

- p. 355-357. Dhikr akhbār Abī Dja'far Ahmad b. Khayrān al-Ḥammī.
 p. 357-361. Dhikr akhbār Abī 'l-Khaṭṭāb 'Abd al-Salām b. Maṣṣūr b. Abī Wazdjūn.
 p. 361-369. Dhikr akhbār Abī Ṣalīḥ Tabarkīt (Tabarkat) al-Yadḡrānī.
 p. 369-388. Dhikr bakya min dġumal akhbār Abī 'Abd Allāh Muḥammad.
 p. 388-410. Masā' il'khtalafa fiḥā Abu 'l-Kāsim Yazīd b. Maḥḥlad wa-Abu Khazar Ighlā b. Dāwud.
 p. 410-416. Dhikr kiṣṣa Dja'raf".

Notes

¹ Voir sur le manuscrit n° 277 de la collection de Z. Smogorzewski T. Lewicki, Études ibādites nordafricaines, Partie I. Tasmiya suyuḡ Gabal Nafusa wa-gurāḡum. Liste anonyme des sayḡs ibādites et des localités du Gabal Nafusa contenue dans le «Siyar al-maṣāyih» (VI^e - XII^e s.). Warszawa 1955, pp. 11-17 et passim: idem, Les historiens, biographes et traditionnistes ibādites-wahbites de l'Afrique du Nord au VIII^e au XVI^e siècle. Folia Orientalia III (1961), pp. 3, 68-69, 93-97 et passim.

² Voir sur Abu' l-Rabī' Sulaymān b. 'Abd al-Salām al-Wisyanī: Lewicki, Les historiens, biographes et traditionnistes ibādites-wahbites, pp. 68-69.

³ Voir sur le Siyar al-maṣāyih: Lewicki, Études ibādites, pp. 11-17 et passim; idem, Les historiens, biographes et traditionnistes ibādites-wahbites, pp. 3, 8 et passim.

⁴ Lewicki, Études ibādites, pp. 12-14.

⁵ Lewicki, Les historiens, biographes et traditionnistes ibādites-wahbites, pp. 37-40.

⁶ Ibidem, pp. 23-27.

⁷ Ibidem, pp. 33-37.

⁸ Voir sur ce personnage Lewicki, Études ibādites, p. 13; idem, Les historiens, biographes et traditionnistes ibādites-wahbites, pp. 63-67.

⁹ Lewicki, Études ibādites, p. 14; idem, Les historiens, biographes et traditionnistes ibādites-wahbites, p. 78.

¹⁰ Voir sur e savant Lewicki, Études ibādites, p. 11; idem, Les historiens, biographes et traditionnistes ibādites-wahbites, pp. 93-97.

¹¹ J. Schacht: Bibliothèques abādites et manuscrits abādites, Revue Africaine, t. C, n° 446-449, année 1956, pp. 375-398.

¹² A. de C. Motylinski, Bibliographie du Mzab. Les livres de la secte abādite. Bulletin de Correspondance Africaine. Quatrième année 1885, t. III, Alger 1885, pp. 37-38.

Dorota RUDNICKA-KASSEM

TWO DIFFERENT PHASES IN THE DEVELOPMENT
 OF NAJIB MAḤFŪZ'S NOVELS

Najīb Maḥfūz, one of the most outstanding representatives of contemporary Arabic fiction, was born in the Jamāliyya quarter of Cairo in 1912. He was brought up in the modern suburb of al-'Abbāsiyya. In 1934 he graduated from the University of Cairo with a degree in philosophy. Shortly afterwards, Najīb Maḥfūz began writing articles for the ar-Risāla magazine. In 1932, while pursuing his studies at the university of Cairo, he published his first book which was the translation of an English work concerning ancient Egypt. The first book-collection of Najīb Maḥfūz's short stories was published in 1938. Between 1939 and 1944 he wrote and published three historical novels¹.

Soon afterwards his interests turned to contemporary themes, that is the political, social, cultural and ethical issues connected with the Egyptian society of his time. When in 1945 Najīb Maḥfūz published his first "contemporary socio-moral novel", al-Qāhira al-Jadīda (New Cairo), it became clear that this was the genre of literature in which he could express himself well. Using this novel form, he was able to expound to his reader the most important problems of Egyptian society and compel the reader to think upon these problems.

Within the framework of Maḥfūz's novels two different phases or periods can be distinguished. The first phase, described by critics as social², includes the novel al-Qāhira al-Jadīda (1945, New Cairo), Khān al-Khalīlī (1946), Zugāg al-Midaqq (1947, Midaqq Alley),

as-Sarāb (1949, Mirage), Bidāya wa Nihāya (1951, A Beginning and End), the trilogy³: Bayna'l-Qasrayn (1956), Qasr ash-Shawq (1957) and as-Sukkariyya (1957).

All of the above mentioned novels represent typical realism⁴. Their common characteristic is concentration on the basis preoccupations of the time. The social, intellectual or political themes interweave with the national cause. All these novels are set in the Cairo of Maḥfūz's days and the people are described as poor and simple. The environment is typically Arab and described in details. In the novels from the period 1945-1952, Maḥfūz provides pictures or "scenes from life" of different classes of Egyptian contemporary society, with the emphasis on the middle and lower-middle class. The social theme is dominant in these novels; they can truly be said to belong to the literature of social protest. The characters - typical representatives of the Egyptian society of the time - are often aware that they are oppressed by the unjust social and political order.

By 1952 Najīb Maḥfūz had completed the first draft of the Trilogy, which was his greatest achievement of the period of "social realism". Then he abandoned writing for almost seven years during which he endeavoured to understand and analyse the characteristics of the new regime and to grasp the new sensibility of the period.

The new phase in Maḥfūz's writing (1959-1967) is called "philosophical" by Arab critics⁵. According to the point of view of some Western scholars⁶, the new phase is a continuation of the socio-moral novel, but this time Najīb Maḥfūz provides us with a picture of a "different society" which has changed considerably. Furthermore, the novelists of the late fifties and the sixties - Maḥfūz amongst them - after having been influenced by Western realism and naturalism of the fifties, were now influenced by new techniques and achievements found in the works of Proust, Joyce, Kafka, Camus and Faulkner.

The novels of the period 1959-1967 include the following: Awlād Ḥaratina (1959, Children of Our Quarter), al-Liss wa'l-Kilāb (1961, The Thief and the Dogs), as-Summan wa'l-Kharīf (1962, Quail and Autumn), at-Tarīq (1964, The Way, The Road), ash-Shahhād (1965, The Beggar), Tharthara fawqa'n-Nīl (1966, Chit-Chat on the Nile) and Mīramār (1967)⁷.

All these novels combined, constitute a distinctive phase in Najīb Maḥfūz's literary work. In this phase one finds a new blend of realism, mysticism and existentialism mixed with social criticism and contemplative and analytical elements. Through his new style Maḥfūz portrays the feelings and the problems associated with the new sensibility of the late fifties and the sixties. In the novels of the period 1959-1967 the author attempts to show us how his new heroes or rather anti-heroes realize themselves in the new situation, place themselves in relation to the new political regime, and how they search for the new way of living and for their new values. Therefore, at this time Najīb Maḥfūz is not paying attention to the chronology of the events, nor to the detailed description of the environment. The emphasis is on "search" are different, but very often Maḥfūz's new heroes cannot realize themselves in this new situation, hence they are lost.

Many critics say that Maḥfūz's social novels written between 1945-1952 provide us with a pessimistic and often fatalistic outlook⁸. The tragic air, the air of an impending catastrophe, is ever dominant. The hope produces only a mirage. Ḥusayn, one of the characters of the novel Bidāya wa Nihāya says: "Death is more pitiful than hope, and this does not seem strange to me, for while death is a creation of God, hope is the offspring of our stupidity"⁹. This sad atmosphere makes reference to the social status of the characters depicted by Najīb Maḥfūz within the "social novels" and to situations in which they feel oppressed by an unjust social and political order. These characters perhaps are not strong and enlightened enough to realize themselves in the complicated social problems and to take any steps towards changing them.

The novel al-Qāhira al-Jadīda¹⁰ presents us with a story of a young student from a humble provincial family who, on the verge of starvation, finishes his university studies in Cairo. Then he realizes that the society in which he lives is not interested in honest intelligent people and unless he consents to stoop to moral corruption he will be unemployed and destitute.

In Khān al-Khalīlī¹¹ Maḥfūz provides us with another hopeless story. Aḥmad 'Ākif, the middle-aged son of the lower-middle-class family, has given up his ambitions. In order to help his family and particularly his younger brother Ruḥdī to graduate from college and

obtain a respectable position, he himself renegated his own personal plans and accepted a minor position in the civil service and refrained from marriage. Unfortunately, just as the future of the family begins to become rosier and Rushdī has been promoted to a position in Cairo, he falls ill and dies.

Zuqāq al-Midaqq¹² an interesting novel written in 1947, presents us with a group of people who live in the al-Ḥusayn quarter in old Cairo. All these people desire to leave "this society", change their social status and enter a better and richer class. However, their future is already determined by "fate", which prevents them from escaping their present situation.

The characters depicted by the author in Zuqāq al-Midaqq leave the alley in three different, symbolical ways. The religious man Ḥajj Ḥusaynī goes on a pilgrimage to Makka and he returns to his society with the feeling that he has fulfilled his spiritual needs. Furthermore, he brings to the alley an atmosphere of peace and one, which eases the tension of the inhabitants of Zuqāq al-Midaqq. The hairdresser 'Abbās al-Ḥulw and his friend Ḥusayn find seasonal work with the British army and with the money they earned, they return to the alley. 'Abbās, the fiancé of Ḥamīda (one of the most important characters of the novel) cannot find her there. She also wanted to leave "this society" and try a better life, but she chose a different way.

Ḥamīda, the beautiful girl, who always looks at the poor people of the alley with disgust, becomes involved with Faraj Ibrāhīm, who, as she imagines is able to tear her away from the "poor society". However, she soon realizes that Faraj Ibrāhīm is a "manager", who owns a "school" for training "pleasure girls" to entertain the foreign soldiers. After finding out the "true story" about Ḥamīda 'Abbās al-Ḥulw wants to help his fiancée out of this situation. He goes to the cafe and seeing her in the company of drunk English soldiers he starts to fight and dies having been beaten by them.

Another sad "scene" from the life of the middle-class Cairene family is depicted in the novel Bidāya wa Nihāya¹³. This is the story of the decline and fall of the middle-class family in Cairo in the mid 1930's.

Within the novel Najīb Maḥfūz presents us with the problem of the dominant role of the father and his authority in the family. With the sudden death of the father, a minor government clerk, his family is left to face a life of destitution. His death causes not only material ruin, but also the absence of his strong authority creates a gradual destruction of the moral principles of the children who do not respect their mother and feel independent.

The elder brother Ḥasan aspiring to a singing career, eventually resorts to a life of depravity, leaves home, lives with a prostitute and takes up drug smuggling. However, he keeps in contact with the family, helping his brothers in the time of urgent need.

The daughter Nafīsa, the unattractive girl who loses whatever hopes she has of marrying, is overcome by despair and poverty. Responding to her strong sexual compulsions gradually stoops to occasional prostitution.

The younger brothers Ḥusayn and Ḥasanayn are nearing the end of their secondary education. Ḥusayn, well behaved, serious and pious, finishes his studies. Then he gives up the idea of higher education and accepts a poorly paid clerical position in Ṭanṭā in order to pave the way for his younger brother. In Ṭanṭā he meets a suitable girl and for a moment entertains the "dream" in the fear that his marriage would deprive the rest of the family of its livelihood.

Ḥasanayn, the male continuation of the egoistic figure represented by Ḥamīda in Zuqāq al-Midaqq, having graduated from the Military School only due to the help of his family, desires to go from his "poor society" and change his social status. He endeavours to erase his past and asks for the hand of an important government official's daughter. Then he discovers, to his dismay, that the high society is not willing to accept the brother of a seamstress and a smuggler. When the police come to the house of the family in search for Ḥasan, Ḥasanayn, struck by shame and wrath, decides to move with his family to a different and more dignified neighbourhood. However, this cannot solve Ḥasanayn's "problem". Soon, Ḥasan, badly injured and fleeing from the law arrives at the new house. The final blow to Ḥasanayn comes when the police call him so as to inform him that his sister has been found in a brothel with a lover. Seeing that his career is finished, in despair Ḥasanayn forces Nafīsa to commit suicide by drowning herself in the Nile. Then he ends his life in the same way.

In order to create his "lively" characters from the novels discussed above, Najīb Maḥfūz employs two methods. The first one is the detailed description of all the external factors affecting the fates of the heroes, and presenting to the reader with all the elements of the social and political environment which motivate their action, decisions and movements. The second one is expounding the psychological and emotional development of the actualizing in themselves the motifs of decisions, actions. All this creates "lively" characters - like Ḥasan, Ḥasanayn, Ḥamīda, Nafīsa, etc. - typical figures from the typical members of Arab society of Maḥfūz's days.

Also it should be pointed out, that within these Maḥfūz's novels women are not a complementary element; often they are in the very centre of action¹⁴. It can be noticed that Maḥfūz is at all times aware that the Egyptian woman is an overly oppressed human being. Maḥfūz does not try like the other novelists¹⁵ to "borrow" female characters from European literature.

The structure of the novels from the period 1945-1952 is a simple one. It combines straightforward narration with dialogue and developed description. Each novel is a self-contained "scene from life" and culminates in a traumatic occurrence.

The language of these novels is classical Arabic. Maḥfūz employs it in narrative parts as well as in dialogues. All Maḥfūz's characters express themselves not in their "own words", but rather in those of their author. The same language is spoken by learned and ignorant, young and old. The absence of 'ammiyya in the dialogues is criticized by some scholars¹⁶. However, it should be pointed out that the language of the "social novels" is not entirely devoid of elements of the spoken language. Najīb Maḥfūz uses many lexical items which is to be found in dialogues also and often occurs in the narrative style. Such words and expressions belong, in the main, to the field of the typical Arab realia (food products and similar local items). Occasionally syntactical structures of Egyptian dialect can be found, but mostly the colloquial constructions are rendered literally and constitute a stylized version of the 'ammiyya.

The Trilogy, the greatest achievement of the period of Maḥfūz's "social realism", deserves special attention. In 1957 the author

was given a national prize for this work. The Trilogy, an enormous personal testimony, portrays the political scene of Egypt, and the daily life of the middle-class Cairene family through a period of twenty seven years (1917-1944). This work constitutes the only kind of Arabic literature which is called "roman-fleur"¹⁷, and without doubt can be compared to Thomas Mann's first major novel Buddenbrooks (1901). The richness of the issues, the broad spectrum of the characters, the perfect structure, language and style of the Trilogy constitute material for further and deeper studies which cannot be dealt with in this paper.

As I pointed out previously Maḥfūz's novels from the period 1959-1967 represent the "philosophical phase" and the "new" style of his writing. The most important theme which these novels emphasize is the obsessive "search" for freedom in a world which seems to have been abandoned by God and has surrendered its reason and logic to an inverted law. This "search", the general feature of the novels from the period 1959-1967, takes in these works a profound quest to render the world, which is around the hero or rather anti-hero, rational. Therefore, the novels describe an interior quest of the soul that tries to find itself and thus to find its own essence.

Awlād Ḥarātina¹⁸, the first novel from the "philosophical phase" presents us with the allegorical picture of the fight between the just and the unjust, between the rational and the irrational.

Another novel as-Summan wa'l-Kharīf¹⁹ discusses the status of the members within a class whose role is in decline. 'Isā 'Alī 'Araḇa, the influential member of the Wafd party, was a person who had all the chances to have a good political career. However, with the appearance of the revolution in 1952, he lost all his chances. Having been placed on retirement, he no longer had any hope nor a future under the new regime; he was completely lost and unable to find a way in order to escape from his "isolation".

Maḥfūz's discussion of the problem of the "search" for a new way of life is taken up in the novel with the significant title at-Tariq (The Way, The Road)²⁰.

Ṣābir, a young man from Alexandria searches for his unknown father. He was sure that his father died a long time ago but his mother on her deathbed reveals the truth to him. As it turned out,

Şābir's father Sayyid ar-Raḥīmī, a rich man from an aristocratic family, is still alive. Thus the mother urges Şābir to search for the father hoping that he will provide for his son.

Şābir leaves for Cairo where he stays in a small hotel. However his search is without any result. In the meantime Şābir becomes involved with two women. The first one is Karīma, the young wife of the aged hotel owner. The second one is Ilhām, a secretary in a newspaper office. She is intelligent, modest and natural. Şābir quickly falls in love with her. Ilhām, who is working hard in order to build up her life on her own, tries to convince Şābir to do the same. She persuades him to give up the "irrational myth" of his father and start a "normal life", to look for a job and organize himself. However, Şābir, in spite of the fact that he loves Ilhām, cannot or does not want to listen to her.

The weeks of searching pass without a sign of the father. Şābir's money is gradually finished, and having no profession and no connections in Cairo he agrees to Karīma's plot to kill her husband and to share the fortune. The murder is carried out and the police open an investigation. The hotel's servant is arrested as a suspect. However, the police suspect Şābir from the outset and are looking only for the incriminating evidence. The dead husband's assistant aṣ-Şāwī insinuates Karīma's being in love with the arrested servant. In this situation Şābir overcame by jealousy and the possibility that he is being duped, in despair, kills his mistress. As it occurs, aṣ-Şāwī's story was only a trap arranged by the police.

Now, Şābir is accused of two murders. The case becomes a press sensation. Ilhām, who really loves Şābir, does not desert him at this point. She sends a lawyer to help his desperate case. Accidentally it turns out that the lawyer knows someone who is in touch with Şābir's father. For a moment Şābir entertains the hope, but soon the lawyer reveals to him the "true identity" of his father. Sayyid ar-Raḥīmī is a tycoon, who lives in different countries with several women and his present address is unknown. It turns out also that Şābir's father had visited Egypt - and even Alexandria - at precisely the time that Şābir set out in search for him.

As expected the court sentences him to death, and his only hope now is one thought that the appeal court will consider the exten-

uating circumstances and change the verdict to life imprisonment.

The novel *Tharthara fawqa'n-Nīl*²¹ also deserves our attention. This novel has as its subject a group of modern Egyptians who are utterly cynical about their society and nihilistic about life in general. The members of this group unable to find the possibility to realize themselves in the new political regime, try to escape from "real life" and find an alternative in drugs. They pass their time smoking hashish on the boat on the Nile. In this novel Najīb Maḥfūz provides us with a gloomy despondent atmosphere. Through the example of one man in the group, who while driving a car in a drunken state kills a person, the author shows that "indifference" and "isolation" from the society can lead to crime.

As we can see from the content of the novels discussed above, the heroes from the "philosophical phase" in Maḥfūz's writing are totally different from those of the "social phase". In the novels from the period 1959-1967 the author does not attempt to create a portrait of a typical figure from the typical Arab society. It can be said that during the period of "social realism" the author preferred a multicharacter novel. His "philosophical novels" present us with a single character. The "change" can also be seen in the manner of the presentation of the character. The heroes or rather antiheroes from the "philosophical novels" are mostly depicted from within. In creating the "new" portrait of the character, Maḥfūz moves away from explicatory psychology²². However, it does not mean that the author gave up interest in the psychological development of the hero. While describing the heroes from the "social novels" he emphasized "why" a character behaved in a particular way. In the novels from the sixties Maḥfūz replaced this issue of "why", with the question of "how" the character reacts in a given situation. Although the social aspects and political implications are evident in the novels, the hero or rather anti-hero is fully occupied, not with patriotic, political or social questions, as was the case in Maḥfūz's previous novels (1945-1952) but with his personal problems and individual spiritual aspirations. This perhaps refers to the dismantling of political and social activity and the blunting of awareness during the period of the late fifties and the sixties.

Ṣābir and the other characters from the "philosophical novels" are involved in a different kind of crisis and suffer from a radical perversion in the scale of social and ethical values. They are filled with the spirit of rejection, but at the same time they are suffering from depression and frustration. Furthermore, they are "isolated" from society. This "isolation" of the characters in the "philosophical novels", is thus a product of both: the heroes spirit of opposition to the social order and society's reaction to their conduct. The conflict between the hero and society discussed in the novels is very complicated.

The "change" in the "philosophical phase" in Maḥfūz's writing includes also a change in the form, structure, language and style.

The structure and techniques to be found in at-Tarīq and some other novels from the period 1959-1967 can be basically characterized as following: (1) the compression of the narrative and decrease in the novel's size, (2) a short duration of the plot, (3) introducing fewer characters and placing the stress on one of them, (4) use of new forms of expressions like symboles, the stream of consciousness and interior monologue the most convenient means for exploring the innermost frustrations of the character and revealing his views on all that goes around him, (5) the dissolution of time and its liberation from the logical flow (essential to portray confusion and the character's growing loss of interest in the outside world).

The language of the "philosophical novels" is different from that of the "social" ones. In the narrative parts, Maḥfūz does not describe a static scene but tries to present us with an impressionistic attempt to catch the "fleeting moment". Dialogue now takes the place of much of the description. Internal monologue intermingles with copious but terse dialogue to produce a dynamic effect. Although the dialogue is still basically in fushā, it comes close to the language of real life.

After Mīrāmār²³ the last novel from the "philosophical phase", Najīb Maḥfūz seems to have withdrawn, at least temporarily from the "realm" of the novel²⁴, opting for shorter literary forms. In the period between 1968-1971 he published four new volumes of stories²⁵. These volumes reveal another "change" in both content and form. The stories in these volumes reflect the author's attitude towards cru-

cial political issues of present-day Egypt. The most characteristic feature in these volumes and some recent works²⁶ is the constant drive towards absurd literature and consequently a breakdown of causality. The volume Taḥt al-Mizalla from 1969 presents us with five short plays, which is the first attempt by Maḥfūz in drama.

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The name of Najīb Maḥfūz has dominated the sphere of Arabic fiction, especially the novel, during a long period of time. He has written twenty three novels and nine collections of short stories. Many of these books have gone into several editions and are widely read throughout the Middle East. Some were translated into several languages.

If some of these works are less effective and popular than the others, and if recent works seem to show a decline, that does not diminish Maḥfūz's status as the "figure-head" of the development of Arabic fiction in general and the Arabic novel in particular.

Notes

¹ 'Abath al-Aqdār (1939, The Mockery of Fate), Rādūbīs (1943), Kifāh Tiba (1944, Thebes' Struggle).

² S. S o m e k h, The Changing Rhythm: A Study of Najīb Maḥfūz's Novels (E. J. Brill, Leiden 1973), p. 65.

³ An interesting discussion about the "Trilogy" may be found in article by T. L e G a s s i c k, Najīb Maḥfūz's Trilogy, Journal of Arabic Literature 7 (1976), pp. 68-84.

⁴ In Maḥfūz's realism one can notice the influences of western realism and naturalism, that is the works of Balzac, Zola, Dostoievsky, Flaubert, Dickens.

⁵ J. B i e l a w s k i, K. S k a r ż y ŋ s k a, J. J a s i ŋ s k a, Nowa i współczesna literatura arabska 19 i 20 w., Warszawa 1978, p. 475.

⁶ Ibidem, p. 475.

⁷ After Mīrāmār Najīb Maḥfūz stopped writing for a period of time.

⁸ S. S o m e k h, op.cit., p. 65.

⁹ N. M a ḥ f ū z, Bidāya wa Nihāya, Maktabat Miṣr, Cairo 1976, p. 230.

- 10 C. N i j l a n d, Naguib Mahfouz and Islam, Die Welt des Islam XXIII-XXV (E. J. Brill, Leiden 1984), pp. 137-139.
- 11 Ibidem, p. 139.
- 12 N. M a h f ū z, Zuqāq al-Midaqq, Maktabat Miṣr, Cairo 1977.
- 13 N. M a h f ū z, Bidāya wa Nihāya, Maktabat Miṣr, Cairo 1974.
- 14 S. S o m e k h, op.cit., pp. 79-80.
- 15 S. S o m e k h, op.cit., p. 16.
- 16 J. B i e l a w s k i, K. S k a r ż y ń s k a, J. J a s i ń s k a, op.cit., p. 48.
- 17 S. S o m e k h, op.cit., pp. 94-100.
- 18 The interesting discussion of this novel is presented by C. N i j l a n d in his article, Naguib Mahfouz and Islam, Die Welt des Islam XXIII-XXV, pp. 148-155.
- 19 S. S o m e k h, op.cit., pp. 223-225.
- 20 N. M a h f ū z, at-Tariq, Maktabat Miṣr, Cairo 1976.
- 21 R. A l l e n, The Arabic Novel an Historical and Critical Introduction, (Syracuse University Press, Syracuse, New York 1982), pp. 101-107.
- 22 S. S o m e k h, op.cit., p. 161.
- 23 Although the novel Miramar belongs to the "philosophical phase" within Mahfuz's writing, it rather represents "social realism".
- 24 J. B i e l a w s k i, K. S k a r ż y ń s k a, J. J a s i ń s k a, op.cit., p. 486.
- 25 Khammarat al-Qitt al-Aswad (1968, The Black Cat Tavern), Taht al-Mizalla (1969, Under the Awning), Hikāya bilā Bidāya walā Nihāya, (1971, A Story without Beginning or End), Shahr al-'asal, (1971, Honeymoon).
- 26 S. S o m e k h, op.cit., p. 191.

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