

The Polymath A Modern Arabic Novel

The study of Arabic literature is blossoming. This book provides a comprehensive theoretical framework to help research this highly prolific and diverse production of contemporary literary texts. Based on the achievements of historical poetics, in particular those of Russian formalism and its theoretical legacy, this framework offers flexible, transparent, and unbiased tools to understand the relevant contexts within the literary system. The aim is to enhance our understanding of Arabic literature, throw light on areas of literary production that traditionally have been neglected, and stimulate others to take up the fascinating challenge of mapping out and exploring them.

Though it might seem as modern as Samuel Beckett, Joseph Conrad, and Vladimir Nabokov, translingual writing - texts by authors using more than one language or a language other than their primary one - has an ancient pedigree. The Routledge Handbook of Literary Translingualism aims to provide a comprehensive overview of translingual literature in a wide variety of languages throughout the world, from ancient to modern times. The volume includes sections on: translingual genres - with chapters on memoir, poetry, fiction, drama, and cinema ancient, medieval, and modern translingualism global perspectives - chapters overseeing European, African, and Asian languages. Combining chapters from lead specialists in the field, this volume will be of interest to scholars, graduate students, and advanced undergraduates interested in investigating the vibrant area of translingual literature. Attracting scholars from a variety of disciplines, this interdisciplinary and pioneering Handbook will advance current scholarship of the permutations of languages among authors throughout time.

Short stories.

"My mother went to visit our neighbor, Umm Bahaa, but refused to take me with her, on the pretext that women visit women and men visit men. So she left me alone, promising not to be gone more than a few minutes. I told my cat I was going to strangle her, but she paid no attention and continued grooming herself with her tongue." Thus we meet the five-year-old narrator of The Hedgehog, who introduces us to his world: his house (with the djinn girl who lives in his bedroom), his garden (where he wishes to be a tree), and his best friend the black stone wall. This tightly told novella confirms that Zakaria Tamer remains at the height of his powers. The short stories that follow were first published in the collection Tigers on the Tenth Day. Economical and controlled, they deal with man's inhumanity to man (and to woman) and showcase the author's typical sharply satirical style.

Clamor of the Lake begins with the appearance of an old fisherman of unknown origin sailing a black boat. Taciturn and enigmatic, he takes on a woman and her twin boys. While he gives away nothing about his past, his undemanding companionship prompts the woman to narrate her turbulent life. Meanwhile, in a nearby village by the lake, Gomaa and his wife have found respite from the dreariness of their existence in the fantastic objects the sea churns up during gales a sword, alluring panties, a talisman. But when the waves cast up a chest that speaks in a language no one can comprehend, Gomaa is haunted by its voice. As the tumult of the lake drives a wedge between the couple, it turns two neighbors into close allies: Karawia, a café proprietor, and Afifi, a grocer. Eventually, they too will be haunted by the siren song of the lake. In Mohamed El-Bisatie's lyrical novel, the stories of these various figures converge on the mercurial presence of the lake, which in the end proves the narrative's true hero. An accomplished experiment in

the poetics of space, *Clamor of the Lake* won the 1995 Cairo International Book Fair Award for Best Novel of the Year.

The Lodging House

An Historical and Critical Introduction, Second Edition

Modern Arabic Literature

The Polymath

Muntaha

Saint Theresa

A young man's dreams for a better future as a student in the Teachers' Institute are shattered after he assaults one of his instructors for discriminating against him. From then on, he begins his descent into the underworld. Penniless, he seeks refuge in Wikalat 'Atiya, a historic but now completely run-down caravanserai that has become the home of the town's marginal and underprivileged characters. This award-winning novel takes on epic dimensions as the narrator escorts us on a journey to this underworld, portraying as he sinks further into its intricate relationships the many characters that inhabit it. Through a labyrinth of tales, reminiscent of the popular Arab tradition of storytelling, we are introduced to these denizens, whose lives oscillate between the real and the fantastic, the contemporary and the timeless. And while the narrator starts out as a spectator of these characters' lives, he soon becomes an integral part of the lodging house's community of rogues.

"When the first armchair smashed into the asphalt, Sergeant Ashmouni was at his usual spot on the median of the Nile Corniche, trapped by the road's twin currents turbulently flowing forth to Maadi and back to Old Cairo. He was wiping the sweat away from his eyes with his worn out sleeve and in the process adding a new stain to his white traffic-police uniform when surprise from the thunderous impact catapulted him into the fast lane of the side of the road closest to the Nile." Thus opens this fast-paced city thriller laced with dry humor that takes us inside Borg al-Saada 'Tower of Happiness,' one of the luxury high-rises planted like alien bodies amid the fields along the Nile south of Cairo and inside the sordid lives and lavish lifestyles of its superrich and famous denizens. The naked, strangled body of Ahlam, a beautiful young actress, is discovered in one of the elevators, and as the police investigation gets under way, we meet many of the tower's strange characters: the owner's agent, Kasib Bey, overweight, toupeed, and decked in gold chains; wealthy contractor Abd al-Tawab Mabruk Basha (Tutu Basha to his friends), insomniac since Ahlam's murder; Abd al-Malak, a psychic with a Ph.D. in genetic engineering from MIT; Farah, his erstwhile sweetheart, who has become one of the very candy dolls she used to scorn; belly-dancer Lula Hamdi, who would be able to see Timbuktu if she stood on top of a pile of all her money; Madame Esmeralda, the society lady from Chile; and the homely Dr. Mahgub, somewhat less well off than his neighbors. And of course there is Antar the naughty boy who roams the tower, enters apartments, and overhears conversations, unsettling and exposing the decadent occupants and their relationships.

The Polymath A Modern Arabic Novel American University in Cairo Press

This edition includes new material on the Arabic novel up to 1993. It is a survey of the Arabic novel and its development from its beginnings in the 19th century until today. It

traces the origin, early cultivation and the mature period after World War II of the Arabic novel.

This award-winning historical novel deals with the stormy life of the outstanding Arab philosopher Ibn Khaldun, using historical sources, and particularly material from the writer's works, to construct the personal and intellectual universe of a fourteenth-century genius. The dominant concern of the novel the uneasy relationship between intellectuals and political power, between scholars and authority addresses our times through the transparent veil of history. In the first part of the novel, we are introduced to the mind of Ibn Khaldun as he dictates his work to his scribe and interlocutor. The second part delves into the heart of the man and his retrieval of a measure of happiness and affection in a remarriage, after the drowning of his first wife and their children at sea. Finally we see Ibn Khaldun as a man of action, trying to minimize the imminent horrors of invading armies and averting the sack of Damascus by Tamerlane, only to spend his last years lonely and destitute, having been fired from his post as qadi, his wife having gone to Morocco, and his attempts at saving the political situation having come to nil. "The elusive simplicity and fluency of style manage to entertain and instruct at once. We learn as we read about Ibn Khaldun: his insights into history and historiography, his views of the rise and fall of civilizations, the principles of his sociological thinking, along with intimate aspects of his life, including his tragic losses and his attitude toward women. We also learn of his response to the major crisis of his time, the Tatar invasion of the Mashriq. In short, Ibn Khaldun, the distant and formidable figure, is humanized thanks to this novel." Naguib Mahfouz Medal Award Committee

Unlocking the Power of Human Versatility

An Egyptian Between Moscow and Chernobyl

Drumbeat

Khan Al-Khalili

Wedding Night

History, Genre, Translation

In the spring of 1986, Mohamed Makhzangi was living in Kiev, an Egyptian doctor studying in the Ukraine. As a result, he--like thousands of others--found himself living a nuclear nightmare when the Chernobyl plant had a catastrophic meltdown. Despite numerous fail-safe protections, human error sent massive quantities of deadly radiation into the serene spring of the Soviet sky. In superbly crafted prose, *Memories of a Meltdown* describes the days that followed from Makhzangi's dual perspective, as both an outsider and a victim. Described by the author as an 'anti-memoir,' this assemblage of impressions in the aftermath of the meltdown offers a searing account of factual events distilled through the filter of literature. Blending the realism of journalism with the emotional resonance of fiction, Makhzangi conveys the quiet but steadily mounting atmosphere of fear and panic, the dubious reliability of official statements, and an overall loss of the sense of safety, of anything ever being right with the world again. From the balding colleague who is concerned only about whether his hair will fall out, to a grandfather, fetching his young grandson a drink, who believes that there is less contamination in hot tap water than cool, Makhzangi portrays people unwilling or unable to believe in the magnitude of the disaster unfolding around them. In the finest tradition of literary reportage, Makhzangi masterfully conveys here the loneliness of exile, the

urgency of a great tragedy, and the intimacy of personal experience.

"I have returned to settle my account. . . ." Told through the voices of a group of close friends and spanning a generation, *The Smiles of the Saints* is an epic story condensed into a short, intricate novel. Twenty-year-old Haneen has just returned to Egypt after an absence of fifteen years spent mostly in a Parisian boarding school, cut off from all family save for sporadic visits from her father, Rami. She has been summoned back by her father's twin sister, who gives her an envelope containing his diaries, the last section of which is missing. Reading Rami's account of the passionate love affairs and tortured spiritual adventures of his youth, Haneen begins to unravel the riddle of a family she has barely known. Herself the child of a Muslim-Christian marriage, Haneen, in love with a Jewish man, is considering adding a further religious dimension to her family. But someone is carefully watching the proceedings, a figure from the past. Who exactly is this, and what stake does he have in Haneen's return? Couched in a pervasive air of mystery, Ibrahim Farghali's novel is resonant with observations on the intricacies of human entanglements.

This prize-winning novel, the first to be written by an Algerian woman in Arabic, is set against Algeria's struggle against foreign domination as well as its post-independence struggle with itself and the fate of revolutionary ideals in a post-revolutionary society. The story, spanning more than four decades of Algerian history, from the 1940s to the 1980s, revolves around a love affair between Khaled, the middle-aged militant who turns to painting after losing his left arm in the struggle, and Hayat, the fiction writer and young daughter of his friend the freedom fighter Si Taher, all brilliantly told through Khaled's voice. It was features such as this convincing embodiment of a male voice alongside narrative techniques in which the author subtly joins the achievements of world literature with that of local storytelling and traditional modes of narration that particularly impressed the judges who awarded this novel the Naguib Mahfouz Medal for Literature.

The *Oxford Handbook of Arab Novelistic Traditions* is the most comprehensive treatment of the subject to date. In scope, the book encompasses the genesis of the Arabic novel in the second half of the nineteenth century and its development to the present in every Arabic-speaking country and in Arab immigrant destinations on six continents. Editor Wail S. Hassan and his contributors describe a novelistic phenomenon which has pre-modern roots, stretching centuries back within the Arabic cultural tradition, and branching outward geographically and linguistically to every Arab country and to Arab writing in many languages around the world. The first of three innovative dimensions of this Handbook consists of examining the ways in which the Arabic novel emerged out of a syncretic merger between Arabic and European forms and techniques, rather than being a simple importation of the latter and rejection of the former, as early critics of the Arabic novel claimed. The second involves mapping the novel geographically as it took root in every Arab country, developing into often distinct though overlapping and interconnected local traditions. Finally, the Handbook concerns the multilingual character of the novel in the Arab world and by Arab immigrants and their descendants around the world, both in Arabic and in at least a dozen other languages. The *Oxford Handbook of Arab Novelistic Traditions* reflects the current status of research in the broad field of Arab novelistic traditions and signal toward new directions of inquiry.

Against the methodological backdrop of historical and comparative folk narrative research, 101 *Middle Eastern Tales and Their Impact on Western Oral Tradition* surveys the history, dissemination, and characteristics of over one hundred narratives transmitted to Western tradition from or by the Middle Eastern Muslim literatures (i.e., authored written works in Arabic, Persian, and Ottoman Turkish). For a tale to be included, Ulrich Marzolph considered two criteria: that the tale originates from or at least was transmitted by a Middle Eastern source, and that it was recorded from a Western narrator's oral performance in the course of the nineteenth or twentieth century.

The rationale behind these restrictive definitions is predicated on Marzolph ' s main concern with the long-lasting effect that some of the "Oriental" narratives exercised in Western popular tradition—those tales that have withstood the test of time. Marzolph focuses on the originally "Oriental" tales that became part and parcel of modern Western oral tradition. Since antiquity, the "Orient" constitutes the quintessential Other vis- à -vis the European cultures. While delineation against this Other served to define and reassure the Self, the "Orient" also constituted a constant source of fascination, attraction, and inspiration. Through oral retellings, numerous tales from Muslim tradition became an integral part of European oral and written tradition in the form of learned treatises, medieval sermons, late medieval fabliaux, early modern chapbooks, contemporary magazines, and more. In present times, when national narcissisms often acquire the status of strongholds delineating the Us against the Other, it is imperative to distinguish, document, visualize, and discuss the extent to which the West is not only indebted to the Muslim world but also shares common features with Muslim narrative tradition. 101 Middle Eastern Tales and Their Impact on Western Oral Tradition is an important contribution to this debate and a vital work for scholars, students, and readers of folklore and fairy tales.

A Cultural History from Leonardo da Vinci to Susan Sontag

Memories of a Meltdown

Clamor of the Lake

An Egyptian Novel

Yemeni Vernacular Poetry and Arab-Jewish Symbiosis

The Smiles of the Saints

GENERAL & LITERARY FICTION. This title offers a groundbreaking fiction from a young Egyptian writer for the first time in English. Saint Theresa tells the story of two young women, Budour and Sawsan, childhood friends who come of age following the 1967 war. Budour marries a humble tailor, but soon begins an extended affair with his Jewish employer. In "Sleeping with Strangers", Abdel Meguid turns his lens on the United States - following an Egyptian, Basim, who is drawn to the land of opportunity, only to end up in an American prison. His encounter with a fellow prisoner who preaches of the black Messiah, and his affair with a Russian woman become entangled with Basim's family history of Egyptian official secrets and a pile of stolen documents. Masterfully told, "Sleeping with Strangers" evokes the conflicting pull of east and west.

A new paperback edition of the story of a young woman lost in a chaotic world

The most comprehensive reference work on African literature to date, this book covers all the key historical and cultural issues in the field. The Encyclopedia contains over 600 entries covering criticism and theory, African literature's development as a field of scholarship, and studies of established and lesser-known writers and their texts. While the greatest proportion of literary work in Africa has been a product of the twentieth century, the Encyclopedia also covers the literature back to the earliest eras of story-telling and oral transmission, making this a unique and valuable resource for those studying social sciences as well as humanities. This work

includes cross-references, suggestions for further reading, and a comprehensive index.

Set in the sleepy Egyptian village of Muntaha during the late 1940s, this novel paints a vibrant portrait of rural life in Egypt that is both moving and memorable. Between the turbulent events of 1948 and the final years of the British presence in Egypt, the village's inhabitants find themselves caught up against their will in the swirl of larger world events, although their daily lives, concerns, and beliefs are grounded in the timeless nature of a rural past. Hala El Badry's masterful narrative depicts, in intimate detail, her characters' relationships not only to each other but to the natural environment that surrounds them: from fishing on the Nile and cotton and corn harvests, to donkeys and sparrows gone tipsy on overripe fruit. The trials and fortunes of Taha Musaylihi, the mayor of Muntaha, together with those of his extended family, form the backbone of this tale of real life in the guise of fiction. Confronted with the fear and injustices born of war and foreign occupation, as well as the insecurity of their dependency on Nature and her forces, Taha joins the village farmers in valiant defiance of their British occupiers.

This book traces the evolution of an Arabic poetic form called a oeHumayni poetry.a The book addresses the connections between the Humayni poetry of Yemen and the sacred poetry of Jews from Yemen, a hitherto-neglected chapter in the history of Arabic and Jewish literatures.

Being Abbas el Abd

A Theoretical Framework

Heads Ripe for Plucking

Teaching Methods, Theories, Themes and Texts

Like Joseph in Beauty

A Modern Arabic Novella

The Long Way Back tells the story of four generations of the same family living in an old house in the Bab al-Shaykh area of Baghdad. Through exquisite layering of the overlapping worlds of the characters, their private conflicts and passions are set against the wider drama of events leading up to the overthrow of prime minister Abd al-Karim Qasim and the initial steps to power of the Baath party in Iraq in 1962-63. The skilful building-up of the characters and their worlds within a brief and clearly determined period of recent history allows for a bold and intelligent portrayal of the ambiguous strengths and weaknesses of Iraqi and wider Arab culture. In addition, the dramatization of the relationships between generations, social groups, and genders is achieved with a mixture of humor, bitter irony, and compassion that identifies it as a great work of Arabic literature. The time is 1942. Against this backdrop of international upheaval, the novel tells the story of the Akifs, a middle-class family that has taken refuge in Cairo's historic and bustling Khan al-Khalili neighborhood. Believing that the German forces will never bomb such a famously religious part of the city, they seek safety among the crowded alleyways, busy cafés, and ancient mosques of the Khan, adjacent to the area where Mahfouz himself

spent much of his young life. Through the eyes of Ahmad, the eldest Akif son and the novel's central character, Mahfouz presents a richly textured vision of the Khan, drawing on his own memories to assemble a lively cast of characters whose world is framed by the sights, smells, and flavors of his childhood home. A debate emerges that pits old against new, history against modernity, and faith against secularism. Addressing one of the fundamental questions of the modern era, Mahfouz asks whether, like the German bombs that threaten Khan al-Khalili daily, progress must necessarily be accompanied by the destruction of the past.

This award-winning historical novel deals with the stormy life of the outstanding Arab philosopher Ibn Khaldun, using historical sources, and particularly material from the writer's works, to construct the personal and intellectual universe of a fourteenth-century genius. The dominant concern of the novel--the uneasy relationship between intellectuals and political power, between scholars and authority--addresses our times through the transparent veil of history. In the first part of the novel, we are introduced to the mind of Ibn Khaldun as he dictates his work to his scribe and interlocutor. The second part delves into the heart of the man and his retrieval of a measure of happiness and affection in a remarriage, after the drowning of his first wife and their children at sea. Finally we see Ibn Khaldun as a man of action, trying to minimize the imminent horrors of invading armies and averting the sack of Damascus by Tamerlane, only to spend his last years lonely and destitute, having been fired from his post as qadi, his wife having gone to Morocco, and his attempts at saving the political situation having come to nil. "The elusive simplicity and fluency of style manage to entertain and instruct at once. We learn as we read about Ibn Khaldun: his insights into history and historiography, his views of the rise and fall of civilizations, the principles of his sociological thinking, along with intimate aspects of his life, including his tragic losses and his attitude toward women. We also learn of his response to the major crisis of his time, the Tatar invasion of the Mashriq. In short, Ibn Khaldun, the distant and formidable figure, is humanized--thanks to this novel."--Naguib Mahfouz Medal Award Committee

The first history of the western polymath, from the fifteenth century to the present day From Leonardo Da Vinci to John Dee and Comenius, from George Eliot to Oliver Sacks and Susan Sontag, polymaths have moved the frontiers of knowledge in countless ways. But history can be unkind to scholars with such encyclopaedic interests. All too often these individuals are remembered for just one part of their valuable achievements. In this engaging, erudite account, renowned cultural historian Peter Burke argues for a more rounded view. Identifying 500 western polymaths, Burke explores their wide-ranging successes and shows how their rise matched a rapid growth of knowledge in the age of the invention of printing, the discovery of the New World and the Scientific Revolution. It is only more recently that the further acceleration of knowledge has led to increased specialisation and to an environment that is less supportive of wide-ranging scholars and scientists. Spanning the Renaissance to the present day, Burke changes our understanding of this remarkable intellectual species.

Moosa's exhaustive discussion, demonstrating the influence of both Western and Islamic ideology and culture, presents many works of fiction for the first time to Western students of Arabic literature.

Murder in the Tower of Happiness
Polymath

Structures, Functions, and Varieties

The Origins of Modern Arabic Fiction

The Routledge Handbook of Literary Translingualism

A Modern Arabic Novel

An Arab tyrant once infamously declared, "I see heads that are ripe for plucking." In Mahmoud Al-Wardani's novel of tyranny and oppression, an impaled head seeks solace in narrating similar woes it sustained in previous incarnations. Beheadings, both literal and metaphorical - torture, murder, decapitation, brainwashing, losing one's head - are the subject of the six stories that unfold. The narrative takes us from the most archetypal beheading in Arabo-Islamic history, that of al-Husayn, the grandson of the Prophet Muhammad, via a crime passionel, the torture of Communists in Nasser's prisons, the meanderings of a Cairene teenager unwittingly caught in the bread riots of 1977, a body decapitated in the 1991 Gulf War, and a bloodless beheading on the eve of the new millennium, into a dystopic future where heads are periodically severed to undergo maintenance and downloading of programs.

"The millennial generation's most celebrated literary achievement." Al-Ahram Weekly "The first glimmer of hope for a true fictional renaissance an instantly rewarding read embraced by an unprecedented range of literary figures" The Daily Star "What is madness?" asks the narrator of Ahmed Alaidy's jittery, funny, and angry novel. Assuring readers that they are about to find out, the narrator takes us on a journey through the insanity of present-day Cairo in and out of minibuses, malls, and crash pads, navigating the city's pinball machine of social life with tolerable efficiency. But lurking under the rocks in his grouchy, chain-smoking, pharmaceutically-oriented, twenty-something life are characters like his elusive psychiatrist uncle with a disturbing interest in phobias. And then there's Abbas, the narrator's best friend who surfaces at critical moments to drive our hero into uncontrollably multiplying difficulties. For instance, theres the ticklish situation with the simultaneous blind-dates Abbas has set up for him on different levels of a coffee-shop in a Cairo mall with two girls both called Hind. With friends like Abbas, what paranoiac needs enemies?

No Western scholar has contributed as much to the study of modern Arabic narrative as has Roger Allen. His doctoral dissertation was the very first Oxford D.Phil. in modern Arabic literature, completed in 1968 under the supervision of Mustafa Badawi. That same year, he took a position in Arabic language and literature at the University of Pennsylvania, the oldest professorial post in Arabic in the United States. Roger Allen has been phenomenally prolific: fifty books and translations, two hundred articles and counting-on Arabic language pedagogy, on translation, on Arabic literary history, criticism and literature. He is also one of the most decorated and acclaimed translators of Arabic literature. The present volume brings together sixteen of Roger Allen's articles on modern Arabic narrative, with a focus on genre, translation and literary history, and features analyses of the works of Rashid Abu Jadrah, Bensalem Himmich, Yusuf Idris, Naguib Mahfouz, and Tayeb Salih.

Arabic Literature for the Classroom argues for a more visible presence of Arabic within the humanities and social sciences, stressing the need to make Arabic literature available as a world literature, without damaging its own distinctive characteristics. The nineteen chapters which make up this book broach theoretical and methodical cultural concerns in teaching literatures from non-American cultures, along with issues of cross-cultural communication, cultural competency and translation. While some chapters bring out the fascinating and ever tantalizing connections between Arabic and the literatures of medieval Europe, others employ

specific approaches to teaching particular texts, potential methodologies, themes and a variety of topics that can place Arabic widely in a vast swathe of academic application and learning. Topics that are explored include gender, race, class, trauma, exile, dislocation, love, rape, humor, and cinema, as well as issues that relate to writers and poets, women's writing and the so called nahdah (revival) movement in the 19th Century. The comparative framework and multi-disciplinary approach means that this book injects new life into the field of Arabic Literature. It will therefore be an essential resource for students, scholars and teachers of Arabic Literature, as well as for anyone with an interest in learning more about Arabic culture.

Was Nirvana's near-fatal accident at sea simply a case of bad timing, or was it attempted suicide? And what was so important about an unread email that made her jump recklessly into the Mediterranean? As Leila tries to make sense of her aunt's fate, Nirvana embarks on a journey through memories and secrets. Leila guiltily questions her own fears and failures, bearing the blame of a family that curses the day she was born. Lying in a coma, Nirvana's story of choices made and roads not taken paint a colorful picture of her struggle against expectations in 1980s Egypt. The two voices are skillfully woven together to create an intricate narrative about breaking free from family tradition and the dreams that come back to haunt us. From the sunny beaches of Alexandria to the Bavarian Alps, author Mai Khaled explores the subtleties of family relationships and individual choices.

The Oxford Handbook of Arab Novelistic Traditions

Encyclopedia of African Literature

The Long Way Back

And, Sleeping with Strangers

Arabic Literature for the Classroom

The Arabic Novel

A major Early novel by the Egyptian Nobel laureate, published for the first time in English. In a small town in the Nile Delta lives Houda the deaf and mute butcher's apprentice. Revealing the town's private stories through public sign language, Houda articulates the unspoken and the forbidden, to unsettle the apparent quietude of rural society. But his unrestrained desire threatens to scandalize the town and rock its codes of public behavior. When it is reported that he has violated the sanctity of his employer's own house, the town, with the butcher and Shaykh Saadoun, the pretending Sufi, in the lead, rises to avenge itself and publicly humiliate and ridicule Houda. The elaborate ruse planned by the butcher and the shaykh, playing on Houda's hopes, dreams, and fantasies, is foolproof-but which Houda may be a dreamer, he is certainly no fool. This original, satiric novel, introducing the reader to every public and private corner in the life of a small town, is both a daring critique of contemporary Egyptian reality and a thoroughly good read, a remarkable novel of sustained carnivalesque suspense and wicked black humor that marks the arrival of a literary talent.

Arabic Belles Lettres brings together ten studies that shed light on important questions in the study of Arabic language, literature, literary history, and writerly culture. The volume is divided into three sections. Early Narratives comprises: Joseph Lowry on the Qur'an's allusive legal language; Abed el-Rahman Tayyara on matrilineal lineages in the context of Badr and Uh?d; Ruqayya Khan on the ramifications of public courtship in ?Udhr? romances; and Philip Kennedy on fir?sah (reading for signs and traces) in medieval narrative. Medieval Authors comprises: Shawkat Toorawa on ?Ubaydall?h ibn A?mad ibn

Ab? ??hir's History of Baghd?d; Maurice Pomerantz and Bilal Orfali on Ibn F?ris and the origins of the maq?mah genre; Everett Rowson on al-Taw??d? and his predecessors (a reprint of his 1996 ZDMG article); and Ghayde Ghraawi on al-Khaf?j? and his Ray??nat alibb??. Modern Egypt comprises: Roger Allen on a cultural controversy in the Cairo newspapers of 1902; and Devin Stewart on preposterous boasting and ingenuity in on Egyptian Arabic.

This sweeping novel depicts the intertwined lives of an assortment of Egyptians--Muslims, Copts, northerners and southerners, men and women--as they begin to settle in Egypt's second city, and explores how the Second World War, starting in supposedly faraway lands, comes crashing down on them, affecting their lives in fateful ways. Central to the novel is the story of a striking friendship between Sheikh Magd al-Din, a devout Muslim with peasant roots in northern Egypt, and Dimyan, a Copt with roots in southern Egypt, in their journey of survival and self-discovery. Woven around this narrative are the stories of other characters in the city, in the villages, or in the faraway desert, closer to the fields of combat. And there is the story of Alexandria itself, as written by history, as experienced by its denizens, and touched by the war. Throughout, the author captures the cadences of everyday life in Alexandria of the early 1940s, and boldly explores the often delicate question of religious differences in depth and on more than one level. No One Sleeps in Alexandria adds an authentically Egyptian vision of Alexandria to the many literary--but mainly Western--Alexandrias we know already: it may be the same space in which Cavafy, Forster, and Durrell move but it is certainly not the same world.

The Theocrat takes as its subject one of Arab and Islamic history's most perplexing figures: al-Hakim bi-Amr Allah ("the ruler by order of God"), the Fatimid caliph who ruled Egypt during the tenth century and whose career was a direct reflection of both the tensions with other Islamic dominions as a whole and of the conflicts within his own mind. In this remarkable novel Bensalem Himmich explores these tensions and conflicts and their disastrous consequences on an individual ruler and on his people. Himmich does not spare his readers the full horror and tragedy of al-Hakim's reign, but in employing a variety of textual strategies, including quotations from some of the best known medieval Arab historians; vivid historical narratives; a series of extraordinary decrees issued by the caliph; and, most remarkably, inspirational utterances of al-Hakim during his ecstatic visions, recorded by his devotees, he subsequently a basis for the foundation of the Druze community he succeeds brilliantly in painting a portrait of a character whose sheer unpredictability throws into relief the condition of those who find themselves forced to cajole, confront, or oppose him.

The Hedgehog

The Dreams of Departure

The Theocrat

Memory in The Flesh

No One Sleeps in Alexandria

As a fourteen-year-old, Nasir was entranced by his father's gift of a camera, finding in photography the means both to possess beauty and to assert himself. Now a hack working for state television, Nasir meets Fatin, an independent woman older than himself who has escaped a suffocating marriage and is secure in taking what she wants from life. An affair begins, but quickly pulls Nasir into a whirlwind of incandescent erotic and emotional obsession. In a world of superficiality, materialism, violence, and sexual hysteria seen through the

unforgiving lens of his camera, Nasir's life is in limbo. A yearning for escape and a fear of loneliness propel him into a relationship in which he is at once enraptured and non-committal. The resolution of this volatile mix lies in a violent confrontation between repulsion and desire. *Black Magic* was awarded the prestigious Sawiris Foundation Prize in Egyptian Literature in 2006.

In a fictional Gulf country, with its gleaming glass towers and imported greenery, the routine of day-to-day life is suddenly interrupted when the national football team qualifies for the World Cup. The Emir issues an edict ordering all native Emiratis to travel to France to support the team, leaving the country to the care of its imported labor. How do they handle such newly found freedom? As though steered by a perverse blend between Dante and Scheherazade, we descend layer by layer beneath the façade of modernity: from the colorful multilingual throngs rejoicing for the Emirati team to the hierarchies that underpin them, from the luxurious gardens and swimming pools into the darker secrets of the bedroom, from the rigid and inhibiting strictures of the present to a remote age of innocence. Three narratives interweave to form a tight and thought-provoking examination of the psychology of control. *Drumbeat* received the Sawiris Foundation Award for Egyptian Literature.

Every human is born with multifarious potential. Why, then, do parents, schools and employers insist that we restrict our many talents and interests; that we 'specialise' in one? We've been sold a myth, that to 'specialise' is the only way to pursue truth, identity or even a livelihood. Yet specialisation is nothing but an outdated system that fosters ignorance, exploitation and disillusionment and thwarts creativity, opportunity and progress. Following a series of exchanges with the world's greatest historians, futurist philosophers and scientists, Waqas Ahmed has weaved together a narrative of history and a vision for the future that seeks to disrupt this prevailing system of unwarranted 'hyper-specialisation.' In *The Polymath*, Waqas shows us that there is another way of thinking and being. Through an approach that is both philosophical and practical, he sets out a cognitive journey towards reclaiming your innate polymathic state. Going further, he proposes nothing less than a cultural revolution in our education and professional structures, whereby everyone is encouraged to express themselves in multiple ways and fulfil their many-sided potential. Not only does this enhance individual fulfilment, but in doing so, facilitates a conscious and creative society that is both highly motivated and equipped to address the complexity of 21st century challenges.

"This award-winning historical novel deals with the stormy life of the outstanding Arab philosopher Ibn Khaldun, using historical sources, and particularly material from the writer's works, to construct the personal and intellectual universe of a fourteenth-century genius. The dominant concern of the novel—the uneasy relationship between intellectual and political power, between scholars and authority—addresses our times through the transparent veil of history. In the first part of the novel, we are introduced to the mind of Ibn Khaldun as he dictates his work to his scribe and interlocutor. The second part delves into the heart of the man and his retrieval of a measure of happiness and affection in remarriage, after the drowning of his first wife and their children at sea. Finally we see Khaldun as a man of action, trying to minimize the imminent horrors of invading armies and averting the sack of Damascus by Tamerlane, only to spend his last years lonely and destitute, having been fired from his post as qadi, his wife having gone to Morocco, and his attempts at saving the political situation having come to nil. 'The elusive simplicity and

fluency of style manage to entertain and instruct at once. We learn as we read about Khaldun: his insights into history and historiography, his views of the rise and fall of civilizations, the principles of his sociological thinking, along with intimate aspects of his life, including his tragic losses and his attitude toward women. We also learn of his response to the major crisis of his time, the Tatar invasion of the Mashriq. In short, Ibn Khaldun, the distant and formidable figure, is humanized--thanks to this novel."--Publisher's description.

Basrayatha is a literary tribute by author Mohammed Khudayyir to the city of his birth, Basra, on the Shatt al-Arab waterway in southern Iraq. Just as a city's inhabitants differ from outsiders through their knowledge of its streets as well as its stories, so Khudayyir distinguishes between the real city of Basra and Basrayatha, the imagined city he has created through stories, experiences, and folklore. By turns a memoir, a travelogue, a love letter, and a meditation, Basrayatha summons up images of a city long gone. In loving detail, Khudayyir recounts his discovery of his city as a child, as well as past communal banquets, the public baths, the delights of the Muslim day of rest, the city's flea markets and those who frequent them, a country bumpkin's big day in the city, Hollywood films at the local cinema, daily life during the Iran Iraq War, and the canals and rivers around Basra. Above all, however, the book illuminates the role of the storyteller in creating the cities we inhabit. Evoking the literary modernism of authors like Calvino and Borges, and tinged with nostalgia for a city now disappeared, Basrayatha is a masterful tribute to the power of memory and imagination.

Black Magic

Arabic Belles Lettres

The Magic of Turquoise

Maryam's Maze

Cairo Modern

Basrayatha: Portrait of a City

The revised and updated edition of Modern Arabic takes this authoritative, concise linguistic description of the structure and use of modern Arabic to an invaluable new level. Clive Holes traces the development of the Arabic language from Classical Arabic, the written language used in the 7th century for the Qur'an and poetry, through the increasingly symbiotic use of Modern Standard Arabic or MSA (the language of writing and formal speech) and dialectal Arabic (the language of normal conversation). He shows how Arabic has been shaped over the centuries by migration, urbanization, and education--giving us "a balanced, dispassionate, and accurate picture of the structures, functions, and varieties of the contemporary Arabic language." Holes explains the structural characteristics--phonology, morphology, syntax, semantics, and lexical and stylistic developments--that the majority of the dialects share, as distinguished from Modern Standard Arabic. He also shows how native speakers use both types of

Arabic for different purposes, with MSA being the language of power and control as used on television and in political speeches, and the dialects serving as the language of intimacy and domesticity. He further shows how MSA and spoken dialects are not as compartmentalized as one might be led to believe. Modern Arabic illustrates the use of the Arabic language in real life, whether in conversation, news bulletins and newspaper articles, serious literature, or song. This new edition takes into account research published in several areas of Arabic linguistics since the first edition was published in 1995. It includes more extensive comment on the North African Arabic vocabulary of Modern Standard Arabic, more information about "mixed" varieties of written Arabic that are not in MSA (especially in Egypt), updated references, explanations, and many new examples. All Arabic is transcribed, except for an appendix presenting the Arabic alphabet and script. Students of the Arabic language will find Modern Arabic without peer--as will those general linguists who are interested in discovering how Arabic compares structurally and sociolinguistically with European languages.

Selected Studies in Modern Arabic Narrative

101 Middle Eastern Tales and Their Impact on Western Oral Tradition

Modern Arabic