CHAPTER-6

INFLUENCE OF 'MISR AL-QADIMA' ON EGYPTIAN SOCIETY:

6:1 Introduction:

The book Misr-al-Qadima (The Ancient Egypt) of Najib Mahfouz is a collection of some stories written about ancient Egypt, where he has pointed out the land of ancient Egypt its kings and their capitals, their habits, customs, archaeological monuments, education system, literary outputs, military system, scientific discoveries like papyrus and other aspects of then Egypt. The fine description of Thebes, the then capital of Egypt and its ruler Pharaoh, his royal palace are the main attention of this book. Moreover, it includes a description of the children life in those days. The ancient Egyptian books and old temples and tombs are also a core side of this book. He also disclosed the life style of the people lived in the capital city of ancient Egypt. He also added the garment, they produced, was considered as the best quality among the Egypt and entire countries.[130]

'Misr al-Qadima' (The Ancient Egypt) is the first major work of Najib Mahfouz which influenced the Egyptian Society in a great extend. After its first publication, the Arab as well as the Egyptian people accepted it with a great deal. People used to think over the book and they used to compare the Modern Egypt with the Ancient One. As a

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result, Najib Mahfouz became very popular amongst the people that nobody proclaimed such a huge proclamation among the Arab writers. He remained in the lips of the people from the common man up to the professor level for his valuable work as Najib Mahfouz has long been famous for his adaptation of Modern Standard Arabic to a style that sounds close to colloquial Egyptian dialect. He is also widely admired for his ability to capture virtually every aspect of ordinary life, especially in the poorer districts of Cairo. Yet he does neither of these things in his Pharaohnic stories, most of which were written in the earliest phase of his career. Modern fiction was still a new form in Arabic, so many of his stories of this time have a slightly archaic, even Quranic flavour and it somehow enhances the pleasure of his Pharaohnic works, giving them a lyric quality that is almost hypnotic, full of resonant phrases that are at times reminiscent of the King James Bible. And while he has a tendency to moralize in these tales, he strives to do so by creating truly human characters and facing them with extraordinary and still oddly credible, blows of Fate.[131]

The main objective of an author is to influence the society. He wants to mobilize the people towards development of the human society, literature and culture. Literature influences the society from culture to culture. The literature and the society are tightly anchored and the relationship is also deeply rooted in most cultures and societies. If either one of these is used inappropriately, it can cause great change in perception, as well as change the way that conflict is resolved. The Literature really helps people to grasp social values, which is important to the most.

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131 . Ibid

As a historical as well as a social writer, Najib Mahfouz has tried his level best to influence the Egyptian society throughout his writings. Like his other books, Najib Mahfouz concentrates to sensitize the world society especially the Egyptian society in his book ‘Misr al-Qadima’ as he wrote especially in classical Arabic, which is comparable to Shakespearean English and doesn't lend itself easily to translation, especially in the dialogue. Yet the sometimes stilted, decorous language in ‘Misr al-Qadima’ punctuated by its moments of sensuality and vibrant description, takes on a kind of pleasing rhythm of its own.

Ancient Egypt was an ancient civilization of North-eastern Africa, concentrated along the lower reaches of the River ‘Nile’ in what is now the modern country of Egypt. It is one of the six civilizations globally to arise independently. The Egyptian civilization coalesced around 3150 BC with the political unification of Upper and Lower Egypt under the first pharaoh. The history of ancient Egypt occurred in a series of stable Kingdoms, separated by periods of relative instability known as Intermediate Periods: the Old Kingdom of the Early Bronze Age, the Middle Kingdom of the Middle Bronze Age and the New Kingdom of the Late Bronze Age.

Egypt reached the pinnacle of its power during the New Kingdom, in the Ramesside period where it rivalled the Hittite Empire, Assyrian Empire and Mitanni Empire, after which it entered a period of slow decline. Egypt was invaded or conquered by a succession of foreign powers such as the Canaanites, Hyksos, Libyans, Nubians, Assyria, Babylonia, Achaemedis and Macedonian Greece in the Third Intermediate Period of Egypt and Late Period. In the aftermath of the death of

Alexander, the Great, one of his generals, Ptolemy Soter, established himself as the new ruler of Egypt. This Greek Ptolemaic Dynasty ruled Egypt until 30 BC, when, under Cleopatra, it fell to the Roman Empire and became a Roman province.

The success of ancient Egyptian civilization came partly from its ability to adapt to the conditions of the Valley of River Nile. The predictable flooding and controlled irrigation of the fertile valley produced surplus crops, which supported a more dense population, and social development and culture. With resources to spare, the administration sponsored mineral exploitation of the valley and surrounding desert regions, the early development of an independent writing system, the organization of collective construction and agricultural projects, trade with surrounding regions, and a military intended to defeat foreign enemies and assert Egyptian dominance. Motivating and organizing these activities was a bureaucracy of elite scribes, religious leaders, and administrators under the control of a pharaoh, who ensured the cooperation and unity of the Egyptian people in the context of an elaborate system of religious beliefs.

Many achievements of the ancient Egyptians including the quarrying, surveying and construction techniques that supported the building of monumental pyramids, temples, and obelisks; a system of mathematics, a practical and effective system of medicine, irrigation systems and agricultural production techniques, the first known ships, Egyptian faience and glass technology, new forms of literature, and the earliest known peace treaty, made with Hittites and the Egypt left a lasting legacy. Its art and architecture were widely copied and its antiquities carried off to far corners of the world. Its monumental ruins have inspired the imaginations of travellers and writers for

centuries. A new-found respect for antiquities and excavations in the early modern period by Europeans and Egyptians led to the scientific investigation of Egyptian civilization and a greater appreciation of its cultural legacy.[132]

Najib Mahfouz described in 'Misr al-Qadima' about the development of his country in the 20th century. He combined intellectual and cultural influences from East and West his own exposure to the literature of non-Egyptian culture began in his youth with the enthusiastic consumption of Western detective stories. Like Russian classics and modernist writers like Marcel Proust, Franz Kafka and James Joyce, the stories of Najib Mahfouz are almost set in the heavy populated urban quarters of Cairo, where his characters, mostly ordinary people, try to cope with the modernization of society and the temptations of Western values. As a citizen, Najib Mahfouz sees civility and the continuity of a transnational, abiding, Egyptian personality in his work as perhaps surviving the debilitating processes of conflict and historical degeneration which he, more than anyone else, has so powerfully depicted.

Despite its flaws the novel is a singular look at a historical moment in the lives of Egyptians raised in traditional households whose existences were rocked by modernity. The plot of this engrossing novel takes us away from the government and settles more on how this system affected the everyday man and his family. It also details the lives of those in power and those who wish to be in power. Cairo Modern is an uncomplicated and quickly read book that will cause you to think hard about some of

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132. History of Ancient Egypt, available at Wikipedia

the sage advice on its pages.[133] And now I am going to discuss about the influence of 'Misr al-Qadima' of Najib Mahfouz on the Egyptian society.

6:2 Influences on Modern History:

To influence the Egyptian society in respect of history, Najib Mahfouz, the writer of 'Misr al-Qadima', explores the real picture of ancient Egypt. He conveys that if someone goes back to the Egyptian history then he can see the real people and things of the days of long ago in Egypt. Egypt is the land of the palace of King Arthur who was former king of ancient Egypt, where one can look not only on the weapons but on the actual faces and forms of great Kings and soldiers who lived and fought bravely for their country. Besides these it is the land of ancient images and one can enjoy the pictures of how people lived in those far-away days, how their houses were built, how they traded and toiled, how they amused themselves, how they behaved in time of sorrow, how they worshipped God, all set down by themselves at the very time when they were doing these things. In Egypt, present day scenario, one can even find the fields where the children of ancient times used to play and the queer old-fashioned toys and dolls that they played with. So, the writer tried to give a wonderful description about the land of ancient Egypt. Moreover, the writer has portrays vivid natural beauties of the land of old Egypt and discuss about the historical event of this land.

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133. For details please turn Mahfouz, Najib, 'Misr al-Qadima', Dar al-Shauq, 1st edition, 2006

Besides these the writer of 'Misr al-Qadima', Najib Mahfouz expresses the life style of the people of ancient Egypt. The main aim of the writer is to influence to society.[134]

6:3 Influences on Modern Heritage:

Although 'Misr al-Qadima' is written about the ancient Egypt and its ancient heritage, it impacts on modern day, so, nobody can deny the influence of this famous book on the Egyptian society. After reading this book, people may think over the human ages. If a country wants to develop, it should look back to its history, so that it can proceed through its ups and downs. Looking back to the history, Najib Mahfouz discussed highly on the ancient discoveries in 'Misr al-Qadima'.

After reading this book the readers can also know about the ancient Egyptians processed thin flat sheets from the papyrus, a plant that grew along the Nile and on this paper like sheets they wrote their texts. Their earliest script, now known as hieroglyphs, began as a type of picture writing in which the symbols took the form of recognizable images. They originated many basic concepts in arithmetic and geometry, as well as the study of medicine and dentistry. They devised a calendar on the basis of their observations of the Sun and the stars. Knowing this people used to develop themselves in modern days. In present day scenario the people developed their outputs from the

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ancient Egyptian style. So, I may say that the book 'Misr al-Qadima' has influenced highly in modern Egyptian society in respect of modern heritage.[135]

6:4 Influences on Modern Religion:

Although the ancient Egyptians were the worshiper of many gods, they often recognized the origin of the first recorded monotheist (worshiper of one god), the king who called himself Akhenaton. Egypt also developed one of the first religions to have a concept of the afterlife. No culture before or since paid as much attention to preparations for what was to come after death. Both royalty and private individuals built, decorated and furnished tombs, which the ancient Egyptians understood to represent their eternal existence.

The Egyptian believed on the blue sky as their God. They argue that the blue sky overhead was something like a great iron plate spread over the world, and supported around the world by high mountains. They have compared the stars with the little lamps, which hung down from this plate. After that they thought that the world ran a great celestial river and on this river the sun sailed day after day in his bark, giving light to the world. The sun could be seen as it passed round from the east by the south to the west. Then the sun passed out of sight to sail through the world of darkness. Besides this they thought about moon behind the sun, which was protected by two guardian eyes to watch always over it and it needed the protection. According to ancient Egyptian who thought that for every month the moon was attacked by a great enemy in the form of a

135. Ibid

sow, for a fortnight the moon sailed on safely, and grew fuller and rounder; but at the middle of the month, just when it was full, the sow attacked it, tore it out of its place, and flung it into the celestial river, where for another fortnight it was gradually extinguished, to be revived again at the beginning of the next month. That was the Egyptians' curious way of accounting for the waxing and waning of the moon and many of their other ideas were just as quaint as this.

Ancient Egyptian had so many gods who were believed such strange things about them that it would only confuse the general people. But the most important thing in all the Egyptian religion was the belief in heaven, and in the life which people lived there after their life on earth was ended. No other nation of these old times ever believed as firmly as did. According to the Egyptians those men were immortal, and did not cease to be when they died, but only began a new life, which might be either happy or miserable, according to the way in which they had lived on earth. So, I may say that the Egyptians were very egger to believe in God from the ancient time. After the advent of Islam most of the Egyptians were converted to Islam for their earlier belief. So, we may say that 'Misr al-Qadima' of has influenced highly in modern Egyptian religion i.e. the Islam.[136]

6:5 Influences on Modern Administration:

In sense of administration and politics, Egypt was a major power in the ancient world. Its kings governed the land through an elaborate bureaucratic administration. At

136. Ibid

certain periods, ancient Egypt's influence extended even farther south and west in Africa as well as east into Asia. Great pyramids, hieroglyphs, elaborately decorated underground burial chambers, sprawling temple complexes, and statues combining human and animal forms are only a few of the many remnants that survive from ancient Egypt. These relics of an extinct world raised numerous questions during the centuries after the civilization died out and still fascinate people today. Scholars still debate, for instance, whether writing first emerged in ancient Egypt or Mesopotamia. And while written documents attest to at least 3,000 years of ancient Egyptian civilization, archaeological evidence suggests a much longer span. After the knowledge of ancient Egypt people used the maintain it modern days.[137]

6:6 Influence on Modern Temples, Tombs and Mosques:

Egyptian temples were built for the official worship of the gods and commemoration of pharaohs in Ancient Egypt and in regions under Egyptian control. Temples were seen as houses for the gods or kings to whom they were dedicated. Within them, the Egyptians performed a variety of rituals, the central functions of Egyptian religion: giving offerings to the gods, re-enacting their mythological interactions through festivals, and warding off the forces of chaos. These rituals were seen as necessary for the gods to continue to uphold the divine order of the universe. Housing and caring for the gods were the obligations of pharaohs, who therefore dedicated prodigious resources to temple construction and maintenance. Out of

137. Ibid

necessity, pharaohs delegated most of their ritual duties to a host of priests, but most of the populace was excluded from direct participation in ceremonies and forbidden to enter a temple's most sacred areas. Nevertheless, a temple was an important religious site for all classes of Egyptians, who went there to pray, give offerings, and seek oracular guidance from the god dwelling within.

The most important part of the temple was the sanctuary, which typically contained a cult image, a statue of its god. The rooms outside the sanctuary grew larger and more elaborate over time, so that temples evolved from small shrines in the late Pre-dynastic Period to massive stone edifices in the New Kingdom and later. These edifices are among the largest and most enduring examples of Egyptian architecture, with their elements arranged and decorated according to complex patterns of religious symbolism. Their typical design consisted of a series of enclosed halls, open courts, and massive entrance pylons aligned along the path used for festival processions. Beyond the temple there was an outer wall enclosing a wide variety of secondary buildings.

The ancient Egyptian civilization changed dramatically with the changes reflected in how the tombs of the Kings and Queens, Nobleman, and Workers were built and decorated. The great Pyramids, the tombs of the great Kings of Egypt in early days called the Pyramid of Cheops. Cheops is really Khufu, the King who was so much put out by Dedi’s prophecy about Rud-didet’s three babies. No such building was ever reared either before or since. It stands 450 feet in height, and before the peak was destroyed, it was about 30 feet higher. Each of its four sides measures over 750 feet in length, and it covers more than twelve acres of ground. There are long passages leading

to two small rooms in the centre of the Pyramid; and in one of these rooms, called “The King’s Chamber”, the body of the greatest builder the world has ever seen was laid in its stone coffin. Then the passages were closed with heavy plug-blocks of stone, so that no one should ever disturb the sleep of King Khufu.

The other pyramids are smaller, though, if the Great Pyramid had not been built, the Second and Third would have been counted world's wonders. Near the Second Pyramid sits the Great Sphinx. It is a huge statue consists of human-head and lion-body which is carved out of limestone rock. There the great figure crouches, as it has crouched for countless ages, keeping watch and ward over the empty tombs where the Pharaohs of Egypt once slept, its head towering seventy feet into the air, its vast limbs and body stretching for two hundred feet along the sand, the strangest and most wonderful monument ever hewn by the hands of man.

Later on in Egyptian history the Kings and great folk grew tired of building pyramids, and the fashion changed. Instead of raising huge structures above ground, they began to hew out caverns in the rocks in which to lay their dead. Round about Thebes, the rocks on the western side of the Nile are honeycombed with these strange houses of the departed. Their walls, in many cases, are decorated with bright and cheerful pictures, showing scenes of the life which the dead man lived on earth.

A large temple also owned sizable tracts of land and employed thousands of laymen to supply its needs. Temples were therefore key economic as well as religious centres. The priests who managed these powerful institutions wielded considerable

influence, and despite their ostensible subordination to the king they sometimes posed significant challenges to his authority. And the Temple-building in Egypt continued despite the nation's decline and ultimate loss of independence to the Roman Empire. With the coming of Christianity, however, Egyptian religion faced increasing persecution, and the last temple was closed in AD 550. For centuries, the ancient buildings suffered destruction and neglect. But at the start of the 19th century, a wave of interest in ancient Egypt swept Europe, giving rise to the science of Egyptology and drawing increasing numbers of visitors to see the civilization's remains. Dozens of temples survive today, and some have become world-famous tourist attractions that contribute significantly to the modern Egyptian economy. Egyptologists continue to study the surviving temples and the remains of destroyed ones, as they are invaluable sources of information about ancient Egyptian society. As the author of 'Misr al-Qadima' says about the significance of the Egyptian temples that Egyptian temple must have been like in the days of its splendour. People come from all parts of the world to see even the ruins of these buildings, and they are altogether the most astonishing buildings in the world. But they are now only the skeletons of what the temples once were which gives us an idea of their former glory and beauty than a human skeleton does of the beauty of a living man or woman.[138]

Moreover, Najib Mahfouz emphasized the great tombs of ancient Egypt. As he says that the tombs are almost more wonderful still. Very early in their history the Egyptians began to show their sense of the importance of the life after death by raising

[138]. For details please turn Mahfouz, Najib, 'Misr al-Qadima', Dar al-Shauq, 1st edition, 2006

huge buildings to hold the bodies of their great men. Even the earliest Kings, who lived before there was any history at all, had great underground chambers scooped out and furnished with all sorts of things for their use in the afterlife. But it is when we come to that King Khufu, who figures in the fairy-stories of Zazamankh and Dedi that we begin to understand what a wonderful thing an Egyptian tomb might be. A famous tomb of Sety I, the father of king Ramses II, is situated in a wild rocky glen popularly known as Valley of the Kings nearly all the later Pharaohs were buried, and to-day their tombs are one of the sights of Thebes. There is the dark doorway in the cliff where anyone can descend through passage after passage and hall after hall and at last reach the fourteenth chamber which is known as 'the gold house of Osiris'. The walls and pillars of each chamber are wonderfully carved and painted. The pillars show pictures of the King making offerings to the gods, or being welcomed by them, but the pictures on the walls are very strange and weird.

Another outstanding monument of ancient Egypt is the Cairo Museum where the face of the great King Sety is remains the same as he was 3,200 years ago. In the same museum we can look upon the faces of Tahutmes III., the greatest soldier of Egypt in the kingdom of Ramses II., the oppressor of the Israelites. In present day scenario most of the Egyptian people are very much interested in temple-building, mosque-building and preserving of monuments which usually they brought from their forefathers. So, I may say that 'Misr al-Qadima' of has influenced highly in modern Egyptian society.[139]

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[139]. Ibid

6:7 Influence on Modern Arts and Architecture:

The architecture of ancient Egypt includes some of the most famous structures in the world: the Great Pyramids of Giza and the temples at Thebes. Building projects were organized and funded by the state for religious and commemorative purposes, but also to reinforce the power of the pharaoh. The ancient Egyptians were skilled builders; using simple but effective tools and sighting instruments, architects could build large stone structures with accuracy and precision.

The domestic dwellings of elite and ordinary Egyptians alike were constructed from perishable materials such as mud bricks and wood, and have not survived. Peasants lived in simple homes, while the palaces of the elite were more elaborate structures. A few surviving New Kingdom palaces, such as those in Malkata and Amarna, show richly decorated walls and floors with scenes of people, birds, water pools, deities and geometric designs. Important structures such as temples and tombs that were intended to last forever were constructed of stone instead of bricks. The architectural elements used in the world's first large-scale stone building, Djoser's mortuary complex, include post and lintel supports in the papyrus and lotus motif.

The earliest preserved ancient Egyptian temples, such as those at Giza, consist of single, enclosed halls with roof slabs supported by columns. In the New Kingdom, architects added the pylon, the open courtyard, and the enclosed hypostyle hall to the front of the temple's sanctuary, a style that was standard until the Graeco-Roman period. The earliest and most popular tomb architecture in the Old Kingdom was the mastaba, a

flat-roofed rectangular structure of mud brick or stone built over an underground burial chamber. The step pyramid of Djoser is a series of stone mastabas stacked on top of each other. Pyramids were built during the Old and Middle Kingdoms, but later rulers abandoned them in favour of less conspicuous rock-cut tombs. The Twenty-fifth dynasty was a notable exception, as all twenty-fifth dynasty pharaohs constructed pyramids.

In present day scenario, the ancient Egyptian art is influenced not only the world but also the way we view it today. Coincidentally, ancient Egyptian art is major influence on today's art and architecture. Surprisingly, most constructions today, from skyscrapers to houses, use the linear step design method of the pyramid. Egyptian art surrounds and influences us in everyday life. From ancient designs found on the wall of homes, offices, state buildings as well as sculptures used in homes and offices. This ancient civilization crafted different forms of incredible art using math, science and basic tools. This ancient civilization not only made miraculous forms of art but through it they portrayed the most significant to them. By incorporation through their art and their view on the value of life, culture, religion, and art we may believe that this ancient civilization spoke to us through their art and telling us an accomplish anything just with knowledge. They also encouraged us to bring to life our art from adding patterns, colour, and life value, to encouragement. They made us tell through art that would always be there.

The ancient Egyptians produced art to serve functional purposes. For over 3500 years, artists adhered to artistic forms and iconography that were developed during the

Old Kingdom, following a strict set of principles that resisted foreign influence and internal change. These artistic standards

Simple lines, shapes, and flat areas of colour combined with the characteristic flat projection of figures with no indication of spatial depth created a sense of order and balance within a composition. Images and text were intimately interwoven on tomb and temple walls, coffins, steal, and even statues. The Narmer Palette, for example, displays figures that can also be read as hieroglyphs. Because of the rigid rules that governed its highly stylized and symbolic appearance, ancient Egyptian art served its political and religious purposes with precision and clarity.

Ancient Egyptian artisans used stone to carve statues and fine reliefs, but used wood as a cheap and easily carved substitute. Paints were obtained from minerals such as iron ores (red and yellow ochre), copper ores (blue and green), soot or charcoal (black), and limestone (white). Paints could be mixed with gum Arabic as a binder and pressed into cakes, which could be moistened with water when needed.

Ancient Egyptian art has also influenced the art of the Greeks and the western world. Egyptian art inspired the Greek to experiment with different methods of art techniques, especially in architecture. I think that ancient Egyptian art influenced the rest of the world to experiment with art and challenge their ‘Modern Art’. It is the earliest and longest living form of ancient art around the Mediterranean. Egypt is famous for its pyramids, hieroglyphics, paintings, architecture, pottery, and sculptures. Most elements of the ancient Egyptian art remained remarkably stable over that 3,000

year period with relatively little outside influence all remarkably crafted with relatively little outside influence. In present day, people used to follow the ancient Egyptian. So, I may say that 'Misr al-Qadima' of has influenced highly in modern Egyptian society.[140]

140. For details please turn Tyldesley, Dr. Joyce, Ancient Egypt and Modern World, available at www.bbc.co.uk

6:8 Influences on Modern Literary Movement:

Reading books and storytelling is a gift of the Ancient Egypt as the Egyptian people were very much interested in reading book and storytelling. If we notice the present Egyptian society we will find that they are much accustomed with the old stories. As for example we may mention here about the famous Arabian Nights. The Egyptians were the first people to make paper, and they used it for many centuries before other people had learned how much handier it was than the other things which they used. Egyptian book were very different from the handy volumes which we use nowadays. When an Egyptian wanted to make a book, he gathered the stems of a kind of reed called the papyrus, which grew in some parts of Egypt in marshy ground. Papyrus was made from the papyrus plant that grew and flourished in the swamps and marshes of Lower Egypt, and in the shallow pools that were formed by the annual Nile flood. It no longer grows in Egypt, but it is found in the swamps of the Egyptian Sudan, where it grows sometimes to a height of 25 feet. The roots and the stem, which is often thicker than a man's arm, are used as fuel, and the head, which is large and rounded, is in some districts boiled and eaten as a vegetable. The Egyptian variety of the papyrus plant was smaller than that found in the Sudan, and the Egyptians made their paper from it by cutting the inner part of the stem into thin strips, the width of which depended upon the thickness of the stem ; the length of these varied, of course, with the length of the stem. To make a sheet of papyrus several of these strips were laid side by side lengthwise, and several others were laid over them crosswise. Thus each sheet of papyrus contained two layers, which were joined together by means of glue and water

or gum. Pliny, a Roman writer, states that Nile water, which, when in a muddy state, has the peculiar qualities of glue, was used in fastening the two layers of strips together, but traces of gum have actually been found on papyri. The sheets were next pressed and then dried in the sun, and when rubbed with a hard polisher in order to remove rough messes, were ready for use. By adding sheet to sheet, rolls of papyrus of almost any length could be made. The longest roll in the British Museum is 133 feet long by 16 inches high, and the second in length is a copy of the Book of the Dead, which is 123 feet long and 18 inches high; the latter contains 2666 lines of writing arranged in 172 columns. The rolls on which ordinary compositions were written were much shorter and not so high, for they are rarely more than 20 feet long, and are only from 8 to 10 inches in height.

On their papyrus rolls the Egyptians wrote all sorts of things books of wise advice, stories like the fairy-tales which we have been hearing, legends of the gods, histories, and poems; but the book that is oftenest met with is one of their religious books. It is nearly always called the "Book of the Dead" now, and some people call it the Egyptian Bible, but neither of these names is the right one. Certainly, it is not in the least like the Bible, and the Egyptians themselves never called it the Book of the Dead. They called it “The Chapters of Coming Forth by Day” and the reason they gave it that name was because they believed that if their dead friends knew all the wisdom that was written in it, they would escape all the dangers of the other world, and would be able in heaven to go in and out just as they had done upon earth, and to be happy for ever.

The book is full of all kinds of magical charms against the serpents and dragons and all the other kinds of evil things that sought to destroy the dead person in the other world. The scribes used to write off copies of it by the dozen, and keep them in stock, with blank places for the names of the persons who were to use them. When anyone died, his friends went away to a scribe, and bought a roll of the Book of the Dead, and the scribe filled in the name of the dead person in the blank places. Then the book was buried along with his mummy, so that when he met the demons and serpents on the road to heaven, he would know how to drive them away, and when he came to gates that had to be opened, or rivers that had to be crossed, he would know the right magical words to use.

Some of these rolls of the Book of the Dead are very beautifully written, and illustrated with most wonderful little coloured pictures, representing different scenes of life in the other world, and it is from these that we have learned a great deal of what the Egyptians believed about the judgment after death, and heaven. But the common ones are very carelessly done. The scribes knew that the book was going to be buried at once, and that nobody was likely ever to see it again; so they did not care much whether they made mistakes or not, and often they missed out parts of the book altogether. They little thought that, thousands of years after they were dead, scholars would dig up their writings again, and read them, and see all their blunders.

Another influence of ancient Egypt is the ink, inkpot and palette. The scribe who wanted to write something in papyrus he should mixed on his palette the paints which he used. This palette usually consisted of a piece of alabaster, wood, ivory, or slate,

from 8 to 16 inches in length and from 2 to 3 inches in width ; all four corners were square. At one end of the palette a number of oval or circular hollows were sunk to hold ink or paint. Down the middle was cut a groove, square at one end and sloping at the other, in which the writing reeds were placed. These were kept in position by a piece of wood glued across the middle of the palette, or by a sliding cover, which also served to protect the reeds from injury. On the sides of this groove are often found inscriptions that give the name of the owner of the palette, and that contain prayers to the gods for funerary offerings, or invocations to Thoth, the inventor of the art of writing. The black ink used by the scribes was made of lamp-black or of finely-powdered charcoal mixed with water, to which a very small quantity of gum was probably added. Red and yellow paint were made from mineral earths or ochre's, in some parts of Mesopotamia where scribes at the present day use rough paper made in Russia, each sheet before being written upon is laid upon a board and polished by means of a glass bottle. Blue paint was made from lapis-lazuli powder, green paint from sulphate of copper and white paint from lime-white. Sometimes the ink was placed in small wide-mouthed pots made of Egyptian porcelain or alabaster. The scribe rubbed down his colours on a stone slab with a small stone muller. The writing reed, which served as a pen, was from 8 to 10 inch long, and from one-sixteenth to one-eighth of an inch in diameter; the end used in writing was bruised and not cut. In late times a very much thicker reed was used, and then the end was cut hake a quill or steel pen. Writing reeds of this kind were carried in boxes of wood and metal specially made for the purpose. Many specimens of all kinds of Egyptian writing materials are to be seen in the Egyptian Rooms of the British

Museum. As papyrus was expensive the pupils in the schools attached to the great temples of Egypt wrote their exercises and copies of standard literary compositions on slices of white limestone of fine texture, or upon boards, in the shape of modern slates used in schools, whitened with lime. The ‘copies’ from which they worked were written by the teacher on limestone slabs of somewhat larger size. Copies of the texts that the masons cut upon the walls of temples and other monuments were also written on slabs of this kind, and when figures of kings or gods were to be sculptured on the walls their proportions were indicated by perpendicular and horizontal lines drawn to scale. Portions of broken earthen- ware pots were also used for practicing writing upon, and in the Ptolemaic and Roman Periods lists of goods, and business letters, and the receipts given by the tax-gatherers, were written upon potsherds. In still later times, when skin or parchment was as expensive as papyrus, the Copts, or Egyptian Christians, used slices of limestone and pot-sherds for drafts of portions of the Scriptures and letters in much the same way as did their ancestors. A roll of papyrus when not in use was kept in shape by a string or piece of papyrus cord, which was tied in a bow; sometimes, especially in the case of legal documents, a clay seal bearing the owner's name was stamped on the cord. Having now described the principal writing materials used by the ancient Egyptians, we may pass on to consider briefly the various classes of Egyptian Literature that have come down to us.

The Literature of ancient Egypt is the product of a period of about four thousand years, and it was written in three kinds of writing, which are called hieroglyphic, hieratic, and demotic. In the first of these the characters were pictures of objects, in the

second the forms of the characters were made as simple as possible so that they might be written quickly, and in the third many of them lost their picture form altogether and became mere symbols. Egyptian writing was believed to have been invented by the god Tehuti, or Thoth, and as this god was thought to be a form of the mind and intellect and wisdom of the God who created the heavens and the earth, the picture characters, or hieroglyphs as they are called, were held to be holy, or divine, or sacred. Certain religious texts were thought to possess special virtue when written in hieroglyphs, and the chapters and sections of books that were considered to have been composed by Thoth himself were believed to possess very great power, and to be of the utmost benefit to the dead when they were written out for them in hieroglyphs, and buried with them in their coffins. Thoth also invented the science of numbers, and as he fixed the courses of the sun, moon, and stars, and ordered the seasons, he was thought to be the first astronomer. He was the lord of wisdom, and the possessor of all knowledge, heavenly and earthly, divine and human; and he was the author of every attempt made by man to draw, paint, and carve. As the lord and maker of books, and as the skilled scribe, he was the clerk of the gods, and kept the registers wherein the deeds of men were written down. The deep knowledge of Thoth enabled him to find out the truth at all times, and this ability caused the Egyptians to assign to him the position of Chief Judge of the dead. A very ancient legend states that Thoth acted in this capacity in the great trial that took place in heaven when Osiris was accused of certain crimes by his twin-brother Set, the god of evil. Thoth examined the evidence, and proved to the gods that the charges made by Set were untrue, and that Osiris had spoken the truth and that

Set was a liar. For this reason every Egyptian prayed that Thoth might act for him as he did for Osiris, and that on the day of the Great Judgment Thoth might preside over the weighing of his heart in the Balance. All the important religious works in all periods were believed to have been composed either by him, or by holy scribes who were inspired by him. They were believed to be sources of the deepest wisdom, the like of which existed in no other books in the world. And it is probably to these books that Egypt owed her fame for learning and wisdom, which spread throughout the entire civilized world. So, we may say that the reading of story books, preparation of paper, writing materials and some other cultures of present day Egyptian society is an influence of ancient Egypt.[141]

6:9 Influences on Modern Military:

The ancient Egyptian military was responsible for defending Egypt against foreign invasion, and for maintaining Egypt's domination in the ancient Near East. The military protected mining expeditions to the Sinai during the Old Kingdom and fought civil wars during the First and Second Intermediate Periods. The military was responsible for maintaining fortifications along important trade routes, such as those found at the city of Buhen on the way to Nubia. Forts also were constructed to serve as military bases, such as the fortress at Sile, which was a base of operations for expeditions to the Levant. In the New Kingdom, a series of pharaohs used the standing Egyptian army to attack and conquer Kush and parts of the Levant.

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141. Ibid

Typical military equipment included bows and arrows, spears, and round-topped shields made by stretching animal skin over a wooden frame. In the New Kingdom, the military began using chariots that had earlier been introduced by the Hyksos invaders. Weapons and armour continued to improve after the adoption of bronze: shields were now made from solid wood with a bronze buckle, spears were tipped with a bronze point, and the Khopesh was adopted from Asiatic soldiers. The pharaoh was usually depicted in art and literature riding at the head of the army, it has been suggested that at least a few pharaohs, such as Seqenenre Tao II and his sons, did do so. Although it has also been argued that kings of this period did not personally act as frontline war leaders, fighting alongside their troops but soldiers were recruited from the general population, but during, and especially after, the New Kingdom, mercenaries from Nubia, Kush, and Libya were hired to fight for Egypt.[142]

6:10 Influence on Social Issues:

The modern Egyptian society is also an influence of ancient Egypt. If we look the society carefully, we may find some influences of ancient Egypt in modern and developed society. The Egyptian society, culture and civilization are one of the earliest and oldest one among the human races. 'Misr al-Qadima' of Najib Mahfouz is concern with social issues that also prevailed in his other realistic novels. His fictional characters come largely from the lower-middle-class stratum of Cairene society and many of them bear clear autobiographical marks. In fact, many of the novels themselves bear the

142. For details please turn Mahfouz, Najib, 'Misr al-Qadima', Dar al-Shauq, 1st edition, 2006

names of the quarters of historical Cairo in which Najib Mahfouz grew up. Many of Najib Mahfouz's plots enact a search for upward mobility in a society severely strained by socio-economic stratification. The quest, however, is seldom successful. Telling familiar stories in ever-changing, freshly nuanced ways is a major characteristic of Najib Mahfouz's works and a key to understanding his widespread popularity in the Arab world. In his novels, the universal is packaged in the concrete details of local colour and specific national setting.

All this "history" of the novel is well-known. As we remember the great Najib Mahfouz, what is important is that he seems to have been the first of these writers to undertake a genuinely systematic study of the novel genre, its European examples and, above all, the techniques through which style, structure and theme were to be combined into a coherent narrative and contribution to literature. As we all know, his first actual essays in the novel genre took as their theme his major preoccupation at the time, the history of Ancient Egypt. However, as he watched Egyptian society suffering through the chaos of the Second World War, he seems to have decided that a change was necessary. It is no exaggeration to say that, with that decision, the course of the Arabic novel- as a participant in and contributor to social reform (that being the great contribution of Dickens, Balzac, Flaubert, Tolstoy and countless others in the European cultural traditions) - was changed. The series of "quarter novels," starting with Al-Qahira Al-Jadida (inexplicably still not translated into English) and culminating with the Thulathiyyah (Trilogy), not only gave Egyptians a clear picture of the current social and political reality but made it clear that the novel genre had now moved from

being an "import" into Arab society to a literary genre that was in every way suited to the needs of those Arab writers who would use its pages to comment on current realities.

While the Trilogy was completed in 1952 (before the Revolution), it did not appear in print until 1956-57 -- in other words, after the revolution (and, in a further twist of history, it only acquired fame in the West in the 1980s, first through its French translation and then as a result of the Nobel Award in 1988). Much had changed since 1952, and in any case the Trilogy itself -- while clearly a monument in its own right -- occupies a middle position in Najib Mahfouz's total output. He was still experimenting with compositional techniques while writing it and afterwards. So, if the in famous Awlad Haratina of 1959 (which should be examined at some point for its interesting narrative techniques as well as for its highly controversial topic) was one illustration of change, then the novels of the 1960s -- in my view his best works in novel form, and especially Al-Liss wal-Kilab and Tharthara Fawq Al-Nil -- were an illustration of an Egyptian novelist writing in Arabic and crafting works of fiction of immense subtlety and power. The control over dialogue, for example, and always in a form of fussha, even if there are occasional colloquial words, was now complete, and there is always highly intelligent commentary on social and political events. To the careful reader the underlying element of religious belief and its role in society is also there, as, above all, is his ever-present humour. With Najib Mahfouz's passing we may now wonder if he will be able to find solutions to those mysteries while we - his admiring readers - are

left to contemplate and appreciate the life, thought, and creativity of a very great Egyptian.

From being a writer known only in the Arab world and to a handful of Orientalises, he sprang to world attention. Overnight he was taken up by a leading American publishing house and became a bestseller. Novels of his were then translated into many of the world's languages.

However, Najib Mahfouz's literature distinguishes itself not only by reacting to circumstances, but also by contributing to a sense of crisis in the Arab world. In the opinion of one critic, it does this by "producing the very historical categories and concepts, including those of rupture and discontinuity, which enable the critical understanding or interrogation of the contemporary; and by defining the historical conditions that allow the contemporary to take place or to make sense. Hence, this trend helps to achieve not only the representation of crisis, but also its actuality. In Najib Mahfouz's novel, this is evident on a fictional level in the depiction of a society in turmoil as well as in the portrayal of activities forbidden by Islam such as sexual promiscuity and the indulgence in alcohol and hashish. On a meta-fictional level, it can be seen in the use of literary techniques that deviate from the Arabic tradition.[143]

143. For details please turn Daif, Shawqi, al-Adab al-Arabi al-Muasir fi Misr, Darul Ma'rif, Cairo, 1961

After this discussion, I want to conclude that 'Misr al-Qadima' of Najib Mahfouz has influenced in each and every aspect of social life in the world especially in Egypt.

Findings:

The main findings of this chapter as follows:

1. Influence on the way of human civilization
2. Influence on modern archaeology
3. Influence on modern religious believe
4. Influence on the development of military department
5. Influence on the development of modern literature