

Non-canonical Arabic Detective Fiction: The Beginnings of the Genre

BASILIOUS BAWARDI (Bar Ilan University) and
ALIF FARANESH (Oranim College)

Abstract

The focus of this paper is Arabic detective fiction, which began in the late 19th and early 20th centuries, thanks to the broad-scope enterprise of translations, and the subsequent development of an authentic Arabic detective literature in the early 1960s. This paper traces diachronically the emergence of this popular genre at an entirely non-canonical level, in Egypt in particular, and examines its thematic characteristics. The paper also examines the causes of the lack of canonical detective literature until the early 1980s. It argues that Arabic detective literature, canonical and non-canonical alike, is a true reflection of the power relations and the social, political and cultural struggles in the Arab world. It further claims that Arabic detective literature is one of the most important literary strata in modern Arab literature, through which we can clearly discern changes in values and esthetics in modern Arab society, and examine the relations between money and ruling power in Egypt as a mirror of the entire Arab world and the connection between literature, preservation and the undermining of Arab law and social order.

Key words: Non-canonical Arabic detective writing, Arabic popular literature, Detective fiction, Crime fiction.

1. Preface

This article examines the historical development of the genre of non-canonical Arabic detective fiction, mainly in Egypt.¹ It traces the milestones in the development of this genre from the early 20th century to the present day. This diachronic overview of most of the series through which Arabic detective fiction was published—both translations and original

1 Non-canonical literature refers to genres that were not accepted as part of mainstream literature and remained on its margins. Works of this kind were treated with disdain and thus rarely included in academic research. Reuven Snir stresses the point that most genres that make up the popular non-canonical prose are limited, ignored and suffers from a lack of interest, as is reflected in scientific studies as in the West. Thus Snir describes the state of works belonging to genres not recognized as canonical in modern Arabic literature such as detective stories and science fiction. He also relates to their content saying that 'being sub-canonical is not just a question of the language of the writing [i.e. *fuṣḥā* vs. *ʿāmmiyya*] but also of topic and content. Research and criticism in the Arab world has almost completely ignored the sub-canonical sectors, and even when it does relate to them, it is in most cases for extra-literary motives, mainly folkloristic and national, such as, for example, seeking roots or trying to mold a national identity and disprove claims that negate it' – SNIR 1994: 55. Compare also with SNIR 1998: 87-121.

writing—paves the way for a more comprehensive examination of this genre, which has been largely ignored by academic research, despite a very extensive readership both in Egypt and elsewhere in the Arab world. The article focuses more on the historical aspect of this genre, as a first step in laying the foundations for a wider, macro-perspective approach, in order to reveal the tremendous quantity of Arabic detective texts that exist to this day. We believe that the lack of critical discourse, the paucity of research, and the neglect of the genre among the literary establishment are the main reasons for the terminological confusion between pure (police) detective stories, espionage and science fiction, and the lack of a methodical framework that might have contributed greatly to the shaping of this genre. Moreover, the article gives an overview of the main issues and themes conveyed to the readers of the Arabic crime fiction series. Our thematic perspective sheds light on the ensemble of social, political and nationalist messages that these series contain, and provides an opportunity to get an initial glimpse of the cultural content they disseminate.²

As in Western literature, the genre is usually classified/dealt with under the umbrella of popular culture. This term assigns/ascribes to it the characteristics of a literature that reflects, or is supposed to reflect, a broad popular experience. This experience touches the daily lives of people who are part of a specific world order and set of values. According to theoretician Stuart Hall, popular culture includes two basic concepts, which together comprise its essence: inclusion and resistance. Literature is typically dynamic and so includes a broad range of values, types of writing and human experiences in many areas, and to the same extent, opposes the existing hegemonic values, constantly trying to establish itself parallel to that order or at its expense.³

In light of the above, this paper proves that Arabic detective literature in its non-canonical format adopts the first principle, i.e., inclusion. However, like Western detective literature, it does not oppose the existing order, values and politics. On the contrary, this paper actually shows it to be an important tool for preserving the ruling hegemony. Hence, and based on the theories of Horkheimer and Theodor Adorno and the Frankfurt School, which distinguishes between “high” and “low” culture, this paper sees non-canonical Arabic detective literature as part of what Adorno and Horkheimer call the ‘culture industry’ that reconciles with, and even preserves, existing conditions.⁴ In contrast, later canonical Arab detective literature adopts both principles, and indeed strives to undermine the existing order.

2 Despite the scarcity of research on this genre in modern Arabic literature, it is important to note the few studies that do exist in the Arab world and in the West. These are presented here chronologically: PATTERSON-ISKANDER 1987: 118-131; MALTI-DOUGLAS 1988a and 1988b; CAWELTI 1976: 82-83; ALLEN 1984: 51-60; PATTERSON-ISKANDER 1993: 75-78; SNIR 1994: 49-80; SNIR 1998: 87-121; GONZALES-QUIJANO 1998; JACQUEMOND 2003; SELIM 2010; GUTH 2016: 6; COLLA 2005: 417-443; SMOLIN 2013; LOPEZ 2005: 371-397. In the Arab world we found a small number of sources who had studied the genre, see SHARSHĀR 2003; SULAYMĀN 2008; *Fuṣūl* 2009, 76; *Al-Qāfila*, 46 (September-October, 2012); *Al-Majalla al-‘Arabiyya* 2011: 412. We also found that the journal *al-Dawḥa* (Doha, Qatar) devoted issue 8 in June 2008 to the question of the lack of detective novels in Arabic literature. See also the book of ḤALĪFĪ that collects some of the articles of *Fuṣūl*, in ḤALĪFĪ 2012; SAGASTER 2016.

3 EL-HAMAMSY 2013; DIMAGGIO 1991: 373-397.

4 ADORNO 2001; ADORNO 2007: 34-43.

These Western theories anchored this paper and served as a research tool with which to analyze the non-Western detective literature. Among these theories is also Even Zohar's Polysystem Theory, on the basis of which one can explain the process during which Arabic detective literature moved from the margins to the center. According to Even Zohar, what was considered to be at the margins of a literary system in a certain period may subsequently shift and win a place at the heart of this system. Almost the only reference to Arabic detective text was in the translation of Western detective works as part of the popular literature. This is also precisely the reason why these works were ignored by the literary establishment. The theory explains the process of the transition in that the exclusive treatment of the elements comprising the literary center might lead to extreme changes in the literary experience because it ignores the movement and interactions between margins and center. In the end, this state of affairs will yield a completely opposite result: The center element will disappear, and its place will be filled by elements thought marginal until then. For example, poetry lost its central status in the literary center, and the detective text moved towards the center.⁵

2. The development of non-canonical modern Arabic detective fiction

As we shall see, the writing of non-canonical modern Arabic detective fiction went through two phases: translations from Western crime fiction, and original Arabic works. The transition from translation to original writing was not a clear-cut change, but rather a gradual and parallel process. The translations often suffered from a lack of professionalism and haste and contained many errors both in content and in language. This damaged the quality of the translated work and, consequently, also the genre as a whole.

2.1 Stage 1 – Translation as a first encounter—the origins

The first encounter of Arabic literature with written detective literature, and more precisely, with the genre of detective narrative, came through translation, as was the case also with other non-canonical genres such as science fiction. On this point Snir writes: "Like canonical literature, sub-canonical translated literature constitutes a channel of contact with other literatures and is a source, albeit an indirect one, of changes to the poetics of Arabic literature."⁶ This is the reason why Egyptian and other Arab writers, from Tawfīq al-Ḥakīm to 'Ṣun'allāh 'Ibrāhīm, remember to have read in their childhood and adolescence cheap editions of Arsène Lupin, Edmond Dantes, Sherlock Holmes and Rocambole.⁷

The most famous character in detective fiction was that of the charming Arsène Lupin, created by French author Maurice Leblanc (1864-1941), so much so that Majdī Yūsuf, one of the few scholars to review the translations of this genre, said:

Hardly any Arab intellectual began his journey without reading the detective stories of Arsène Lupin, which gave the translations of these novels a high status that only

⁵ EVEN ZOHAR 1990: 9-26.

⁶ SNIR 1994: 59.

⁷ SELIM 2010.

a fool would ignore in the history of modern Arabic literature and culture, so much so that one may determine a period in the history of every Arab reader called “the Arsène Lupin phase.”⁸

It was ‘Abd al-Qādir Ḥamza who first translated the adventures of Arsène Lupin into Arabic with the adventure entitled ‘Gentleman-Cambrioleur’. The translation appeared in 1910, three years after the original edition in French (1907), in the journal *Musāmarāt al-Shabāb* (Youth Nightlife), which was published in Cairo between 1904 and 1911.⁹

Also translated were Agatha Christie’s novels and the Sherlock Holmes novels of Sir Arthur Conan Doyle (1859-1930).¹⁰

Arabic readers were also familiar with the character of Simon Templar (The Saint), created by author Leslie Charteris (1907-1993)¹¹ as well as Charlie Shane, whom the Arabic readers knew well from the many novels translated in the *Riwāyāt ‘Ālamiyya* (Universal Novels) series published in Cairo,¹² as well as the character of Mike Shine, whom Arabic readers knew particularly well thanks to several popular series of detective fiction published in Beirut, and those of the famous English detective novelist Edgar Wallace (1875-1932).

The name of ‘Abd al-‘Azīz ‘Amīn is mentioned as one of the popular translators of that period. He translated and adapted many Western detective works of fiction and established the weekly *Riwāyāt al-Jayb* (pocket novels). The names of Ṭānyūs ‘Abduh and ‘As‘ad Dāghir are also mentioned as active translators of that time. Even as late as 1981, we still observe similarly unreliable customs on the side of the translators that led to much confusion regarding the matching of translations with the original texts. A clear example of this is the work of one of the main translators, ‘Abd al-‘Azīz ‘Amīn, which was often confusing and lacking in transparency. In one of the pocket novels he published, *Khātimat al-Ma’sāh* (The End of the Tragedy), the front cover of the book says “Agatha Christie,” but the inside cover gives ‘Abd al-‘Azīz ‘Amīn not as the translator, but as the author. This is an indication of how slack and inaccurate the publishers were and how little framework there was to supervise the publishers.¹³

‘Abd al-‘Azīz b. ‘Abd Allāh and Ḥāfiẓ Najīb, who were not recognized as pioneers of Arabic detective fiction because of doubts about the originality of their work, which looked like translations that had undergone serious ‘Arabization’, published so many books that Najīb was nicknamed the “Egyptian Arsène Lupin,” or the “swindler author” (*al-‘Adīb al-muhtāl*) because of all the books he translated and then published with no mention of the original Western author’s name.

Al-Jundī claims that the translation process was supposed to play a positive role in transmitting great literary works into Arabic in order to strengthen Arabic literature, but

⁸ YÜSUF 1994: 7.

⁹ SELIM 2010.

¹⁰ YÜSUF 1994: 41-42.

¹¹ YÜSUF 1994: 41.

¹² YÜSUF 1994: 49-53.

¹³ See KRISTĪ 1981.

this process deviated from its path and purpose because of the colonial hegemony and cultural influence of France and Britain. It is perhaps here that we find the secret behind this deviation of the translation process from its main purpose and its change into a tool to amuse and satisfy the readers.¹⁴ We believe that this opinion is not based on objective facts or evidence showing that translations were introduced with the intention to damage Arab culture. It is al-Jundī's personal opinion, and a deeper investigation of the cultural milieu of that period reveals that the people in charge of translation simply preferred the cheaper and economically more worthwhile. The unaesthetic format of these translated books, their linguistic level and even the type of paper they were printed on, all point to financial considerations rather than a Western colonialist plot. Furthermore, other genres considered more canonical, such as novels, short stories and drama, were translated in the same cheap manner.

Thus we see that at the beginning of the 20th century, Arabic literature, the Arab writer and the Arab reader all encountered detective fiction in its various forms, such as the novel, the short story, the adventure series, and so forth, where the flow was one-directional: from West to East, by way of translation, which for the most part did not adhere to our modern rules of professional translation or its ethics. Moreover, these translations were often deemed suspect both by Arab intellectuals and by the man in the street. These suspicions were mainly expressed in the notion that the colonialists were using them to impose their foreign culture and deprive the Arab and Islamic nation of its values and heritage.¹⁵ This might explain the unfavorable attitude, to put it mildly, adopted by academics of Arabic literature towards non-canonical literature in general¹⁶ and detective fiction in particular, as well as the shaky status in which this genre found itself compared to other genres of modern Arabic literature. However, these suspicions did not halt the translation industry for detective works, which continued for over six decades. The main damage caused to the genre was the lack of help in getting it accepted into official mainstream literature.

2.2 Stage 2 – Original Arabic detective fiction

In his book *al-Dhākira al-Mafqūda* (The Lost Memory), 'Ilyās Khūrī says:

Arab modernism has managed to borrow from and draw on all the signs of Western modernity, from the system of governance to the police and modern art forms. But one art form has remained impossible and rebellious and couldn't be borrowed. That is the detective story.¹⁷

He is echoed by al-Sa'dī, who, while showing the presence of crime in three Arab novels, illustrates this saying:

¹⁴ Al-JUNDĪ [n.d.]: 254.

¹⁵ 'ABŪ al-SA'D 1994: 26-28; 'ASĀQLI 2008: 41-72; MURSI 1995: 146-147; SNIR 2000: 266.

¹⁶ SNIR 2002; 'ASĀQLI 2008; 'ASĀQLI 2011.

¹⁷ KHŪRĪ 1982: 48; al-SĀWIRĪ 2009: 74.

When we relate to this genre of novels, it is important to mention that although they start with the crime of murder, they do not contain the essential techniques and thematic aspects that allow us to consider them detective stories.¹⁸

However, while translation of detective works continued to flourish, with many works from the West finding their way to the translator's desk and from there to the readers, adolescents, for the most part, the first significant change in regard to Arabic detective fiction occurred, signaling the start of the second phase—writing and publication of original detective fiction in Arabic. Snir comments: 'thus we can mark the rise in importance of original detective fiction as opposed to translated detective fiction'.¹⁹

The switch from translation to original writing in this genre took place at the non-canonical level which included mainly detective fiction intended for young readers. All the respective original series share common features and a uniform structure and amazingly similar order—they are all full of action, suspense, pursuits and violence. In this field, we may remember a number of milestones:

2.2.1 First juncture

The first appearance of original detective stories and mysteries in Arabic²⁰ which were not translated from Western literature²¹ seems to have been in Egypt in 1968 in the form of a series of mysteries under the heading of *Detective stories for children*. The first adventure,²² *Al-Kūkh al-Muhtariq* (The Burning Cottage), was written by Maḥmūd Sālim.²³ Every pocket book in the series included three different descriptions of its content: on the front cover in small letters beneath the heading *Detective Stories for Children (Qīṣaṣ Būlīsīyya)*, the title always began with: *The Mystery of... (Lughz...)*. Then, on the inside cover it said: Adventure no. *n*. It is almost always noted that these were adventure stories written for youth rather than for the adult reader.²⁴ At any rate, we believe that the multiple names and the parallels of the subtitles on each pocket book reflected confusion among the authors and publishers, perhaps because of the novelty of the attempt at original writing of the genre. In addition to this series, there were many others which attracted millions of Arabic readers in Egypt and the rest of the Arab world. The overview below of the plethora

18 Al-SAADI 2012: 2.

19 SNIR 1998: 87-121; SNIR 1994: 59.

20 SHARSHAR 2003: 33.

21 CACHIA 1990: 172-173.

22 Prior to these adventures, there were a number of very short detective riddles by Maḥmūd SĀLIM (see note 23). The first of these was *Lughz al-Zujāj al-Maksūr* (The Riddle of the Broken Glass).

23 The Egyptian writer Maḥmūd SĀLIM (1929-2013) is considered to have played a key role in establishing the genre of original detective fiction in modern Arabic literature. He published his adapted and Arabized (*mu'arrab*) detective fiction stories in 1968, in *Majallat Samīr* (The Entertaining Companion Magazine) with Dār al-Hilāl, Cairo, edited by Nādiyā NASH'AT. He played a decisive role in expanding the inventory of literary devices in Arabic narrative fiction, enriching the literary experience and offering a renewed perspective on this literature and the conceptual and textual grids. – For more on the author, see SAAD 2013 and PATTERSON-ISKANDER 1993:118-131.

24 See for example, SĀLIM [n.d.]a, [n.d.]b, [n.d.]c, [n.d.]d.

of adventure stories and mysteries that quickly emerged in the Egyptian markets uncovers for the first time the start of the writing process of the authentic Arabic detective narrative in new Arabic literature, following the long-term success of the translated series in those same markets.

- *al-Mughāmirūn al-Khamsa* (The Five Adventurers): Muḥibb, Lūza, Nūsa, ‘Āṭif, Takhtakh, by Maḥmūd Sālim.
- *al-Mughāmirūn al-Thalātha* (The Three Adventurers): ‘Āmir, ‘Ālya, ‘Ārif, and the dog Murjān, by ‘Abd al-Raḥmān Ḥamdī.
- *al-Mughāmirūn al-Thalātha* (The Three Adventurers): Muḥsin, Hādiya, and Mamdūh, by Rajā’ ‘Abdallāh.
- *al-Mughāmirūn al-Thalātha* (The Three Adventurers): Yāsir, Hāla, and Hishām, by Muṣṭafā ‘Aḥmad Muṣṭafā
- *al-Mughāmirūn al-‘Arba’a* (The Four Adventurers): *Farīq al-‘Adhkiyā’* (The Smart Ones): Karīm, ‘Ālyā, Rāmī, Shādī, by Hishām al-Ṣayyād.
- *al-Mukhbīrūn... al-‘Arba’a* (The Four Informants): Khālid, Mushīra, Filfil, Ṭāriq, and the dog Sab’, by Hudā al-Sharqāwī.
- *al-Waḥda Raqm 14* (Unit Number 14): Wā’il, Rihām, ‘Aḥmad, Dālya, and ‘Amr, by Ḥamdī ‘Abbās.
- *al-Taw’amān* (The Twins): Ra’ūf and Randa, by Muṣṭafā Ḥamām.²⁵

In the mid-seventies²⁶ Mu’assasat Dār al-Hilāl published a new series entitled *Majmū‘at al-Shayāṭīn al-13 lil-Shabāb* (The 13 Devils Group for Youngsters), written by Maḥmūd Sālim under the heading *Kutub al-Hilāl lil-‘Awlād wal-Banāt* (al-Hilāl Books for Boys and Girls).

The group consisted of 13 boys and girls from various Arab countries²⁷ whose goal was to protect the great Arab homeland, “and they stood strong against the plots directed against the Arab homeland,” as it stated in each pocket book.²⁸

2.2.2 Second juncture

The second important juncture in the history of Arabic detective fiction (and the history of other non-canonical genres such as science fiction in modern Arabic literature) in Egypt

²⁵ Thus we see within the series *Qiṣaṣ Būlīsiyya lil-‘Awlād* (Detective Stories for Children) a diversity in the groups of adventures themselves, and in the authors. For further reference, see Ḥamdī MUṢṬAFĀ [n.d.].

²⁶ The year was deduced through simple mathematical comparison: adventure #96 came out in February 1984. Each pocket book stated that 12 were published each year on the 5th of each Gregorian month (i.e. one pocket book a month). Hence, by simple calculation: $96 \div 12 = 8$, which brings us to 1976.

²⁷ ‘Aḥmad from Egypt (the chief), ‘Uthmān from Sudan, ‘Ilhām from Lebanon, Hudā from Morocco, Bū’Mīr from Algeria, Miṣbāh from Libya, Zubayda from Tunisia, Fahd from Syria, Khālid from Kuwait, Rīmā from Jordan, Qays from Saudia Arabia, Bāsīm from Palestine, Rashīd from Iraq. In addition, there is the Number Zero, the mysterious chief whom nobody knows anything about and who is probably a member of the Egyptian security forces.

²⁸ SĀLIM 1984, SĀLIM 1999.

and the Arab world in general, occurred in 1984 when Al-Mu'assasa al-'Arabiyya al-Ḥadītha (The Modern Arabic Institute) ²⁹ began publishing a variety of series dealing with science fiction, detective science-fiction, detective adventure stories and other series ³⁰ that became tremendously successful and urged/encouraged the publishers to put out more new series with many nuances and innovations. ³¹

Thus al-Mu'assasa al-'Arabiyya al-Ḥadītha began publishing the new series in the following chronological order:

1. *Rajul al-Mustaḥīl* (*The Man of the Impossible* – an adventure series from the files of the Egyptian intelligence service. The first pocket book was called *al-Ikhtifā' al-Ghāmīḍ* (*The Mysterious Disappearance*). ³²
2. *Milaff al-Mustaqbal* (*The Future File*) – detective adventures in the realm of science fiction (a very new combination), written by Fārūq Nabīl. ³³
3. *Kūktīl 2000: Mā Warā' al-Ṭabī'a* (*Cocktail 2000: the Supernatural*) – horror novels, action and science fiction stories, by Fārūq Nabīl. ³⁴
4. *Mā Warā' al-Ṭabī'a* (*The Supernatural*) – horror stories written by 'Aḥmad Khālīd Tawfīq, each pocket book title beginning with *'Usṭurat...* (*The Legend of...*). ³⁵
5. *Sāfārī Mughāmarāt fī al-'Adghāl* (*Safari Jungle Adventures*), in each of which the hero 'Alā' encountered and defeated evil forces. ³⁶
6. *Fanāzyā* (*Fantasia*) – adventures in imaginary places, where in each adventure 'Abīr meets a famous detective from a well-known Western detective series and solves a mystery. ³⁷ This series is very interesting because it indirectly reviews Western detective series by mentioning various sleuths (*mukhbīrūn*) such as Sherlock Holmes and Poirot. What is noteworthy is that in one of the adventures, the heroine 'Abīr meets up with the heroes of the series entitled *The Five Adventures*, Muḥibb, Lūza, Nūsa, 'Āṭif, and Takhtakh, by Maḥmūd Sālīm, and thus treats them as classics of the genre of the same stature as Holmes or Poirot. ³⁸

29 Ḥamdī MUṢṬAFĀ, who founded it in 1960 and published reference and revision books for schoolchildren in Egypt under the odd name of *Silāḥ al-Tilmīdh* (*The Student's Weapon*). In 1984 he decided to expand the fields of his publications, summoned two young authors—Nabīl FĀRŪQ and Sharīf SHAWQĪ—and asked them to start writing novels [*sic*] because he wanted, as he said, to publish “100% pure Egyptian novels, with no guilt of copying or quoting (from the West).” <www.rewayatnet.net>, accessed 30 March 2015.

30 SĀLIM 1984, SĀLIM 1999.

31 On this Snir says: “The same publisher put out two series of the same type, each of which contained dozens of novels; an indication of the broad scope of the reading circle and of tremendous monetary income.” SNIR 2000: 270-274.

32 FĀRŪQ [n.d.]b.

33 FĀRŪQ [n.d.]d.

34 FĀRŪQ [n.d.]h.

35 TAWFĪQ [n.d.]a.

36 TAWFĪQ [n.d.]b.

37 TAWFĪQ [n.d.]c.

38 TAWFĪQ [n.d.]d.

7. *Sayf al-ʿAdāla* (The Sword of Justice) – stories of resistance to evil and establishing justice, written by Nabīl Fārūq.³⁹
8. *Fāris al-ʿAndalus* (The Knight of Andalusia) – stories of brave adventurers from the time of the Arabs in Andalusia, described as “acts of Arab bravery in the most difficult period the Arabs underwent in Andalusia,” written by Nabīl Fārūq.⁴⁰
9. *ʿIdārat al-ʿAmaliyyāt al-Khāṣṣa* (Special Ops Administration – Office 19) – combining adventure, fiction and commando missions; a series of detective novels from the realm of science fiction, by Sharīf Shawqī.⁴¹
10. *Oscar* – adventures in comic book format, described on the inside back cover as “Egyptian and European stories and illustrations that will remain in your hearts and minds, since these are the strongest comic adventures for youngsters in the world.”⁴² And on the inside page it says:

A new series that offers you, for the first time in the history of Arabic literature, the art of the comic book story that contains a lightness of expression and phrasing, the beauty of pictures and the elegance of drawing. This is a pioneering series offered to you by al-Muʿassasa al-ʿArabiyya al-Ḥadītha, written by author-illustrators and Egyptian painters, and the best of world artists. The first buds of a new genre both in literature and in art that adds to the Arabic library, and to young Arabs in order to bring them the modern spirit and contemporary art in a new developed modern format that simultaneously provides both education and pleasure. It is a series of daring through which (Egyptian pocket novels) break into a new world full of action, enjoyment, stimulation and beauty. A prestigious series that raises one’s level of thinking and imagination, encouraging the Arab mind and taste in an effort to climb up a step, to move on towards the slogan that (Egyptian pocket novels) coined for its inception: ‘We publish the best books’. This series stresses the fact that you are an educated person in terms of what you read and what you see.⁴³

In the list of editors it says the following: “With the support and assistance of Nabīl Fārūq, supervision Ḥamdī Muṣṭafā.”⁴⁴

11. *Panorama*, a magazine with adventures and correspondence between the readers and the author Nabīl Fārūq (illustrations: ʿIsmāʿīl Diyāb; editor: Ḥamdī Muṣṭafā), described as “a book within a magazine, and a magazine within a book, a new series offering a broad digest of literature, culture and art that the publisher of *Riwāyāt Miṣriyya lil-Jayb* [Egyptian pocket novels] used to present to the youth in a new and special format, in a simple, modern style, and is a comprehensive picture of everything you like and

39 FĀRŪQ [n.d.]b.

40 FĀRŪQ [n.d.]a: 2.

41 SHAWQĪ [n.d.]a.

42 MUṢṬAFĀ [n.d.]a.

43 MUṢṬAFĀ [n.d.]a.

44 This is how it was in the original, instead of ‘written by’ as was customary in al-Muʿassasa al-ʿArabiyya al-Ḥadītha in all its publications. Perhaps this was an effort to increase the sales power by inserting the best-known name in the series it put out—Nabīl Fārūq. See FĀRŪQ [n.d.]a: 2.

- everything that attracts you at the end of the 20th century. It is a panorama of the future and of the youth, all youth.”⁴⁵
12. *Adventures of ‘Ayn x2*, described as “interesting detective mysteries for youth,” written by Nabīl Fārūq and supervised by Ḥamdī Muṣṭafā.⁴⁶
 13. *Nova*, a series of science fiction stories from the future, by Ra’ūf Waṣfī.⁴⁷
 14. *Flash*, a diverse series containing stories, jokes, crossword puzzles, detective mysteries, general knowledge, adventure stories, riddles and logic games. Text and illustrations by Khālīd al-Ṣaftī, supported by Dr. Nabīl Fārūq. The emphasis was on the mysterious ambience, and so each pocket book title in the series began with “The Secret of [...]”.⁴⁸
 15. *Zoom*, a diverse series containing detective mysteries, stories, jokes, crossword puzzles, riddles, general knowledge, a ‘wonder of numbers’ corner, science fiction and more.⁴⁹ Illustrations by ‘Abd al-Ḥalīm al-Ḥaṣrī, text by Dr. Nabīl Fārūq.⁵⁰
 16. *Smash*, containing a diverse collection of comics, jokes, crosswords, general knowledge, riddles and logic games, drawings and comments on sports, plays, an ‘open your heart’ column, where readers sent the editors their stories, problems and dilemmas, and he would respond with comments and suggestions, and more. Those in charge described it as an “illustrated series,” written and drawn by Khālīd al-Ṣaftī.⁵¹
 17. The Series of Special Editions (Arabic title) is a collection of several unusual adventures for the heroes of the series of *Rajul al-Mustaḥīl* (The Man of the Impossible) and *Milaff al-Mustaqbal* (The Future File). There were editions entitled ‘Very Special Edition’⁵² in addition to an interactive website.⁵³
 18. *Riḥalāt al-Sindibād* (Sinbad’s Travels), an adventure series that combines science fiction, a fairy tale atmosphere and a hint of history. There is mystery, action, deception and movement, written by Nabīl Fārūq. Only six issues were ever published.
 19. *Al-‘Amīl al-Sirrī Ṣifr Ṣifr Ṣifr* (Secret Agent 000), a series for youth written by Nabīl Fārūq, with only seven issues.
 20. *Ḥarb al-Jawāsīs* (The War of the Spies), espionage adventures written by Nabīl Fārūq, with 11 regular and 6 special issues.
 21. *Mughāmarāt Flāsh Blūs* (Flash Plus Adventures) – ironic adventures for children.
 22. *Super Oscar* series – keeping the same ambience as Oscar, but with more action.
 23. *‘Ālam al-Jāsūsiyya*, stories taken from Intelligence files.
 24. *Mughāmarāt Bilya al-‘Ajīb* (The Adventures of Amazing Bilia), adventures for children written by ‘Abd al-Ḥamīd ‘Abd Allāh Maqṣūd.

⁴⁵ FĀRŪQ [n.d.]e.

⁴⁶ FĀRŪQ [n.d.]f.

⁴⁷ WAṢFĪ [n.d.]: 2.

⁴⁸ Al-ṢAFTĪ [n.d.]a, al-ṢAFTĪ [n.d.]b.

⁴⁹ See the historical review in SNIR 2000: 270-274.

⁵⁰ FĀRŪQ [n.d.]: 7.

⁵¹ Al-ṢAFTĪ [n.d.]c: 2-3.

⁵² FĀRŪQ [n.d.]: 9.

⁵³ The website: Mawqī‘ Riwayāt Miṣriyya lil-Jayb, <www.rewayat.com/series.htm>.

25. *Mughāmarāt Tīfa* (The Adventures of Tīfa), adventures for children written by a group of writers.
26. *Nīmū al-Jarī* (Daring Nīmū), adventures for children written by ‘Abd al-Ḥamīd ‘Abd Allāh Maqṣūd.
27. *Al-Mughāmir* (The Adventurer), an adventure series written by Bāsim Ṣalāḥ al-Dīn.
28. *Al-Maktab Raqm 17* (Office No. 17 – Special Ops Administration), detective adventures written by Muḥammad Sulaymān ‘Abd al-Mālik.
29. *‘Ālam Gharīb* (Strange World), stories of alien visits to Earth, written by Jalāl ‘Abd al-Fattāḥ.
30. *‘Ālam ‘Ākhar* (Another World), horror stories by Tāmīr ‘Ibrāhīm.
31. *Miga* (Mega), a series of adventures stories written by a group of writers.
32. *Al-Ṣarkha* (The Scream), horror stories written by Muḥammad Riḍā ‘Abd Allāh.
33. *Trānzīt* (Transit), only one issue was published entitled *Invitation for One*, written by Muḥammad Sulaymān ‘Abd al-Mālik.
34. *Ḥālāt Khāṣṣa* (Special Cases), scary stories of horror and psychological battles, written by Muḥammad Riḍā ‘Abd. On the cover it says: “The memoirs of a psychologist fighting for his life and his sanity.”⁵⁴
35. *Al-Ḥubb wa’l-Ru’b* (Love and Horror), adventures integrating emotion and horror, written by Sālī ‘Ādil.
36. *Milaffāt Yūsprīdis* (The Yuspridis Files), a series that first appeared in 2011 and which had the following issues: *Nahr al-Nisyān* (The River of Forgetting), *Hasnā’ Yūsprīdis* (The Yuspridis Beauty), *Tāsīlī*, written by Libyan author ‘Ayman bin Ḥamīd.
37. *Masrah al-Jarīma* (The Theatre of the Crime) series, by Nabīl Fārūq, publisher al-Mu’assasa al-‘Arabiyya lil-‘Ibdā’, which had two issues: *Jarīma fī Majlis al-Sha’b* (A Crime in the Parliament) and *Ighṭiyāl* (Assassination). The heroine in these two stories is Nahīr Sālīm, a pathologist who is an expert in forensic medicine.
38. *Al-Farīq* (The Group), adventures filled with suspense, action, pursuits and fighting, written by Nabīl Fārūq. This is a very modern series, written for al-Mu’assasa al-‘Arabiyya al-Ḥadītha. There have been two issues: *Qalb al-Jahīm* (The Heart of Hell), January 2014, and *Silāḥ al-Sharr* (Weapons of Evil), February 2014.
39. *Commandos – Mahāmm Khaṭīra* (Dangerous Ops... Terrifying Consequences). An action thriller series with stories of well-known conflicts between nations and hawkish groups. Edited by Jalāl ‘Abd al-Fattāḥ and supervised by Ḥamdī Muṣṭafā.
40. *Taxi*, a series of “crazy adventures” as the author Ḥasan al-Ḥalabī describes them. The hero is “a controversial taxi driver” who comes across each crime adventures and sets out to solve it.⁵⁵
41. *Sallat al-Riwāyāt* (The Novel Basket), a varied series containing elements from different series of different genres of suspense such as detective fiction, horror, and science fiction, written by several authors including ‘Abīr ‘Abd al-Rāziq. The series first appeared in 2003 and is still being published today.

⁵⁴ ‘ABD ALLĀH, *Ḥālāt Ishtibāh*, 7.

⁵⁵ AL-ḤALABĪ [n.d.]a, al-ḤALABĪ [n.d.]b.

In the writings of Nabīl Fārūq and 'Aḥmad Khālīd Tawfīq a revolution occurred that went beyond any commercial interest, but was connected to a transition from non-canonical to canonical writing, in other words, a transition from the margins of literature to its center, as Snir puts it.⁵⁶ And that is what happened, in our opinion, with Nabīl Fārūq and 'Aḥmad Khālīd Tawfīq, the two most senior authors who wrote diverse materials for al-Mu'assasa al-'Arabiyya in enormous quantities. When they slowed the pace of writing, the various better and less well-known suspense series, such as *Rajul al-Mustaḥīl* (The Man of the Impossible), *Milaff al-Mustaqbal* (The Future File), *Ḥarb al-Jawāsīs* (War of the Spies) etc., turned to a more canonical literary style of novels and short stories, even though the content remained connected to detective and science fiction, crime, fear and horror. The new publications are defined as “novels,” have the same size as canonical novels and are displayed at the International Book Fair in Cairo which is preponderantly devoted to canonical literature. At a press conference held in the auditorium of the Faculty of Medicine at Tanṭā University on January 11, 2010, Fārūq announced that he was going to stop writing for youth now and instead continue with special editions and novels, one of which is entitled 'Adham, about the hero of the *Rajul al-Mustaḥīl* series, and another one, a science fiction novel, entitled *Nihāyat al-'Ālam* (The End of the World).

Moreover, the institution announced a contest among readers interested in writing to select those with a talent for writing and offer them one or two, sometimes even more new series, to be written in the setting of the stories and adventures such they had read when they were young, with variations in the topics and colourful innovations. The series were published under the above-mentioned umbrella series *Sallat al-Riwāyāt* (The Novel Basket).

In 1987, Dār al-Jīl in Beirut published the *Mughāmarāt al-Jīl al-Būlīsīyya* (Al-Jīl Detective Adventures), by Rajā' 'Abd Allāh.⁵⁷ It seems that this was smart thinking and excellent execution by Dār al-Nashr al-Lubnāniyya since it was well aware of the reality of the innovation discovered in Egypt, and thus it called on one of the writers who had written detective mysteries for children for the Dār al-Ma'ārif publishing house in Cairo, to write new adventures for them to publish. The adventurers, brothers of an Egyptian father and a Lebanese mother,⁵⁸ pursue delinquents and criminals in order to uncover their crimes and wrongdoings, with the help of their uncle, Col. 'Imād Dīb, an officer from Interpol.

Mughāmarāt al-Jīl al-Būlīsīyya is one of the series published by Dār al-Jīl in collaboration with writers from Egypt who had connections with the detective stories and adventures published by Dār al-Ma'ārif. It was considered a pioneering step in this new genre. In addition to the above series, Dār al-Jīl published the *Mughāmarāt al-Jīl al-Dāḥika* (Al-Jīl Comic Adventures), in comic book format, i.e., with cartoon-like drawings

⁵⁶ SNIR 1998: 87-121. – Compare also EVEN-ZOHAR 1990 and KHOURY 2006.

⁵⁷ We came across the name of the same author in the *Detective Stories for Children* series, published by the Egyptian Dār al-Ma'ārif (Ministry of Education), and this is evidence of the close connection between these two series, both in timing and in the actual process of their appearance—once again in Cairo and Beirut—first the phase of translation and later the phase of original writing.

⁵⁸ We will expand on this further in the discussion on the reasons and motives, and when referring to the current pan-Arabist orientation, sometimes quite strong, in the content of the various series and works.

and speech bubble text⁵⁹ by Rajā' 'Abd Allāh and illustrations by 'Iffat Ḥusnī. There is also the *Mughāmarāt al-Jīl al-Ilmiyya* (Al-Jīl Science Adventures) series, again in comic book format, written alternately by 'Afāf 'Abd al-Bārī and Rajā' 'Abd Allāh, with illustrations by 'Ashraf Sa'īd, Ṣafwat Qāsim, 'Ibrāhīm Samra and 'Iffat Ḥusnī. In each adventure, the plot is devised as a conflict between two forces, good versus evil, where the goal of the forces of evil very often is to harm the world and destroy its order. The authors made sure to write on the back cover of each pocket book a succinct summary of the story's conflict and a brief overview of the events. An example of this appears in Adventure no. 10 of the series, entitled *The War of the Metals*, where it says:

Surprises in scientific progress [...] endless inventions that surpass imagination [...] with man's dreams of a greater future, Good fights Evil [...] while that Evil tries to crush and destroy human happiness [...] and this sparks unimaginable and indescribable adventures [...] such as those in this story.⁶⁰

Thus we see an interesting phenomenon: many Arab authors who wrote detective mysteries and adventures also wrote science fiction, an indication of a link between these two literary genres, especially at the start of original writing, and probably the result of the confusion and lack of distinction or the merging of the two.⁶¹

This also indicates the evolution in the attitude towards the genre of detective fiction as original works began to appear, expand and diversify. Likewise, there is indication of the existence of a sense of expertise in this genre that enables writers to constantly introduce innovations. Majdī Šābir, an author of children's books and detective fiction born in 1960, explains the reasons that led to publication: "No one thought or dared to publish this kind of series in the past ... [ellipses in the original] you might wonder [...] why this new series? The answer is that the reader is no doubt tired and bored after reading dozens and hundreds of detective stories and stories of suspense and violence [...] and is looking for something new."⁶²

As is evident from the above, the Arab writer obviously is aware, especially in the early 1990s, of the tremendous momentum of production in this area, and concerned that the readers of this genre will get fed up with the familiar format of adventure stories they are used to reading. Therefore, it seems indicated to seek a new style and a new and attractive format that will once again draw in the readers. No wonder then that authors also seek to construct new templates of adventurers/investigators, e.g. that of comedy.

Thus in 1991, Midlayt al-Maḥdūda published a new series entitled *Mughāmarāt Jum'a wa-Shurakā'ih* (The Adventures of Jum'a and his Partners), comic detective stories and adventures. In the first issue, which bore the title *The Treasures of Guardian Shanabū*, author Majdī Šābir writes to the ultimate reader: "You may be surprised and amazed once you have the first issue of this new series in your hands, and, without a doubt, the reason

⁵⁹ Thus in the original. See 'ABD ALLĀH 1989.

⁶⁰ 'ABD al-BĀRĪ [n.d.]c: back cover.

⁶¹ See SNIR 2002: 209-229.

⁶² ŠĀBIR 1991: introduction.

for this surprise and amazement is that this is the first series of its kind—i.e., comic detective stories that you will see with your own eyes.”⁶³

It is probably safe to say that this is a clear innovation, an attempt to diversify the genre, or even to lay the groundwork for a new genre that integrates suspense and humour. It reflects the degree of success of detective fiction as evidenced by its wide dissemination.

In 1992, the London-based Midlayt al-Maḥdūda, published, through the Sijill al-‘Arab printing house in Cairo, a new series called *al-Firqa al-Intihāriyya* (The Suicide Unit), authored, again, by Majdī Šābir—a series of adventures filled with action and risk-taking. Its heroes are two men and a woman, all members of the Egyptian Intelligence Services.⁶⁴ Likewise, the same publisher put out another new series called *Diskūvirī* (Discovery)—with science fiction adventures, also written by Majdī Šābir.⁶⁵

To crown his new endeavours, Majdī Šābir began in 1992 writing yet another series, also for Midlayt al-Maḥdūda, entitled *‘Idārat al-Būlīs al-Nisā’ī – al-Kubrā* (Women’s Police Administration – Cobra), in which the key roles are played by female police officers who are responsible for the safety of the public and the state in face of all the dangers that lurk.⁶⁶

Yet another series was launched in Amman: *Qīṣaṣ Būlīsīyya lil-‘Awlād* (Detective Stories for Children). Apparently, the name is chosen on purpose: it seems to reflect a desire to replicate the tremendous success in Egypt.⁶⁷ However, this dream did not materialize and the author left Jordan and moved to the USA.

In Syria there was an attempt similar to the one in Jordan. A writer by the name of Suhayl ‘Ayyūb wrote a series for children called *al-Mughamirūn al-‘Arba’a* (The Four Adventurers), in analogy to *al-Mughamirūn al-Khamsa* (The Five Adventurers) by Egyptian author Maḥmūd Sālim.⁶⁸

In 1994, Dār al-Shurūq (Cairo and Beirut) published a new series entitled *‘Alghāz al-Shurūq* (The al-Shurūq Mysteries), by Maḥmūd Qāsim. The heroes are Ḥabḥab and his falcon Raḥraf. In each adventure, or *‘riwāya’*, as the author calls it, there is a plot that takes place somewhere else on the globe. It is based on real events (such as wars, combat activities, riots...) which the author uses for the setting of the mystery and the ensuing events.⁶⁹ In 1996, the same publisher and author put out a new series entitled *Khayāl fī Khayāl* (Imagination x Imagination), a fantasy set in an imaginary world full of virtue.⁷⁰

Again in 1994, Dār al-‘Amīn in Cairo published a new adventure series, *al-Qannāṣ al-Muḥtarif* (The Professional Sniper). Its hero is an Egyptian intelligence officer of a special kind, as described by author Majdī Šābir.⁷¹ The same author wrote a series called

63 ŠĀBIR 1991: introduction

64 ŠĀBIR 1992b.

65 ŠĀBIR 1991b.

66 ŠĀBIR 1992a.

67 ‘ĪSĀ 1990, ‘ĪSĀ 1991.

68 ḤĀJJ 2011: 21-23.

69 QĀSIM 1994: 36.

70 QĀSIM 1996.

71 ŠĀBIR 1994a, ŠĀBIR 1994b, ŠĀBIR 1995.

Mughāmarāt fī 'l-Faḍā' wa'l-Khayāl al-'Ilmī (Adventures in Space and Science Fiction), published by Dār al-Ma'ārif. It is worth noting that the level of linguistic and printing quality was superior to its other published series.⁷²

Also in 1994, Dār Nahḍat Miṣr lil-Ṭibā'a wa'l-Naṣhr wa'l-Tawzī' in Cairo published a series called *'Ālam al-Jarīma* (The World of Crime) which presented crime on three levels: Interpol cases, espionage, and crimes of passion. Some of these crimes were translated (from general world literature...) by Suhayr al-Bīlī, with a preface in Arabic by Maḥmūd Sālim, the ground-breaking pioneer of this genre, while the second part was original—written by Maḥmūd Sālim himself.⁷³

From that same publishing house and in that same year, there is a new series with the grandiose name of *Mughāmarāt al-Qarn al-Qādim* (Adventures of the Next Century), written by Rajā' 'Abd Allāh.⁷⁴ It is interesting that the name of the main character, chief scientist Nadīm Ṣabrī, is very similar to the name of the hero in *The Man of the Impossible* series, 'Adham Ṣabrī. We believe this is no coincidence, but rather an attempt to imitate the outstanding success of al-Mu'assasa al-'Arabiyya al-Ḥadītha. Another interesting fact is that the name of Rajā' 'Abd Allāh reappears in more than one series at different times and for different publishers. Thus, it appears, the growing momentum of writing led to situations in which a writer might be writing different series for different publishers, thus actually competing with him/herself. We believe there are also reciprocal influences and a desire to emulate what has already been successful, in the interest of assuring commercial gain.

Also in 1994, Dār al-Bashīr in Amman published a new adventure series entitled *'Alghāz Būlīsiyya lil-Fityān wa'l-Fatayāt* (Detective Mysteries for Boys and Girls), written by 'Amal 'Izz al-Dīn. Its heroes are five adventurers.⁷⁵

In 1996, Dār Hātyīh published in Cairo a series called *Rajul al-Faḍā'* (The Space Man), a detective adventure and science fiction by Ḥusām al-'Aqqād. Among the newest series we found that in 1998, al-Dār al-Miṣriyya al-Lubnāniyya published in Cairo a science-fiction series entitled *Fursān al-Ghad* (The Knights of Tomorrow), written by Hishām al-Ṣayyād. These were more like regular books in size and volume than the familiar pocket books of similar series, with better quality paper, and a harder coloured cover. In the preface the author writes:

with scientific progress, a group of people has appeared from all over the world, who have a tendency to exploit the dark side of science, trapped in a love of destruction, sabotage and bloodshed, using technology to attain their goals... [...] so it was necessary to think about setting up a well-trained science team with exceptional skills to stop these criminals, and because of the important and active

⁷² ṢĀBIR 1994c, ṢĀBIR 1994d.

⁷³ Al-Bīlī [n.d.]a, and SĀLIM [n.d.]e.

⁷⁴ 'ABD ALLĀH 1995.

⁷⁵ 'IZZ al-DIN 1994.

role Egypt plays in safeguarding the region and the world, this team was set up in our beloved country.⁷⁶

In 2004, Dār Hāla published a new series entitled *al-Fursān al-Thalātha* (The Three Knights), written by Hishām al-Ṣayyād. Its heroes are Nūra, Māzin and Mukhtār, who, in each issue, try to solve a very puzzling mystery. What is special about this series is that the author does not give the reader clear answers, but rather ends each issue with one or more questions for the reader to think about until the next issue, which contains the solution. This method is reminiscent of the early days of Maḥmūd Sālim, before the series of *al-Mughāmirūn al-Khamsa* (The Five Adventurers), when he used to write two pages on a regular basis for the newspaper, asking the readers to send in their answers and solutions.⁷⁷

In 2005, Dār al-ʿIsrāʾ lil-Nashr waʾl-Ṭibāʿa published a series entitled *ʿAjmal Qiṣaṣ al-Mughāmarāt al-Khayālīyya lil-ʿAtfāl* (The Most Beautiful Imaginary Stories for Children),⁷⁸ a bi-lingual Arabic-English series with fairy tales, tales of courage, history and science fiction written by Niḍāl al-Bazm,⁷⁹ who, in the introduction, writes:

The pages of this book contain imaginary stories about the defense of the planet, or a town or a village against foreigners or aliens, in order to instill love of the country and of others in the souls of our beloved young ones.⁸⁰

In Cairo, Dār al-Ṭalāʾiʿ published an adventure series entitled *al-ʾAlghāz al-ʾIlmiyya* (The Scientific Mysteries) written by Fathī Ṣabrī. In this series, three young adventurers, Ḥasan, ʿAmīn and ʿĀdil, solve detective mysteries related to science, similar to the first series written by Maḥmūd Sālim.⁸¹

Another series published by Dār Laylā after 2005 was *Sāʿāt al-Khaṭar* (The Hours of Danger), written by Muḥammad Sāmī. It had two issues called *al-Tajriba al-Malʿūna* (The Cursed Experience) and *al-Ruʿb al-Qātil* (Murderous Horror), in addition to several issues by Dār Laylā, such as:

- *Virus* – a science adventure series collaboratively written by Tāmir ʾIbrāhīm Tāmir, ʾAḥmad Tāmir Fathī and ʾAḥmad Ḥasab al-Nabī.
- *www*, a horror series by ʾAḥmad Khālīd Tawfīq.
- *Al-Mutakhaṣṣisūn* (The Experts) by Nabīl Fārūq, which had only three issues.

⁷⁶ Al-ṢAYYĀD 1988: 8.

⁷⁷ Al-ṢAYYĀD 2004.

⁷⁸ Al-BAZM 2005.

⁷⁹ At the end of the book, and in the biography it says that the author has another series entitled *Mughāmarāt al-ʾAbfāl lil-ʾAtfāl* (Heroic Adventures for Children), a name which suggests that it is an adventure series for children, and might also be detective fiction, as is customary in these aeries, it seems. We were unable to actually find this series in the markets.

⁸⁰ Al-BAZM 2005: 3.

⁸¹ The adventures actually bear the same name: *Lughz al-Dhākira al-Mafqūda* (The Mystery of the Lost Memory) and *Lughz al-ʾAwraq al-Mafqūda* (The Mystery of the Lost Papers), see ṢABRĪ [n.d.]a and ṢABRĪ [n.d.]b. On the back inside cover it says: ‘The series is very powerful: pleasure-culture-action,’ see ṢABRĪ [n.d.]a.

- *Mūlūtūv* (Molotov) – “a series that might explode in your hands,” as the publisher, Dār Laylā, described it. Writers included ‘Aḥmad Khālīd Tawfīq and others.

2.2.3 Series with no dates

In addition to the series bearing a publication date, there are also a number of others that show no indication as to when they were published. Among these we note the following series:

- From the Al-Jazīra Library in the Egyptian city of Maṣṣūra, a series entitled *al-Shabaḥ al-‘Abyaḍ* (The White Shadow), described as ‘interesting detective novels’ by Dr. Ḥusām al-‘Aqqād.
- *Mughāmarāt Būlīsiyya lil-‘Awlād wa’l-Banāt* (Detective Stories for Boys and Girls), by Majdī Šābir, who participated in the writing of several detective and mystery stories and series. Dār Gharīb, printers for the Gharīb library publishers and distributors in Cairo, presented it as ‘a monthly series for children combining entertainment, cultural enrichment and pleasure [...] as well as providing ways to think about solving problems that young readers can read but older readers also don’t want to give up on.’ There were over 30 adventures.⁸²
- ‘*Alghāz ‘Ā’ilat Mīm* (The Mīm Family Mysteries), by Rajā’ ‘Abd Allāh. The first pocket book is *Maṭḥaf al-Šamt* (The Museum of Silence), by ‘Afāf ‘Abd al-Bārī. Subsequent mysteries: *al-Kāmīrā al-Khaṭiyya* (The Hidden Camera), *al-Kamīn al-Ghāmiḍ* (The Mysterious Ambush), *al-‘Azhār al-Qātīla* (The Fatal Flowers), all published by the Gharīb library in Cairo. The stars in these adventures are the members of the Mīm family—father, mother, Hishām, Marwān, Hādiya, Muḥsin, the nanny, the driver, Inspector Murād, and Ra’d the dog. The structure and some of the names are similar to those of the earlier mystery series. Hence we assume that this series was published in the late 1970s / early 1980s.⁸³ We can see that in this group the names of three adventurers from the series of *Detective Stories for Children* reappear: Hishām, Muḥsin and Hādiya, and the two last ones from the same group. It seems that this frequency is not a coincidence; rather, it demonstrates the process of copying from one series to another. It seems to indicate that it was hard to avoid such a practice, given the drive of the many publishers and the continuity at the start of every month, and the appearance of the same authors’ names (e.g. Muḥammad Qāsim, Rajā’ ‘Abd Allāh, ‘Afāf ‘Abd al-Bārī, Maḥmūd Sālim and Majdī Šābir) in other series published by various other publishers. But this quantity of momentum aimed at catering to the increasing demands of the readership, mostly children and adolescents, it seems in hindsight, was one of the main reasons and one of the drivers of innovation and diversification in the writing and the desire to seek novelty in form, style and content.

⁸² ŠĀBIR [n.d.] see also the list of publications of Dār Gharīb: 119-120.

⁸³ ‘ABD al-BĀRĪ [n.d.]a.

- The Dār Hatyṭh publishers in Cairo once again published a series written by ‘Afāf ‘Abd al-Bārī called *Farāfsh*. It contained detective riddles, science fiction stories, leisure games, thinking puzzles, jokes, general knowledge and many other sections.⁸⁴
- *Al-Mughāmirān* (The Two Adventurers), written by Samīr Sarḥān, published and distributed by Nahḍat Miṣr . On the outer cover page of the first issue, bearing the title *al-Jarīma al-’Iliktrūniyya* (The Electronic Crime), it says that this ‘is the first of a series of adventures in which the heroes are two brothers who love to help the police uncover the mystery surrounding the (police) detective puzzle, and thus help solve it’. It is worth mentioning the high level of this series, compared to other similar detective series in terms of style, language and the overall quality of the artistic product.⁸⁵
- *Rambo*, written by ‘Amr Yūsuf, was published by the Arab Center for Publication and Distribution in Alexandria, the first publishing house not located in Cairo that we have encountered so far. *Rāmbū* (Rambo) is a pocketbook adventure series revolving around the character of Rambo, inspired by the character of the American film of that name played by Sylvester Stallone, whose picture is prominently displayed on the cover of each adventure.⁸⁶
- *The Saḡīr* (The Ambassador), an adventure series written by ‘Ashraf al-Sayyid al-’Uqbī and published by the Unit for Children’s Education, Saḡīr Co., in Cairo.⁸⁷

2.2.4 Translated series

In addition to the series written in Arabic, there are the translated series that added to the panorama of the genre such as *The Wheat Sheaves*, published by the Global Egyptian Publisher – Longman (1992), containing a variety of adventures such as those of Sherlock Holmes and other thrillers. Some of the pocketbooks were printed by either Nūbār or Dār al-Ma’ārif in Cairo, others by the Global Arab House in Beirut, all showing a high quality of production and finishing, coloured illustrations, some also a fully vowelized text.⁸⁸ Another translated series is Arabic title (Safe Road), published by Dār al-Shurūq (in Cairo and Beirut), mentioning the name of the original author and not the Arabic translator.⁸⁹

It is interesting to find that also the Jarīr library in Riyadh, Saudi Arabia, published good quality translated series including:

- *Al-Mughāmirūn al-Khamṣa* (The Famous Five) by Enid Blyton.
- *Al-Mukhbīrūn al-Sab’a* (The Secret Seven) by Enid Blyton.

⁸⁴ ‘ABD al-BĀRĪ [n.d.]b.

⁸⁵ SARḤĀN [n.d.]: the back cover.

⁸⁶ YŪSUF [n.d.].

⁸⁷ AL-SAYYID al-’UQBĪ [n.d.].

⁸⁸ DĀD ’ĀGHĀ and al-BARLASĪ 1990.

⁸⁹ JĪMS 1992.

- *Silsilat al-ʿAwlād al-ʿAqwiya* (Hardy Boys). A very powerful series for children by Franklin W. Dixon.
- *Silsilat Nānsī Drū al-Mukhbira al-Sirriya* (A Nancy Drew series), about a young girl detective who solves mysteries, authored under the pen name of Carolyn Keene.

It is possible that these publications indicate a certain literary shift in which Riyadh and cities in the Persian Gulf states began to focus non-canonical literature, while canonical literature began to develop in Cairo—a possible topic for future research.

Another comic book series in colour published in English by the Marvel Entertainment Group Inc. was translated into Arabic and published by Dār al-Shām lil-Nashr wa'l-Tawzīʿ. It includes:

- *G.I. G.I. Jū* (G.I. Joe) – “Thrilling adventures for children and young people,” as described by the author⁹⁰
- *Thūrmān* (Thurman) – an all-powerful adventurer, a series “of children’s books—thrilling and interesting adventures for children”⁹¹
- *Sbāydir mān* (Spiderman) – “thrilling adventures for boys and girls”⁹²
- *Banshīr* (Bancher) – “thrilling adventures for children and young people”⁹³
- *X mān...* (X-man) – “thrilling adventures for children and young people”⁹⁴

3. Main themes in the series

After examining a considerable number of the adventures in the various series written originally in Arabic, we were able to form a general picture of their contents and their main themes. Within the general framework of a struggle of the good heroes against the forces of evil, one can point in the various stories, to a number of topics common to all of them.

3.1 The presence of the régime

The political regime has a strong presence and is involved in the smallest details. It is an integral part of the detective force and the plot. Its representatives are characters who influence the chain of events and the progress of the investigation. This presence is expressed in two ways:

- a. The character of a security officer (from various forces) who accompanies the young adventurers, guides them and helps them discover the truth.
- b. The character of the hero himself, a security officer, is a public servant in one of the units; he pursues the forces of evil that are trying to harm the state. He carries out his missions while serving as a security officer.

⁹⁰ ʿABŪ GHAZĀLA [n.d.]a.

⁹¹ KAMĀL [n.d.]a: inside cover.

⁹² KAMĀL [n.d.]b: inside cover.

⁹³ ʿABŪ GHAZĀLA [n.d.]b: inside cover.

⁹⁴ ʿABD al-ʿĀṬĪ [n.d.]: inside cover.

What is interesting in these series is that they all have a happy ending. The story ends with all the adventurers or security forces safe and well, while the criminals have a bitter destiny, being caught either by the heroes or by the police. This gives rise to several points:

1. The security forces are far-reaching and get to everyone, anywhere, however smart and cunning they might be. This sends a powerful message about the image of the various security forces or anyone representing them or acting on their behalf.
2. Criminals and villains are never free forever. They might deceive the state or its people, but only for a limited period of time until order is restored. Good always comes out on top. Here, too, one can sense a message that the regime benefits from.
3. In life there is hope that injustice will be righted, justice will be seen to be done. This offers a prime social and religious message. Good vanquishes evil, the angels overcome the devil and his followers in the true spirit of religions.
4. There is no domain in which 'big brother'/the security officer cannot intervene and get what he wants. This creates the feeling that criminals might rule, but nevertheless, they are eventually overruled and will inevitably lose their temporary high standing.
5. When you are helped by the right people, the outcome will always be good. In these series, anyone who has a connection to any kind of government body is good, kind, willing to help and knows how to do so. He has been trained for this.

Hence we see that the theme was enlisted by the writers, inspired by the regime, in order to present a good, peaceful and happy world in which the forces of good always overcome the forces of evil and the regime always cares for the wellbeing of its citizens—at least in the booklets in the hands of the next generation of the seventies of the 20th century.

3.2 Pan-Arabism and patriotism

Irrespective of series or subgenre, the hostile forces representing the Evil always come from outside the Arab world (outside Egypt, in particular). They seek to breach the security mechanisms of the local intelligence forces and spread death, destruction and panic among the public, in order to undermine national security and stability. In order to achieve optimal success the offenders use every method and means of espionage they can lay their hands on, armed with all the most sophisticated weaponry and electronic equipment in order to steal defense, military, political or scientific secrets, etc. In the texts, these forces appear in two variants:

- a) external forces. These forces may be from different countries and geographical regions. By the frequency of their appearance as well as their way of operating and their aims, they can be further divided into two categories:
 - intelligence services from around the world
 - the Israeli Mossad
- b) hostile forces active within the country

Even in the latter case, the adventurers are helped by agents of the local security forces, who are excellently trained to handle such missions. Thus, the heroes succeed in defeating

the attempts to spread destruction. Despite the modest means of the Egyptian and Arab security forces, and despite the sophisticated means at the disposal of the attackers, the young Egyptian/Arab adventurers are prepared to stand up against the attackers and prevent them from achieving their aims. It goes without saying that the high self-confidence of the adventurers and the Arab security forces carries the message of Arab unity and victory at any price over the enemy who is lurking inside or outside the country. The enemy thus serves the goal of highlighting the importance of unquestioned general support for the existing Arab regimes, despite all internal problems.

3.3 The character of the investigator

Among the investigators three categories can be distinguished:

- a) adult investigators. These usually are police officers, detectives or intelligence officers from one of the security forces. The hero is paid by the authorities for whom he works. The motivation to unearth the crime is typically a sense of national-social duty. The task of locating the criminals, pursuing them and bringing them to justice is part of his official job, and he perceives of his activities as such. 'Adham Ṣabrī from the *The Man of the Impossible* series is a prime example of this category.⁹⁵
- b) The second category is that of the young amateur adventurers. The motives by which they are driven often include a sense of adventure as well as national and social zealotry and concern; some also act out of curiosity and a strong desire to behave like adults and enter into the adult world. Examples of this would be Muḥibb, Lūza, Nūsa, 'Āṭif, and Takhtakh, the Five Adventurers of Maḥmūd Sālim, or 'Āmir 'Ālya and their cat Mūrjān, the Three Adventurers of 'Abd al-Raḥmān Ḥamdī.⁹⁶
- c) The third category is a combination that falls somewhere between the first two categories. It is found particularly in one of the most widely read series, *Majmū'at al-Shayāṭīn al-13 lil-Shabāb* (The 13 Devils Group for Youngsters). They are 'Aḥmad, 'Uthmān, 'Ilhām, Hudā, Bū-'Umayyir, Miṣbāḥ, Zubayda, Fahd, Khālīd, Rīmā, Qays, Bāsim, and Rashīd. They fall between the two other categories because they are all young people from different Arab countries, full of energy and curiosity, like those in the second category; at the same time, they work officially for a joint Arab intelligence service headed by a mysterious leader called 'Number X', an adult intelligence officer, like those in the first category.⁹⁷

3.4 Equality—women fighting alongside the men

The girl or woman detective, as she appears in the various series, is very different from the stereotype of the Arab woman who is harnessed to her husband and cannot be an entity capable of living an independent life without the protection of her husband. Here it is a

⁹⁵ FĀRŪQ [n.d.]b, FĀRŪQ [n.d.]c.

⁹⁶ ḤAMDĪ [n.d.], SĀLIM [n.d.]a, SĀLIM [n.d.]b, SĀLIM [n.d.]c.

⁹⁷ SĀLIM 1984 and SĀLIM 1999.

woman of different standards, which sends a different social message. Her anti-stereotypical behavior provides a very obvious and prominent gender aspect. We can see her through a different gender lens: she thinks, she fights, she is strong and getting stronger; she plays a key role and is a partner in the decision-making and execution of the tough and dangerous missions; she is the man's equal and committed to the values that were until now considered the purview of men only, such as fighting the enemy and putting oneself in danger for the sake of one's country and homeland. The detective story is one of the domains in which the woman can act to effect gender equality, and in this story she advances and reaches areas that used to be a male monopoly.

4. Conclusion

In 2011, *al-Majalla al-ʿArabiyya* published an article summarizing the atmosphere of the Arab detective genre. The title—"Iḥtifā' al-Qurrā' wa-'Ihmāl al-Nuqqād" (Well received by readers, neglected by the critics)—is in line with our impression that the popularity of Arab detective fiction among the readers was never accompanied by critical research, although detective fiction does indeed exist in modern Arab literature and should not be ignored, both quantitatively and qualitatively. This literature appears on two levels: canonical and non-canonical. The latter offers the broadest level of works, but receives an icy welcome from the academic world, where many scholars consider it to be only marginal literature. Thus, research fails to reflect the scope of the phenomenon.

Despite being ignored by academia and research, this literature, especially at the non-canonical level, was extremely widespread among the youth from the 1960s to the 1990s, and continues on a smaller scope as a result of many factors, such as technology that has weakened the amount of reading in general.

In this article, we tried to shed light on the actual existence of non-canonical detective fiction. We traced the development of the genre from the translations of western detective stories through to the establishment of original Arabic detective literature.

As stated, the emphasis was on the non-canonical series, which constitute the vast majority of detective writing in general and the non-canonical detective literature in particular. Certainly, these are not all the series written and published as part of the non-canonical detective genre, but they are the main series we have been able to find during the many years in which we have been monitoring the scene. While we are not the first to address the importance of Arabic detective fiction, we believe that our innovative contribution of the first comprehensive historical mapping of its development and content will serve future scholars as they continue to study this genre in greater depth.

We believe that detective fiction holds a treasure trove of messages and values as we saw in regard to the themes mentioned above. Non-canonical literature was, we believe, a wall of defense for the regimes in Egypt and other Arab states. It is not subversive literature aimed to shock the political order. On the contrary, it is literature in which the members of the regime are an essential part. "Justice" as a key value in society is achieved through the generous help of the regime and its members. In most of the detective series mentioned we find the government persona who plays an important part in resolving the mystery and punishing the perpetrators of the crime. As we saw, all the series stayed away

from any criminal activity that might lead to blaming the authorities; all the crime scenarios actually justified the existence of the current regime as an active partner in ensuring order, justice and personal safety.

The field is by no means satiated and requires further research.

References

- ‘ABD ALLĀH, Muḥammad Riḍā. [n.d.]. *Ḥālāt Khāṣṣa: Ḥālāt Ishtibāh* 7. Cairo: al-Mu’assasa al-‘Arabiyya al-Ḥadītha.
- ‘ABD ALLĀH, Rajā’. 1989. *Mughāmarāt al-Jīl al-Būlīsiyya (29): Sīr al-Yawm al-Sābi’*. Beirut: Dār al-Jīl lil-Ṭab‘ wa’l-Nashr wa’l-Tawzī’.
- . 1995. *Mughāmarāt al-Qarn al-Qādim (5): al-Sūbir Sūbir mān*. Cairo: Nahḍat Miṣr lil-Ṭibā’a wa’l-Nashr wa’l-Tawzī’.
- ‘ABD al-‘Āṭī, Muḥammad. [n.d.]. *’Iks Mān*. Cairo: Dār al-Shām lil-Nashr wa’l-Tawzī’.
- ‘ABD al-BĀRĪ, ‘Afāf. [n.d.]a. *’Alghāz ‘Ā’ilat “Mīm” (2): al-Kāmīn al-Ghāmiḍ*. Cairo: Maktabat Ghurayyib.
- . [n.d.]b. *Farāfīsh (8)*. Cairo: Dār al-Nashr Hatīyyi.
- . [n.d.]c. *Mughāmrāt al-Jīl al-‘Ilmiyya (5): al-Bi’tha al-Mafqūda*. Beirut: Dār al-Jīl lil-Ṭab‘ wa’l-Nashr wa’l-Tawzī’.
- ‘ABU GHAZĀLA, Sa’īd. [n.d.]a. *Bānshir: Qannāṣ ‘Am Farīsa (3)*. Al-Qāhira: Dār al-Shām lil-Nashr wa’l-Tawzī’.
- . [n.d.]b. *Jī. ‘Āy. Jū. (3)*. Al-Qāhira: Dār al-Shām lil-Nashr wa’l-Tawzī’.
- ‘ABU al-SA’D, ‘Abd al-Ra’ūf. 1994. *Al-Ṭifl wa-‘Ālamuh al-‘Adabiyy*. Cairo: Dār al-Ma’ārif.
- ADORNO, Theodor W., and Jay M. BERNSTEIN. 2001. *The Culture Industry: Selected Essays on Mass Culture*. London and New York: Routledge.
- ADORNO, Theodor W., and Max HORKHEIMER. 2007. “The Culture Industry: Enlightenment as Mass Deception.” In Redmond & Holmes (eds.) 2007: 34-43.
- ALLEN, Roger. 1984. “An Analysis of the ‘Tale of the Three Apples’ from *The Thousand and One Nights*.” In Savory & Agios (eds.) 1984: 51-60.
- ‘ASĀQLA, ‘Iṣām. 2008. “al-Khayāl al-‘Ilmī Bayn al-‘Adab al-Rasmī wa’l-‘Adab Ghayr al-Rasmī.” *Al-Karmil: ‘Abḥāth fī al-Lughā wa’l-‘Adab*, 29: 41-72.
- . 2011. *Binā’ al-Shakṣiyyāt fī Riwāyāt al-Khayāl al-‘Ilmī fī al-‘Adab al-‘Arabī*. ‘Ammān: Dār ‘Azmina.
- BALLAS, S., and R. SNIR (eds.). 1998. *Studies in Canonical and Popular Arabic Literature*. Toronto: York Press.
- al-BAZM, Niḍāl. (2005). *’Ajmal Qiṣaṣ al-Mughāmarāt al-Khayāliyya lil-’Aṭfāl (1)*. ‘Ammān: Dār al-’Isrā’ lil-nashr wa’l-Ṭibā’a.
- al-BĪLĪ, Zuhayra. [n.d.]a. *Min Milaffāt al-’Intirpūl (2): ‘Ummī*. (n. p.), (n. pub.).
- . [n.d.]b. *Min Milaffāt al-’Intirpūl (3): Al-Bārūn al-Muzayyaf*. (n. p.), (n. pub.).
- CACHIA, Pierre. 1990. “Unwritten Arabic Fiction and Drama.” *An Overview of Modern Arabic*

- Literature*, 171-178. Edinburgh: Edinburgh University Press.
- CAWELTI, G. John. 1976. *Adventure, Mystery and Romance*. Chicago: Chicago University Press.
- COLLA, Elliot. 2005. "Anxious Advocacy: The Novel, the Law, and Extrajudicial Appeals in Egypt." *Public Culture*, 17.3: 417-443.
- DĀD 'ĀGHĀ, Khālīd, and Hāla al-BARLĀSĪ. 1990. *Al-Sanābil- al-Mughāmarāt al-Muthīra: al-Jāsūs wa-Qiṣaṣ 'Ukhrā*. Cairo: Al-Sharika al-Miṣriyya al-'Ālamiyya lil-Nashr-Lūngmān.
- DĀR GHARĪB. 1995. *Qā'imāt Maṭbū'āt*. Cairo: Dār Gharīb lil-Tibā'a wa'l-Nashr wa'l-Tawzī'.
- DiMAGGIO, Paul. (1991). "Cultural Entrepreneurship in Nineteenth-Century in Boston: The Creation of an Organizational for High Culture in America." In Mukerji & Schudson (eds.) 1991: 373-397.
- FĀRŪQ, Nabīl. [n.d.].a. *Fāris al-'Andalus (1): Jāsūsāt Qurṭuba*. Cairo: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- . [n.d.].b. *Rajul al-Mustaḥīl (6): Qitāl al-Dhi'āb*. Cairo: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- . [n.d.].c. *Rajul al-Mustaḥīl (9): 'Anyāb al-Thu'bān*. Cairo: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- . [n.d.].d. *Milaff al-Mustaqbal (32): 'Ufuq al-'Akhḍar*. Cairo: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- . [n.d.].e. *Milaff al-Mustaqbal (129): Warā' al-'Aql*. Cairo: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- . [n.d.].f. *Mughāmarāt 'Imād wa-'Ulā 'x2' (1): Qaḍiyyat al-Ṣarrāf*. Cairo: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- . [n.d.].g. *Zūm (2): Lughz al-Khizāna al-Khāwiya*. Cairo: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- . [n.d.].h. *Kūktīl: al-Fāris*. Cairo: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- . [n.d.].i. *Silsilat al-'A'dād al-Khāṣṣa – Rajul al-Mustaḥīl: al-Ma'raka al-Kubrā*. Cairo: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- GONZALES-QUIJANO, Yves. 1998. *Les Gens du livre: édition et champ intellectuel dans l'Égypte républicaine*. Paris: CNRS Editions.
- GUTH, Stephan. 2016. "Thus Ruled the Court (*Ḥukm al- 'Adāla*)." In SAGASTER, STROHMEIER and GUTH (eds.) 2016: 67-92.
- HĀJJ, 'Ibrāhīm. 2011. "al-Riwāya al-Būlīsiyya fī Sūryā: Malghūma wa-Ghawīyya." *Al-Majalla al-'Arabiyya*, 412 (Apr. 2011): 21-23.
- al-ḤALABĪ, Ḥasan. [n.d.].a. *Tāxī: al-Ladhīn Jā'ū*. Al-Qāhira: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- . [n.d.].b. *Tāxī: Mālākān*. Al-Qāhira: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- ḤALĪFĪ, Shu'ayb. 2012. *Al-Maḥkī al-Būlīsiyy fī al-Riwāya Al-'Arabiyya*. Al-Dār al-Bayḍā': Manshūrāt Mukhtabar al-Sardiyyāt.
- ḤAMĀM, Muṣṭafā. [n.d.]. *Qiṣaṣ Būlīsiyya lil-'Awlād (179): Lughz al-Risāla al-Majhūla*. Cairo: Dār al-Ma'ārif.
- EIHAMAMSY, Walid, and Mounira SOLIMAN (eds.). 2013. *Popular Culture in the Middle East and North Africa: A Postcolonial Outlook*. New York and London: Routledge.
- ḤAMDĪ, 'Abd al-Raḥmān. [n.d.]. *Qiṣaṣ Būlīsiyya lil-'Awlād (92): Lughz al-Kharīṭa al- 'Ajība*. Cairo: Dār al-Ma'ārif.
- 'ĪSĀ, 'Abd Allāh. 1990. *Qiṣaṣ Būlīsiyya lil-'Awlād (1): Lughz Jabal al-Ashbāh*. 'Ammān: Dār al-'Ibdā'.
- . 1991. *Qiṣaṣ Būlīsiyya lil-'Awlād (2): Lughz al-Ṭarḍ al-Mafqūd*. 'Ammān: Dār al-'Ibdā'.
- 'IZZ AL-DĪN, 'Amal. 1994. *'Alghāz Būlīsiyya lil-Fityān wa'l-Fatayāt (1): lughz al-'Abājūra al-Zarqā'*. 'Ammān: Dār al-Bashīr.

- JACQUEMOND, Richard. 2003. *Entre scribes et écrivains: Le champ littéraire dans l'Égypte contemporaine*. Paris: Sinbad/Actes Sud.
- . 2008. *Conscience of the Nation: Writers, State, and Society in Modern Egypt* / translated by David Tresilian. Cairo: The American University in Cairo Press.
- JIMS, Kīnīth, and Jūn 'ALIN. 1982. *Silsilat al-Salāma 'Ilā al-Kawākib "L"*. Beirut: Dār al-Shurūq.
- al-JUNDĪ, 'Anwar. [n.d.]. *Khaṣā'iṣ al-'Adab al-'Arabī fī Muwājahat Nadhariyyāt al-Naqd al-'Adabī al-Ḥadīth*. Beirut: Dar al-Kitāb.
- KAMĀL, 'Aḥmad. [n.d.]a. *Thūrmān-al-Mughāmīr al-Jabbār*. Cairo: Dār al-Shām lil-Nashr wa'l-Tawzī'.
- . [n.d.]b. *Shāydir mān: al-Rajul al-'Ankabūt*. Cairo: Dār al-Shām lil-Nashr wa'l-Tawzī'.
- KHĀLID, Tawfīq. [n.d.]a. *Mā Warā' al-Ṭabī'a: 'Usṣrat 'Ākil al-Bashar*. Cairo: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- . [n.d.]b. *Safārī: al-Ḥarīq*. Cairo: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- . [n.d.]c. *Fāntāzyā: Khamsatun Minhum*. Cairo: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- . [n.d.]d. *Fāntāzyā: Min 'Ajl Ṭurwāda*. Cairo: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- KHŪRĪ, 'Ilyās. 1982. *Al-Dhākira al-Mafqūda*. Beirut: Mu'assasat al-'Abhāth al-'Arabiyya. Sabrī, Muḥammad Fathī. [n.d.]a. *Silsilat al-'Alghāz al-'Ilmiyya (4): Lughz al-Dhākira al-Mafqūda*. Cairo: Dār al-Ṭalā'i'.
- KRISTĪ, 'Agāthā. (1981). *Khātimat al-Ma'sāt*. 'Abd al-'Azī 'Amīn (Translator). Cairo: Maktabat Rajab.
- al-Majalla al-'Arabiyya. 2011. "Iḥtifā' al-qurrā' wa-'Ihmāl al-Nuqqād." *Al-Majalla al-'Arabiyya* 412, (Apr. 2011): 14-19.
- MALTI-DOUGLAS, Fedwa. 1988a. "Classical Arabic crime narratives: Thieves And Thievery In Adab Literature." *Journal of Arabic Literature* 19: 108-127.
- . 1988b. "The Classical Arabic Detective." *Arabica*, Tome XXXV (35): 59- 91.
- MUKERJI, Chandra, and Michael SCHUDSON (eds.). 1991. *Rethinking Popular Culture: Contemporary Perspectives in Cultural Studies*. Berkeley and Los Angeles: University of California Press.
- MURSĪ, Muḥammad 'Abd al-Ḥalīm. 1995. *Al-Thaqāfa wa'l-Ghazw al-Thaqāfī fī Duwal al-Khalīj*. Riyadh: Maktabat al-'Ibikān.
- MUSTAFA, Ḥamdī. [n.d.]. *'Ūskār: al-Qabīla al-Mal'ūna*. Cairo: al-Mu'assasa al-'Arabiyya al-Ḥadītha.
- MUSTAFA, Muṣṭafā 'Aḥmad. [n.d.]. *Qīṣaṣ Būlīsiyya lil-'Awlād (134)*. *Lughz 'Ulbat al-Ni'nā'*. Al-Qāhira: Dār al-Ma'ārif.
- PATTERSON-ISKANDER, Sylvia. 1987. "Arabic Detective Fiction for Adolescents." *Children's Literature Association Quarterly*: 75-78.
- . 1993. "Arabic Adventurers and American Investigators: Cultural Values in Adolescent Detective Fiction." *Children's Literature*, 21: 118-131.
- QĀSIM, Maḥmūd. 1994. *'Alghāz al-Shurūq: al-Hurūb Dākhil al-Jabal*. Beirut: Dār al-Shurūq.
- . 1996. *Khayāl x Khayāl: 'Abwāb al-Mustaḥīl al-Khamsa*. Beirut: Dār al-Shurūq. Al-Saadi, Tania. 2012. "Tree Arabic Novels Starting with a Crime." *Middle Eastern Literatures: incorporating Edebiyat*. 15/1: 1-19.
- REDMOND, Sean, and Su HOLMES (eds.). 2007. *Stardom and Celebrity: A Reader*. London: Sage.
- SAAD, Mohammed. 2013. "Pioneering children's author Mahmoud Salem dies at 84." *Ahram Online*. February 25, <<http://english.ahram.org.eg/News/65528.aspx>>, retrieved February 28, 2013.

- ŞABIR, Majdī. 1990. *Mughāmarāt Jum'a wa-Shurakā'ih: Kanz al-Ghaṭr Shanabū*. Cairo: Midlāy al-Maḥdūda.
- . 1991. *Diskūvirī (2): Thawrat al-Qurūd*. Cairo: Midlāy al-Maḥdūda.
- . 1992. *Mughāmarāt Jum'a wa-Shurakā'ih (3): al-Thawr al-Mashūr*. Cairo: Midlāy al-Maḥdūda.
- . 1992a. *Idārat al-Būlīs al-Nisā'ī al-Kubrā: al-Shurāṭiyya al-Mutawāḥḥisha*. Cairo: Midlāy al-Maḥdūda.
- . 1992b. *Al-Firqa al-Inṭhāriyya (17): Jaḥīm al-Qarāṣina*. Cairo: Sijill al-ʿArab.
- . 1994a. *Al-Qannāṣ al-Muḥtarif (1): Mahamma fī al-Jaḥīm*. Cairo: Dār al-Amīn.
- . 1994b. *Al-Qannāṣ al-Muḥtarif (4): ʿAmaliyyat Bārūkh*. Cairo: Dār al-Amīn.
- . 1994c. *Mughāmarāt fī 'l-Faḍā' wa 'l-Khayāl al-'Ilmī (10): Ikhtīṭāf Fawq al-Qamar*. Cairo: Dār al-Maʿārif.
- . 1994 (4). *Mughāmarāt fī 'l-Faḍā' wa 'l-Khayāl al-'Ilmī (11): Kawkab al-Mutawāḥḥishīn*. Cairo: Dār al-Maʿārif.
- SABRI, Fathī. [n.d.]e. *Al-ʿAlghāz al-'Ilmiyya (5): Lughz al-Dhākira al-Mafqūda*. Cairo: Dār al-Ṭalīʿa.
- SABRI, Muḥammad Fathī. [n.d.]b. *Silsilat al-ʿAlghāz al-'Ilmiyya (5): Lughz al-ʿAwrāq al-Mafqūda*. Cairo: Dār al-Ṭalīʿiʿ.
- SAGASTER, Börte, Martin STROHMEIER, and Stephan GUTH (eds.). 2016. *Crime Fiction in and Around the Eastern Mediterranean*. Wiesbaden: Harrassowitz.
- SALIM, Maḥmūd. 1984. *Majmūʿat al-Shayāṭīn al-13 (96): Madīnat al-Barākīn*. Cairo: Dār al-Hilāl.
- . 1999. *Majmūʿat al-Shayāṭīn al-13 (285): Rajul bi-lā Wajh*. Cairo: Dār al-Hilāl.
- . 1984. *Majmūʿat al-Shayāṭīn al-13 (96): Madīnat al-Barākīn*. Cairo: Dār al-Hilāl.
- . [n.d.]a. *Qīṣaṣ Būlīsīyya lil-ʿAwlād (1): lughz al-Kūkh al-Muḥtariq*. Cairo: Dār al-Maʿārif.
- . [n.d.]b. *Qīṣaṣ Būlīsīyya lil-ʿAwlād (4): lughz al-Shabāḥ al-ʿAswad*. Cairo: Dār al-Maʿārif.
- . [n.d.]c. *Qīṣaṣ Būlīsīyya lil-ʿAwlād (5): lughz al-Manzīl Raqam 98*. Cairo: Dār al-Maʿārif.
- . [n.d.]d. *Qīṣaṣ Būlīsīyya lil-ʿAwlād (6): lughz al-ʿAlghāz*. Cairo: Dār al-Maʿārif.
- . [n.d.]e. *Jarāʾim ʿĀṭiyya (3): Jarāmat Imraʿa ʿAḥassat bil-Malal*. (n.p.), (n. pub.).
- SARḤĀN, Samīr. [n.d.]. *Al-Mughāmirān (1): al-Jarīma al-ʿIliktrūniyya*. Cairo: Nahḍat Miṣr lil-Ṭibāʿa waʾl-Tawzīʿ.
- SAVORY, Roger M., and Dionisio A. AGIOS (eds.). 1984. *Logos Islamikos: Studia Islamica in Honorem Georgii Michaelis Wickens*, Toronto: Pontifical Institute of Mediaeval Studies.
- al-SĀWIRI, Abū-Shuʿayb. 2009. “Mufāraqat al-ʿIntāj waʾl-Talaqqī fī ʾl-Riwāya al-Būlīsīyya al-ʿArabiyya.” *Fuṣūl*, 76: 69-81.
- al-SAYYID al-ʿUQBĪ, ʿAshraf. [n.d.]. *Silsilat Mughāmarāt Safīr(3): al-Muʿāmara al-Kubrā*. Cairo: Waḥdat Thaqāfat al-Ṭifl al-ʿArabī – Sharikat Safīr.
- SELIM, Samah. 2010. “Fictional and Colonial Identities: Arsene Lupin in Arabic.” *Middle Eastern Literature*, 13.12: 191-210.
- SHARSHĀR, ʿAbd al-Qādir. 2003. *Al-Riwāya al-Būlīsīyya*. Dimashq: Manshūrāt Ittiḥād al-Kuttāb al-ʿArabī.
- SHAWQĪ, Sharīf. [n.d.]a. *Idārat al-ʿAmaliyyāt al-Khāṣṣa: al-Maktab Raqam (19) (5): al-Zilzāl al-Rahīb*. Cairo: al-Muʿassasa al-ʿArabiyya al-Ḥadītha.
- SMOLIN, Jonathan. 2013. *Moroccan Noir: Police Crime and Politics in Popular Culture*. Bloomington & Indianapolis: Indiana University Press.

- SNIR, Reuven. 1994. "The Arabic Literature in the Twentieth Century: A Historical functional-Dynamic Model." *Hamizrah Hehadash*, 36: 49-80.
- . 1998. "Synchronic and Diachronic Dynamics in Modern Arabic Literature." In BALLAS & SNIR (eds.) 1998: 87-121.
- . 2000. "The Emergence of Science Fiction in Arabic literature." *Der Islam*, 77.2: 263-285.
- . 2002. "Science Fiction in Arabic Literature: Translation, Adaptation, Original Writing and Canonization." *Arabic Language & Literature* (Seoul), 2: 209-229.
- SULAYMĀN, Nabīl. 2008. *Shahrazād al-Mu'āṣira*. Beirut: Ittiḥād al-Nāshirīn al-ʿArab.
- WAṢṢĪ, Ra'ūf. [n.d.]. *Nūvā lil-Khayāl al-ʿIlmī: Al-Ruʿb al-ʿIlīkrūnī (15)*. Cairo: Dār al-Maʿārif.
- YŪSUF, Majdī. 1994. *Shakhṣiyyāt Khayālīyya. Shakhṣiyyāt Būlīsiyya*. Cairo: Manshūrāt al-Ghālī.
- YŪSUF, ʿAmr. [n.d.]. *Rāmbū: Sīrr Manājjim al-Dhahab*. Al-ʿIskandariyya: al-Markaz al-ʿArabī lil-Nashr waʿl-Tawzīʿ.