The Journey of Ibn Fattouma

The journey of Ibn Fattouma is a narrative that explores the character's trials and tribulations. Through his experiences, Ibn Fattouma fights against the traditions of his time and embraces new ideals. This story, along with many others in the collection, demonstrates the character's efforts to reconcile his personal beliefs with the expectations of society.

One of the most notable aspects of Ibn Fattouma's journey is the way in which he stands up to the ruling authorities. Despite the dangers and risks, he remains true to his convictions, showing a strong sense of integrity and principles. His battles fought by the Muslims against their enemies.

In addition to these themes, the story also delves into the cultural and societal upheavals of the time. It reflects on the challenges faced by a young man who is sent to England to study medicine and who then returns to Egypt to pit his new ideals against tradition. "The Lamp of Umm Hashim" was the first of several works in Arabic to deal with this topic.

The character's journey is marked by his determination to scrape through life's hardships. The latter story deals with the people of Upper Egypt, for whom the writer had a special understanding and affection. It is, however, for the title story (in fact, more of a novella) of this collection that the writer is best known. Recounting the difficulties faced by a young man who is sent to England to study medicine and who then returns to Egypt to pit his new ideals against tradition, "The Lamp of Umm Hashim" was the first of several works in Arabic to deal with this topic.

Together with such figures as the scholar Taha Hussein, the playwright Tawfik al-Hakim, the short story writer Mahmoud Teymour and—of course—Naguib Mahfouz, Yahya Hakki belongs to that distinguished band of early writers who, midway through the last century, under the influence of Western literature, began to practice genres of creative writing that were new to the traditions of classical Arabic. In the first story in this volume, the very short "Story in the Form of a Petition," Yahya Hakki demonstrates his ease with gentle humor, a form rare in Arabic writing. In the following two stories, "Mother of the Destitute" and "A Story from Prison," he describes with typical sympathy individuals who, less privileged than others, somehow manage to scrape through life's hardships. The latter story deals with the people of Upper Egypt, for whom the writer had a special understanding and affection. It is, however, for the title story (in fact, more of a novella) of this collection that the writer is best known. Recounting the difficulties faced by a young man who is sent to England to study medicine and who then returns to Egypt to pit his new ideals against tradition, "The Lamp of Umm Hashim" was the first of several works in Arabic to deal with this topic.

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Struggling to feed his family, the woodcutter discovers a genie in a tree in the forest. The genie takes pity on the poor woodcutter, but his foolishness leads him into trouble over and over again. Will he ever learn?

When a shipwreck results in humans landing on an island inhabited by animals, the animals bring a "case" before a judge because of the humans' self-centered arrogance toward the animals.

In his first nonfiction book to be published in the United States, the winner of the 1988 Nobel Prize for Literature offers a collection of pithy reflections on his life, mortality, the puzzles of existence, Islam, and other subjects.

Here, for the first time, is a volume of short stories from this commercially and culturally vital and vibrant center of the Arab world. Life before oil in this region was harsh, and many of the stories in this collection by both men and women from all corners of the country tell of those times and the almost unbelievable changes that have come about in the space of two generations. Some tell of the struggles faced in the early days, while others bring the immediate past and the present together, revealing that the past, with all its difficulties and dangers, nonetheless possesses a certain nostalgia. Contributors: Abdul Hamid Ahmed, Roda al-Baluchi, Hareb al-Dhaheri, Nasser Al-Dhaheri, Maryam Jumaa Faraj, Jumaa al-Fairuz, Nasser Jubran, Saleh Karama, Lamees Faris al-Marzuqi, Mohamed al-Mazroui, Ebtisam Abdullah Al-Mu'alla, Ibrahim Mubarak, Mohamed al-Murr, Sheikha al-Nakhy, Mariam Al Saedi, Omniyat Salem, Salma Matar Seif, Ali Abdul Aziz al-Sharhan, Muhsin Soleiman, 'A'ishaa al-Za'aby.
Eventually chance presents him with a new job: to keep company with an elderly and over-fat man and help him on and off the mule he has to use for getting about. After looking in turn at the lives of the husband and the wife, the novel finally focuses on their elder son, who, although lacking the advantages of any sort of education, nonetheless shows more initiative than his father, and discovers his own way of contributing to the family bread larder. Despite its bleak title, Hunger is told with a lightness of touch and the writer's trademark wry humor.

Presents the life and works of Denys Johnson-Davies, who was described by the late Edward Said as "the leading Arabic-English translator of our time." With more than twenty-five volumes of translated Arabic works to his name, and a career spanning some sixty years, he has brought the Arabic writing to an ever widening English readership.

Short story writing in Egypt was still in its infancy when Denys Johnson-Davies, described by Edward Said as "the leading Arabic-English translator of our time," arrived in Cairo as a young man in the 1940s. Nevertheless, he was immediately impressed by such writing talents of the time as Mahmoud Teymour, Yahya Hakki, Yusuf Gohar, and the future Nobel literature laureate Naguib Mahfouz, and he set about translating their works for local English-language periodicals of the time. He continued to translate over the decades, and sixty years later he brings together this remarkable overview of the work of several generations of Egypt's leading short story writers. This selection of some fifty stories represents not only a cross-section through time but also a spectrum of styles, and includes works by Teymour, Hakki, Gohar, and Mahfouz and later writers such as Mohamed El-Bisatie, Said el-Kafrawi, Bahaa Taher, and Radwa Ashour, as well as new young writers of today like Hamdy El-Gazzar, Mansoura Ez Eldin, and Youssef Rakha.

An alleyway of Tangier as seen through the eyes of a prostitute, the price paid by a sophisticated Cairene philanderer for his infatuation with a young bedouin girl, the callous treatment a young wife receives from the man to whom she has been married. These are some of the themes of the twenty-four stories in this volume, each by a different author and rendered into English by one of the finest translators of Arabic fiction. Among the authors represented are Edward El-Kharrat, Bahaa Taher, Alifa Rifaat, and Ghassan Kanafani. Through the eyes of insiders, these stories show us the intimate texture of life throughout the diverse countries and cultures of the Arabic world.

Abstract: The current thesis examines how narrative form harmoniously coordinates the motif and the physical nature of the fabula to present three levels of the journey, the physical, the metaphorical and the narratological. This study offers a reading of three novels, Hermann Hesse's Siddhartha, Ibn Tufayl's Hayy Ibn Yaqzan and Naguib Mahfouz's The Journey of Ibn Fattouma. These novels are spiritual journeys that suggest how literature can be read as narrative. My use of narratology throughout this thesis engages the role of the fabula and the function of metaphor in the overall development of each novel.

My analysis relies on the theoretical principles and definitions set forth by Gerald Prince in Dictionary of Narratology and Mieke Bal in Narratology: An Introduction. Both critics have dealt with the interaction between fabula and narrative in their contribution to narrative theory. Vladimir Propp's more formulaic method has been used in this thesis to analyze the structure of each novel.