Radubis. The people revolt against him and finally gets killed by the people. The implication of the story to current state of kingship is clear and it's an illusion to country's monarchy us evident in the novel. In Radubis, Mahfouz appears to have used historical figures and events out of context in order to create a framework for his novel. The novel is a romance which narrates the love between Pharaoh Mernere II and Radobis, and is not coincidental but determined by fate. The events of the novel begin to build after the celebration of the festival of the Nile and culminate in the Pharaoh's meeting with Radubis by sheer coincidence, according to an Egyptian legend. The language Mahfouz used in Radobis sounds distant and regal, echoing the strangeness of the sacerdotal incantations and pharaohnic pronouncements, suiting the historic and solemn nature of the happenings; the feel is classical, even archaic. Some translators have used dialogue lively and reminiscent of the colloquial, though no colloquial words are used by Naguib Mahfouz, so the characters, even those who hail from among the common people, sound vibrant and realistic.

'Kifa Tiba' is another historical novel of Mahfouz. In Kufa Tiba Mahfouz depicts the occupation of Egypt by Hyskos for a short period and peoples struggle and his banishment. The national aim of the novel is apparent. In Kifah Tiba Mahfouz does not treat the abstract concept of fate as either an external force controlling man's will or an internal force emanating from man's inner being. Rather, he concentrates on the Egyptians' struggle against their oppressors, the Hyksos. In his previous novels, historical events only in outline and are of secondary importance;

[137] V.P. Abdul Hameed, Am Introduction to Modern Arabic Literature, P-126

in this novel, the historical material constitutes the central theme, while the love story between Ahmose and the Hyksos princes occupies a secondary place. Indeed, this love episode is superimposed on the central theme, and it could be dropped without affecting the structure of the novel.

After the 1st three novels, Mahfouz abandoned his original plan to write one historical novel a year.[138] Perhaps his experience with practical life in government service provided him an insight into corruption at different levels and he decided to deal more directly with the problems of his times.

From Mahfouz three historical novels we find that, his historical novels are mediocre they are interesting because they had served as an apprenticeship through which he could develop his abilities to write and to construct a fictional world.

For in writing historical novels Mahfouz constructed three aspects that are related to showing how a specific situation is chosen to function as the beginning of a series of incidents that are organized temporarily and lead to different situation at the end. These aspects can be summarized as:-

(I) Relevance to the subject or subjects.
(II) Unity in relation to some issue of human interest.
(III) The Series of incidents that unfold within time begins where it does and ends where it does. The stories are narrated in a manner that gives the impression.

Although Mahfouz had originally planned a series of historical novels he then turned to the world around him. This realistic period of his

[138] Fu'ad Dawwara, "Rihlat al-Khamsin", al-Katib, Jan. 1963, P-17.

work includes four novels of city life, one psychological study in depth and three novels which together relate the destiny of a Cariene middle class family in the first half of this century the 'Trilogy'.

Mahfouz first realistic novel is al-Qahira al-Jadida (New Cairo)[139] which was written during 1938-39 but is published in 1945.

New Cairo presents a sketch of Egyptian life in the thirties with an emphasis on its poverty and corruption. It is the Cairo of the middle class which grew up in the shadow of British occupation and reflects the contradictions in the social and economic order of the city and more so within the individual characters.[140]

The story opens on an optimistic note Mahjub the son of a poor village employee is able to enter the University for further studies students with different backgrounds like Mahmud Radwan of the Brotherhood and Ali Taha of the socialist party can discuss their political and social ideas openly indicating a spirit of tolerance.

In al-Qahirah al-Jadidah, the stroke of Mahjub's father complicates his financial situation. Mahjub thinks that he can beld fate. The irony of fate which he thinks he is bending makes him become its victim. Such an irony is that of high realism. Mahjub despairs, "O cannals of the countryside, distribute your favour among your children with justices." [141]

On graduation, Mahjub's friend all gets settled or go abroad for higher studies. Only he remains unemployed. A friend tells him frankly:

[139] Translated by Ramses Awad, Cairo, 1985.
[140] Ghali Shukri, Al-Muntami, Dirasa fi Adab Naguib Mahfouz, P-95.
[141] As quoted by Ghali Shukri, P-99.

"Forget your qualifications. Do you have a recommendation? Are you related to someone in power? Can you marry the daughter of a government official?"[142]

In a show for the blind, Mahjub meets Ikshidi, an old friend who has settled down to a life of ease after deserting the "cause" of his student days. He sees him with the upper crust, which are shown speaking French and thinks that this glamour and glitter make life worth living and that money is the key to everything. He sees his rich cousin Jahiyya and is spurred by a mad desire to overpower was they make a date at the pyramids but Mahjub files to seduce her "Forty centuries regarding tragedy from the top of the pyramids" he concludes sadly as if he is speaking for the whole of Egypt.[143]

The story reaches dramatic end when the boss wife at the instance of al-Ikshidi, who is jealous of Mahjub's quick promotions enters Mahjub's flat to find her husband with his mistress. Simultaneously Mahjub's parents arrive on the scene and the scandal becomes public. The government servant resigns and Mahjub is taken away to the country side far from the entanglements of "New Cairo".

"Naguib Mahfouz delineates his characters skillfully especially Mahjub whose changing life style is drawn in detail from his college days and life at the student hostel, to the one room tenement he takes up when he is out of founds he counts every qirsh at apartment where he lives after his marriage."[144]

Thus the novel al-Qahira al-Jadidah presents the life of Egyptian society in 1930's with stress on poverty and bribery and portrays middle

[142] Naguib Mahfouz, al-Qahira al-Jadidah, P-67.
[143] Ghali Shukri, Al-Muntami, Dirasa fi Adab Naguib Mahfouz, P-103
[144] Fatma Mussa, fil Riwaya al-Arabiyya al-Mu'asira, PP-49-50.

class in Cairo with its social and economic denials in the shadow of British occupation.

"Mahfouz second realistic novel is Zuqaq al-Midaq (The Midaq Alley, 1947). It set in the core of Cairo presents in miniature the life style of the urban lower classes during the world war – II."[145] Midaq Alley (Zuqaq al-Midaq) was one of Mahfouz's early novels, and it remains among his most popular. A narrative full of intriguing, and sometimes bizarre characters, the novel explores the complex lives of the mainly lower-class residents of Midaq Alley. The majority of the novel's characters are unabashedly self-serving, and yet their lives weave together in patterns of communal fate. And while the novel focuses tightly on the slim life of Midaq Alley, we are constantly reminded of the bustle of Cairo, its rich blend of the early Egyptian and Islamic civilizations, the presence of the West in the form of the British army, and the echoes of the World War that is being waged globally.

The novel Zuqaq al-Midaqq takes place in the alley and its houses, shops and cafe. A host of characters moves across the huge canvas the alley provides with no single one dominating the rest.[146] It is constructed as or habitat of the characters, so that whenever one leaves the place one belongs to a disequilibrium occurs and the character starts to fall Hamidah is the best example of this Mahfouz goes on to show that the concern of the inhabitants is to get away from the Alley which once flashed like a star in Cairo. Such is the case with Hamidah who despises everything the Alley represents. It is set with the description of the Alley and its inhabitants and their social life of that time.

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[145] Ismat Mahdi, Modern Arabic Literature, P-251.
[146] Internet (http:/research/Yale/)

"Mahfouz's novel Zuqaq al-Midaqq established a new yardstick for social realistic fiction in Arabic. In tune with the general chain of events in Naguib's stories life ends sadly for most of the Alley dwellers."[147] Abbas the barber joins the army to make enough money to marry Hamidah, but finds on his return that she has become a prostitute. He attacks her in rage and is in turn over powered and killed by the soldiers she has been entertaining. The son of the coffee shop owner Hysayn Kirsha indulges in the black market 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 wretches we are! Our country is pitiful and so are the people. Why it is that the only time we can find a little happiness is when the world is involved in a bloody war? Surely it's only the devil that has pity on us in this world![148]

It is a world in miniature that Naguib Mahfouz creates with his characters assuming a life of their own, much like those of Dickens. One such character is the dentist Bushi. "He was perhaps the 1st doctor to receive his decorate from his patients.[149]

"Mahfouz introduces some dramatic touches such as the arrest of Sayta and Doctor Bushi while they are robbing a grave, and the arrival of Husayn with his wife and brother-in-law."[150] But in contrast to the main plot these incidents do not bring any lasting change in the lives of any of the Alley's inhabitants.

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[147] Julie Scott and Paul Starkey, Encyclopedia of Arabic Literature, (Vol.2) London and New York, L Rutledge 1998.
[148] Naguib Mahfouz, Zuqaq al Midaqq, P-267. Trans:Trevor le Gassick,
[149] Ibid. P-5.
[150] M.M. Badawi, Modern Arabic Literature, P-241.

The search of moral values in a changing society which is at the heart of Mahfouz's preoccupation in this period is illustrated in the careers of the alley's younger generation, Husayn and Abbas as well as Hamidah when they come into contact with the outside world. Hence Mahfouz shows a preoccupation with sex which is well illustrated in Zuqqaq al-Midaqq. Granted this, the novel offers a wide range of contrasted characters and some subtle psychological analysis. There is nice sense of the tension between words and the intentions behind them in some of the dialogues of the less aggressive characters.[151]

Traditional gender roles were certainly starting to change, and women were starting to accomplish a certain agency, when Egypt was reasserting its identity as a country after the independence from British rule. Naguib Mahfouz, a Noble prize winner of literature, portrays this drift of gender roles in Egypt in one of his most famous novels, Zuqaq al -Midq (Medaq Alley)[152]. He is the father of Arab novel. The story of the novel certainly resonates with that of Egypt, which had to revolt twice against Britain. Midaq Alley is a microcosm of Egypt during World War II. While the war is wreaking chaos on most of the world, it offers new opportunities for the inhabitants of Midaq Alley. As a result of such turmoil the gender roles start to change in the Egyptian society. As one historian has mentioned that the 1940s were "a decade of sharp contra-diction" (Baraka) in Egypt, and the war served to increase many of the disparities already evident in Egyptian society.

[151] Ibid.

[152] Midaq Alley, Trans:Trevor le Gassick,

Midaq Alley or Zuqaq al Midaq portrays a significant change in the roles of both sexes, male or female in Egypt during the first half of the twentieth century. The male is no longer a protector of his family. Males adopt new roles in the society. Money and pleasure are the ruling factors of both men and women. The Egyptian woman gets more freedom and liberation. However, she is still exploited by man to satisfy his sexual desire and only to quench his thirst for lust. Hamida looks for a new identity but she has lost the identity of the old generation. She is helpless to get a good role in the Midaq Alley. This is the oriental society which is governed by the male dominance. Naguib Mahfouz was a skillful artist picturing the real picture of the Egyptian society. Zuqaq al Midaq was a microcosm of Egypt and Hamida was its symbol

Khan al-Khalili (Name of the quarter)[153] is the important social realistic novel of Naguib Mahfouz. Mahfouz wrote it in 1945. In this novel Mahfouz depict quarters of old Cairo with their mixture on inhabitants: minor civil servants, merchants, café owners, tradesmen, matchmakers, wives and mothers and destitute. Its hero retreats back into the modern quarters after a year and scarcely leaves it .This book carry further the depiction of a close knit community already embarked upon in "Tawfiq al-Hakeems."[154] 'Awdat al-ruh' and create their own coherent universe.

The central figure of Khan al-Khalili, the diffident minor civil servant Ahmed Akif who is on the threshold of middle age, is a pole apart from the young ambitious heroes of Mahfouz's other novels of this period.[155] In this novel for instance, Ahmed keeps facing the choice

[153] English translation by Trevor le Gassick,, Beirut, 1966; revised edn, London, 1975
[154] Tawfiq al-Hakeem (1898-1987) , a famous dramatist of modern Arabic literature.
[155] M.M. Badawi, Modern Arabic Literature, P-240.

between reading or going to the café an activity that was conventional for people of his age and status. Here more complex still follow patterns that can be easily discerned as they are related to the character to the character of the person. In his Novel Khan al- Khalili Mahfouz addressed many social and political issues.

In this Novel Mahfouz succeeds in breaking the norms of the realistic Novel to create a new literary style heralding modernism in the Arabic Novel. The Novel, Written in a clear easy flowing style, paints a vivid picture of social political and religious issues and their impact on Egyptian society. This Novel constitutes a major step forward in the development of Arabic Novel. Khan al – Khalili is a great introduction to the work of Mahfouz and the rich and complicated life of modern Egypt and Egyptian. It completion marked a turning point in Naguib Mahfouz career and it reflects instead a deep concern with the lives and problems of contemporary Egyptian. The techniques of Mahfouz writings reach the Arabic Novel with a new look and standard status in the fictional world.

The last of the cairene realistic novel, Bidayah wa-Nihayah (The beginning and the end)[156] has a family at its centre. This novel was written by Mahfouz in 1949. There is far less interest in grotesque human types were and although ambition and sex are driving forces of two of the main approaches the capacity to make sacrifices and to turn to good account the limited possibilities for satisfaction and happiness which are offered him.

[156] Translated by Ramses Awad , Cairo, 1985.

Al-Sarab (The mirage) is the novel of Naguib Mahfouz. Although it was written after Bidayah wa-Nihayah yet it was published earlier, around 1949, stands out for several reasons.[157]

It introduces a first person narrator and turns its back on sociological concerns to concentrate on the psychology of its protagonist. This is a young man who due to an excessive mother fixation and a precocious sexual experience cannot develop a normal marital relationship. There is a contradiction between the main characters representation of him as stupid and his articulateness as a narrator, it is important as a pioneering attempt to treat the theme of sexual frustration without sensationalism.

The magnum opus of the cairene urban chronicles is al-Thulathiyyab (The Trilogy) a grand narrative project that took over six years (1946-52) to accomplish. "Inspired by John Galsworthy's The Frosty Saga and Thomas Mann's Buddenbrooks, it was the first family saga in modern Arabic literature."[158] The Trilogy was Mahfouz personal search for a sense of direction and personal and national history. This makes it one of the land marks of modern Arabic novel for it covers both specially and temporarily as vast and dense reality. Its three volumes, Bayn al-Qasrayn, Qasr al-Shawq and al-Sukkariyyah (all street names) trace the destiny of one family over nearly thirty years.

"In this family saga, covering three generations, Naguib Mahfouz describes the life of the middle classes in Cairo and their involvement in politics."[159] Selecting the sensitive period of social and political change that he himself lived through, Mahfouz brings out the spirit of the peoples

[157] M.M. Badawi , Modern Arabic Literature, P-242.
[158] Internet (http:/www.rediff.com/)
[159] Yusuf al-Sharuni, Dirasat fi Adab al-Arabi al-Mu'asir, P-64.

struggle for freedom. A deeper significance lies in the similarity between the national revolt and the revolt against parental authority.

In trilogy Mahfouz followed the fortunes of one family between the two world wars, the 1st generation fired by the patriotism of the 1919 uprising against the British, the last divided between communism and Islamic revivalism.[160] In the first novel of the series Bayn al-Qasrayn, Mahfouz comments:

"The same time as the nation was occupied in its demand for freedom, Yasin (the eldest son) was determined to get his."[161]

Bayn al-Qasryan starts with the family obeying the father blindly and ends with the open rebellion of Fahmi, the second son who joins the revolution against his father's wish.

All the family members revolt against the authority of Abd al-Jawad in different ways. Aysa the second daughter, exchanges glances with a police cadet but with a feeling of guilt. Yasin, who has inherited his father's lust, seeks his own pleasures transgressing the rules laid down for him and in the course of his adventures, he comes upon his father's clan destine activities. When the initial shock is over, Yasin is overjoyed. "Congratulations Father: Today I have discovered you," he tells himself "today is my new date of birth."[162] The father too is in a sense happy that Yasin is his own image.

Abd al-Jawad himself cannot remain unaffected by an emotional attachment to the revolution, but does nothing practical and flies from it

[160] Pierre Cachia, Arabic literature an overview, P-139.
[161] As quoted by Ibrahim Amar, "Naguib Mahfouz – Siyasiyan." al-Hilal sp. No. 70, P-28.

[162] Naguib Mahfouz, Bayn al-Qasrayn, P-260.

when it affects the tenor of his home life. The story ends as Fahmi is killed while taking part in a peaceful demonstration.

Fahmi's death stands in sharp contrast to the death of other heros and heroines in Mahfouz's novels. Their deaths are a confusion of defeat and despair, while Fahmi's death is really a victory in defeat.[163]

It can be added that the comprehensive portrayal of life in Bayn al-Qasryan, with its extravagancies its changes of tone and its richness, belongs to a medieval tradition of literature which yields in the later to a modern, concentrated but also fragmented and reductive approach.

The second part of the trilogy is Qasr al-Shawq. It opens on a quiet tone. Fahmi's death has been a severe blow to the parents. Abd al-Jawad abstains from his pleasures and permits his wife her little outings. The limelight is now no longer on him but on his youngest son, Kamal, who symbolizes the intellectual tensions of his generation. He is torn between conforming and not conforming, between bachelorhood and marriage ideals and realities and is forever perplexed: al-ha'ir.[164]

In Qasr al-Shawq thirteen chapters take place in the father's houses, three in his shop, and eight in al-Abbasiyah palace.[165]

The third part of the Trilogy is al-Sukkariyah (name of the streets of Cairo) which was written in 1957. In this part twelve chapters take place in father's houses and twelve in the houses in al-Sukkariyah.

"Al-Sukkaiyah is named after the street where the eldest daughter of Abd al-jawad lives with her family, and is not so much a huistorical stage in the family's development as a continuing examination of

[163] Yusuf al-Sharuni, Dirasat fi Adab al-Arabi al-Mu'asir, P-64.
[164] Ghali Shukri, al-Muntami – P-63.
[165] Internet (http:/www.rediff.com/).

Kamal's split personality."[166] His nephew Ahmed Shaukat, prefers the intellectual solution of the political problems which perplexed the older generation by joining the communist. The other nephew becomes a member of the Muslim Brotherhood. The story ends as both brothers are arrested simultaneously and sent off to concentration camps.

Through Abd al-Jawad character Mahfouz skillfully describes the cultural and political problems that Egypt experienced in the early 1900s. Hence forty years of Egyptian social and political upheaval are reflected in a lovingly detailed portrait of three generations of single Egyptian family, their loves and hatreds, their profession, their religious crises and their involvement in a variety of political movements.

Al-Thulathiyyab (The Trilogy) was considered a major contribution to world literatre and a unique contribution of Egyptian genius. This monumental work, for which Mahfouz won the Egyptian state prize in 1957, was published in a period that witnessed the Suez Crisis of 1956 and the increasing political prominence of Nasser and Egypt in the Arab world and beyond.

"The Trilogy demonstrated in masterful fictional form the struggles that had led up to the Revolution; as such, literary work and period could not have been better matched, and this and other works by Mahfouz were the subject of critical acclaim throughout the Arab world."[167] The completion of the Trilogy coincided with Nasser's revolution of 1952 which ended the ancient regime. The radical change brought by this revolution led Mahfouz to five years of contemporaries. In the interim he concentrated on writing film scenarios.

[166] Ghali Shukri, al-Muntami – P-52.
[167] Julie Scott and Paul Starkey, Encyclopedia of Arabic Literature, (Vol.2)

It is a detailed characterization, its recording of description, 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 a land mark in novel writing in Arabic. Taha Hussain wrote about it as follows:

"He enabled 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. I do not doubt that his novel sustains comparison with any of the international novels in any language of the world."[168]

Realism does not necessarily imitate reality as much as it adopts the standards and strategies of those non-literary discourses that describe experience in worlds, claim to be and are socially acknowledged as being, "true representations" of the actual world. Mahfouz uses these materials abundantly and can be described as the master of not only using Egyptian cultural codes, but also more specifically the urban cairene ones of which he exhibit a profound knowledge.

Awlad Haratina (children of the Alley) was Mahfouz's first novel after seven years of silence following the 1952 revolution. It quickly became one of his most famous novels. It was first serialized by Al-Ahram (Egyptian Arabic daily) in 1959, but was then banned when Al-Azhar petitioned President Nasser to intervene and impose a ban on it, and Nasser did. Children of the Alley had been banned all over the Middle East for accusations of blasphemy over its allegorical portrayal of God and the monotheistic Abraham faiths of Judaism, Christianity and

[168] As quoted by Hamdi Sakut, The Egyptian Novel and its main trends, 1913-1952, P-139.

Islam. Lebanon was the only country in the Middle East that agreed to publish it. Children of the Alley are considered one of the most controversial Arabic novels of the twentieth century. Many Eastern readers, even scholars and preachers flew into a fit of rage when they came across it (the novel first appeared under the title of Children of Gabalawi).

Children of the Alley is a really interesting literary work. The writer was born in Egypt targeted the Eastern recipient but the reaction to Awlad Haritana in the East was not as the author anticipated. The East received it negatively to the point when an angry young man decided to react violently to this stimulus and stabbed Mahfouz in the neck in 1994. When Mahfouz tried to break the referred to circles and marginalize the Eastern identity, he paid a very heavy price, and was about to lose his life. Besides reading it a piece of literature, Children of the Alley forces itself to be read as a as a religious and allegorical tale that strongly imposes itself on the reader of the Arabic version. It is point out that Children of the Alley is a panoramic view of the history of man and religion from the beginning of time to the present day. God, Satan, Adam, Moses, Jesus and Muhammad are all there, but without the halo of religious myth: Children of the Alley is an attempt at demythologizing humanity's religious quest.

It is this religious aspect, and especially the overarching figure of Jabalawi who is eventually killed by Arahaf (Scientia) that has made this work, mahfouz's most controversial piece of fiction. The furor aroused by this work was sufficient to have it banned in Egypt, although it was published in Lebanon in 1967. Its status was also much discussed during the Nobel year of 1988 when Mahfouz's support of 'Salman Rushdie'[169]

[169] Salman Rushdie, A famous Anglo – Indian novelist known for his use of Mythology.

in the wake of the publication of the Satanic Verses caused popular Islamic preacher in Egypt to re-examine Awlad Haratina. It serves as a bridge to a new phase in Mahfouz's writing career. In Awlad Haratina Mahfouz questioned the relationship between God and man, good and evil and life and death. It follows the course of mankind's history of faith through a series of leaders who attempts to provide a moral and spiritual base that will bring the unruly conduct of the gangs in the community under some sort of control.

Mahfouz depicts Eastern cultural aspects in a way that makes them appear to stem from Western perspectives. He wrote this novel with a Western eye, e.g. consuming alcohol, sexual promiscuity, taking drugs are forbidden in Islam, and consequently the Eastern culture thoroughly rejects such deeds which deviate from the Eastern basic principles. But such literary techniques or modes of expression are common in the West, and consequently attract the Western reader. Mahfouz uses novelistic techniques, styles and trends in Children of the Alley that are associated with the Western literary tradition.

When Naguib Mahfouz did come back his care to the channel of the Egyptian revolution's it was in a series of highly allusive work that move away from the description 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), Tharthara Fqwq al-Nile' (1968) and 'Mira mar' (1967).

In al-Liss wa al-Kilab (The thief and the dogs, 1961)[170] his full awareness and full assimilation of various techniques of various

[170] Translated by Mustafa Badawi and Trevor Le Gassick, Cairo, 1986.

techniques of the stream of conscious and similar to that of European novel. This novel is distinguished by great economy. It constitutes a raising crescendo of disillusion and anger towards the rulers of Egypt and the grim atmosphere that their societal machinations had created. Among the post of realistic novel of Naguib Mahfuz Al-Liss Wa-al-Kilab is the most important and significant modern Arabic literature. Naguib Mahfouz wrote this novel when he was fifty years old. He wrote at Liss Wa-al Kilab in 1961 it was published in Cairo this novel was translate by some other languages specially English and Germany languages. There are 18 Chapters in this Novel. This novel can be legitimately considered the first stream of consciousness novel in Arabic literature. In fact with Mahfouz the Arabic novel has achieved genuine maturity .His Contribution to the genre laid the ground work through the Arabic world. Through this novel Mahfouz addressed many social and political issues.

Thartharah Fawq al-Nil (1968) is also a novel of alienation, but here the characters, most of them drug addicts, are already advanced on the path of estrangement from worldly cares. Their meeting – place, a barge on the Nile where most of the novel is set, suggests their tangential relationship to every-day Egyptian reality.

This novel is clearly a commentary on certain aspects of Egyptian society in the mid sixties and its exposure of opportunism, cynicism, disillusionment with the governments discourse and a sense of powerlessness to influence events can, with hindsight, be seen as prophesying the defeat of 1967. An unusual aspect of this novel is the lightness sometimes evens playfulness of tone and the feeling of bonhomie which the hashish sessions exude; for once Mahfouz is using some humour, desperate though it may be in treating serious issues.

The foundation of this novel is the regular evening hashish session a structural element similar to that of the regular meeting between Ahmed Abd al-Jawad and his friend in the 'trilogy' presided over by Anis Zaki, a minor civil servant, who in his flight from grief over the death of his wife and baby daughter. Moreover Anise's hallucinations which are an important component of the book .

Egypt defeat in the 1967, war, realizing the prophecy of doom enshrined in Miramar (The name of a Pension; 1967)[171] the last novel of this period came as a shock nonetheless and led to another period of silence in Mahfouz's career. It explores through a handful of characters the predominating political trends in contemporary Egypt.

"Miramar (1967) can be seen as a crescendo of criticism of the course that the revolution took in this troubled decade. That course was brought to a grinding halt in the June war of 1967."[172] In Miramar, Mahfouz abandons the single hero to describe a series of events through the eye of four different narrators.

When Naguib Mahfouz published his novel Miramar in 1967, it was to be the last work of his experimental realistic period that followed the period of high realism.[55] Mahfouz remained committed to his "realistic" attitude of the possibility of representation, although he started questioning the degree of the complexity of reality, and the respective degree of complexity needed to represent this reality. It was within such parameters that his experimentation with form during this period took shape, and Miramar is both historically and artistically, the culmination of this period.

[171] Translated by Fatma Moussa – Mahmud, London and Washington, 1974.
[172] Julie Scott and Paul Starkey, Encyclopedia of Arabic Literature, (Vol.2)

London and New York, L Rutledge 1998.

Perhaps because of his own established position in life, Mahfouz at this stage seems to have needed the underworld to stimulate his poetic imagination to the utmost. For it is the two novels from which the underworld is absent, al-Summan wa;-Kharif (The quail and the autumn; 1962)[173] and a;-Shahhadh (The bagger; 1965)[174] which are the most prosaic and artistically unsatisfying.

'Al-Tariq' (The Way; 1964)[175] the record of a playboy's search for his mysterious and wealthy father and his losing his way between two women, uses a universal motif and endless it with emotional, social and mystical significance; in this last respect the novel treats one of Mahfouz's abiding preoccupations, the problem of belief.

"With the advent to power of Sadat in 1970, retrospection became a preoccupation for many intellectuals Mahfouz's contribution is fictional form was 'al-Maraya' (1952), a montage of vignettes about a series of Egyptian characters arranged in alphabetical order."[176]

While there are a few pieces from his output since the early 1970s that have attracted broad critical attention, including 'Malhamat al-Harafish' (1976) and 'Rihlat Ibn Fatuma' (1983), Mahfouz's work has been characterized by a tendency to repeat previous experiments rather than to branch out in new directions and his pioneer status has been inherited by a younger generations of novelists.

To Mahfouz's personal disillusion over the way that revolutions promise had been thwarted obvious enough in works 'al-Karnak' (1974),

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[173] Translated by Roger Allen , Autumn quail, Cairo, 1985.
[174] Translated by Kristen Walker Henry and Nar man al-warraki.Cairo,1986
[175] Translated under the title The search by Mahmed Islam, Cairo, 1987.
[176] Julie Scott and Paul Starkey, Encyclopedia of Arabic Literature, (Vol.2) London and New York, L Rutledge 1998.

was now added a deep antipathy to the presidents personality and style and to the open markets policy (in faith) which served to exacerbate the class divisions within Egyptian society.

Novel such as Al-baqi min al-Zaman Sa ah (Just one hour left, 1982) and Yaum qutila al-Zaum (The Day the leader was killed, 1985) both novels show a society of glaring contrasts, one in which basic amenities such as housing remain a dream and there is little mobility.

Another novel namely Layali Alf Layla (1982, Arabian Nights and Days), this nove; established both the new metaphoric rules of reference and the intersexual dialogue with archetypal narrative genres and liberate the novel from its dependence on specific reality and time. Layli Alf Layla with its bold attempt to transform the archetypal narrative of the Arabian Nights, positioning the modern novel as rival to the great classic of Arabic narrative, and succeeding in reproducing the magical world of the old classic but with completely modern content.

But Hadith Al-Sabah wal-Masa (Talk of Morning and Evening, 1967) with its fine intersexuality with classical Arabic biographical dictionaries stands out as the most significant Arabic novel of the 1980's. In this novel Mahfouz proved to be in the forefront of narrative innovation in his portrayal of the fragmentation of Egyptian society under the successive failures of the process of modernization. This novel is a vast undertaking in its historical scope encompassing a period of two centuries of Egypt's history. It starts before Napoleon's expedition to Egypt in 1798 and continuous until the 1980's and the aftermath of Sadat's unfaith economic policy. One of the major achievements of this novel is its success in finding fragmentary novelistic structure capable of

portraying the disintegration of the old coherent system of values human relationships, ethics and a strobe sense of national identity.

And with the age has come also a certain nostalgic tone, both Qushtumor (the name of a café, 1989) and Asda al-Sirah al-dhatiyyah (Echoes of an Autobiography, 1997) the latter a remarkable evocation of classical sufi writings take the reader back to earlier days in the narrator's life, days of hopes and loves and of struggles both physical and intellectual.

Mahfouz last work, Ahlam Fatrat Al-Naqaha (Dreams of convalescence, 2005). The novel is considered by many to be the epic of the urban middle class, and being a born and bred middle class Carene, Mahfouz was able to provide the genre with its much needed urban dimension.

Mahfouz's early writings are considered historical because he dealt with subject inspired by ancient Egyptian history. Most of Mahfouz's writing deal mainly with politics, a faced he acknowledged:

"In all my writing, you will find politics. You may find a story which ignores love or any other subject, but not politics; it is the very axis of our thinking."[177]

Although Naguib Mahfouz is known as a Novelist yet he is also an excellent short story writer. His 1st collection of short stories, Hams al-Junun, was published in 1938, and contains 28 stories, about half of what he had already published in periodicals. I also find in Mahfouz;s short stories descriptions of lower-class characters. In the volume of selected stories Dunya Allah (God's World, 1962) I get a very good view of what he has achieved in the field of short stories. To write short stories

[177] Rashed EL-Enany ,Naguib Mahfouz:The Pursuit of Meaning, Routledge,1992.p.23

Mahfouz was influenced by writers of the older generation such as Taha Hussain, al-Aqqad, Salma Musa and Mahmud Tahir Lashin in particular. He had published his short stories on various subjects. 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."[178]

Naguib Mahfouz started his literary career around. 1930 while he was still under graduate. After the graduation from the university, he began to publish short stories for magazines and the newspapers. It is not surprising that the young writer made his first efforts in writing short stories for magazines and periodicals to earn a living because during this period it was almost difficult to publish one's writings in print and the only way of seeing them was to persuade a periodical to publish them in serial form if necessary.

At this time, the Egyptian short story as a genre was at its height and had accomplished a deep exploration of the consciousness of- the Egyptian personality in order to create a mature embodiment of its fluctuating feelings. Similarly it sought to proceed along two main lines, the first was to authenticate this literary form through creating several ties between this genre and the social and cultural life of the Egyptian, whose

[178] Rasheed EI-Enany: Naguib Mahfouz: The pursuit of meaning, Rautledge, London- 1993 p. 195

anxieties and dreams it tries to express. The second was to try out this literary genre in the field of social and individual reality, in order to achieve a certain distinction for the original form, which came from the west. Naguib Mahfouz was fascinated by Egyptian stories, written on the lines of western literature, in which the influence of the Environment and society on the creation of individual was portrayed but he restricted himself from portraying the influence of the environment on the people's life and its impact depicting moral degradation, offence and shattered human life which paved the way to death. Thus, the effect of the .environment appears in describing the morality of characters as vivid, comparative and complex but sensible and perceptible. This conscious feeling emerges for the prevalent environment leading to trace the people of his stories first and then its artistic horizon derived from life. All his characters are moving to destiny from its previous environment. As a result, the story comes into existence and moves further.

By 1944, Mahfouz had published more than seventy short stories on a variant of subjects. His first collection of short stories, "Hams al-Junun", (whisper of madness) was published in 1938, and contains 28 stories, about half of what had already been published in periodicals. The writer's purpose, which was given impetus by the national revolt of 1919 against the occupying British, was to give expression to the Egyptian personality in a specifically Egyptian, and more realistic, type of literature. Therefore, the themes were frequently common family problems, such as polygamy, the marriage of young girls to old men, adultery, drunkenness, and the compelling, by law, of a wife to remain in the home of a husband she hates. Mahfouz does not take man-woman relationship in deep sense but sees the whole social relations connecting each other with one string that cannot be separated. In his view, a relation

is defined as natural secretion for the society by the need and necessity of other human relations among individuals. In al-Sharida (The vagrant)[179], a woman entrusted her destiny to a man who was obsessed with the night club. Soon after the wedding night, he continued spending his night and quarrelling outside the house. One night he came with his girlfriend while both of them were in most inebriated Condition. As a result, the separation became inevitable. The wife, falling in chasm of vagrancy and ruin, started searching for another man who can bring back her hope and optimism and become substitute of her husband whom she lost at the time of honeymoon.

"Al-Zaif' (The Counterfeit)[180] deals with the story of a woman from an aristocrat family who competes others of her class in every insignificant aspect and goes out of her way to have an affair with a man, simply because she thinks, mistakenly, that he is the most celebrated poet of the time, and. she wants to boast of her connection with him. When her mistake is revealed, she becomes an object of ridicule.

In Mahfouz's works, characters, with a few exceptions, are usually complex being neither wholly good nor wholly evil and their portrayal generally reflects the intricacy of human nature. In their depiction, Mahfouz is usually objective, giving his readers a full picture of their inner and outer lives, and leaving them to draw his own conclusions and pass judgment. The following stories can be I viewed as an example of his objectivity.

[179] Mahfouz Naguib: Hams al-Ju.fun, Maktabe Misr, Cairo, 1960, p. 27

[180] Ibid, p. 11

Mahfouz's "Kayduhunna" (Their Deception)[181] is about a man married to a woman 25 years younger, who uses trick to get rid of her elderly husband and meet her young lover in anonymity. Although her husband suspects, and attempts to surprise her with her lover, she is too clever for him. When the husband insists that she should company him everywhere, she does not beg to be excused. Once, she goes accompanying him to a shopping complex where she overburdens him with walking and stopping. Even he is convinced to wait for her in the vehicle at the gate of the complex. Then, she enters the complex so that she can slip out of the back gate. She meets her lover in one of the buildings inside and returns. In the manner as if she did not leave for the complex. Such image of the woman closely resembles that of Mahmud Tahir Lashin's Qarar al-Hawiya, in which a poorly-educated petty official marries a rich upper-class woman, who is involved in an affair with her cousin, and successfully foils her husband's attempt to catch her. 'Again there is Lashin's story Walakinnaha lil-Hayat, in which a desolate widow, dedicated to her husband's memory, is consoled by the lawyer employed to clear up her husband's estate, and in the end, one understands that they will marry; this story is closely echoed by Mahfouz's Islah al--Qubur, which describes a widow who goes regularly to visit her recently deceased husband's grave; she is seen by a man whose house she passes on her way to the cemetery, and finally he asks for her hand in marriage. Although she is shocked at first, she soon yields, and the money which she is going to spend on improvements to her husband's grave is spent instead on her trousseau.[182]

[181] Ibid, p. 99

[182] R.C. Ostle (ed.) Studies in Modern Arabic Literature (Hamdi Sakkout: NajibMahfuz's Short Stories),School of Oriental and African Studies, University of London -1975, p. 115

In another story Thaman al-Sa'ada (The Price of Happiness)[183], an elderly man not only shut his eyes to his young aristocrat wife's illicit relation but also contributed in accommodating this relationship, hoping to keep her with him. The story reveals that there is a young teacher who visits the elderly man's house frequently to teach his son from his ex-wife. Meanwhile, the young wife starts alluring the teacher and trapped him in her net at last. The teacher accomplishes his desire with her and continues doing so assuming that her husband does not know anything but one day he is frightened while returning after the meeting with the lady of the house. He saw - at the door - the husband was sitting in the balcony with great ease and comfort. From that day, the teacher stopped coming to the house. One day, he was taken aback by the visit of the husband to his house insisting him to continue teaching his son and even he did not cut off his fees.

Naguib Mahfouz while thinking of a woman who needs accomplishment of physical desire including psychological and emotional contentment presents the heroine as one who cannot be free by mere attainment of her needs since other social responsibilities rest with her. The following two stories contain the same notion juxtaposing needs and responsibilities.

"Naks al Umooma" (Breach of Motherhood)[184] presents the story of a middle-aged woman who desperately tries to maintain the illusion that she is still young. She is the wife of a big merchant but develops intimate relations with one of his young friends exploiting her husband and his trust. When the proposal for her daughter's engagement with a suitable young man surfaces, she rejects it vehemently scaring that she

[183] Mahfouz Naguib: Hams ai-Jufun, Maktabe Misr, Cairo, 1960, p. 191

[184] Ibid, p. 213

will be called a mother of a bride since today. When she falls short to persuade the father and the daughter for renouncing the proposal, she hatches a plot and arranges a meeting between her daughter and the family friend - or her friend. At the same time, she informs her daughter's suitor about the relation between the girl and the friend. Accordingly, she succeeds to bring the proposal to an end but the daughter becomes the fiancée of the family friend. Thus, the mother loses her friend, her youth, her daughter and her husband altogether.

Most of the stories Mahfouz wrote around 1930, indicate that he picked up themes on women like marital problems, polygamy, and the marriage of young girls to old men, adultery, drunkenness and so on as models for his own. His stories revolve around man-woman relationships and while thinking of a woman, he thinks sympathetically of her need for a companion and not in terms of her being an individual with growing ideas and conflicts. Sometimes, the conflicts arise out of a growing urban society where woman herself has to deal with changes and the conflicts are resolved by getting into-a man-woman relationship.

The second group of short stories in Hams al-.Junín gives indications of Mahfouz's growing belief in socialism, although he had not yet discovered how best to express his views in literary form and indeed his ideas of socialism do not yet seem to have crystallized. In one story of this collection, 'which stands out above the rest called Badhlat al-Asir, it describes how Jahsha, who goes daily to Zagazig station to sell cigarettes, loves a servant girl, but she prefers a chauffeur who wears a suit and shoes. One day a train carrying Italian prisoners of war stops at the station. Jahsha barters his cigarettes first for a prisoner's uniform jacket, and then for a pair of trousers, which he puts on. At the last moment, he remembers that he needs a pair of shoes, but the train has already begun

to move off. The British military guard orders him to board the train, thinking, in the dusk, that he is one of the Italian prisoners. Jahsah does not understand what the guard is saying, and, upset about not getting any shoes, Tums to go. The guard thinks his prisoner is escaping, and shoots him dead. This story contains the qualities that· the others lack, and certainly it was written much later, especially as its setting seems to be the Second World War, when many Italian prisoners were being transported to Cairo'[185]

In this story, he appears to suggest how an unequal distribution of wealth m the society affects man-woman relationship. He also suggests that any help rendered by the upper classes to the poor is destructive culminating in shattered dreams. So, reform could be achieved by the capitalist upper classes, if they were prepared to make the effort.

In Hams al-Junun [Whisper of Madness]), the gender issue has prevailed intending to reveal moral defect and expose indisposition of man-woman relations, for instance, Ruad al-faraps revolves around a student who was studying in Cairo. Once, after the examination was over, he went to an amusement centre in Ruad al-faraji[186] on the invitation of his relative. He fell in love with a beautiful woman, girlfriend of this relative. Within no time, she also reciprocated him. When the relative summoned the boy's father to take him back and to leave the pretty woman, the father revealed that the woman was none but the boy's mother and. father's ex-wife.

[185] R.C. Ostle (ed.) Studies in Modern Arabic Literature (Hamdi Sakkout: Najib Mahfuz's Short Stories), School of Oriental and African Studies, University of London -1975, pp. 116-117

[186] Mahfouz Naguib: Hams al-Jufun, Maktabe Misr, Cairo, 1960, p. 113

In another story "Khiyanatun fi Rasa 'if [Treason in letters)[187] a young girl fell in love with a young man of Cairo . During the winter vacation, the girl travelled with her parents to Qina where she met a friend of her lover. An extreme love affair developed between the two who were not aware of each other's relation with the first lover. A number of letters of the new lover came to his friend in Cairo describing joy and merriment occurred in Qina and explaining each and every thing of meetings, enjoyments and the pledge of marriage then her escape and refusal from tying the knot. When she returned from her sojourn and met her old friend, he rendered her a sealed box with the hope that it was not opened but after reaching the home to make her surprise. In fact, the box was filled with his friend's letters describing the whole affair of ugly winter.

Mahfouz's another story "Al-Marad al-Motaba'dal" [the Alternate Disease)[188] tells about a wife who commits a folly in absence of her husband and suffers from a secret disease. For the treatment, she goes to the doctor who advises her to stay away from her husband so that the disease can't be transmitted. After that the husband also comes for the treatment fearing of the disease to be passed on to his wife and seeks the help of the same doctor to find an excuse for the revelation of the fact to his wife who is scared that his disease might be infectious to her. The doctor advises him to persuade her for the revelation of the infections which has no relation with the secret disease. However, the wife was frightened when he tells her about his meeting with the doctor. She fears to be exposed before her husband and becomes terrified and susceptible which compels her to confess her sin and mistake. But she is not aware of the fact that her husband, too, commits the same crime and mistake. At

[187] Ibid, p. 46 17
[188] Ibid, p. 259

the end, the husband pretends to be dignified and ends the relation by divorce.

The marvelous example of gender description in this collection is the story "A bas Aristiqaratf' (Aristocratic Game)[189] which tells about two husbands and two wives from aristocrat class. They met each other at a function at one palace. Then, a husband thrills to flirt with his friend's wife and makes her covetous. Then he takes her in an empty room at the top floor. Meanwhile, when he was with her in the dark, both of them sensed footfall nearing the room. Within no time, both of them found out the voice of the second husband with the wife of the first one. In the same room, these two enjoyed as the first two did with full knowledge of each other, though the visibility was not clear and the hearing was much inaudible. Then, the last two went away and the first two followed them without uttering a word in view of apprehension of exposure. After the function, when the first husband went back home and ran his hand over his dress, he found that his jacket was not fitting for him then he put his hand in the pocket of the jacket to take out his wallet but there was nothing in it but a card written on it his friend's name!! Now it became difficult "How is possible to exchange two jackets"!!

Although Mahfouz's attitude varies in these stories, it is clear that the writer is attempting to do complete justice in describing aristocratic ambience to reveal the shortcomings and persistence gender degradation.

Naguib Mahfouz mainly uses women characters to uncover certain facets of man's personality. The women are truly loved at different times but cruelly sacrificed or abandoned at others by their male counterparts, because to them love counted for nothing if it was of no practical value to

[189] Ibid, p. 281

their interest or ambition. What they craved for was a wife to help them climb up the social ladder and the wife who was ruined without mercy, show how exploitative of weakness and morally irresponsible men can be. On the other hand, the prostitutes in Mahfouz's writing are themselves the victims of a corrupt social system but display a social awareness.

In 1965, another collection of short stories ((Bait Saiyyi al-Summ'a" [A House of Ill Repute] was published. In this collection, the story Qubail al-Rahil {Shortly before Departure) displays a strong affinity with the author's contemporaneous novels and tells about a government official being transferred after four years of service from the beautiful city of Alexandria. Feeling flat on his final day in Alexandria, the protagonist Barakat picks up a rather attractive prostitute, significantly called Dunya (life), and pays her £2 in advance for a night's services. After making love, they are both bored, then he notices her slipping the £2 into the dressing table drawer; he is surprised and she explains that when she is especially gratified, she makes no charge. He immediately becomes filled with virile pride. And in his elation, he decides to be extravagant and have a proper night's enjoyment. First they go to a night club to dance, then, on the way to home demonstrating his virility, he engages in one fight after another with men, he believes truly or falsely is making advances to the woman. They have a good meal in his room, and he is planning as to how he can return to see her frequently. They spend a wonderful night together. The following morning, he finds her preparing to leave, and is shattered as she demands her fee back:

It was all a trick to make him happy

before his departure, she explains.

'What an idiot you are!' he exclaims.

'Don't you see it is a trick you can't play twice?'

Who said we would meet again?' says she.[190]

This story is an excellent example of Naguib Mahfouz's understanding of human life and psyche. The change in the life of the protagonist portrayed by him is heart-rending. The author chooses the prostitute as a prop to symbolise change in the fortunes of Barakat. At one point of time the prostitute, who stands for the fickleness of time, the change of fortune, becomes good for Barakat but at the other, proves bad. The author wants to show how life or Dunya oscillates with time from happiness to sorrow.

Nevertheless, man is lured by life so much that he does not want to abandon it at any cost. Likewise, Barakat is mesmerised by Dunya. Getting Dunya's company is only a small achievement for Barakat but he is so caring and protective for her that he indulges into endless conflicts to safeguard her. However, at the end like all other men in this world, he realises the ephemeral nature of his achievement and learns that life like the prostitute of the story can only be enjoyed once, and only for a short while before the departure.

Mahfouz ridicules hypocrisy, flattery, and the use of high-sounding slogans merely for personal gain. In his stories, he shows that some prostitutes are more honest, more patriotic and closer to God, than the Imam of the mosque in the street where they work.

In one of his more recent short stories, "Harrat-al-Ushshacf (Lover's Lane) Mahfouz situates his search for love and . . . Communication within the confines of the city, and a prison cell. In the

[190] Mahfouz Naguib: Bait Saiyyi at-Summa, Maktabe Misr, Cairo, 1965, p. 14

collection, a long short story entitled "Hikaya hila Bidaya wa la Nihaya" (Story without beginning or end) deals with a study of a fundamental aspect of love, namely doubt. The story opens on a scene of conjugal felicity. Husband and wife are congratulating themselves on the bliss they have lived in for the past five years. They can still remember distinctly their courting days before marriage, then the first years of their happy union:

> He sighed, then, a glimmer appeared in his dreamy
> look and said:
> "Those days, I was just a clerk in the archives ...
> poor, hardworking, a husband passionately in love,
> even children we have decided to relegate to later
> times, no time for thinking, no time to look, work,
> work, work... no thoughts, no worries, a limitless
> faith in everything, in you, in myself, in God;
> everything was constant, solidly built.[191]

This seemingly pleasant scene is soon interrupted with the husband's growing squabble. He hints that he has been noticing certain going-on in their alley. He then tells his wife of his growing sense of indignation with the rumors he has been hearing. This first part ends with a heated discussion between the two in which he announces his decision to divorce her. Furthermore, the husband doubts the Imam, then a

[191] Mahfouz Naguib: Hikaya hila Bidaya wala Nihaya, Maktaba Misr, al-Fujala, seventh edition- 1978, p. 102

respected school teacher and accuses his wife out rightly of having some kind of illicit encounter with Shaikh Marwan and Antar in their stairway. The outraged wife denies his allegations and once more he leaves a divorced woman for the second time. The ensuing part comes up with some disturbing revelations about the once trusted friends of 'Abd Allah. Shaikh Al-Hara shunned by all, accused of being the official informer to authorities, and interrogates 'Abd .Allah on the nature of his relationship with the teacher and the Imam. Shaikh Al-Hara proceeds in his investigation trying to corroborate some information he had collected concerning the two men, then just before leaving, announces that the two have been arrested. The incident brings back a horde of suppressed doubts and emotions that had once troubled him so. Sensing his mood, Haniya turns to her husband pleadingly:

H: Here we are gradually returning to hell.

A: The important thing is that my life be built

on a clear truth.

H: What's more important than all this is to appeal

to wisdom during crises and to always

remember that you are a father?

He answered with bitter irony:

A: indeed, I am the father of Marwan, and 'An tar

H: And it is a truth more important than anything else.

And he said perturbed:

A: No, there exists a higher truth, which should not

be undermined and I want to face it as it really is,

even if it throws me in a circle of fire.

H: I fear that our quest will lead us at the end to burning fire.[192]

Beneath all this commotion, Mahfouz's clear voice speaks. 'AbdAllah' is a man, like many, confronted with the eternal quest for truth. As a final resort, 'Abd Allah turns to Shaikh Al-Hara seeking elucidation on the question of the arrest and its implications but he refuses ruthlessly to release any information supplying and collecting merely pertinent data. Undaunted, 'AbdAllah persists in wanting to know whether the two men are completely guilty and hence the possible guilt of his wife. Insisting on not committing himself, Shaikh Al-Hara informs him that chances are fifty-fifty that they are guilty, upon which 'AbdAllah finally resolves on a different course:

A: If my wife be guilty in the percentage of fifty

Percent, she is at the same time innocent in the

Percentage of fifty percent.

S: And so?

A: And because I love her more than life itself, and

because I cannot do without her unless I go mad,

or commit suicide, I will therefore admit the

possibility of innocence.[193]

[192] Ibid, pp. 148-49
[193] Ibid, p. 159

Mahfouz's another story "al-Hazayan" (The Delirium)23 tells about a young wife who suffered from puerperal fever after giving birth to a baby girl of her young, gentle and devoted husband . During the fever, the sick wife once became delirious men,tioning the name of a young man who had asked for her hand before the marriage, similarly she started mentioning the perpetration of crime and mistake. The husband was filled with doubt and tried to listen more from the sick wife but after a while she stopped being delirious. The husband saw the best way to prevent her from giving medicines so that she once again became rampant but she lost no time in dying. Then, he changed his sense of doubt into a blend of doubt coupled with realization of crime and sense of loss and misfortune. This spoiled his entire life and he became irritated and distressed. Finally, he ended his life after putting himself in so much grief and sorrow. The people assumed that he committed suicide due to the affliction after the death of his devoted wife.

The above mentioned two stories are concerned with the examination of the relationships between a man and his wife, and the central theme of this story is that of doubt. In the story "al-Hazayan" (The Delirium), the wife who is at the centre of the conflict and without her life is intolerable; madness and death are the only possible alternatives. The wife is inscrutable, evanescent; like happiness she appears and disappears almost at will. Once he starts doubting her, life is never again the same. "Where ignorance is bliss, this folly to be wise," Mahfouz reiterates.

To sum up, above discussed stories compel the reader to take time seriously and to ponder on their messages. In addition to this, Mahfouz's message is clearly thought out, so that the readers easily grasp his attitude to women at all this stage. His preference for this type of image is also

seen in his novels which always remain the main source for composing the jigsaw of the author's world picture.

In July 2006 at the age of 94, Naguib Mahfouz the grand old man of Egyptian Novelist and winner of the Nobel Prize for literature in 1988 were admitted to hospital after an apparently minor fall sustained in his home in Cairo[194].

Mahfouz remained in a Cairo hospital until his death on August 30, 2006. In his old age Mahfouz became nearly blind and though he continued to write, he had difficulties in holding a pen or a pencil. He also had to abandon his daily habit of meeting his friends at coffeehouses. Prior to his death Mahfouz suffered from a bleeding ulcer, kidney problems and cardiac failure.

He was accorded a state funeral with full military honors on August 31, 2006. His funeral took place in the al-Rashdan Mosque in Nasr city in Cairo. His funeral resulted in the coordination of two funeral services, one held at al-Hussain Mosque in Al-Azhar district of Cairo based on his wishes a mentioned in his will, and the other service was a military funeral held in Nasr city with his coffin draped is an Egyptian flag attended by President Hosni Mubarak.

From the above all discussion I find that, the world of Naguib Mahfouz is a vast and extremely rich one extending from pharohnic times down to the present day. Mahfouz spans the various changes in the reality, dreams and aspirations of his nation and provides an elaborate record of its attempts to come to terms with the process of modernity. Although his world is mainly Cairo and predominantly the old quarter of

[194] Mohamed Salmawy, The Last Station Naguib Mahfouz Looking Back, The American University in Cairo press, New York,2007.p .1

Gammaliyya in which he spent his childhood, he made the urban scene an elaborate and highly significant metaphor of the national condition.

On the literary plane, his career spans the whole process of development of the Arabic novel from the historical to the modernistic and lyrical. He earned the Arabic novel respect and popularity and lived to see it flourish in the work of numerous writers throughout the Arab world. I find Mahfouz is the Dean of the Arabic Novel and large undisputed, and one of the most important fiction writers in the Arab World.

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. Most of Mahfouz's writing deal mainly with politics. 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 the Islamic and Arabic civilization. He exhibited great skill in writing his Arabic novels, short story and plays in modern Arabic literature. The great Egyptian and World class Novelist Naguib Mahfouz remains the towering figure of Egyptian and Arabic literature. He will remain in our mind forever.

“The death of Naguib Mahfouz constitutes in addition to the national and cultural loss of the towering genius of modern Arabic literature”

India
SABRY HAFI

“I do not doubt that Mahfouz novel sustains comparison with any of the international novels in any language of the world."

Egypt.
DR. TAHA HUSSAIN

“Mahfouz is the pioneer of the novel in Arabic language, and his career has spanned almost at entire range of novelistic development in the Arab world."

Africa.
MICHELLE HARTMAN