Dar El Shorouk’s literature catalogue includes works by some of the most important contemporary Arab writers, including Nobel Prize Laureate Naguib Mahfouz, Tawfik El Hakim, Bahaa Taher, Alaa Al Aswany, Gamal Al Ghitani, Ibrahim Aslan, Khairi Shalabi, Ibrahim Abdel Maguid, Mohamed Salmawy, Mohamed Al Makhzangi Radwa Ashour, and Youssef Al Qaiid. This is a short overview of these authors, their most important works and their available rights.
Naguib Mahfouz

The Nobel Prize Laureate is the greatest figure in Arabic literature and Dar El Shorouk has the Arabic language rights, but we also manage the foreign language rights to his simplified children's edition.

Simplified Mahfouz for children:

Thebes at War and Ahmose at War

After two hundred years of occupation, the Hyksos leader in his capital in northern Egypt tells Pharaoh in the south that the roaring of the sacred hippopotami at Thebes is keeping him awake at night and demands that they be killed, galvanizing Egypt into hurling its armies into a struggle to drive the barbarians from its sacred soil forever. In battle scenes that pit chariot against chariot and doughty swordsman against doughty swordsman, and through his sensitive portrait of Ahmose, the young pharaoh whose genius brings this epic to its climax, Naguib Mahfouz dramatically depicts the Egyptian people's undying loyalty to their land and religion and their refusal to bow to outside domination.

But this is not just a tale of ancient, clashing armies. When Mahfouz was writing this novel in 1937-38, other outsiders, British and Turkish, held sway over the land of Egypt, and its inhabitants were engaged in a struggle against a foreign usurpation of their sovereignty that mirrored that of their ancestors. Nor is the novel simply a tale of men and arms, for, as Ahmose discovers, while the Nile flows majestically on forever, the violent currents of politics may pull hearts asunder, and in gaining a kingdom, a man may lose what his soul most craves.

The Journey of Ibn Fattouma

From Library Journal

Fattouma is disappointed in love, so he sets out seeking comfort in wisdom. His goal is the fabled land of Gebel, from which no one has ever returned. First, though, his caravan must pass through five other countries, each distinct in governance and religion, and each delaying Ibn for years. Mashriq is despotic, peopled by naked slaves, and here Ibn falls in love with Arousa and starts a family. War separates them, and he pursues her through Haira, a theocratic police state; Halba, the land of freedom; and Communist Aman. Finally, from Ghuroub, where only reason is worshipped, he leaves to enter Gebel, his journey toward perfection almost complete. This novel is Mahfouz's most purely polemical work, directly engaging the issues of religion and politics that have been the strong subtexts of his previous fiction. It is, however, as enchanting a tale as any he has written. Highly recommended. Previewed in Prepub Alert, LJ 5/1/92.

- Paul E. Hutchison, Bellefonte, Pa. - Copyright 1992 Reed Business Information, Inc.
Khufu's Wisdom

Pharaoh Khufu is battling the Fates. At stake is the inheritance of Egypt's throne, the proud but tender heart of Khufu's beautiful daughter Princess Meresankh, and Khufu's legacy as a sage, not savage, ruler.

As the tale begins, Khufu is bored in his great palace at Memphis. To entertain him, his architect Mirabu expounds on the mighty masterwork he has so far spent ten years building, with little yet showing above ground - what will become the Great Pyramid of Giza. Mirabu and the clever vizier Hemiunu try other amusements as well - but to no avail. Then one of the king's sons fetches a magician with the power to predict the future. The sorcerer says that Khufu's own offspring will not inherit Egypt's throne after him, but that it will fall instead to a son born that very morning to the High Priest of Ra. Furious, Khufu and his crown prince, the ruthless Khafra, set out to change the decree of the Fates - which fight back in the form of Djedefra, the boy at the center of the prophecy, and his heart's desire, Princess Meresankh. Yet will the unsuspecting Khufu survive the intrigue around him - not only to finish his long-awaited book of wisdom, but to become truly wise?

Before the Throne

An exciting court case in Heaven of Egypt's rulers and leaders, where they step up, one by one, and their actions, decisions and reign are judged.

The Road (aka The Search)

A powerful story of lust, greed and murder. Unflinching, tough, and dramatic, The Search was most certainly intended to be a harsh criticism of Post-Revolution morality, but, on its most elemental level, it is a lurid and compelling tale.
The imprisonment and financial ruin of Basima, a prostitute, lead to her premature demise. Her spoiled son, Saber, a good-for-nothing playboy, is now in a pickle ("I must either work or kill"), so he follows his mother's deathbed instructions and searches for the father he thought was deceased, hoping to leech onto him and thus maintain the high standard of living to which he has grown accustomed. He moves from Alexandria to Cairo, where he advertises in the newspaper for his father who continually eludes him, and leads a duplicitous existence with two women. Gentle, naive Elham, a clerk at the newspaper's ad office, falls in love with Saber. But Saber, in turn, lusts for Karima, a manipulative woman married to Saber's landlord, who is many years her senior. Karima perfectly fits the whore's son's picture of the opposite sex: "They were beautiful, savage beings looking for love and passion, without principles or scruples." With overwrought plot and prose, Mahfouz delineates Saber and Karima's obviously doomed scheme to murder the landlord, take the money and run.
Bahaa Taher

Bahaa Taher was born in 1935 in Cairo and published his first short story in 1964. After living in Switzerland in the 1980s and 90s, he returned to Egypt and received much literary acclaim. He received the State Award of Merit in Literature, Egypt’s highest honor for writing, in 1998 and the Italian Giuseppe Acerbi prize for his novel Aunt Safiyya and the Monastery in 2000.

Sunset Oasis

This novel has taken Egypt and the Arab literary scene by a storm. The comeback novel by one of the grand figures of Arab Literature, Bahaa Taher, it tells the story of the remote Siwa oasis during the troubling days after the British occupation of Egypt in the 19th Century. The novel has been awarded the inaugural IPAF (International Prize for Arabic Fiction) AKA the Arab Booker Prize. It is already in its fifth edition in Arabic and the rights for the English, French, German, Bosnian, Greek are already sold and others are being negotiated.

English language rights sold to: Septre (2009)
French language rights sold to: Galimard (2009)
German language rights sold to: Unions Verlag (2009)
Norwegian language rights sold to: Vigmostad & Bjorke (2009)
Greek language rights sold to: Livanis (2009)
Romanian language rights sold to: Humanitas Diction (2009)
Bosnian language rights sold to: Buybook (2009)
Canadian English rights sold to: McClelland & Stewart (2009)

In Love in Exile

In Love in Exile Bahaa Taher presents multilayered variations on the themes of exile, disillusionment, failed dreams, and the redemptive power of love. Unwilling to recant his Nasserist beliefs, the unnamed narrator is an Egyptian journalist in a self-imposed exile in Europe after conflict with the management of his newspaper and a divorce from his wife. Absorbed in introspection over his impotent position at the paper and in ill health, he suddenly finds himself faced with two issues he cannot ignore: the escalating tensions in Israeli-occupied Lebanon and, more personally, an unexpected love affair with a much younger Austrian woman, Brigitte. The narrator’s familial exile has left him a “long-distance father” facing the difficulties of raising
children from whom he is rapidly growing distant. His son is drifting into fundamentalism while his daughter falls under the materialistic sway of the West. After struggling mightily to remain part of their lives, he finds himself marginalized and rejected. Brigitte, also an exile of sorts, encourages him to turn his back on the problems and pressures of the everyday world and cocoon himself in the warmth of their love. However, the horror of events surrounding the occupation of Lebanon in 1982 soon shocks them out of their contentment and safety. The issues of love, regret, complacency, and complicity are explored in this haunting work. Bahaa Taher’s highly original novel—”an expansive vision that encompasses world and homeland, north and south, self and other” (I’tidal Osman, Nidaa magazine)—is eminently captured by Farouk Abdel Wahab’s fluid translation.

**English language rights sold to:** American University in Cairo Press (2005)
**Norwegian language rights sold to:** LSP (2009)

### Aunt Safiyya and the Monastery

The schisms within nations can be as dangerous as those between nations. It is in this realm of internal, individual conflicts that Taher, an Egyptian, sets his novel. Egypt in the years surrounding the 1967 Arab-Israeli war is a nation increasingly divided between Muslims and Coptic Christians, and between those who look to the past and those who look to the future. Championing the ancient practices of vendettas and blood feuds is Aunt Safiyya, who swears that she will not rest until her son kills the man who murdered her husband. Opposing her and the old traditions are the narrator’s father, a Muslim, and Bishai, a Coptic monk. Filled with details of village life in Egypt and smartly translated to integrate Arabic words that have no direct English equivalent, the style is clear, beautiful and exotic. As a humane story of individuals striving for tolerance against traditions of violence, it is one that should appeal not only to those interested in Egyptian history and literature, but also to those interested in the foundations and possibilities of peace.

**English language rights sold to:** University of California Press (1995)
**French language rights sold to:** Autrement (1995)
**German language rights sold to:** Lenos Verlag (2002)
**Italian language rights sold to:** Casa Editrice Jouvence (1992)

Other novels:

**Doha Said:** English language rights sold to: American University in Cairo Press (2008)
**East of the Palm Trees**
**Point of Light**
Gamal Al Ghitani

One of the most highly regarded writers of Arabic fiction, who employed 15th and 16th Century texts to create a postmodern narrative. Author of historical novels and cultural and political commentaries and is the current editor-in-chief of the literary periodical Akhbar al-Adab (Cultural News). In 1980, he was awarded the Egyptian National Prize for Literature, and in 1987, the French Chevalier de l'Ordre des Arts et des Lettres. In 2005, he won the "Laures Batallion", the highest French award to be bestowed upon non-French writers for translated literature. He was entitled for this award due to his literal work "Ketab Al Tagaliyat" or "Book of Illuminations". In 2006 he was awarded another prestigious prize, the Italian Giuseppe Acerbi prize, for "Shatf Al Nar".

The Zafarani Files:

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 café 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-Hussein, 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. German language rights previously sold to dtv (1994) and French language rights previously sold to Actes Sud (1999). Both are available again now.

English language rights sold to: American University in Cairo Press (2008)
Les Délires de la ville:

Quatrième de couverture
Un colloque international est organisé par l'Université d'une ville étrangère. Appelé à remplacer au pied levé un collègue défaillant, un intellectuel égyptien se retrouve dès son arrivée immergé dans un univers qu'infeste une séculaire rivalité entre l'Université et la Municipalité. Le conflit qui oppose les deux institutions prend la forme de querelles absurdes où se dispute le droit exclusif à représenter l'esprit de la cité.
Relatant son séjour sur le mode satirique, le narrateur se livre d'abord avec un humour grinçant à une critique en règle de l'Université et des intellectuels, dont il dénonce la course aux privilèges, les misérables machinations et la propension à se polariser sur des questions futile... Mais tout va basculer. Malgré lui, le narrateur est peu à peu inexorablement entraîné dans un monde où la réalité se déforme à vue de l'œil, où il devient le jouet d'une énorme anamorphose. Il finirait par croire qu'il est tout simplement enfermé dans la sépulture disparue du Quarantième Sage dont la mystérieuse Tour qui domine la cité ne serait alors que la stèle... avant de comprendre, chaque hypothèse s'infirmant, qu'il ne sortira sans doute jamais ni de l'une ni de l'autre, définitivement prisonnier des couloirs du temps et des labyrinthes de l'espace. Au-delà de l'affrontement entre un pouvoir tyrannique et un savoir inutile, on retrouvera ici à Ghitany confrontant à plaisir tradition et modernité, continuité historique et conflit de générations, immobilisme et progrès.

French language rights previously sold to Actes Sud (1999) but is available again now.
Youssef Ziedan

Professor Youssef Ziedan (born June 30, 1958) is an Egyptian scholar specialized in Arabic and Islamic studies. He works as director of the Manuscript Center and Museum affiliated to the Bibliotheca Alexandrina. He is a university professor, a public lecturer, a columnist and a prolific author (more than 50 books). He has written two critically acclaimed and best-selling novels “Azazil” and “The Shadow of the Serpent”. The study of Arabic and Islamic manuscripts has been always his most cherished interest, and a swift look at his bibliography would show that the cataloguing, editing and publishing of these manuscripts constitute the greatest bulk of his work. He worked as a consultant in the field of Arabic heritage preservation and conservation in a number of international institutions: UNESCO, ESCWA and the Arab League. He also directed a number of field work aimed at the delimitation and preservation of Arabic manuscript heritage.

Azazel
An Autobiography of a Monk

A best-selling and controversial novel in Egypt. Few literary works move stagnant literary and intellectual waters. Azazel by Youssef Ziedan is among those cataclysmic works. Since its publication, ripples of controversy have not rested. And myriads of literary, religious and political ramifications are still in the air.
The author, Prof. Youssef Ziedan, is a former university professor specialized in Islamic philosophy and Sufism. He started his literary career by another novel entitled Shadow of the Serpent. However, Azazel catapulted him into the literary scene with an unprecedented force, with many describing the work as a literary event, and the author as a master of the craft. The novel starts with quite a deceiving technique. The author builds the narrative on a make-believe; he states that the whole work is nothing but a Syriac autobiography written by an Egyptian monk on parchment, and that the novel is nothing but an Arabic translation of that ancient manuscript. The tone of that foreword really duped many readers into believing the concocted Syriac manuscript scenario. Even professional critics were no exception. However, it is all within the fictional framework of the narrative, and it highly resembles Eco's introduction in his Il nome della rosa.
So far sufficiently intriguing, the setting and timing of the work add to its mystique. Azazel is a historico-theological novel that attempts to describe, at least apparently, a specific historical incident – the Nestorian controversy. It is thus based in the beginnings of the 5th century A.D. The setting is also quite dynamic; the readers get to know Upper Egypt, Alexandria, Jerusalem, Antioch, Aleppo and many other ancient world places with their entire ancient splendor. Hiba, or Ibas, the protagonist and the autobiographer is a soul-searching Egyptian monk, also a trained physician, who sets sails in search for truth.
On his way to Jerusalem he went to Alexandria, and witnessed the brutal murder of the Alexandrian philosopher Hypatia. For him, this was quite a traumatic experience that left him doubting everything starting with the foundations of Christianity till the very existence of God. His raging uncertainties received a constant support by the sporadic epiphanies of Azazel (one of the Hebrew denotations of the Devil). The bitter struggle between Cyrill of Alexandria (later beatified as Saint Cyrill Pillar of the Faith) and Nestorius, the murder of Hypatia, the monk's longing for love all contribute to the sophisticated plot and build its psychological undercurrents. These undercurrents are actually the core of the work, they represent our deepest recesses of the soul along with its counter self-destructive being that is Azazel. Azazel is nothing but our very cherished hopes, longings and wistful cravings. And all what religion is trying to teach us is a typical example of not practicing what one is preaching situation. This is what Azazel is all about. And this is exactly the thing that incurred so many emotional responses to the novel. Acclaimed by many as a literary masterpiece the novel remains a rich terrain for analysis and criticism.

The Shadow of the Serpent

The novel attempts to portray the distorted transformations in the feminine image from ancient times to the present day. An image personified by the protagonist; an educated, beautiful woman stuck in a traditional, emotionless marriage. On her thirstiest birthday, she receives a number of letters from her mother, a field anthropologist, from whom she was separated as a child. The letters take her through a journey of self-discovery. She gains a new consciousness of the essence of the female and her worth as a woman. The author draws in the notion of the scared feminine celebrated by ancient civilizations by quoting sacred hymns from Ancient Egyptian civilization, and late Sumerian literature. He traces, through the mother’s words, the history of the disempowerment and suppression of women starting with the dominance of the patriarchal/religious world, desecrating women for the very reasons they were worshipped for three thousands years, and ending by the present, distorted, degrading image of women inherited and fed by time-honored traditions, dogmas and beliefs.
Ibrahim Aslan

Ibrahim Aslan's short, meticulous and wonderfully understated prose, which never loses sight of the comic in the everyday lives of ordinary people that he so masterfully depicts made him one of the main figures of the Arab literary scene. Ibrahim Aslan was born in Tanta in Egypt's Nile Delta 1937 and is culture editor in the Cairo bureau of the London-based daily newspaper al-Hayat. He published his first collection of short stories in 1971. All rights available, except for:

The Heron:

One long winter night and the Cairo neighborhood of Kit Kat stands at a crossroads. Poised like herons fishing on the banks of the Nile, the characters of this novel wait and watch as opportunities swim by past their reach. Some gaze on as their local café is stolen before their eyes. One studies how the nouveaux riches of the Open Door Policy make their money, while others try their own hand at swindle. Still others read the empty rhetoric of state-run newspapers and wonder what it all means. It is long past midnight; some walk, some sit and smoke, and all are trading stories. A young artist waits by himself for a girl, a drink, or a revolution. All are waiting for what the next day might bring.

Set on the eve of the January 1977 'bread riots' against IMF austerity programs and privatization that nearly brought down President Anwar Sadat, The Heron catches Egypt in the mid-stream of its modern history. Since it first appeared in 1984, Ibrahim Aslan's The Heron has been a classic of modern Arabic literature. It has been translated into a number of European languages and adapted as the successful film Kit Kat. German language rights previously sold to Lenos Verlag (2002). French language rights previously sold to Actes Sud (2004). Both languages are available now again.

English language rights sold to: American University in Cairo Press (2005)
Serbian language rights sold to: Buybook (2007)
Nile Sparrows:

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. It was released in Spanish and Italian but both languages are available again.

**English language rights sold to:** American University in Cairo Press (2004)  
**German language rights sold to:** Lenos Verlag (2005)
Night Shift:

Afrik.com
Paru au Caire en 1991, " Equipe de nuit " est l'œuvre de l'Egyptien Ibrahim Aslân, autodidacte de l'écrit. Les Editions Actes Sud la font découvrir au public français. Le style a quelque chose de nonchalant, malgré la précision et le dépouillement de l'écriture. Une certaine langueur se dégage de cet étrange petit livre. Ce dernier nous plonge dans l'univers de Sulaymân qui travaille dans l'equipe de nuit des Télécommunications du Caire. L'auteur, Ibrahim Aslân, est fils d'un employé des Postes et a été lui-même employé des Postes au Caire. Un univers qu'il connaît bien donc, et dont il explore l'une des facettes. La nuit enveloppe pratiquement chaque scènette du livre et donne cette atmosphère mystérieuse qui colle à l'ouvrage. La routine devient un peu inquiétante, et certains personnages semblent être au bord de la folie. Oscillant entre style direct et style indirect, Ibrahim Aslân effleure quelques personnages : Sulaymân bien sûr, observateur silencieux de son petit monde, et qui voue une passion à des objets inutiles, et pourtant irrésistibles, qu'il trouve aux Puces. 'Amm Bayyoumi qui prend sa retraite le jour de l'an, et porte son dernier télex à une vieille femme qu'il semble si bien connaître…

Ou encore 'amm Guirguis qui raconte le nombre de morts que son métier a occasionné : " Elle aurait pu mourir (...) Il se peut qu'elle ait un fils malade ou en voyage, une fille qui se fait opérer ou qui accouche, n'importe quoi. Tu dis " télex ", elle meurt. (...) Ca m'est arrivé deux fois. (...) Je dis télex, elle tombe raide. (...) C'est une proportion raisonnable en trente ans de distribution."

Entre les télex à rédiger, la cérémonie du thé et les discussions politiques, les personnages livrent leurs secrets. Une chronique en clair-obscur à lire aux Editions Actes Sud. -- Olivia Marsaud --

Quatrième de couverture
Le Caire, un soir de Nouvel An. Pour les employés de garde dans cette poste centrale, ce n'est jamais qu'une soirée de routine, çà et là rompue par un écho de la rue ou l'éphémère apparition de quelque usager anonyme venant faire irruption dans l'ordinaire de l'équipe de nuit avant de disparaître à tout jamais. Défilent ainsi, en une série de quinze tableaux doucement mélancoliques, plusieurs fragments en clair-obscur de la vie quotidienne du petit peuple du Caire. Avec un sens de l'observation nourri par ses propres expériences de jeunesse, Ibrahim Aslân trace d'une main inspirée les délicats motifs d'une fresque chargée d'émotion à la manière de Tchekhov, quand la poésie des lieux se double d'une infinie tendresse pour les humbles.

French language rights previously sold to Actes Sud (1999), but is now available again.
Other available works:

Joseph and the Dress (a short story collection)
The Evening Lake (a short story collection)
Stories from Fadlallah Osman (a short story collection)
Kholwet Al Ghalban (a short story collection)
Radwa Ashour

Radwa Ashour has an M.A. in comparative literature from Cairo University and a PhD in Afro American literature from the University of Massachusetts, Amherst, USA. Now she is a professor of English literature in Ain Shams University, Egypt. She has written several outstanding books including both fiction and literary studies.

The Granada Trilogy:

At the end of the fifteenth century, the keys to Granada, the last Muslim state in the Iberian Peninsula, have been handed over to the Christian king and queen. Abu Jaafar the bookbinder watches Christopher Columbus and his entourage in a triumphant parade of exotic plants, animals, and human captives from the Americas. But as Spain celebrates the acquisition of a new world, Muslims and Jews throughout the country are mourning the loss of an old one, and now face confiscations, forced conversions, and expulsions. As the new masters of Granada burn books, Abu Jaafar quietly moves his rich library out of town, while still preparing for the marriage of his granddaughter Saleema to his apprentice Saad. Radwa Ashour skillfully weaves a history of Granadan rule and the Andalusian Arab world into a novel that evokes cultural loss and the disappearance of a vanquished population.

Spanish language rights sold to: ediciones del oriente y del mediterraneo (2008)

Siraaj: An Arab Tale:

Set in the late nineteenth century on a mythical island off the coast of Yemen, Radwa Ashour's Siraaj: An Arab Tale tells the poignant story of a mother and son as they are drawn inextricably into a revolt against their island's despotic sultan.

Amina, a baker in the sultan's palace, anxiously awaits her son's return from a long voyage at sea, fearful that the sea has claimed Saïd just as it did his father and grandfather. Saïd, left behind in Alexandria by his ship as the British navy begins an attack on the city, slowly begins to make his way home, witnessing British colonial oppression along the way.

Saïd's return brings Amina only a short-lived peace. The lessons he learned from the Egyptians' struggle against the British have radicalized him. When Saïd learns the island's slave population is planning a revolt against the sultan's tyrannical rule, both he and Amina are soon drawn in.
Beautifully rendered from Arabic into English by Barbara Romaine, Radwa Ashour's novella speaks of the unity that develops among varied peoples as they struggle against a common oppressor and illuminates the rich cultures of both the Arab and African inhabitants of the island. Sub-Saharan African culture is a subject addressed by few Arabic novelists, and Radwa Ashour's novella does much to fill that void.

**English language rights sold to:** University of Texas (2007)

**Farag (a novel):**

*Farag* (2008) is a novel about political detention. Nada, the central character, born to an Egyptian father and a French mother, narrates her childhood experience as the child of a political detainee in the late 50s, a detained student activist in the mid-seventies and the arrest of her younger brother during the anti-war demonstrations against the invasion of Iraq in 2003. The novel alternates between the fictional world of a domestic drama and the documentary material of modern Egyptian history; it brings together fictional characters like Nada, and historical characters like Arwa, Siham and Marzouki (two young women activists who eventually committed suicide, and a Moroccan detainee for 18 years in Tazmamarte). Prison in the novel is both real and metaphorical: What happens when life turns into a prison? Some commit suicide, physical or metaphorical, others survive the ordeal and their triumph however modest, is rooted in the comforting intimation that humans can nurture hope even in the midst of hell.

**Reports from Mrs. R (short story collection)**

These are twelve stories, each drawing on the form of a report. In each of the reports Mrs R is a different character; however the protagonists in the 12 reports have the same name “Mrs. R”, and they share a sharp and satirical eye to the current realities of contemporary Egypt and the world. The reports, which complete one another, alternate between the witty and hilarious, and the poignant and tragic
A Slice of Europe (a novel):

A Slice of Europe is a novel written in the tradition of Scheherazade, ruminations and reflections of a 65 year old narrator (stories within stories taking us from mid twentieth century down town Cairo, to Disraeli’s Britain, Central Europe’s ghettos, and the Palestinian Intifada). The narrative alternates between the narrator’s personal developments (childhood, marriage, children and divorce) and his reflections which bring with them some 2 centuries of Egypt’s modern history.

In the words of a reviewer: “The brilliance and success of this novel is that none of its coexisting parts swallow up the whole. In terms of formal narrative composition, it has all the Ashour trademarks of originality and controlled experimentation, sure to be pored over by critics and emulated by younger writers. As a story it is highly readable and even edifying, full of ironic historical juxtapositions and buried facts. The language is beautiful and carefully wrought, not a word out of place or a redundant expression.”

Atyaf (Spectres or Ghosts, a novel)

This novel has been translated into English by Barbara Romaine but has not yet been published. The Italian translation has just been published (Ilisso 2008).

The novel is about Radwa and Shagar, two women born on the same day in the same year. The part concerning Radwa is explicitly autobiographical, Shagar is a kind of double not in the Freudian sense; the theme of Doppleganger in European novels plays no part whatsoever in this novel which draws on two very different sources: the ancient Egyptian concept of “ka” and the Arab concept of “Qareen” both translated as doubles. The narrative alternates between Radwa and Shagar, their childhood experience, their university life (both are university professors) and their respective books. Radwa writes her novel Atyaf (the novel is self reflexive, a metafiction) and Shagar writes a history book Al Atyaf (the Spectres) about the Deir Yassin Massacre on 9 April 1948. She draws on oral history, the survivors’ testimonies. Radwa writes about herself and about Shagar. The novel makes use of documentary material and often resorts to pastiche or bricolage.

… Atyaf is challenging. Pandora's box-like it raises, explicitly and implicitly, the kinds of difficult questions that all writers at some point ask themselves: What does it mean to write? What is a novel? Why bother to write one? What compels me, Thoth-like, to keep record? What does it mean for me to trace and leave traces of a life? What is auto-biography? Why bother to remember? In an uncomfortably palpable way Atyaf raises the overwhelming question that, whether writers or not, whether or not we have lost someone to death who has or has not left behind an apparition, we all ask ourselves: What is a life?”
Khairi Shalabi

Khairy Shalaby, born in Kafr al-Shaykh village, the Nile Delta, in 1938, is one of Egypt’s most distinguished authors. He published his first novel in the late 1950s, and to date has written more 70 works, including 12 novels, 4 collections of short stories, biographies and critical studies. His novels are usually bestsellers and many of his stories have been translated into several languages including English, French, Italian, Russian, Chinese, Urdu and Hebrew, and some adapted for film and television. Shalaby sees himself as writing the literature of “the Egyptian street” and feels a duty to give new life to people from the cities and villages through his characters. He was awarded the Egyptian National Prize for Literature 1980-1981, and is presently editor-in-chief of both Poetry Magazine and Library of Popular Studies books series published by the Egyptian Ministry of Culture.

Saleh Hesa:

Présentation de l'éditeur

Le héros de ce roman, Saleh Heissa (Saleh Barouf), est le mystérieux garçon en chef d'une fumerie de haschich située au centre du Caire, dans une enclave de vieilles bâtisses effondrées jouxtant les quartiers chic. Pour y accéder, plusieurs voies sont possibles, toutes peuplées de personnages pittoresques, et toutes serrées d'embûches. Mais à l'intérieur de cette masure en brique de terre séchée, loin des yeux de la police, c'est le plaisir des histoires partagées, des volutes de fumée sortant des narghilehs et des recharges farcies an haschich qu'on s'échange avec civilité. En ces années 1970, juste après la mort de Nasser, les intellectuels bohèmes qui fréquentent la fumerie sont fascinés par Saleh. Qui est au juste cet homme étrange ? Un gueux ou un prince ? Ne serait-il pas plutôt le fils d'un notable déchu ? L'énigme ne cesse de s'épaissir jusqu'au dénouement final. Dans la littérature égyptienne d'aujourd'hui, Khayri Shalabi représente une tendance néoréaliste dans la lignée de Naguib Mahfouz. Le naturalisme chez lui cède le pas à une évocation tendre et souvent moqueuse du petit peuple du Caire, des marginaux, du kif, de l'engagement des intellectuels et de leur désengagement.

French language rights sold to: Actes Sud (2006)
Other available works:

The Card Deck Trilogy (3 Novels)
The Poppy Flower (a novel)
Blowing the Brain (a novel)
Straitening the Nails (a short story collection)
Mohamed Salmawy

Mohamed Salmawy is a leading Egyptian playwright, novelist, columnist, critic and political commentator, president of the Egyptian and Arab Writers' Union and editor-in-chief of Al-Ahram Hebdoo.

My Egypt: Dialogues with Naguib Mahfouz:

SDM
Le prix Nobel de littérature (1988) évoque en dialogues le pays qu'il a exalté dans ses romans grâce à des photographies qu'il a choisies.

Klappentext

**The Colored Beads (a novel):**

![Image of book cover](image1.jpg)

The Arabs weigh their lives by the days they witnessed important events. This award-winning novel is the short-lived life of a Palestinian woman who works as a journalist in Cairo through five important days in her life. These days are also milestones in the history of the Arab People between 1948 and 1980. A very moving, intimate and personal tale.

**French language rights sold to:** les éditions de l'Archipel (2008).

**Naguib Mahfouz: The Last Station (a novel):**

![Image of book cover](image2.jpg)

In July 2006, at the age of 94, Naguib Mahfouz, the grand old man of Egyptian novels and winner of the Nobel prize for literature in 1988, was admitted to hospital after an apparently minor fall sustained in his home in Cairo. Among the few friends allowed regular visits to Mahfouz’s hospital bedside was the writer Mohamed Salmawy, former colleague at Al-Ahram newspaper and, following the failed assassination attempt in 1994 when Mahfouz had lost the full use of his right hand, an assistant in recording Mahfouz’s late creative output. The Last Station, Mohamed Salmawy’s intimate journal of Naguib Mahfouz’s final weeks, sparkles with reminiscences of joyful times together and significant events from the great writer’s life. Even for those less familiar with the writings of Naguib Mahfouz, it portrays the closeness of two writers from different generations and celebrates the life of an incomparable artist.

**English language rights sold to:** American University in Cairo Press (2008).
Ibrahim Abdel Maguid

Born in Alexandria, Abdel Maguid worked at the Marine Arsenal and his BA in Philosophy. He has published several novels and short stories. In 1996, he was presented with the AUC Naguib Mahfouz Award for his novel Al-Balda al-Ukhra (The Other Place). All rights available, except for:

No One Sleeps in Alexandria:

This sweeping novel depicts the intertwined lives of an assortment of Egyptians -- Muslims and Copts, northerners and southerners, men and women -- as they begin to settle in Egypt's great second city, and explores how the Second World War, starting is supposedly faraway Europe, 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 devote Muslim with peasant roots in Northern Egypt, and Dimyaan, 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 then there is the story of Alexandria itself, as written by history, as experienced by its denizens, and as touched by war.

Throughout, the author captures the cadences of everyday life in the Alexandria of the early 1940s, and boldly explores the often delicate question of religious differences in depth and on more than one level. This novel adds an authentically Egyptian vision of Alexandria to the many literary -- but mainly Western -- Alexandrias we already know: it may be the same space in which Cavafy, Forster, and Durrell move but it is certainly not the same world. English language rights previously sold to American University in Cairo Press (1999). French language rights previously sold to: Desclée de Brouwer (2001). Both are now available again.
The Other Place:

The Other Place portrays the shallowness of the petrodollar culture and the price one pays for quick money. The protagonist of this prize-winning novel, an educated middle-class Egyptian from Alexandria, describes his experiences and those of migrant workers and professionals in one of the Gulf states, and their interaction with the oil-rich country's local elite and with agents of western businesses. The book pictures rather than states the desolation brought about when market values take over and the ravages that such an order causes to all who partake in it.

Ibrahim Abdel Meguid succeeds in representing imaginatively the important phenomenon of migration and the barren landscape of the petrodollar culture, and at the same time penetrates the rationalizing mechanisms of the migrants and their psychological make-up. The Other Place was awarded the Naguib Mahfouz Medal for Literature in 1996. French language rights previously sold to Actes Sud (1999). It is now available again.

**English language rights sold to:** American University in Cairo Press (2005)

Birds of Amber:

During the 1956 Suez War-or the Tripartite Aggression, as it is known in Egypt-life in Alexandria goes on. The railroad workers and their families live in the low-income housing of el-Masakin, along the Mahmudiya Canal, but some of them take us on forays into the other, cosmopolitan Alexandria, whose European denizens, mainly Greeks, Italians, and Jews are departing in droves. This spellbinding novel teems with memorable characters, not a few of whom are themselves storytellers: a budding novelist writing about el-Masakin and its eccentric denizens and about his own improbable love affair with a 12-year-old girl; a spice merchant dreaming of the bygone glory of his ancestors and their trade along the spice
road, beginning on the Malabar Coast; a train guard who is a teller of very tall tales; and a would-be filmmaker trying to make a film showing what happened in Port Said during the war. As in his earlier novel, No One Sleeps in Alexandria, Ibrahim Abdel Meguid here combines historical fact with fiction, and the mundane with the fantastical, to weave an engrossing, multilayered story of stories.

**English language rights sold to:** American University in Cairo Press (2005)

**House of Jasmin:**

Par cette confession d'un col-bleu devenu escroc, c'est une socio-analyse de l'Egypte contemporaine que nous livre, de façon cocasse et insolite, ce romancier du pays. French language rights previously sold to Actes Sud (2000). It is now available again.

**Distant Train:**

While the fading autumn sun sped toward the horizon, the young boys headed home—they were not used to trying to see at night without the moon’s glow.” So begins this unconventional, hauntingly mythic novel. In the tradition of magical-realism, Ibrahim Abdel Meguid crafts a tale steeped in symbolism. Writing in a shimmering lyrical style he brings alive the dreams, customs, and everyday concerns of people living in historic obscurity on the fringe of the glitzy, petrodollar kingdoms of the Middle East. The tale begins on a worksite in Egypt’s Western Desert. Here, in the middle of nowhere, railway men and locals wait in hope for the annual return of a “distant train.” When last it came this vehicle brought with it foreigners, soldiers—and economic opportunity; then it stopped. Each of Abdel Meguid’s characters is allegorical in nature. Each part of the novel is framed by memory and the way remembrance takes shape and affects the characters. The story’s main characters are time and place. Yet its dramatic thrust is the way in which place gives rise to history through the passage of time and the rise and fall of settlement. Distant Train reaffirms Ibrahim Abdel Meguid’s status as a new, imaginative, and distinct voice in the field of narrative literature and the time-honored arena of storytelling.
English language rights sold to: American University in Cairo Press (2008)

Other available works:

The Threshold of Pleasure (a novel)
Greek language rights sold (2007)

The Jelly Fish (a novella)
The Hunter and the Quails (a novella)
The Night of Love and Blood (a novel)
Mohamed Al Makhzangi

MOHAMED MAHKZANGI was born in 1950 in the town of Mansura in the Delta of Egypt. He studied to become a doctor and later specialized in psychology and alternative medicine in the Ukrainian capital Kiev. Having practiced as a doctor for some years, he turned to journalism and writing and spent time in Kuwait working on the magazine al-Arabi. He has published several volumes of short stories. He now divides his time between Egypt and Syria. All rights available, except for:

Animals of our Time

A deeply moving short story collection connected together by a common theme: all the stories are seemingly about animals: deers that can fly, mystic elephants, dying horses, fish that recognize music in sound, seductive butterflies. But what these sensitive stories actually show is the devastating effect of man on the planet. The author's use of language is highly individual and literary at the same time. The layout of the book done by book artist Mohamed Hijji ensures a visual treat in addition to the intellectual and emotional delights of the text.

This book, the author's latest, has found great critical acclaim and is a constant bestseller.

In the Cold Night (a short story collection):

A one-legged man who transforms a boring bus ride into a day at the races; an albino who simulates an eclipse of the sun; an old woman living on a rubbish heap who sees a golden moon in a discarded button; a dying girl who turns the impersonal shroud-like white linen of the ward into a paradise of flowers; names and memories: these are the characters and curiosities the reader will encounter in this collection of very short stories. El-Makhzingi manages in a few words, simply but never simplistically, to tell tales of transfiguration, revelation and redemption. A Bilingual (English/Arabic) edition was released by Elias Modern Press in (1993) but the rights are available again.

Other available short story collections:

1. Knife Throwing
2. Travel
3. The Grove
4. Water Strings
Taxi
by Khaled Al Khamissi

It is the most diverse species on the planet and it inhabits the polluted, unforgiving streets of Cairo, a city that simply refuses to stand still. The taxi driver is an urban omnivore whose high-speed colours, habits and moods reflect all surrounding life, and yet pass it by, in the bustling flora and fauna of the Egyptian capital. Khaled Al Khamissi's "Taxi" is a remarkable journey into the lives and labyrinths of this beast of burden that has become a best-selling modern masterpiece in the author's home country. "Taxi" brings together 58 fictional monologues with Cairo cabbies recreated from the author's own experience of traversing the city. The experience takes the reader on a roller-coaster of emotions as bumpy and noisy as the city's potholed and chaotic streets. Described as an urban sociology, an ethnography, a classic of oral history - and a work of poetry in motion - "Taxi" tells Herculean tales of the struggle for survival and dignity among Greater Cairo's 80,000 cab drivers.
A wing-mirror that reflects both on modern Egypt and on the human condition, it plucks from the rush-hour sandstorm a feast of drivers' recollections, memories, personal stories, lies, loves, hates, dreams and philosophical adventures. "Taxi" is a unique work combining the authentic insights of the man on the street with the poignant self-reflections of members of a caste who have little or nothing in common. Written in a rich colloquial that departs with a slam of a dented door from the literary language Egyptian writers commonly employ, it has been credited with reviving an interest in reading as it has become an instant best-seller, topping the sales charts in Arabic-speaking markets.

Greek language rights sold to: Metaichmio (2008).
Sahar El Mougy

El Mougy is a lecturer of English Literature at Cairo University. She is also an announcer at Radio Cairo, where she has a show dedicated to writers. Under her belt she now has four publications, “Sayida Fy El Manam” (a book of short stories published in 1998). That was shortly followed with her first novel “Daria” (1999) which received many awards and helped establish her as a writer. In 2003 she published her second short story collection “Aleha Saghira” and in 2007 she released her successful best selling novel “Noon” (which is the letter N in the Arabic alphabet and the suffix indicating a feminine noun).

Noun (a novel):

Noon revolves around four character three women and a man; they are all friends and middle aged. The story is narrated by Hathor, the goddess of love, music and dance in ancient Egypt. In the beginning of each chapter there is a Hathorian voice that seems like it is coming from ancient text, it is actually a compilation it’s either text I wrote or poetry in Arabic and English. The old voice reflects on the new. The novel is set between 2001-2003. It starts with September 11 and ends with the Abu Gharib scandal. The theme is not political, but it is in the background. Against this ugly background, the four characters enter their inner temples.

Hathor has another face Sekhmet who is the goddess of blood and destruction: they are one entity. We see each character move from one face to the other.

Daria (a novel):

Daria tells the story of the female protagonist who moves from a failed marriage to a thwarted love, all the while holding on to writing poetry as her threshold to the life she seeks. Daria is a representative of many Egyptian women caught in what seems to be an inevitable choice of either being a "good wife and mother" or an artist and an independent human being. Throughout Daria's journey towards wholeness (in the psychological sense), the Egyptian society comes into focus with the double standards of its men, the unfair Family Law and the rigid social code which restricts women's growth as human beings. Daria has to pay a very high price for her freedom, namely, her two young kids for whom she cannot offer a good explanation why she left their father, why she left them and why she has to start from scratch.
Youssef Al Qa'id

One of Egypt's outstanding writers with eleven novels and four short-story collections to his credit. His three-volume Shakawa al-Misri al-Fasih (The Complaints of the Eloquent Egyptian, 1981-1985) demonstrates that the textual tradition a writer mines can hark back a few thousand years, to Egypt’s past under the pharaohs.

War in the Land of Egypt:

Yusuf Al-Qa'id's *War in the Land of Egypt* was banned in his native country but published to wide acclaim outside of Egypt. The first of his novels to be translated into English, it tells the story of Masri (the only character with a name), a young Egyptian peasant who is sent into the Egyptian army on the eve of the 1973 Yom Kippur war in place of a rich man's son. Al-Qa'id tells his tale from several different perspectives: that of the village headman (the Umda) whose son Masri will replace; the broker who finds Masri; the hapless young man's father; his friend; his commanding officer; and finally, the investigator sent to look into the switch. The one character we do not hear from is Masri.

It soon becomes apparent why this book was banned in Egypt, as Al-Qa'id uses the events surrounding the war to indict the bureaucratic corruption and social inequality rife in his country. Each character represents a different facet of Egyptian society with Masri himself, by virtue of his name (which, in Arabic, translates as "Egyptian"), standing for Everyman. Political this novel doubtless is, but it is also a masterfully crafted piece of fiction and a genuine page-turner as well. English language rights previously sold to Interlink (1997) and Arris (2004). French language rights previously sold to éditions JC Lattès (1990). Both languages are available again.

From *Booklist*

The first of Al-Qa'id's 11 novels to be published in English is the account of an *umda*, a village politician, who plots to get his youngest son out of army service during what turns out to be the beginning of the Yom Kippur War. The novel begins with Sadat returning land nationalized by Nasser; the *umda*’s land is soon restored to him, and he is suddenly once again the most powerful man in his region. To get his son out of the service, he turns to "The Broker," a former teacher who has learned how to manage the loopholes of Egypt's bureaucracy. A replacement is found for the *umda*’s son. When the war begins and the replacement is sent to the front lines, the novel becomes a broiling indictment of Egyptian double standards. Not surprisingly, it was long banned in its home country.

Each chapter is inventively told by a different character, but none by either of the two boys at the plot's center. A welcome addition to any international fiction collection.

*David Cline*

Other available works:

**The South Egypt Train (a novel)**
The Complaints of the Eloquent Egyptian (a novel)
The Nightingale in the Cage (a novel)
White Hearts (a novel)
Egypt Now (a novel)
The Seven Days of Man
by Abdel-Hakim Kassem

A wonderful novel which follows Sufi pilgrimages through the eyes of Abdel-Aziz, who begins the book as a boy and tells the story of the pilgrimages as he grows up. English language rights previously sold to American University in Cairo Press and Northwestern University Press Hydra Books but available now again.

German language rights sold to: Lenos Verlag (2005).

Frequent Stops
by Mohamed Salah Al-Azab

Frequent Stops is slowly being accepted as one of the milestones of the new fresh young Egyptian writing wave that came out in the late 1990 and the beginning of the second millennium. It is a humorous adventure of a young man looking for an apartment but what it really shows is the interesting lives of the youth in the Egyptian low-income outskirts. Mohamed Salah Al-Azab was born in Cairo on 19 September 1981. He has written 3 novels and a short story collection. In 2007, his second novel “Frequent Stops” was reprinted three times.

Mohamed Salah Al-Azab has won seven literary awards, including The Suad Al-Sabah Award for the Novel, and the Higher Council for Culture’s Award for Short Story in 1999 and 2004. He also won the Higher Council for Culture award for the novel for 2004.
City Of Wrong: A Friday In Jerusalem
by Mohamed Kamel Hussein

The wonderfully written novel describes last days of the life of Jesus Christ, focusing on the everlasting struggle between good and evil. It masterfully expresses abstract thoughts and looks at complicated intellectual, physiological, and social problems and traditions that have faced man through the ages but have neither been solved nor changed. He raised the crucial question whether “collectives” – communities, “causes”, “interests” – can afford conscience.

Hussein (1901–1977) was a physician and a talented writer. He won the Egyptian State Prize for literature in 1957 and the State Prize for science in 1966, the first Egyptian to win both prizes. His books encompassed various fields such as Arabic language, literature, medicine, literary criticism and science. Originally released in 1954, this novel has been translated into English in 1959 (Geoffrey Bles, London) by the Rev. Kenneth Cragg, and has also been translated into French and Spanish. All languages are available again.

The Antique Book Writer
by Khalil Soweilah

A sensuous novel, and one of the most beautiful to come out of Syria in recent years, by one of the country’s leading writers, Khalil Soweilah. It is about a writer in modern day Damascus trying to write a novel and score with women at the same time using all the literary erotic texts he can get his hands on. It doesn’t matter if they are old Arabic texts and new western ones. Khalil Soweilah is one of the most important contemporary novelists in Syria today. He has published 5 novels in addition to poetry and essays.

I want to get Married
by Ghada Abdel Aal

This best-selling book is taken from a very popular Egyptian online blog about a fictional young woman and her hilarious adventures with various fiancées. She reflects in a colloquial, humorous style on funny situations resulting from the social codes and conceptions of marriage in Egypt today. Ghada is one of the most famous bloggers in Egypt’s online community. This book has been a great success in the Arab world and has been reprinted 6 times in less than 18 months.
Dar El Shorouk Publishers

Egypt

General Profile

- Dar El Shorouk is an independent Egyptian publishing house. It was established in 1968 by Mohamed El Moallem, one of the founding fathers of modern publishing in Egypt and the Arab World, who started his publishing career in 1942.

- Today, Dar El Shorouk is one of the most prominent and respected publishers in the region. It is also the most award-winning publisher in the Arab World. It boasts a number of highly acclaimed prize-winning authors and illustrators. Authors include a wide array of distinguished thinkers, international statesmen, politicians, scientists and icons of modern Arab thought. It is the only Arab publisher to exclusively publish works by two Arab Nobel Prize laureates: Naguib Mahfouz and Ahmed Zewail. It is also the only Arab publisher with numerous international awards and prizes in the field of children's books.

- Dar El Shorouk is a general publisher with over 3500 titles to its name. Of these, about 10% are translations, mainly from English, from which the rights were acquired from publishers such as Cambridge UP, Oxford UP, Farrar, Straus and Giroux, Simon and Schuster, Penguin, Albin Michel, Dorling Kindersley, Usborne, Disney, Nathan, Kodansha, Fabri Editori, and Gyldendal Norsk.


- Well known for the high quality of its books both in content and in design and printing, Dar El Shorouk is the only Arab publisher to have received a number of distinguished international awards at Frankfurt, Bologna and Leipzig book fairs.

- Total full-time staff at Dar El Shorouk is 100 employees covering the areas of editing, graphic design, sales, marketing, and management as well as staff in 6 popular bookstores strategically located in Cairo and Alexandria making it the biggest bookstore chain in Egypt.

- Dar El Shorouk is the first member of a group of 6 sister companies: The largest is Shorouk Press, established in 1978, and now the largest Egyptian private sector Press; E-Kotob was established in 2000 and successfully pioneered the sale of Arabic books online; Clip Solutions is a recent venture focusing on development of e-publishing in the
Arabic language and multi-media production; the Egyptian Company for Publishing was especially founded to launch the most respected Arabic book review magazine entitled “Points of View” (Weghat Nazar) that is now in its 8th year of successful operation. It also publishes Shorouk News a new daily newspaper; and United Media Production was established for the purpose of the production and distribution of audio and video media material in all kinds of digital forms.