

Analyzing Naguib Mahfouz's Novels from a Comparative Literature Perspective (Adapting Novels into Films: A Case Study)

*Chafi Mustapha **

*University Djillali Liabes of Sidi-bel-Abbes,
(Algeria)*

mustaphalchafi@gmail.com

PHD.Lachabi Abdelkader

*University Djillali Liabes of Sidi-bel-Abbes,
(Algeria)*

lachabikader22@gmail.com

Received: 04/04/2024

Accepted: 26/06/2024

Abstract:

This study examines the reception of Naguib Mahfouz's novels through the lens of comparative literature and cinema, with a particular focus on the adaptation of his works into films. The first section delves into the concept of reception within comparative literature, exploring how texts are received and interpreted across different cultural and linguistic contexts. The following section delves into the art of cinema, highlighting its unique ability to visually translate literary narratives. Using "The Thief and the Dogs" as a case study, the study compares the novel and its cinematic adaptation, shedding light on the transformations and challenges inherent in the adaptation process.

Keywords: Naguib Mahfouz, comparative literature, cinema, adaptation, reception.

ملخص:

تتناول هذه الدراسة تلقي روايات نجيب محفوظ من خلال الأدب المقارن والسينما، مع التركيز بشكل خاص على أفلمة رواياته أتمودجا. تسلط هذه الدراسة الضوء على تحليل نظرية التلقي ضمن الأدب المقارن، حيث يتم تحليل كيفية تلقي النصوص وتفسيرها عبر سياقات ثقافية ولغوية مختلفة. وتتناول الدراسة فن السينما، وكيفية أفلمة السرد الأدبي إلى صورة بصرية. ومن ثم تركز الدراسة على تحليل ومقارنة رواية وفيلم "الرص والكلاب" لنجيب محفوظ، استناداً إلى نظرية التلقي، مسلطة الضوء على التحولات والتحديات الكامنة في أفلمة الرواية.

الكلمات المفتاحية: نجيب محفوظ؛ الأدب المقارن؛ السينما؛ نظرية التلقي؛ أفلمة الرواية.

* Chafi Mustapha

1. Introduction:

In recent decades, the intersection between literature and cinema has sparked significant scholarly interest, particularly in the realm of adaptation studies. Naguib Mahfouz, a seminal figure in Arabic literature and a Nobel laureate, stands as a compelling case study in this domain. His rich and nuanced novels have not only captivated readers across the globe but have also found their way onto the silver screen through cinematic adaptations. This study endeavors to delve into the intricate relationship between Mahfouz's literary works and their cinematic counterparts, employing a comparative literature perspective to unravel the complexities of adaptation. Specifically, the research aims to address the reception of Mahfouz's novels within the realms of both comparative literature and Egyptian cinema, shedding light on the challenges and transformations inherent in the adaptation process. Through a focused analysis, this study seeks to offer insights into how Mahfouz's narratives are received, interpreted, and transformed as they transition from page to screen. By examining a particular case study, "The Thief and the Dogs," this research aims to explore the dynamics between the original text and its cinematic rendition, thereby contributing to a deeper understanding of the adaptation process and its implications for both literature and film.

2. Theory of Reception in Comparative Literature and Cinema

2.1 The Concept of Reception in Comparative Literature

In comparative literature, the concept of reception theory represents a revolutionary approach, emphasizing the significance of the reader's role. Robert C. Holub, in his book "Reception Theory" (1984), describes it as a shift in focus from the author and the work to the text and the reader. This theory marks a paradigmatic change in literary studies, emerging as a response to socio-cultural and intellectual shifts in West Germany during the late 1960s. Holub asserts that reception theory signifies a new era in literary criticism, highlighting the importance of the reader's involvement in the process of literary interpretation. One of the key figures in reception theory, Hans Robert Jauss, underscored this shift in his essay "Toward an Aesthetic of Reception" published in 1982. Jauss's theory presents literature, through the lens of the reader or consumer, considering it as a dynamic process involving both production and reception. Reception studies in comparative literature gained significant traction in the mid-1960s, initially focusing on the analysis of how German Romanticism was received in France. The International Comparative Literature Association (ICLA) played a pivotal role in advancing this field by initiating a series of volumes on the comparative history of literatures in European languages in 1967. Overseen by an international coordinating committee comprising sixteen schools, this endeavor laid the groundwork for reception studies in comparative literature. Reception studies in comparative literature represent a substantial approach and field of literary inquiry. This discipline facilitates significant cross-cultural interactions and offers insights into evolving intellectual and cultural standards within the realms of art and literature. By examining the cultural context and environment in which a

work is situated, reception studies illuminate the dynamic interplay between texts and their audiences.

2.2 The Art of the Cinema

The concept of cinema has been a subject of contemplation by thinkers since ancient times, as it represents a profound artistic phenomenon. Definitions of cinema, although varying in linguistic formulation, generally agree on its essence. Western intellectuals, such as Abel Gance, have long recognized its significance. Gance famously proclaimed, the time of the image has come... All myths and legends... have been waiting for the optical awakening for thousands of years. As for the heroes, they stagger at our doors, hoping to enter...(Henry, 1980, p.108) This statement underscores the profound impact cinema has had on human imagination and cultural expression throughout history.

Moreover, Canudo emphasized the transformative power of cinema, stating that before its emergence, the avenues for embodying imagination were limited. He believed that filmmakers had the responsibility to translate reality into the forms of their inner dreams, manipulating light to evoke internal spiritual states rather than simply capturing external events (Henry, 1980, p.10-11). This insight highlights the artistic potential of cinema to transcend mere representation and to evoke profound emotional and psychological responses in audiences.

In the context of our research, understanding the historical and philosophical perspectives on cinema provides a foundational framework for exploring its role in the adaptation of literary works. By recognizing cinema as a powerful medium for storytelling and cultural expression, we can better appreciate its significance in translating literary narratives into visual experiences. Moreover, insights from thinkers like Gance and Canudo underscore the importance of considering the transformative potential of cinema in our analysis of adaptation processes and their implications for reception studies in comparative literature.

2.3 Between the Reception of the Novel in Comparative Literature and Cinema

The reception of literary works, particularly novels, undergoes a transformation when they are adapted into cinematic form. This transition involves a complex interplay of textual interpretation, visual representation, and audience engagement. While comparative literature traditionally focuses on the analysis of literary texts within their cultural and historical contexts, cinema offers a different mode of storytelling, characterized by its visual and auditory elements. Understanding how the reception of novels differs between these two mediums is crucial for gaining insights into the processes of adaptation and audience interpretation.

James Monaco (Bao, 2008), suggests that novels and films exhibit some similarities in their approaches to narration from the narrator's perspective, indicating a degree of overlap. Montgomery, further contends that the narrative structure of prose in both film and literature

can be compared due to these shared elements (Montgomery, et al., 1992, p. 191). He argues that while analyzing literary works may be relatively straightforward, analyzing films, predominantly comprised of still images often accompanied by sound or words, presents a more complex task. Linear narrative structure and spatial presentation are distinct characteristics that differentiate novels from films. Novels typically follow a more linear progression, focusing on the sequence of words, while films combine linear storytelling with visual elements. Giddings suggests that novels often emphasize scenes over individual words, leading to a more cohesive narrative experience (Giddings, et al., 1990, p.15).

Art serves as a medium of expression rooted in an individual's perceptions, attitudes, viewpoints, and reactions to cultural phenomena. It encompasses various forms of expression, whether verbal, musical, or visual, serving as a crystallization of the inner struggles and experiences of its creator. While each artwork is unique and personal, its development is inevitably influenced by the socio-cultural contexts encountered by the artist during its creation. Consequently, every artwork carries traces of social construction that extend beyond the individual creator. Even revered works of art possess the ability to represent the diverse viewpoints of the audience targeted by the artwork.

In conclusion, the process of adapting literary works into film has been ongoing for decades, with numerous successful films based on literary texts, especially novels, receiving both critical and popular acclaim. Exploring the reception of novels in both comparative literature and cinema unveils a multifaceted relationship between textual interpretation and visual representation. By analyzing how literary narratives are received and interpreted differently in these two mediums, we gain valuable insights into the complexities of adaptation and audience engagement.

3. Reception of Egyptian Novels and Cinema

3.1 The Egyptian Novel and Cinema

The intersection of Egyptian novels and cinema offers a rich tapestry of cultural exploration and artistic expression. Egyptian literature, steeped in history and tradition, has long captivated readers with its diverse narratives and rich characters. Similarly, Egyptian cinema, with its storytelling and visual allure, has played a pivotal role in shaping the cultural landscape of the region. In this section, we delve into the reception of Egyptian novels and cinema, exploring the relationship between these two forms of artistic expression.

While the first Arab film adaptation, based on Youssef Al-Sibai's novel, appeared in 1954, the widespread adoption of this practice came much later. Despite a surge in Arabic novels from the 1930s and 40s, the lack of a robust film industry in the Arab world hindered adaptations until recent years (Al-Zawi, 2021, p.251).

Numerous acclaimed novels by authors like Taha Hussein, Yahya Haqqi, Naguib Mahfouz, and more have found new life on screen. Tawfiq al-Hakim's "Zainab" holds the distinction of being the first Arab novel adapted for film. These adaptations served as mirrors

to Egyptian society, reflecting its social norms and challenges (Khammash, 1971, p.53).

Films tackled broader Arab world concerns, including rural marriage customs, family views on education, and more. This resonance with everyday life fueled audience interest in these adaptations. (Khammash, 1971, p.36). However, not all novels translate seamlessly to film. The most successful adaptations often grapple with societal issues, personal struggles, or themes like love, politics, and emotions. Novels like Tayeb Salih's "Season of Migration to the North," Tawfiq al-Hakim's "A Bullet in the Heart," and Ibrahim al-Masri's "Love Never Dies" exemplify this. They capture the evolution of Arab life during specific periods with vivid detail. Films, in turn, amplify these stories, potentially achieving a wider impact than the written word alone.

3.2 Naguib Mahfouz's Literature

Naguib Mahfouz, renowned as one of the preeminent figures in contemporary Arabic literature, was born on December 11, 1911, in the Al-Jamaliya district of Cairo, Egypt. As the youngest of seven siblings, he spent his formative years in this neighborhood until the age of six. The vivid impressions of his childhood surroundings, particularly the alley where he resided, profoundly influenced his writing style. Many of the characters depicted in his literary works were inspired by real individuals from his past. Embarking on his literary journey at the age of 17, Mahfouz published his debut novel, "The Irony of Fate," in 1939. Over the course of his prolific career, he authored thirty-two novels and thirteen collections of short stories. Despite encountering health challenges in his later years, Mahfouz maintained a remarkable level of productivity, consistently releasing a novel annually. His enduring legacy as a master storyteller continues to captivate audiences around the world (Rezk and Bahaa El Deen, 2020, p.439).

The novel, a literary form with roots dating back to the seventeenth and eighteenth centuries in Europe, lacked clear predecessors in classical Arabic literature until it was pioneered by modern Arabic writers. While various narrative forms existed in Arabic literature, none fit the modern definition of a "novel." The earliest significant attempt at novel writing in Arabic is often attributed to the Egyptian author Muhammad Hussein Haykal. His novel, "Zaynab," published in 1913, portrayed the story of a peasant girl named Zaynab, highlighting her struggles against societal norms in a highly romanticized manner (Rezk and Bahaa El Deen, 2020, p.440). Following this milestone, other writers such as Taha Hussein, Abbas Al-Aqqad, Ibrahim Al-Mazini, and Tawfiq Al-Hakim delved into the uncharted territory of fiction, contributing to the development of the Arabic novel.

Despite his longstanding dedication to the short story genre, Naguib Mahfouz is primarily renowned for the numerous novels he has produced throughout his extensive career, notably the Cairo Trilogy (1956-1957). He has also wielded significant influence in Egyptian cinema, having penned screenplays for several films adapted from Arabic literature, including his own works. Additionally, he is the author of several short plays, some of which have been staged. Mahfouz has also ventured into non-fiction with his historical work "Asda' al-sirah al-

dhatiyah" (1995; translated as "Echoes of an Autobiography" in 1997).

By the late 1950s, Naguib Mahfouz had garnered recognition throughout the Arab world as one of the most accomplished authors of the Arabic novel. While earlier Arab writers had laid the groundwork in this literary form, Mahfouz demonstrated a unique talent for depicting characters and situations that intimately reflected his native Egypt. His predominantly tragic works often delve into the lives of individuals in crisis and explore issues pertaining to class, ambition, and morality within the context of governance (Rezk and Bahaa El Deen, 2020, p.440).

They depict individual shortcomings or instances of fate that can bring catastrophe to humanity; though didactic, they are typically nonjudgmental. Contemporary political and social issues, both in the Middle East and worldwide, are central to his writing. Awarded numerous honorary doctoral degrees from foreign universities and prestigious accolades from the Egyptian government, Mahfouz received the Nobel Prize in Literature in 1988 (Rezk and Bahaa El Deen, 2020, p.441).

In 1988, Naguib Mahfouz became the first Arab author to receive the Nobel Prize in Literature, acknowledged by the Swedish Academy for works that are richly realistic. In his Nobel speech, he described himself as the offspring of two civilizations: Pharaonic and Islamic. He expressed his desire to transcend traditional barriers for a universal vision informed by a heightened sense of responsibility towards humanity. In 1989, Mahfouz was awarded the Presidential Medal from the American University in Cairo. He was elected an honorary member of the American Academy and Institute of Arts and Letters in 1992 and was conferred an honorary doctorate by the American University in Cairo in 1995 (Geer, 2012, p.306).

3.3 Films Based on Naguib Mahfouz's Novels

Naguib Mahfouz's literary corpus extends beyond its impact on Arabic literature. A demonstrable influence exists within the realm of cinematic adaptations. Over time, numerous filmmakers have undertaken the task of translating Mahfouz's intricate narratives and well-developed characters into cinematic experiences. These adaptations aim to visually translate the written word, fostering an emotionally engaging experience for the audience.

The early 20th century in Egypt was a period of immense social and political upheaval. This backdrop served as fertile ground for Naguib Mahfouz to explore the complexities of societal change. From 1917 to 1944, historical events heavily influenced Mahfouz's writing, shaping the circumstances and aspirations of his central characters in the Cairo Trilogy (Geer, 2012, p.306). True to Mahfouz's signature realist style, the trilogy is infused with a sense of pessimism and a belief in fate's power. The characters frequently find themselves battling external forces like political unrest and societal limitations. Some characters meet tragic ends, while others fight in vain to improve their lives.

Another noteworthy adaptation is Kamal El Sheikh's 1962 film "Chased by the Dogs"

(based on Mahfouz's novel "The Thief and the Dogs"). The film follows a young man's quest for identity, justice, and potential redemption. We will analyze this work in detail in the next section.

Naguib Mahfouz's literary legacy continues to resonate profoundly both within Arabic literature and the world of cinema. His ability to capture the essence of Egyptian society during times of significant change has not only enriched the literary landscape but also inspired filmmakers to bring his stories to life on the silver screen. Through his masterful storytelling and nuanced exploration of human experiences, Mahfouz has left an indelible mark on both literature and film, ensuring that his works remain timeless reflections of the complexities of the human condition.

4. Adapting the Novel "The Thief and the Dogs" into Film: A Case Study

4.1 Exploring "The Thief and the Dogs": Novel and Film Analysis

Naguib Mahfouz's "The Thief and the Dogs" marked a turning point in his literary career and Arabic crime fiction. Unlike his earlier works adapted for film, this novel offered distinct narrative rich in themes like theft, betrayal, and moral dilemmas. The story's focus on security forces, gunfire, and clashing principles provided captivating material for filmmakers.

This shift towards crime fiction captivated not just Mahfouz, but also ignited a passion for the genre in the Arab world. Novels like "The Thief and the Dogs" fueled a rise in crime fiction literature and subsequent film adaptations that resonated with audiences. Many of these adaptations tackled social issues, often promoting a message of good versus evil (Elyas, 1979, p.14).

Readers were surprised by Mahfouz's exploration of Egyptian society through the lens of crime fiction, a relatively new genre in the Arab world. His work shed light on social ills, political realities, and colonial remnants, offering a fresh perspective on Egyptian life. Mahfouz's move towards crime fiction stemmed from his social realist approach. He believed his life experiences granted him a unique view of human nature, a constant state of flux. His vast cultural knowledge, exposure to Western works, and love for cinema further influenced this shift. His fascination with these forms of storytelling led him to write narratives that echoed them, resulting in numerous screenplays and stories. The success of these adaptations, including many of his works hitting the big screen, cemented his legacy as a pioneer of Arabic crime fiction and an inspiration for future writers (Elyas, 1979, p.31).

Naguib Mahfouz's "The Thief and the Dogs" delves into a world shaped by harsh realities. Inspired by social issues plaguing the Arab world, the novel weaves together the narratives of two individuals driven to desperate measures.

The protagonist, Sa'id Mahran, betrayed by both his lawyer and his wife, he seeks a brutal reclamation of his stolen wealth, daughter, and honor. Mahran emerges from prison after four years to find his world irrevocably changed. Even his own daughter no longer

recognizes him. Seeking refuge from his former friend Rauf Alwan, he is met with cold rejection. Left with nowhere else to turn, he reconnects with Nur, a prostitute who once shared his life of crime. Together, they become fugitives, constantly pursued by the police. Mahfouz paints a stark picture of their desperate struggle for survival, culminating in Sa'id's tragic demise in a cemetery, a final act of resistance against a seemingly hopeless situation.

After a year of the novel's publication, Kamal El Sheikh presented his film "Chased by the Dogs," which had a duration of 125 minutes and included over a hundred scenes featuring around 50 characters. Overall, the film adhered to most of the novel's characters, but it reduced the presence of Sheikh Genidy to only two scenes, portraying Bayyadiyah as the café owner instead of one of Alish's followers, and introduced fabricated characters like the prisoner Mahdi.

4.2 Comparison between the Novel and the Film Adaptation

The novel and film versions of "The Thief and the Dogs" present the story through vastly different lenses. In the novel, a guiding hand leads the reader. The narrator describes events, characters, and settings, even introducing dialogue and offering glimpses into the characters' inner thoughts and motivations. This omniscient presence acts as a bridge between reader and story (Elyas, 1979, p.20).

The film, however, strips away the narrator's voice. Instead, the story unfolds visually through the actions and behavior of the characters. Dialogue plays a role, but details about the setting and the characters themselves are conveyed primarily through images. For example, the character of Said Mahran. The novel might describe his physical appearance and his actions in detail. In the film, the audience directly observes Said – his clothing, his movements, the empty location where no one awaits him. These visuals paint a more immediate picture, leaving less room for the narrator's interpretation and more room for the audience's own understanding (Ahmed, 2021, p.260).

This shift in focus is a defining characteristic of cinema. Filmmakers rely on the power of the image to tell the story, leaving much to the audience's interpretation.

The opening scenes of the novel and film versions of "The Thief and the Dogs" offer contrasting perspectives on Said Mahran's release from prison.

In the novel, Naguib Mahfouz plunges us directly into Said's experience. The first line, "Here the world returns and here is the deaf prison door folding on desperate secrets," (Mahfouz, 2006, p. 2) emphasizes the stark solitude and isolation of his confinement. We feel the weight of lost years as he emerges into a world that have moved on without him.

The film, however, takes a more expansive approach. Instead of solely portraying the release, it delves into the events leading to Said's imprisonment. We might see the scene of the crime, the trial, and the sentence. This expansion serves several purposes. The viewer isn't left wondering about the cause of Said's incarceration. Witnessing the events that led to his

imprisonment might create a deeper understanding of his character and motivations. By showing these events upfront, the film avoids the need to revisit the past later, potentially disrupting the viewing experience.

Perhaps the director envisioned this initial phase as a way for Said to reflect on his past, allowing him to move forward without flashbacks hindering the audience's comprehension. This revised version delves into the director's potential motives for expanding the prison sequence in the film.

In the novel, Nour's apartment embodies Said Mahran's isolation and despair. Fear permeates the space, evident in his refusal to light a candle for fear of attracting attention. The darkness becomes a physical manifestation of his internal turmoil (Elyas, 1979, p.124).

The film adaptation, however, presents a different perspective. While the apartment retains the sense of solitude and suffering, the filmmakers break from the principle of constant fear. By illuminating the space, they may intend to create a sense of safety for Said. This shift could symbolize a moment of genuine connection with Nour, a refuge from loneliness and a glimmer of hope amidst the bleakness.

In the novel, the study is a haven of tranquility and isolation. Its doors are always open, offering a refuge for the lost and weary. Said Mahran finds himself drawn to this space despite his differing beliefs with the Sheikh (Elyas, 1979, p.27).

The film adaptation, however, gives less emphasis to the study. This brevity might leave viewers without a sense of the space's significance. The film could have potentially used the study to evoke nostalgia or longing in the audience, further strengthening their emotional connection with the characters and their struggles.

The novel meticulously crafts various spaces that shape the narrative. Settings like Tarzan Café, where Said seeks information and acquires the gun for his revenge, and Raouf Alwan's villa, each contribute to the story's dynamic (Elyas, 1979, p.26).

The film adaptation expands on these spaces, incorporating "cinematic necessity" – elements that enhance the visual storytelling experience. While these additions deviate from the novel's details, it's noteworthy that the film remains faithful to the core narrative. The essence of the story and its intended messages are preserved, even as the filmmakers bring these settings to life on screen (Ahmed, 2021, p.259).

The novel utilizes an elastic approach to time. The narrative unfolds with stretches of detail, interspersed with breaks, summaries, and fragmented scenes. Flashbacks and foreshadowing further blur the linear flow of time, allowing the reader to delve into Said Mahran's past and glimpse his uncertain future (Elyas, 1979, p.20).

The film adaptation, however, condenses the story into minutes. Time becomes a more streamlined element, driven by the characters' actions and pivotal events. While elements like

foreshadowing and flashbacks may still be present, they must be tightly woven into the narrative to maintain a clear and engaging cinematic experience. This revised version highlights the limitations of film compared to the novel's freedom in handling time (Ahmed, 2021, p.260).

Experiencing "The Thief and the Dogs" through both the novel and film adaptation reveals the creative liberties filmmakers take to captivate audiences. The film employs several strategies to achieve this: Compared to the novel's detailed exploration of time, the film condenses the story into a more focused experience. This faster pacing prioritizes action and key events to maintain viewer engagement. The film incorporates more scenes than the novel, aiming to simplify the narrative core while retaining its thematic weight. These additions may also serve to extend the film's runtime. Unlike the novel's chronological order, the film introduces scenes that occur before Said's release from prison. This allows for earlier establishment of plot points like betrayal, leaving less room for speculation by viewers.

While these deviations from the novel may raise questions, it's important to consider the filmmaker's perspective. The goal is likely to translate the novel's narrative essence – its characters, themes, and messages – into a visually engaging cinematic experience. Additionally, expanding scenes and altering pacing are common techniques employed to cater to audience attention spans and enhance comprehension, particularly when adapting complex stories.

This revised version acknowledges the changes, explains their potential purpose, and emphasizes the challenges of adapting a novel for the screen.

The conclusion of the novel and its cinematic adaptation both serve as reflections of the author's perspective, which is not simply stated but rather emerges from a complex interplay of ideas, opinions, and analytical insights into the phenomenon at hand (Elyas, 1979, p.28). In Naguib Mahfouz's novel conclusion offers the protagonist, Said Mahran, a glimmer of hope through his arrest alone. While some may argue that death would be preferable to imprisonment, Mahfouz's decision to grant Mahran a chance at life perhaps suggests the possibility of a new opportunity for him to escape from prison and achieve what he had not before. However, it is also plausible to interpret that Mahfouz intentionally left the ending ambiguous, allowing readers to draw their own conclusions about Mahran's fate.

In contrast, the cinematic adaptation diverges from the novelist's intentions by depicting Said Mahran's death, effectively severing the bridge established by Mahfouz. The director's choice to conclude Mahran's life in a police raid differs significantly from the novel's nuanced ending. This departure from the original narrative raises questions about the director's motives. It is possible that the director perceived Mahran as a genuine criminal, or viewed his death as a resolution to the story, with life serving as a punishment. Alternatively, the director may have aimed to underscore the prevailing themes of betrayal, corruption, and decadence, illustrating that those who challenge these forces will face consequences akin to Mahran's fate (Ahmed, 2021, p.261).

While novel writing thrives on its own unique strengths, screenwriting prioritizes practicalities. This allows the director to mold scenes to their vision for the audience. However, the core characters and events from the novel often remain intertwined, even if the ending diverges from the director's initial plan.

4. Conclusion:

The process of adapting novels into films, exemplified by Naguib Mahfouz's "The Thief and the Dogs," underscores the intricate interplay between literature and cinema. Through a comparative literature lens, we have explored the nuanced differences in narrative techniques, character portrayals, and thematic interpretations between the novel and its cinematic adaptation. While the novel affords a deeper introspection into the psyche of its characters and a more expansive exploration of themes, the film adaptation condenses the narrative, emphasizing visual storytelling and cinematic techniques to evoke emotions and engage the audience. Despite the divergence in mediums, both the novel and the film ultimately serve as testaments to Mahfouz's literary prowess and continue to captivate audiences, each in its unique way, across generations and cultures. As such, the comparative analysis of "The Thief and the Dogs" illuminates the multifaceted nature of literary adaptation and its enduring impact on storytelling in both written and visual forms.

5 List of references:

1. Books:

- Abrams, N., Bell, I. Udriș, J. (2002), *Film Studying*, London; Arnold press.
- Al-Ghitani, Gamal (2007), *The Mahfouz Dialogs*, Translated by Humphrey Davis, Cairo Press.
- Giddings, R., Selby, K. & Wensley, C. (1990), *Screening the novel: The theory and practice of literary dramatization*, London; Macmillan.
- Henry, Agile (1980), *علم جمال السينما*, (The Aesthetics of Cinema), Beirut; Dar Al-Taliah.
- Hutcheon, Linda (2013), *A Theory of Adaptation*, London: Routledge, Print.
- Jauss, Hans Robert (1982), *Toward an Aesthetic of Reception*, Minneapolis; The University of Minnesota Press.
- Mahfouz, Naguib (1911-2006), *The thief and the dogs*, New York; Doubleday.
- Montgomery, M., A. Durant, S. Mills, N. Fabb & T. Furniss (1992), *Ways of reading: Advanced reading skills for students of English literature*, London; Routledge.

2. Theses:

- Ahmed, Amal Hassan, *The Cultured and Revolution in the Contemporary Egyptian Literature: A Sociological Study of a Sample of Literary Texts*, Cairo University, Egypt, 2016.

- Bedir, Mona, *Depicting of Novel of the Egyptian Society: A Sociological Study of Some of Naguib Mahfouz's Works*, A PhD Dissertation, Ain Shams University, Egypt, 2014.
- Elyas, Adel Ata, *A Thief In Search Of His Identity - Naguib Mahfouz' Al-Liss Wa 'L-Kilab (The Thief And The Dogs) - A Critical Analysis With A Translation Of The Novel*. Faculty of the Graduate College of the Oklahoma State University, 1979.
- Khammash, Salwa, *A Study of Social Problems In Egypt As Depicted By Egyptian Novelists*, A PhD Dissertation, University of London, 1971.
- L. Hutcheon "From Page to Stage to Screen: The Age of Adaptation in Great Minds at The University of Toronto" (University of Toronto, Toronto, 2003).

3. Journal article:

- Al-Zawi, Ahmed (2021), "The importance and aesthetics of contemporary Arab fiction films," ASJP, 08 (03), 249-261.
- Arulnayagam.R, (2023), "A study on english novels into film adaptations," Journal of Indian Languages and Indian literature in English, 01(01), 74-81.
- Bao, B. (2008), "The Differences Between Novels and Films--Enhance Literature Teaching by Using Films," US-China Education Review, 5(7), 58–61.
- Geer, Benjamin (2012), "An encyclopedia article about Naguib Mahfouz in cultural sociology of the Middle East, Asia, and Africa", Sage.
- Kiffli, Sudirman & Abdillah, Nasirin& Saari, Farrah (2021). "Film adaptation as a new medium in understanding literature", AIP Conference Proceedings.
- Kubincanek, Emily, (10 Aug 2017). "The first question that follows a novel's initial success is normally, "When will it be made into a movie?" Why not TV?". Film School Rejects.
- Rizk, Walid & Bahaa El Deen, Hany (2020), "Naguib Mahfouz's Trilogy and Social Reality "Study in Sociology of literature"", Scientific journal of the College of Arts.