

CONCLUSION

Najib Mahfouz is the first and the only Arabic writer to be honoured Noble Prize for literature in the entire Arab World. With him, the Arabic novel has achieved a genuine maturity. Mahfouz's contribution is worth-mentioning not only in the field of novel, but also some other genres of literature. He was the first Arabic novelist to make an analytical study of Arabic novel. His contribution made a new path to the development of Arabic novel. Mahfouz pushed the Arabic novel forward by leaps and bounds, in terms of structure, characterization, and in its temporal dimensions. And that is exactly why he won the Noble Prize. His works proved that the Arabic novel can attain the highest levels of experimentation. His contributions to the genre laid the groundwork for its maturity, and since that time both he and a younger generation of writers throughout the Arab world have been able to utilize it to comment on the many social and political developments in the regions. Mahfouz's literary

talent is clearly associated with significant development in the mode of literary presentation. Many of his writings have been adapted to the screen. The sheer quality and quantity of Mahfouz's output make him the doyen of Arab novelists, but his remarkable career has also coincided with a period of tremendous growth in the popularity of novel throughout the Arab world. Mahfouz succeeded in putting the Arabic novel on the world literary map and winning it a wider readership and international recognition. Mahfouz's status as a pioneer in this field is unquestionable.

Mahfouz's novels consistently shows time as the harbinger of change, and change as a painful process, and very often time is not content until it has dealt his heroes with the final blow of death. *Al-Qahira al-Jadida* is a scathing attack on the exploitation of the poor, class oppression, and moral degradation that was prevalent in the Egyptian society of his period. Reading

this novel, one is tempted to believe that by writing and publishing this novel the author intended, among other things, to protest against the established social, political, and economic order and draw the attention of both the leaders and the public to the necessity for reform in almost every walks of life. Mahfouz uninhibitedly presents the sexual and emotional life of his characters. *Al-Qahira al-Jadida* gives an insight into the contemporary Egyptian society. Mahfouz's aim was to seek the identity of his own country in the space- time of his existence and the sphere of his self. He is preoccupied originally with liberty and deals with the relationship of the citizen to the state, of the child to the father and the women to the men.

Mahfouz was sometimes described as the Dickens or Balzac of Egypt because social realism dominates his choice subject and style. In essence, however, he was the Mahfouz of Egypt; his realistic style, his interest in social issues, and indeed,

his whole ethos are genuinely Egyptian. He should be claimed by all Arabs because most of his novels reflect Arabic and Islamic traditions. The picture of the world as it emerges from the bulk of Mahfouz's work is very gloomy indeed, though not completely despondent. It shows that the author's social utopia was far from being realized. Mahfouz seemed to conceive of time as a metaphysical force of oppression. Mahfouz created an intricate pattern of verbal irony which he weaved into the very texture of the novel and maintains throughout. Certainly, Mahfouz has subtly used his literary talent in *al-Qahira al-Jadida*, where he drew the attention of both the reading public and the authorities alike to the necessity of reform, especially in woman's conditions not only in Egypt but also in other societies where such reforms are needed. Mahfouz had created and developed the techniques of using symbolic action. He was an

inspiration to all writers, not just on account of his genius but also through the example of his determination and dedication.

Mahfouz's novel has proven to be a matrix engendering a thousand and one different flowers and it is a living proof—with its deep-rooted impact on the entire Arab World—that Arab culture is one despite political segmentation.

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