

Man Who Lost His Shadow Modern Arabic Writing

The Man who Lost His Shadow
The Man who Lost His Shadow
The Tent
The Dream
City of Love and Ashes
The Mountain Of green Tea and other Stories
Nile Sparrows
The Modern Middle East
Cairo Modern
Modern Arabic Literature
The Hedgehog
The Polymath
Clamor of the Lake
Khan Al-Khalili
rama and the dragon
voices from the other world
Introduction to Islamic Civilization
The Mirage
The Zafarani Files
Memories of a Meltdown
Drumbeat
Saint Theresa
Munira's Bottle
Heads Ripe for Plucking
Muntaha
As Doha Said
Cities Without Palms
Leaves Of Narcissus
Nights of Musk
Murder in the Tower of Happiness
Love in Exile
Tales from Dayrut
The Essential Yusuf Idris
The Scents of Marie-Claire
Historical Dictionary of Egypt
The Female Suffering Body
The Essential Tawfiq al-Hakim
The Man from Bashmour
Africa Writes Back
The Theocrat

Thank you very much for reading **Man Who Lost His Shadow Modern Arabic Writing**. As you may know, people have search hundreds times for their favorite novels like this Man Who Lost His Shadow Modern Arabic Writing, but end up in harmful downloads.

Rather than enjoying a good book with a cup of tea in the afternoon, instead they juggled with some infectious virus inside their computer.

Man Who Lost His Shadow Modern Arabic Writing is available in our book collection an online access to it is set as public so you can get it instantly.

Our books collection spans in multiple locations, allowing you to get the most less latency time to download any of our books like this one.

Merely said, the Man Who Lost His Shadow Modern Arabic Writing is universally compatible with any devices to read

1994 Fathy Ghanem The Man Who Lost His Shadow tells the story of Yusif Abdul Hamid, an ambitious Cairo journalist, through the eyes of four people: Mabruka, the young peasant girl who marries Yusif's aging father while being attracted to Yusif; Samia, a minor actress, who Yusif lives with and almost marries but latter rejects; Muhammad Nagi, who Yusif pushes out of his job as newspaper editor after Muhammad marries Samia; and finally Yusif himself, editor-in-chief of the newspaper al-Ayyam, a stranger to himself.

1994 Fathy Ghanim

1998 Miral al-Tahawy The Tent is a beautifully written, powerful, and disturbing novel, featuring a host of women characters whose lives are subject to the will of a single, often absent, patriarch and his brutal, foul-mouthed mother. Told through the eyes of a young girl, the lives of the Bedouin and peasant women unfold, revealing the tragedy of the sonless mother and the intolerable heaviness of existence. Set against trackless deserts and star-filled night skies, the story tells of the young girl's relationship with her distant father and a foreign woman who is well-meaning but ultimately motivated by self-interest. It provides an intimate glimpse inside the women's quarters, and chronicles their pastimes and preoccupations, their stories and their songs.

2004 Naguib Mahfouz In this new collection of his shortest short stories, the Egyptian Nobel laureate has reduced fictional form to its most essential level, while retaining his justifiably famous mastery of the storytelling art. A man finds that all the streets in this neighborhood have turned into a circus - but his joy at the sight changes to anger when he sees he cannot escape it anywhere, even in his own home. A group of lifelong friends meet to trade jokes in a familiar alley - only to face a sudden, deadly flood that echoes the revenge taken by an ancient Egyptian queen upon the men who murdered her husband. A girl from the dreamer's childhood flies with him from his native lane on a cart drawn by a winged horse, to become a star in the firmament above the Great Pyramid. Such is the stuff of Naguib Mahfouz's The Dreams - his first major work since a knife attack by a religious fanatic in 1994 left him unable to write for several years. First serialized in a Cairo magazine, The Dreams is a unique and haunting mixture of the deceptively quotidian, the seductively lyrical, and the savagely nightmarish - the richly condensed sum of more than nine decades of artistic genius and everyday experience.

2002 Yusuf Idris Cairo, January 1952. Egypt is at a critical point in its modern history, struggling to throw off the yoke of the seventy-year British occupation and its corrupt royalist allies. Hamza is a committed young radical, his goal to build a secret armed brigade to fight for freedom, independence, and national self-esteem. Fawziya is a woman with a mission too, keen to support the cause. Among the ashes of the city love may grow, but at a time of national struggle what place do personal feelings have beside the greater love for a shackled homeland? In this finely crafted novel, Yusuf Idris, best known as the master of the Arabic short story, brings to life not only some of the most human characters in modern Arabic fiction but the soul of Cairo itself and the soul of a national consciousness focused on liberation. "Like the Russian aristocrats of Chekhov, the provincial bourgeoisie of Flaubert, or the Ibo villagers of Achebe, Idris raises his authentic characters into convincing types within their context: he makes us live their agonies and hopes."--Ferial Ghazoul

1991 Yahya Taher Abdullah Yahya Taher Abdullah writes with a poetic vividness that is unblurred by outside influences. His raw material is the harsh life of the peasants of Upper Egypt, or of Cairo seen through the eyes of peasants who have migrated there in search of work. Few writers delve so subtly into a society that is strictly bounded by religious and social mores and rigid codes of behavior. It is a society without sophistication, whose members concern themselves with such basic matters as money and personal honor, and where death is ever-present to put an end to their futile endeavors. Abdullah deals with a psychological world that has no equivalent in Western life or literature. Unfamiliar though it may be, it is made real and significant by his sensitivity and artistry.

2009 Ibrahim Aslan Set in the author's own Nile-side neighborhood of Warraq, Aslan's second novel, the first to be translated and published in English, chronicles the daily rhythm of life of rural migrants to Cairo and their complex webs of familial and neighborly relations over half a century. It opens with the mysterious disappearance of the tiny grandmother, Hanem, who is over 100 years old and is last seen by her daughter-in-law Dalal. Dalal does not have the heart to tell Hanem that her grown children Nargis and Abdel Reheem have both been dead for some time. Her grandson Mr. Abdalla, who has children of his own and not a few flecks of gray in his hair, reluctantly sets out for their home village to search for her, embarking on a bittersweet odyssey into his family's past and a confrontation with his own aging. In an elliptical narrative, Aslan limns a series of vignettes that mimic the workings of memory, moving backward and forward in time and held together by a series of recurrent figures and images. There is Abdalla's father, the tragic al-Bahey Uthman; his quirky and earthy uncle Abdel Reheem; and his sweet mother, Nargis, who dies with her simplest desires unfulfilled. Aslan's moving portrait of the quotidian dramas that constitute the lives of ordinary Egyptians is untainted by populist pretensions or belittling romanticism, and full of the humor and heartbreaking pathos that have become trademarks of the author's style.

2013-09-13 Ilan Pappé This hugely successful, ground-breaking book is the first introductory textbook on the Modern Middle East to foreground the urban, rural, cultural and women's histories of the region over its political and economic history. Ilan Pappé begins his narrative at the end of the First World War with the Ottoman heritage, and concludes at the present day with the political discourse of Islam. Providing full geographical coverage of the region, The Modern Middle East: opens with a carefully argued introduction which outlines the methodology used in the textbook provides a thematic and comparative approach to the region, helping students to see the peoples of the Middle East and the developments that affect their lives as part of a larger world includes insights gained from new historiographical trends and a critical approach to conventional state- and nation-centred historiographies includes case studies, debates, maps, photos, an up-to-date bibliography and a glossarial index. This second edition has been brought right up to date with recent events, and includes a new chapter on the media revolution and the effect of media globalization on the Middle East, and a revised and expanded discussion on modern Iranian history.

2008 Najīb Maḥfūz A major Early novel by the Egyptian Nobel laureate, published for the first time in English

1992 Muḥammad Muṣṭafá Badawī This volume provides an authoritative survey of creative writing in Arabic from the mid-nineteenth century to the present day.

2009 "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.

2009 Bensalem Himmich 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

2009-01-01 Mohamed El-Bisatie *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.

2008 Najīb Maḥfūz *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.

2002 edwar al kharrat *Rama and the Dragon*, a multi-layered novel about the depths of human experience and the struggle between polarities, on the surface presents a love story of unrequited passion between Rama -- the symbol of multiplicity and creativity -- and Mikhail -- the symbol of unity and constancy. Their story reflects the relationship not only between man and woman, Copt and Muslim, but also between Upper and Lower Egypt. Through a delicate grid of intertextual references and juxtaposed narratives, the dreams and hopes, fears and defeats of Rama and Mikhail move from the local to the global, corresponding to human dreams and anxieties everywhere. In this novel, Edwar al-Kharrat has created a unique form of narrative discourse in which he presents Egyptian realities and actualities of the 1960s and 1970s, with flashbacks to as early as the 1940s, in an aesthetic form that highlights historical moments while blending philosophical, mythical, and psychological perspectives in a literary parallel to the cinematic technique of montage. In their citation awarding al-Kharrat the Mahfouz Medal, the judges stated: "Rama and the Dragon is considered a breakthrough in the literary history of modern Arabic fiction."

2002 Naguib Mahfouz *Five masterly stories* by the young Naguib Mahfouz, all inspired by the Egypt of the pharaohs

1976-05-28 R. M. Savory "Based on a successful series of adult-education programmes broadcast on Canadian radio, organised by members of the Department of Islamic Studies at the University of Toronto."--P. [4] of cover.

2009 *المرآة* A psychological study of the first order with a subtly Freudian flavor, *The Mirage* is the autobiographical account of Kamil Ru'ba, a tortured soul who finds himself struggling unduly to cope with life's challenges. The internal torment and angst that dog him throughout his life and the tragic, ironic turns of events that overtake him as a young man are, to a great extent, the outworkings of his faulty upbringing. At the same time, they work together to drive home the novel's underlying theme: the illusory, undependable nature of the world in which we live and the call to seek, beyond the outward and the ephemeral, that which is inward and enduring. The narrative, full of pathos, draws the reader unwittingly into a vicarious experience of Kamil's agonies and ecstasies. As such, it is a specimen of Mahfouz's prose at its finest.

2009 Jamāl Ghīṭānī An unknown observer is watching the residents of a small, closely-knit neighborhood in Cairo's old city, making notes of their comings and goings, their quarrels, their triumphs, descriptions of dress and biographical details. The college graduate, the street vendors, the political prisoner, the cafe owner, the taxi driver, the vegetable seller, the ironing man, the baker, the beautiful green-eyed young wife with the troll of a husband - all are subjects of surveillance. The watcher's reports flow seamlessly into a narrative about Zafarani Alley, a microcosm of Cairene urban life that is a village tucked into a corner of the city, where intrigue is the main entertainment, and everyone has a secret. The mysterious Sheikh Atiya has cast a spell over Zafarani Alley, and the men are all cursed with a loss of virility; the women, gossiping on their balconies, are afflicted with despair. Suspicion, superstition, and a wicked humor prevail in this darkly comedic novel by the well-known writer and journalist, Gamal al-Ghitani, author of *Zayni Barakat*. Drawing upon the experience of his own childhood growing up in al-Husseini, where the fictional Zafarani Alley is located, he has created a world richly populated with characters and situations that possess authenticity behind their veils of satire.

2009 Muḥammad al- Maḥzanḡī 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.

2010 Muḥammad Bisāṭī 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.

2010 *العمارة* 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.

2010 **مونيعة** **مونيعة** In Riyadh, against the events of the second Gulf War and Saddam's invasion of Kuwait, we learn the story of Munira--with the gorgeous eyes--and the unspeakable tragedy she suffers as her male nemesis wreaks revenge for an insult to his character and manhood. It is also the tale of many other women of Saudi Arabia who pass through the remand center where Munira works, victims and perpetrators of crimes, characters pained and tormented, trapped in cocoons of silence and fear. Munira records their stories on pieces of paper that she folds up and places in the mysterious bottle given to her long ago by her grandmother, a repository for the stories of the dead, that they might live again. This controversial novel looks at many of the issues that characterize the lives of women in modern Saudi society, including magic and envy, honor and revenge, and the strict moral code that dictates male-female interaction. "Yousef al-Mohaimed is a rising star in international literature. Munira's Bottle is a rich and skillfully crafted story of a dysfunctional Saudi Arabian family. One of its strengths lies in its edgy characters: Munira, a sultry, self-centered, sexually repressed woman; Ibn al-Dahhal, the bold imposter who deceives and betrays her; and Muhammad, her perpetually angry and righteous brother, a catalyst who forces the events. Western readers will welcome it for its opening door into Arab lives and minds."--Annie Proulx "Mohaimed writes in a lush style that evokes a writer he cites as an influence, Gabriel Garcia Marquez. [He] takes on some of the most divisive subjects in the Arab world."--Washington Post

2008 **ماحمود ورداني** 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.

2009 **هالا** El Badry 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.

2008 **بهاء طاهر** In Egypt a new era has dawned, but the dawn has taken an ominous turn. President Gamal Abdel Nasser has just proclaimed the first in a series of nationalization decrees, the stock exchange has shut down, and its parking attendant, Sayyid, is staring at penury. Across the street, the office of the Ministry's Supervisory Board of Administrative Organization is engulfed in an eerie silence, and the narrator, one of the two remaining fulltime occupants of that nearly defunct government office, has fallen desperately in love with the other, Doha - forceful, erudite, and, a complete enigma, with a spiritual bond to the Egyptian goddess Aset. As Doha Said combines a realistic weft of events and deftly depicted characters that undergo subtle mutations - and, indeed, amputations - with a warp of mythical and historical iconography, a weave that allows the author to explore such themes as apathy and despair, courage and self sacrifice, ambition and temptation, disillusionment and political faith, and, above all, commitment and betrayal.

2009 **حمزة** **حمزة** In a desperate attempt to save his mother and two sisters from famine and disease, a young man leaves his native village in Sudan and sets out alone to seek work in the city. This is the beginning of Hamza's long journey. Hunger and destitution lead him ever farther from his home: first from Sudan to Egypt, where the lack of work forces him to join a band of smugglers, and finally from Egypt to Europe--Italy, France, Holland--where he experiences first-hand the harsh world of migrant laborers and the bitter realities of life as an illegal immigrant. Tarek Eltayeb's first novel offers an uncompromising depiction of poverty in both the developed and the developing world. With its simple yet elegant style, Cities without Palms tells of a tragic human life punctuated by moments of true joy. "Once started it is difficult to put down. It is sensational, original, and altogether a magnificent literary debut." --James Kirkup, Banipal

2007-01-01 **سوماء رمضان** This novel of home and homelessness, of exile both physical and psychological, centers on Kimi, a fragile heroine suffering from a rift in her persona, unable to distinguish between her own pain and the pain of others. For Kimi it is not a simple case of to be or not to be, but rather of how to be in disjointed and contrary times. Leaves of Narcissus, like earlier Arabic novels about East-West encounters by male writers such as Tawfiq al-Hakim, Taha Hussein, and Tayeb Salih, is about a young Arab student going west in search of education. Here, though, the protagonist is a young woman and her destination is Ireland, a part of the West and at the same time a victim of the ravages of colonialism adding ambiguity to the customary representations of the East-West dichotomy. In this captivating novel, Somaya Ramadan displays a rare virtuosity in evoking and interlacing literary motifs from the popular to the learned, from the folk to the mythic, from the Egyptian to the Irish and poses questions rather than answers, questions that hold a mirror to our selves.

2009 **حجاج حسن** Oddoul These stories speak of the demise of traditional Nubian life and culture. While the temples of Abu Simbel were relocated before dam-building, the drowning of the ancient heartland of the Nubian people along the banks of the Nile went largely unnoticed. Haggag Oddoul documents the personal tragedy of social transformation.

2008 **M. M. Tawfik** "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.

2005 **بهاء طاهر** A new paperback edition of a haunting novel of love and loss and the impossibility of true exile from the world

2008 Mohamed Mustagab This collection of fourteen connected stories and a novella, *From the Secret History of Numan Abdel Hafez*, takes us deep into Upper Egypt and the village of Dayrut al-Sharif, in which Mohamed Mustagab was born. To depict a world renowned for its poverty, ignorance, vendettas, and implacable code of honor, Mustagab deploys the black humor and Swiftian sarcasm of the insider who knows his society only too well. When the stillness of a day's end is shattered by a single gunshot, poignant beauty merges seamlessly into horror, and when a police officer seeking to unravel a murder finds himself with more body parts than he knows what to do with, violence tips as easily into farce. In counterpoint, the author's often surrealist imagination explores the mysteries of a landscape where seductive women haunt dusty paths and a man may find himself crushed like a worm beneath another's foot. Elsewhere, the horizons of 'my village' expand to include other countries (the author worked in the Arabian Peninsula for a number of years), where equally disastrous consequences follow on folly and self-delusion. Previously almost unknown in English, Mustagab's voice is both original and disturbing.

2009-05-01 Denys Johnson-Davies Yusuf Idris (1927-91), who belonged to the same generation of pioneering Egyptian writers as Naguib Mahfouz and Tawfiq al-Hakim, is widely celebrated as the father of the Arabic short story. He studied and practiced medicine, but his interests were in politics and the support of the nationalist struggle, and in writing and his writing, whether in his regular newspaper columns or in his fiction, often reflected his political convictions. He was nominated for the Nobel Prize for literature more than once, and when the prize went to Naguib Mahfouz in 1988, Idris felt that he had been passed over because of his outspoken views on Israel. In all, Yusuf Idris wrote some twelve collections of superbly crafted short stories, mainly about ordinary, poor people, many of which have been translated into English and are included, along with an extract from one of his novels, in this collection of the best of his work.

2010-03-15 Habib Selmi A Tunisian novel shortlisted for the International Prize for Arabic Fiction (the 'Arabic Booker') This novel from one of Tunisia's leading writers, the first of his works to be translated into English, narrates a love story in all its stages, in all its glorious and inglorious details. Moment by moment we become acquainted with the morning rituals, the desires of the flesh, the turbulence of the spirit, and even a few unattractive personal habits. It is a journey that takes us inside the nuances of what passes between two lovers, from the first glances of attraction to the final words of anger. It is a journey filled with all the hallmarks of the complex relationship between one man and one woman--the mystery and the ambiguity, the intricacy and the confusio--which, in the end, serve to expose its fragility. This is an intimate tale that manages to tell not only the story of two individuals, but also that of the collision of two cultures.

2023 Arthur Goldschmidt, Jr. *Historical Dictionary of Egypt, Fifth Edition* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 600 cross-referenced entries on important personalities as well as aspects of the country's politics, economy, foreign relations, religion, and culture.

2014-12-17 Abir Hamdar Although there is a history of rich, complex, and variegated representations of female illness in Western literature over the last two centuries, the sick female body has traditionally remained outside the Arab literary imagination. Hamdar takes on this historical absence in *The Female Suffering Body* by exploring how both literary and cultural perspectives on female physical illness and disability in the Arab world have transformed in the modern period. In doing so, she examines a range of both canonical and hitherto marginalized Arab writers, including Mahmoud Taymur, Yusuf al-Sibai, Ghassan Kanafani, Naguib Mahfouz, Ziyad Qassim, Colette Khoury, Hanan al-Shaykh, Alia Mamdouh, Salwa Bakr, Hassan Daoud, and Betool Khedair. Hamdar finds that, over the course of sixty years, female physical illness and disability has moved from the margins of Arabic literature—where it was largely the subject of shame, disgust, or revulsion—to the center, as a new wave of female writers have sought to give voice to the “female suffering body.”

2013-02-01 Denys Johnson-Davies The importance of Tawfiq al-Hakim (1898 to 1989) to the emergence of a modern Arabic literature is second only to that of Naguib Mahfouz. If the latter put the novel among the genres of writing that are now an accepted part of literary production in the Arab world today, Tawfiq al-Hakim is recognized as the undisputed creator of a literature of the theater. In this volume, Tawfiq al-Hakim's fame as a playwright is given prominence. Of the more than seventy plays he wrote, *The Sultan's Dilemma*, dealing with a historical subject in an appealingly light-hearted manner, is perhaps the best known; it appears in the extended edition of Norton's *World Masterpieces* and was broadcast on the old Home Service of the BBC. The other full-length play included here, *The Tree Climber*, is one that reveals al-Hakim's openness to outside influences in this case, the absurdist mode of writing. Of the two one-act plays in this collection, *The Donkey Market* shows his deftness at turning a traditional folk tale into a hilarious stage comedy. Tawfiq al-Hakim produced several of the earliest examples of the novel in Arabic; included in this volume is an extract from his best known work in that genre, the delightful *Diary of a Country Prosecutor*, in which he draws on his own experience as a public prosecutor in the Egyptian countryside. Three of the many short stories he published are also included, as well as an extract from *The Prison of Life*, an autobiography in which Tawfiq al-Hakim writes with commendable frankness about himself. Contents: Introduction by Denys Johnson-Davies, *The Sultan's Dilemma* (full-length play), *The Tree Climber* (full-length play), *The Donkey Market* (one-act play), *The Song of Death* (one-act play), *Diary of a Country Prosecutor* (extract from the novel), *Miracles for Sale* (short story), *The Prison of Life* (extract from the autobiography), *Azrael the Barber* (short story), *Satan Triumphs* (short story).

2007 Salwá Bakr *Egypt in the ninth century AD: an Arab, Muslim ruling class governs a country of mostly Coptic-speaking Christians. After an exorbitant land tax imposed by the caliph's governors sparks a peasant revolt, Bedeir is dispatched to the marshlands of the Nile Delta as an escort for a church-appointed emissary whose mission is to persuade the rebels to lay down their arms. But he is soon caught up in a swirl of events and concerns that alter the course of his life irrevocably, setting him on a path he could never have foreseen. The events that befall him and the insights he gains from them bring about a gradual but inexorable personal transformation, through which his eyes are opened to the fundamental commonalities-practical, spiritual, and existential-that bind Muslims and Copts, and he emerges as an emissary of a new sort. Hailed as a groundbreaking treatment of otherwise neglected aspects of medieval history* *The Man from Bashmour* is an exploration of the Egyptian character past and present, and offers insights into Egyptian thought on everything from love, philosophy, and religion to life and death.

2008 James Currey 17 June 2008 is the fiftieth anniversary of the publication of Chinua Achebe's *Things Fall Apart* by Heinemann. This provided the impetus for the foundation of the African Writers Series in 1962 with Chinua Achebe as the Editorial Adviser. 'The book is therefore not only the story of a publishing enterprise of great significance; it is also a large part of the story of African literature and its dissemination in the latter half of the twentieth century. The manuscript is full of the drama of that enterprise, the drama of dealing with the mother house, William Heinemann, of dealing with the often intractable political constraints dominating the intellectual space across Africa, and not least of all dealing with the writers themselves - with their ambitions, their temperaments, their financial needs and, at time, their perception of a colonial relationship between themselves and a European publishing house.' - Clive Wake, Emeritus Professor of Modern Languages, University of Kent at Canterbury.

2009-07-01 Bensalem Himmich *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 within the 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 styles 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, the inspirational utterances of al-Hakim during his ecstatic visions, recorded by his devotees and 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 qualities of those who find themselves forced to cajole, confront, or oppose him.