CHAPTER –IV

AL-QAHIRA AL-JADIDAH: AN ANALYTICAL STUDY

The novel is not an indigenous form in contemporary Arabic literature, but an imported and borrowed form that arrived with the European colonialism in the 19th and early twentieth century's of the Arabic world, which stretches from the Atlantic Ocean to the (Persian) Gulf and from the Northern Mediterranean to the heart of Africa. The Novel, "a fictitious narrative in prose of considerable length showing characters in action with more or less close adherence to the principle of realism" [195] The first Arab writer to make a name for himself in the narrative genres alone, and so far the only one to be awarded in 1988, the Nobel Prize for literature, Naguib Mahfouz occupies an eminent place in the development of Arabic novel as Mahmud Taymur[196] in the case of short story and Tawfiq al-Hakeem[197] in drama.

In the field of modern Arabic fiction, Naguib Mahfauz's contribution is tremendous which made a new path to the development of Arabic novel. Like Mohammed Husayn Haykal's, the author of Zaynab[198] Mahfauz is widely regarded as the founding father of modern Arabic Novel. He was the 1st Arabic novelist to make an analytical study of Arabic novel. His influence based on the ideas of Haykal's which can be seen in his various books especially Al-Qahira al-Jadida (New Cairo)[199]. He was greatly influenced by western writers and their books. From the

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[195] Dr.Fatma Moussa Mahmud, The Arabic Novel in Egypt, pp7-11.
[196] Mahmud Taymur, the 1st great Arab short story writer. He was born in 1894.
[197] Tawfiq al-Hakeem was the founder of drama in Arabic. He was born in 1898.
[198] Zaynab, the 1st autobiographical Novel written by Mohammed Husain Haykal in 1911. It constitutes major steps forward in the development of the Arabic Novel. Haykal's 'Zaynab' is the 1st fully fledged Novel of literary merit in Arabic which tackled the contemporary local life in its real term. It addressed various social issues and problems faced by the people at that time.
[199] Translated by William Hutchins .He is an American academic, author and translator of contemporary Arabic literature. As a translator ,Hutchins's best- known work is his translation of the' Cairo Trilogy' by Naguib Mahfouz.

western writers and their works Naguib Mahfouz discovered that the western world as a much more developed than the Arab world.

In the short history of the Arabic novel, Naguib Mahfouz played an outstanding role in its development and transformation into a highly developed art form. He received this new genre from his predecessors in a crude form that only vaguely foretold the changes it would undergo. In order to develop their talents, he and the other novelists of his generation felt they needed to become acquainted with the fictional heritage and techniques of the West. With his awakening to literature, Mahfouz turned to Arabic as well as Western literary masterpieces. Thus, the writings of European and American masters, including Leo Tolstoy, Anton Chekhov, Balzac, Thomas Mann, Ernest Hemingway and William Faulkner led to Mahfouz's assimilation of various influences helping him to catch up with the latest development of the novel as an artistic form. But instead of going directly to the masters, he learned at the hands of their disciples as he ruefully points out:

> " .. .I became familiar with realism in the novels of contemporary writers who had mastered and developed the genre, such as Galsworthy, Aldus Huxley and D.H. Lawrence. Therefore, I could no longer read Dickens. Similarly, having read Flaubert and Stendhal, I could not read Balzac, despite the fact that I was aware that he was a genius and the founder of Realism."[200]

[200] M.M Enani (ed.): Naguib Mahfouz Nobel 1988-Egyptian Perspective: A collection of Critical essays, , p. 13.

On the other hand, some indigenous writings had greatly influenced him in the formation of his vision and techniques. As he

Says:

> "After Hadith Isa ibn Hishaam, I read Muhammad Husayn Haykal, known as the father of the Egyptian novel, then Taha Husayn and al-Mazini. Then I reached Tawfiq al-Hakim, whose works were truly landmarks in the evolution of Arabic novel writing. In the truest sense, they represented and helped shape a new age. "[201]

He further says:

> "Al-Hakim's writing ushered in a modern phase in the art of narration. In all truth, after the early sources of inspiration that shaped my concept of narration, such as the Qur'an, the Thousand and One Nights, and the epic tales that so fascinated me as a child, my direct mentor was al-Hakim."[202]

Mahfouz's novels deal with the various aspects of life such as love, faith and death and above all the meaning of life. The tussle between man and woman also forms an important aspect of his novel. Politics is

[201] Reflections of a Nobel Laureate (Conversation with Mohammed Salmawy), The American University Press, Cairo- 2001, p. 67 .

[202] Ibid

projected by the author directly or by way of symbolism. Mahfouz is preoccupied mainly with liberty, and deals with the relationship of the citizen to the state, of the child to the father and of the women to man[203]. Mahfouz writing style is panoramic and he uses very ambiguous and complex sentences. . He is the pioneer of the Novel in the Arabic language and his career has spanned almost the entire range of novelistic development in the Arab World. Through this novel Mahfouz addressed many social and political issues. The major theme of Mahfouz novel al-qahira al-jadida is that of the impact of rapid change in the social values and the radical alteration of the perspective of reality on the common people. In al-qahira al-jadida, Mahfouz paints a vigorous and scrupulous picture of the lower middle class in Cairo of the 1930s and the year of the Second World War.

Mahfouz studied the socio-political ills of his Egyptian society with full analytical power afforded him by the best techniques of realism and naturalism. What emerges for the sum total of al-qahira al-jadidah is very black picture of a cross section of Egyptian urban society. In this novel Mahfouz address himself to the some principle theme, the social ills of Cairo. He shows social ills through the University students who are the central character of this novel.

After the 1st three Novels, Mahfouz abandoned his original plan to write one historical Novel a year[204]. Perhaps his experience with practical life in govt. service provided him an insight into corruption at different levels and he decided to deal more directly with the problems of his

[203] Ibrahim Amar, "Najib Mahfouz Siyasiyan min Thawara 1919 ila yuniu 1967", al-Hilal sp.No. Feb 70.

[204] Mahfouz had prepared forty subjects for his historical novels one for each year of his life ".I wrote three of them and suddenly the desire to write historical romances died within me and I turned to realism in al-qahira al-jadida (New Cairo) without any preliminaries. "Fu 'ad Dawwara, "Rihlat al-Khamsin, "al-katib , Jan.1963, p.17.

times[205]. Thus Mahfouz turned to writing realistic Novels, starting with al-qahira al –jadida, which was written during 1938-39 but it published in 1945. In this Novel Mahfouz attempts to portray the life and mores of a group of University student in Cairo over a nine month period, from December 1933- September 1934. Mahfouz also portrays the life and influence of the upper middle class, mostly of Turkish origin, their corruption, and their control of power in the Egyptian govt. and society. The novel 'Al-Qahira al-Jadida determines the beginning of the distinct pattern drawn by Naguib Mahfouz for the modern Egyptian story. This is the first novel echoing contemporary Egyptian society and marking the end of his historical phase.

Mahfouz graduated in philosophy from King Fuad University in 1934, the same year Lashin's Novel appeared. He uses this year as the time of his Novel al-qahira al-jadida (New Cairo) , in which he treated the rise of an Egyptian middle-class intelligentsia and their struggle of find a place in Egyptian society dominated by the upper class.[206] Since the establishment of an Egyptian University in 1908 many students had been exposed to a variety of intellectual concepts they were mostly Western and included materialistic philosophy and socialism, both of which were alien to the indigenous Islamic culture and traditions. This novel constitutes major step forward to the development of the Arabic novel. Mahfouz wrote Al-Qahira al-Jadidah in a classical Arabic which is comparable to Shakespearean English and succeed in breaking the norms of the realistic Novel to create a new literary style heralding modernism in the field of Arabic Novel.

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[205] Ibid.p.17

[206] Matti Moosa, The Origin of Modern Arabic Fiction, 2nd edition, pp .284-85.

Mahfouz developed his novel further through the application of new or more appropriate technique surely mastered which shows especially in his novel Al-Qahira al-Jadida. This novel of Mahfouz is by turns ,ironic ,satirical ,farcical and ultimately cynical as the author creates a morality tale which takes place in a country where life's most basic guiding principles are still uncertain . Al-qahira al-Jadida ,written in a clear easy flowing style, paints a vivid picture of social, political and religious issues and their impact on Egyptian society. The novel deals with the period during the Second World War the period which is characterized by political and social upheavals in Egypt.

In Al-Qahira al-Jadida Mahfouz critically depicts Egyptian society during the thirties. He exposes political and moral corruption of Egypt in a country submerged in poverty, hypocrisy, and opportunism through the story of a govt. employee who became a pimp in order to advance in the bureaucracy. The particular story happened to coincide with real scandal among the Egyptian Ministers at the time! Because of this 'coincidence' Al Qahira al-Jadida earned Mahfouz an interrogation by the mufti of the Ministry of Waqfs, Sheikh Ahmed Hussein (Taha Hussein's brother). But because Sheikh Ahmed Hussein was under the impression that Mahfouz was one of Taha Hussein students, he wrote a report in the young writer's favor, thus saving him from the accusation.[207]

In 1940s Mahfouz began to confront what could only be called the country's crisis of modernity. From that period came al-qahira al-jadida (Cairo Modern), originally published in 1945. This novel takes place in the 1930s with Egypt at a crossroad. Its traditional mores are being increasingly undermined by European influences. It is a period when cloistered women still peer down from latticed balconies in to Cairo's

[207] Aleya Serour ,Writing Egypt history, literature ,and culture, p-283.

alley ways, while other stroll the city's wide boulevards dressed in the latest Parisian couture. For the first time Egyptian Universities are open to women. The country is still under British influence and ruled by the corrupt and gluttonous king Farauk, along with a degenerate bureaucracy of Turks and Circassia while unemployment is rampant and students go hungry. Mahfouz studied the socio-political ills of his Egyptian society with full analytical power afforded him by the best techniques of realism and naturalism. What emerges for the sum total of the Novel, al-qahira al-jadida is very black picture of a cross section of Egyptian society.

Al-qahira al-jadida (New Cairo) presents a sketch of Egyptian life in the thirties with an emphasis on its poverty and corruption. It is the Cairo of the middle classes urban society in the twenty or thirty year between the two World Wars, Which grew up in the shadow of British corruption and reflects the contradictions in the social and economic order of the city and more so within the individual characters.[208] An important sign of change was the admission of women to the University, a phenomenon unprecedented in an Islamic society. It is against this background, the Cairo of 1934, that Mahfouz wrote Al qahira al-jadidah. The novel opens with four friends engaged in casual conservation about the new female students, commenting scathingly on their physical appearance and discussing whether they are ambassadors of learning or love.

Mahfouz studied the socio-political ills of his Egyptian society with full analytical power afforded him by the best techniques of realism and naturalism. What emerges for the sum total of al-qahira al-jadidah is very black picture of a cross section of Egyptian urban society. In this novel Mahfouz address himself to the some principal theme, the social

[208] Ghali Shukri, al-Muntami, Dirasa fi Adab Naguib Mahfouz, p.95.

ills of Cairo. He shows social ills through the University students who are the central characters of this novel.

The central characters of the Novel Al-Qahira al-Jadidah

Mahjub Abd al-Daiem-

Mahfouz provides vivid descriptions of characters in this novel. Mahjub Abd al-Da'im, the central character of the novel is presented as a devastated protagonist whose frustration has no escape out of it, though he is a university graduate and then gets shocked with the disintegration of society. Mahjub the son of a poor village employee is able to enter the University for further studies Mahgub Abd al-Da'im , a student at King Fuad University[209] who comes from in the town of al-Qanatir, where his formative years were spent on the streets. Mahjub, who is the focus of the novel al-qahira al-jadidah . He is tall and thin, he is neither handsome nor ugly. He has many concerns, especially sex, which he considers the only reason for women's existence. In the discussion about women Mahgub Abd al-Da'im replied theatrically,

المرأة.. صمام الأ من فى خزان البخا ر..

"Woman is … the safety valve on the boiler."[210]

Mahjub is also envious, rebellious, and self-destructive, blaming his misery on his poverty. His father is a mere clerk. He laments the inequality of wealth in his own town, al-Qanatir. He stands carelessly towards the movement and course of society with all its ethos and philosophy but ends up as a pimp. Mahjub is a parvenu and is unable to force his natural way into practical life. He goes over his life with an

[209] King Fuad University, now it is called Cairo University. It is a public University in Giza, Egypt. It was founded on 21 December1908.It is the 2nd oldest institution of higher education in Egypt.
[210] Naguib Mahfouz, al-qahira al- jadidah,p.8.

upstart, sacrificing his dignity as a husband and overlooking the relationship of his boss with his wife who becomes mistress of the minister. The minister takes him as his secretary as a price for his service. Mahjub Abd al-Dayim in al-qahira al-jadidah who because of his poverty became rebellious, dissolute and irresponsible. He cites poverty as the reason for his eventual fall.

Mahgub descends into even more financial hardship after his father, who has been sending him three pounds a month, becomes bedridden and has to give up his job as a clerk. He will now only be able to pay Mahgub just one pound a month. Mahgub decides to approach a few people he knows to see if they can help him, but has no luck. He then turns for help to Salim al-Ikhshidi, a vain, supercilious young man from his home town who is climbing the ladder of government service and is office manager of the well-connected Qasim Bey Fahmi. Al-Ikhshidi gets Mahgub work on a magazine and introduces him to a world in which every person of influence has their price. After a few failed attempts at connecting Mahgub with various influential people, Mahgub is summoned to see al-Ikhshidi who tells him an extremely beneficial opportunity has presented itself: If Mahgub will marry that day, sight unseen, a certain girl whose virginity has been taken by Qasim Bey, he will be rewarded with a position as the Bay’s secretary. Qasim intends to keep the girl as his mistress - the marriage will be a cover. He will install the married couple in a luxurious flat; all expenses paid, and will regularly visit the wife while the husband makes himself scarce. Mahgub agrees to the hasty marriage - only to find at the marriage ceremony that his bride is Ihsan. After Qasim Bey becomes a minister in a change of government, Mahgub is appointed as his office manager. Al-Ikhshidi covets Mahgub's new post and asks him to swap jobs with him, but

Mahgub refuses. Al-Ikhshidi seeks revenge. Mahgub has left himself all too vulnerable to disgrace. Not only has he embarked on a shameful marriage but he has not told his parents he is married and has continued to claim to them that he is too poor to send them money. Mahgub's attitude towards Ihsan is both realistic and hopeful. In characteristically blunt fashion he thinks of their union as that between a pimp and a whore. He wants "a mutuality of desire, a longing compatible with his, and a lust that mirrored his own". But he also tells her that marriage could be a prelude to love. The couple attains some tenderness and sexual enjoyment, but neither finds the love they yearn for in the other, and despite the pleasure and luxury of their lives they are unsatisfied

Anxiety creeps into Mahgub's mind, as the Bay’s frequent visits to Ihsan forces him to spend his time trawling bars. But however much he might joke to himself about his status as a cuckold, he finds it difficult to free him from feelings of jealousy and the concept of honor. After Qasim Bey becomes a minister in a change of government, Mahgub is appointed as his office manager. Al-Ikhshidi covets Mahgub's new post and asks him to swap jobs with him, but Mahgub refuses. Al-Ikhshidi seeks revenge. Mahgub has left himself all too vulnerable to disgrace. Not only has he embarked on a shameful marriage but he has not told his parents he is married and has continued to claim to them that he is too poor to send them money.

In the final denouement, Mahgub's father, tipped off by al-Ikhshidi, arrives at Mahgub's flat shortly before Qasim Bey also arrives on a regular visit to Ihsan. His father is furious to find Mahgub, who claimed to be mired in misery and poverty, installed in a luxury flat and saddened to find he has married without telling him. There is mayhem when the Bay’s enraged wife also turns up. All is undone for Mahgub. In Cairo

Modern Mahfouz writes uninhibitedly about the sexual and emotional lives of his characters, probing their psychological complexities and writes particularly sympathetically of women and describes with relish their physical charms and personalities. It is an elegantly-structured entertaining work that reveals Mahfouz's gifts as a master storyteller. So we find that Mahgub is the central character of the novel al-qahira al-jadidah. Through Mahgub , Naguib Mahfouz shows the Egyptian socio-political condition of that time.

Ali Taha-

Ali Taha was of medium height and stocky. Taha is a handsome young man with a noble countenance-intelligent, sociable, well-read articulate, truthful and like Mamun firm in his principles. But he is also an atheist who has adopted the philosophy of materialism. He finds himself drawn to Auguste Comte[211]and accepts his view that there can be only one God-society-and one religion science. He is a socialist and his dreams of social reforms. He is an honorable man and a platonic lover. Ali Taha is fell in love with Insane, a high school senior who is aware of her captivating beauty but no less aware of her poverty. Ali Taha remained in his room until the sun began to set. He sat by the window with his eyes trained on the balcony of a small, old house that had a cigarette store at its entrance. Facing the student hostel, it stood on the corner of al-Izba Street, which was a prolongation of Rashad Pasha Street in the direction of the district of al-Doqqi. He wore his street clothes, except for his fez, and looked as trim as ever. Anyone seeing his broad shoulders would assume he was an athlete. He was a handsome young man with green eyes and blond hair that was almost golden and that

[211] Auguste Comte (born 17 9 8 in France), was a French philosopher. He was a founder of the discipline of sociology and of the doctrine of positivism. He was died in1857 at the age of 59.

suggested a distinguished pedigree. He kept anxiously watching the small, old house's balcony with expectant and apprehensive eyes until an alert vitality seized him when a girl appeared. Then he rose, waving his hands, and she smiled at him and gestured toward the street. So he donned his fez and quit rest his room and then the building. He rushed to Rashad Pasha Street and then strolled along the avenue at a leisurely pace. On both sides stood lofty trees, behind which palaces and villas crouched. He began to glance back, from one moment to the next, until he saw, by the light of a peaceful sunset, the young woman from the balcony approaching with a dancing step. His heart pounding with delight, he turned and headed toward her, blushing. Then their hands met, right with left and left with right Ali Taha began to scout the street cautiously as if expecting to be taken unaware, while the girl, who waited with joyful desire, observed him circumspectly until the youth was reassured that no one was watching. Then placing his naggers beneath her chin he drew her face toward him and planted his lips on hers in a juicy kiss. Afterward he raised his head with a profound sigh and they silently continued their walk. She noticed that he was examining her carefully and remembered, despite the magic and enchantment of the scene, that her coat was almost worn out. He blushed, looking like a bewildered child. Then he said apologetically,

ا لبد لة جد يدة.. و ليس من ا لممكن ا بتيا ع بد لة قد يمة. ولكن ا لملا بس أ عر ا ض تا فهة. أ ليس كذ لك يا حبيبتى ؟

"The suit's new. You can't buy an old suit, but clothes are insignificant incidentals. Isn't that so, darling?"[212]

Ali Taha says,

[212] Naguib Mahfouz, al-qahira al-jadidah,p.18.

أو من با لمجتمع, ا لخلية للإ نسا نية, فلنر مبا د ئه, على شر ط ألا نقد سها , لأ نه ينبغى أن تتجد جيلا بعد جيل , با لعلماء و المر بين .

"I believe in society, in the living human hive. Let's respect society's principles—on condition that we don't sanctify them—because they ought to be renewed, from one generation to the next, by scholars and educators."[213]

The young man sighed with relief, because the street was almost deserted and the weather was fairly overcast. He raised her hand to his mouth and kissed it passionately. Then turning toward her he calmly helped himself to a sweet kiss from her full, tender lips. When he noticed that she closed her eyelids in response to the kiss, his powerful body trembled and sparks of delight shot through his spirit. Swallowing, he said,

ما أ لطفك .... ما أ جملك !

"How sweet you are … how beautiful! [214] "

He said with undiminished enthusiasm,

أ جل يا حبيبتى و ظيفة ا لمرأة أ خطر شأ نا من عمل الجا ر يه . محال أ ن أ خو ن مبا د ئ و ا و ا ن أ ر ضى بحر ما ن ا لمجتمع عضو ا جميلا نا فعا مثلك !

"Yes, darling. A woman's job is far more important than being a homemaker. It's impossible for me to betray my principles or for me to consent to deprive society of a beautiful and useful contributor like you."[215]

[213] Ibid,p.10.
[214] Ibid, p.19.
[215] Ibid, p.20.

From the above line, it is said that Ali Taha is a really social reformer and he always obey social principles. He loves his society very much and he wants his society became a perfect society.

Ma'mun Radwan-

Mamun, a conservative young man and a true Muslim believer, a teacher in a religious institution . He is conscientious, honest, and very serious about putting his religious beliefs into practice, so much so that some of his friends call him the anticipated Mahdi or the Muslim Imam. He shows participation in political activities. The three pillars of his belief are God, virtue, and Islam. Mamun is delighted to find that the teaching, of philosopher like Plato[216], Pascal[217], and Descartes[218] always point to God. He is engaged to a relative who, like him, has been raised in a conservative home which adhered to Islamic traditions. He is kind, loving and simple man. He is an Islamic fundamentalist, an industrious, self-disciplined young man with a passionate love of books. Ali Taha has abandoned his religious faith and embraced materialist philosophy. Perhaps because of a childhood illness that caused him pain and loneliness, also he tends to do everything passionately and thus appears as a fanatic.

Mamun loved books passionately. Thus the moment his eyes fell on Leland's dictionary of philosophy, his lips relaxed into a delicate smile that revealed his love and enthusiasm. All the same, he lost no time. He performed his ablutions and then the afternoon prayer. Next he donned his best clothes and left his room for the street. He carried his trim body

[216] Plato (b.428/427 BCE) was a philosopher, as well as mathematician, in classical Greece. He is considered an essential figure in the development of philosophy, especially the Western tradition, and he founded the Academy in Athens, the first institution of higher learning in the Western World.
[217] Pascal-Blasé Pascal was a French mathematician, physicist, inventor, writer and Christian philosopher.
[218] Descartes was a French philosopher, mathematician and writer who spent most of his life in the Dutch Republic.

in an attractive military fashion as he set forth. He was slender without being emaciated and so light-skinned that his complexion was shot with red. His best feature was his large black eyes, which shone with a luminosity that bespoke insight, beauty, and intelligence. He marched forward, his focus distracted by nothing, his feet pounding the pavement smartly and his eyes directed toward a single goal. He was a formidable young man, even if not universally liked, since his successes made him a target for the envious and his way of life was a silent rebuke to others. Moreover, he never outgrew his preference for solitude, which had been second nature for him since his illness. Additionally, his ignorance of the principles of sociability, his dislike for humor, and a passion for candor turned his comments at times into a painful whiplash. He rejected all the political parties and refused affiliation with the "Egyptian cause." With customary zeal, he would say,

إ ن هنك قضيه و احدة هى قضيه ا لإ سلام عا مة و العر و به خا صة

"There is only one cause: the cause of Islam in general and of the Arabs in particular".[219]

Ahmad Badir

Ahmad Badir as a journalist he should act only as an observer, reporting the problems of his society without getting involved in them. Ahmad Badir, who was both a student and a journalist, smiled gently and declared oratorically,

أ د عو كم أ يها ا لإ خوان إ لى إ علا ن آ ر ا ئكم فى ا لمرأ ة , على أ لا يز يد ا لبيا ن عن كلما ت معد و د ات. ما ذ ا تقو ل يا أ ستا ذ مأ مون ر ضوان ؟ !

[219] Naguib Mahfouz, al-qahira al-jadidah,p.14.

“Brothers, I invite you to state your ideas about women in a few brief words. What do you say, Mr. Ma’mun Radwan?

لا تحا و ل ا لهر ب , هلم , كلما ت معدو د ا ت , أ نا صحا فى و ا لصحا فى لا يئا س من حد يث أ بد ا..

“Don’t try to squirm out of it. Come on. Just a few words . I’m a journalist, and a journalist never waries of discussion.”

Ihsan Shihata

She is also from a poor family. Her father has squandered the life savings of her mother, a former street singer, on drugs and gambling and scrapes a living from his tiny cigarette shop. Ihsan was a student at the higher institute for physical education in the Egyptian capital. Mahfouz portraits of Ihsan especially compassionates and complex. She is Egyptians new women, a lover of Goethe[220] and Italian painting who planned to go to the University and have a career. In her parents' eyes her main asset, her "astounding beauty", must be translated into wealth. She has already angered her father by rejecting one wealthy suitor, and he sees Ali as a poor prospect sent by God "to starve us to death!” Ihsan Shihata was supremely conscious of two things: her beauty and her poverty. Her beauty was astounding. The hostel’s residents had fallen prey to it, and the rooms’ inhabitants had begun to broadcast the fervor of their souls, which all focused on the small, dilapidated house’s balcony, where they abandoned themselves at the feet of the beautiful, vainglorious girl. Her home lacked a mirror that could truly react this graceful beauty, however, because poverty was an equally conspicuous reality. Her seven young brothers strengthened her consciousness of it, especially since they all depended on the income from the cigarette store,

[220] Goethe (b.1749, d.1832) was a German writer and statesman. His body of work includes epic and lyric poetry written in a variety of metres and styles.

which was only one meter square, with a clientele composed predominantly of students. She had long feared the consequences of poverty's outrages, including poor nutrition, on her beauty

In al-qahira al-jadidah, the anomalous conduct of Mahjub Abd al-Dayim is attributed partly to his father's illness (the problems of the family in Khan al- khalili stem from the forced retirement of the father)[221]. Just four months before Mahjub's final examination his father falls critically ill. Mahjub ponders over the implications. His well-to-do fellow students in Cairo, in anticipation of their inheritance, would only be too happy to see their fathers die. But for him his father's death spells disaster. "Four months between me and the fruit of fifteen years hard work" he laments. His father's muscular paralysis signals the beginning of a financial crisis in the family. Mahjub despairs, "O canals of the countryside, distribute your favors among your children with justices."[222]

The overriding question, with his parents also having to be fed now, is how to ward off hunger .On graduation, Mahjub's friend's all get settled or go abroad for higher studies. Only he remains unemployed. A friend tells him frankly:

تنا س مؤ هلا نك, و لا تضع ثمن طلب الا ستخدام, ا لمسأ لة لا تعدو كلمه وا حدة و لا كلمه غير ها: هل لد يك شفيع؟ أأ نت

قر يب أ حد مما بيد هم الأ مر؟ أ تستطيع أن تطلب يد كر يمة احد من رجال الد و له ؟ .....إن أ جبت بنعم فمبارك مقد ما, وإن أ جبت ب كلا فلتو ل و جهك وجهة أ خر ى...

" Forget your qualification. Don't waste money on applying for a job. The question boils down to one thing: Do you have someone who

[221] Matti Moosa, the early novels of Naguib Mahfouz:image of modern Egypt, p.118.
[222] As quoted by Ghali Shukri, p.99.

will intercede for you? Are you related to someone in a position of power? Can you become engaged to the daughter of someone in the government? If you say yes, then accept my congratulations in advance. If you say no, then direct your energies elsewhere."[223]

In a show for the blind, Mahjub meets Ikshidi, an old friend who has settled down to a life of ease after deserting the "cause" of his student days. He sees him with the upper crust, which are shown speaking French and thinks that this glamour and glitter make life worth living and that money is the key to everything. He sees his rich cousin Tahiyya and is spurred by a mad desire to overpower was they make a date at the pyramids but Mahjub files to seduce her "Forty centuries regarding tragedy from the top of the pyramids" h e concludes sadly as if he is speaking for the whole of Egypt.[224]

Meanwhile the quest for a job continues. Ikhshidi shows Mahjub the way to wealth by dubious means .He can get him a sixth class position if he marries the mistress of his boss to be on the way to the wedding, Mahjub philosophies. Marriage is merely a social habit. In some places the custom is to have many wives. In others many husbands there is no absolute law for marriages and honor is a chain that shackles the necks of the poor only.

The bride turns out to be none other than Ihsan, the girl Ali Taha, Mahjub's friend used to love and who mysteriously had later disappeared from his life. She too had loved him deeply. Her misfortune was brought about by her father, a drunkard, who had gambled her honors away.

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[223] Naguib Mahfouz, al-qahira al-jadidah, p.82.
[224] Ghali Shukri, al-Muntami, Dirasa fi Adab Naguib Mahfouz,p.103.

The story reaches a dramatic end when the boss wife at the instance of al-Ikshidi, who is jealous of Mahjub's quick promotions enters Mahjub's flat to find her husband with his mistress. Simultaneously Mahjub's parents arrive on the scene and the scandal becomes public. The government servant resigns and Mahjub is taken away to the country side far from the entanglements of "New Cairo".

Naguib Mahfouz delineates his characters skillfully, especially Mahjub whose changing life style is drawn in detail from his college days and life at the student hostel, to the one room tenement he takes up when he is out of founds he counts every qirsh (Egyptian paisa) at apartment where he lives after his marriage.[225]

In al-qahira al-jadida Mahfouz addresses himself to the some principal theme, the social ills of Cairo. He depicts the moral bankruptcy of the Egyptian administration in the early 1930s. Thus the Novel deals with the period preceding the II World War, the period which is characterized by political and social upheavals in Egypt. Egyptian of all walks of life are beginning to tell the impact of modernization and the disintegration of traditional values. Hitherto, women were confined to their home; now for the 1st time, the gates of the Fuad University in Cairo are opened to them. Their presence on the campus is a subject of debate by their male counter parts, as it is an unheard of phenomenon. Male students do not only make dating appointment with female students; but the can even kiss them openly. Furthermore, they can freely express negative v views concerning fundamental religious issues, an act which hitherto, would have cost them their lives. Yet, then is the bad side of the change too, for it allows moral laxity.

[225] Fatma Moussa,fi'l Riwaya al- Arabiyya al-Mu'asira,pp.49-50.

Mahfouz studied the socio-political ills of his society with full analytical power afforded him by the best techniques of realism and naturalism. What emerges for the sum total of the novel, al-Qahira al-Jadida is a very bleak picture of a cross section of Egyptian urban society in the twenty or 30 years between the two world wars.

Social ills such as prostitution, excessive drinking, narcotic peddling and corruption of various kinds become rampant. Night parties organized in the European fashion are introduced for the amusement of the upper class families'. Western style dancing now familiar to the young aristocrats, chests pressing against chests as young men and women embrace each other in response to Italian music .Older women, longing for young men, straighten their breast to attract their attention. What is moves, a new society is gradually taking root based on the nuclear family system in what is formally a society based on the extended family system.

The rich should no feeling for the poor. Appointments and promotions are attained through powerful family backing or through dolorous means. Corruption has penetrated in to all facts of Egyptian life to the extent that a beauty contest cannot be handled with honesty. It is in disgust over the situation that Mahjub lament,"….selection of employees is a fraud; payment of salaries is a fraud ;the stock exchange is a fraud; titles and medals are fraud; even election is a fraud why then should not a beauty contest be a fraud!".It is a stifling condition, a condition which mere beliefs and ideologies will never solve. However, despite that fact that Islam and socialism remain mere beliefs to their adherents that are Ma'mun and Ali Taha respectively, they are able preserve them from the snares of the corruptible society. This is not so with Mahjub Abd al Daim, who, in order to get employed submits to temptation by playing the

role of husband to Ihsan, the mistress of the general manager, Qasim Bey. Similarly, Ihsan is the victim of her poverty stricken background. She submits to her parents wishes to sell herself so that she can support them with her indecent earning. It does not bother her to jilt Ali Taha, her farmer fiancé, only to become a mistress of Qasim Bey Fahmi. Her marriage at the instance of the Bey, to Mahjub a friend of Ali Taha, demonstrates her lack of principles. It also shows how low society itself, particularly the upper-class, has descended in the abyss of corruption.

The conduct of Qasim Bey is a typical example of how sordid the behavior of the upper-class Egyptian is. Furthermore, the charge that, the Bey has forbidden marriage and permitted fornication reflects the extent to which this class can go in turning their social values upside down. Yet, both Mahjub and Ihsan are the creation of their society. Given their situation and back ground it would have been a slurp… if they do not yield to the Beys wishes. The Fulamis have a saying that "A drowing man does not hesitate to grip of the edge of a sharp knife." Similarly, the action of Mahjub and Ihsan are actions of desperate people who are determined to make it in a society that has no place for the poor. In a heathen society neither of them would have fallen victim to people like Qasim Bey, Ihsan, for example, is an educated girl .Her services are badly needed, and she does not need to resort to prostitution in order to earn a living. As in his previous novel, the author portrays women as immoral, cunning, opportunist, unfaithful and frail. There is also reflection on fate and on upward social mobility through marriage.

Mahfouz's experience with practical life in government services provided him an insight into corruption at different levels and he decided to deal more directly with the problems of his times. Thus, he tumid to writing realistic novels, starting with al-Qahira al-Jadida . The novel 'Al-

Qahira al-Jadida determines the beginning of the distinct pattern drawn by Naguib Mahfouz for the modern Egyptian story. This is the first novel echoing contemporary Egyptian society and marking the end of his historical phase[226].

Mahfouz provides vivid descriptions of characters in this novel. Mahjub Abd al-Da'im, the central character of the novel is presented as a devastated protagonist whose frustration has no escape out of it, though he is a university graduate and then gets shocked with the disintegration of society. He stands carelessly towards the movement and course of society with all its ethos and philosophy but ends up as a pimp. Mahjub is a parvenu and is unable to force his natural way into practical life. He goes over his life with an upstart, sacrificing his dignity as a husband and overlooking the relationship of his boss with his wife who becomes mistress of the minister. The Minister takes him as his secretary as a price for his service.

One of the most interesting aspects of the required reform is the change in the position of women in the society. The role played by female characters in many Arabic Novels at the time reflects the prevalent attitude towards women. Naguib Mahfouz presents dynamic female character in the role of mothers, wives, prostitutes, daughter, sisters, and servants and so on but it is the role of the sweet heart, love or sex-objects that is the most dominant. They are obedient, subservient, powerful, strong, independent and religious.

Mahfouz's female characters are unique to his understanding of the feminine and the internal and external contradictions within Egyptian culture. However, women's roles in Mahfouz's writing are described as

[226] Ragheb Nabil, Qaziya al- shakl al-fanni Inda Naguib Mahfouz,p-71.

powerful, not necessarily through an exteriority of power in the field of politics or society, but in the deeper community that reflects values, morality and Islam. The roles that the female characters play in Mahfouz's novels define not only patriarchy, but also provide another way to view exteriority interiority during the twentieth century.

In the Novel Al-Qahira al-Jadida, Mahfouz depicts women in various situations and on different social levels. Apparently, the ultimate aim is to explode the fallacy that women is and should be subservient to man. "In Al-Qahira al-Jadida, specifically at the beginning of the Novel, there is a discussion between two friends about the role of females and their place in the University."[227] In the following analysis of Mahfouz's portrayal of women in his Novel Al-Qahira al-Jadida an attempt will be made to race and examine female characters as presented in his literary masterpiece, Al-Qahira al-Jadida, in order to understand the underlying view or rather the vision, of the author vise a vise the position of women in society.

In many of Mahfouz Novels, he often delineates characters with opposite views on some difficult issues, such as religions faith versus science, revolution versus acquiescence and the position of man' versus the position of women in society. Duality of outlook on women and her role in society can best be illustrated by the following examples: In al-qahira al-jadida one of the male character's Ahmed Budair asks some University student colleagues of his about their opinion of women. Ma'Mun Radwan one of the Muslim Brethren answers:

اقول ما قال ربي, فإن ر غبت في معر فة أ سلو ب ا لخاص, فا لمرأه طمأ نينه الد نيا, و سبيل و طىء لطمأ نينه الآ خره.

[227] Ghali Shukkri, al-Muntami,Dirasa fi Adab Najib Mahfouz,p. 95.

“I say what my God says. But if you want to hear it in my own words, I tell you that women are the security of this world and a lower path to the security of the hereafter.”[228]

On the other hand, Ali Taha, a progressive socialist, says:

ا لمرأه شريك ا لر جل فى حيا ته كما يقولو ن, و لكنها شر كه د عا متها-

فى نظرى- ينبغى أ ن تكو ن ا لمسا واه المطلة فى ا لحقو ق و الو ا جبا ت.

“Women are man’s life partner as they say. But in my opinion it is a partnership which should be based on absolute equality in rights and duties.”[229]

Ihsan Shihata of al-qahira al-jadida was a student at the higher institute for physical education in the Egyptian capital. Mahfouz portraits of Ihsan especially compassionate and complex Ihsan is Egypt new women, a lover of Goethe and Italian painting who planned to go to the University and have a career. But the threat of hunger is there for her too, and it will destroy her youthful radiance. She together with her parents and seven brothers and sisters, lived in poverty and abject misery. She was also beautiful but constantly conscious of her family’s poverty. Her parents were corrupt and unethical in their dealings. The father for instance was a drug addicted and a gambler. , Ihsan an educated girl is portrayed as the psychological and sexual victim by selfish and greedy man. She loved Ali Taha deeply and Ali Taha, too, used to love her. But she mysteriously had disappeared from his life. Her misfortune was brought about by her father:, a drunkard, who had gambled her honor away. Her parents never showed moral decency towards her. Their

[228] Naguib Mahfouz, al-qahira al-jadidah, p.8.

[229] Naguib Mahfouz, al-qahira al-jadida,p.8

communion was ardor of love before she got married, and her father remained making a living in the market of women. With his beauty and impudence till he married with her mother who gives him whatever she amassed so that he could do business with it but he wasted it on drugs and gambles. Only the small cigarette shop remained for him. He said boasting himself:

ضا عت حيا تى حقا ولكن ا لبر كة فى إ حسان

"Indeed, my life is worn out but there is a blessing in Ihsan."[230]

The young girl found her father along with her mother as -succor for devil and downfall but she refused to accept her downfall. When she saw a young man, her friend sitting with her father in the shop, she realized that the young man was bargaining with her father over her dignity, she became furious and ripped the young man apart so vehemently that she did not leave any hope for him. However, she was convinced that she was living around extreme corruption and the external indications show that the end would be inevitable. After her father urged her saying:

إنك مسؤ لة عنا جميعا, و خصو صا إ خو تك ا لسبعة

"You are accountable for all of us especially for your seven brothers. "[231]

She remained in this emotional conflict till Ali Taha appeared. She found him as true, sincere and generous. He saved her from hardships of fear and vulnerability. As a result, she fell in love with him and entrusted him with her hope. Her father looked the new youth with dissatisfaction. He says sarcastically:

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[230] Naguib Mahfouz, al-qahira al-jadidah , p-21.
[231] Ibid,p-22.

مبا ر ك عليك ا لشاب ا لجميل ا لذى بعثه ا لله ليجو عنا

"Congratulations, on finding a handsome young man who is sent by God to cause us starvation."[232]

Nonetheless, she has a high regard for the youthfulness of Ali Taha, his handsomeness, his generosity and his future. Yet, from the first moment, two significant factors perpetually haunt her mind that's her own life and her family life, in other words Ali Taha and her seven younger brothers.

To make lhsan's character as perfect, the writer portrayed her with a remarkable beauty. This terrible cognizance comprises two facts; her beauty and her poverty and she is often afraid of her beauty for reverting poverty and malnutrition. Before Ali Taha, she got acquainted with a wealthy young man of the law faculty and saw him expecting from her delight for his heart and pleasure for his Youthfulness. Her parents came to know about this young man. Thereafter, nothing makes a point except her mother's temptation and her father's expectation for the youth's wealth.

The life of her family keeps importuning her conscience until she thwarts the last remnant of her dignity and agrees to end her noble relation with Ali Taha and to marry with formal husband Mahjub maintaining her disgraceful relation with the minister Qasim Bey Fahmi who made her his mistress and gave generously to her and her family. Thus, the poverty overcomes irrevocably over 120 Ihsan and compels her to go along the tortuous way. No one did share with her in it but her formal husband Mahjub who was another victim of conflict between ambition and poverty. The coincidence put him in her way and this

[232] Ibid

coincidence was created by none but the poverty itself. This awful element played the role of destiny in most of the novels written by Naguib Mahfouz.

Ihsan deludes herself that she has sacrificed her happiness for the sake of others. So, her love was for the glory and the wealth was greater than the love of Ali Taha. She groaned under the hardship of family burden. To Ihsan, the minister Bey was a god of power and prosperity and of course her father's solicitation was not abated. Finally, she committed suicide while Mahjub had already intended to do the same. Ihsan tried it after she confronts the new life to drop a thick curtain on the past. From here the coincidence helped at confirming tragic feeling which was inseparable with Ihsan. She never forgets the days of her misery when she saw putting inquisitive eyes on it. Immediately after she meets Ali Taha, she remembers her frock which was almost worn out and fades away her happiness

ورأ ته يلقى عليها نظرا ت فا حصة , فذكر ت- على سحر المو قف و فتنته-

معطفها ا لذ ى كا د يلبى, ففتر سر ورها ,

و قا لت با لر غم عنها:

- أ يسو ؤ ك أن ترى دا ئما هذا ا لمعطف ا لعتيق؟

فلا ح ا لإ نكار فى و جه ا لشا ب و قال مؤ نيا:

-كيف تلقين با لا إ لى هذه الصغا ئر؟. إن فى المعطف كنزا جعله ا لحظ

السعيد من نصيبى !

و لم تو افقه على أن ا لمعطف من ((الصغا ئر)) بل كا نت تقول لنفسها

مرا ت متأ سفة : إ ن ا لعيش ا لسيد شباب و ثياب ! و لحظت ب ذ لته ا لصو فية

ا لأ نيقه فر غبت في لو مه . و قا لت :

-يا لك من مراء!. أ تعد اللبا س من ا لصغا ئر وانت تتأ نق مز هو ا...

Does my old frock irritate you whenever you see it

Negation gleams on young man's face. He rebukes

Her saying:

How can you pay attention on this small thing? This

Frock is a treasure which brings fortune for me.

She did not agree saying it as "small thing" rather

She says repeatedly to herself with regret:

The happy life lies in youthfulness and clothes and

She looked at his fine woolen uniform and coveted

His rebuke:

What a virile you are! You consider the dress as small

Thing while you haughtily become a fastidious. [233]

To Mahfouz, woman is a model of the ruined one in a debilitating society. As legitimate girl for secret annihilation in the womb of society, lhsan in al-Qahira al-Jadida (New Cairo) tries to resist and fight the wrongness and wickedness of family in order to save her from destruction, but found the father as a curse inflicted on her engulfing with his words:

إنك مسؤ لة عنا جميعا, و خصو صا إ خو تك ا لسبعة

[233] Ibid, p- 16-17.

"You are accountable for all of us and specifically for your seven brothers."[234]

Thus, her soul is crushed and replaced with ruin and becomes a mistress selling her body. From the beginning, the writer is eager to depict her and her hostility towards the social stratum that led to her unfulfilled needs. He drew a line of struggle between individual indignant to the society and the provocation of the society visible in difficult matters. Consequently, the human dignity of an individual who was unable to fulfill his high-aspiration was thwarted. In this novel, Mahfouz repeatedly endorsed Samuel Butler's phrase "poverty is the root of every crime".[235]

Thus, Ihsan substantiates herself with the notion that she is a formal wife of Mahjub Abd al-Da'im but in full sense, a mistress of the minister Qasim Bey Fahmi who is capable to raise her and her family from the depression of poverty at the cost of her dignity. At the same time, her formal husband is satisfied with the role of the pimp hoping to spend life footing with the affluent not thinking about his childhood spent in hunger, abject poverty and indignation.

Ihsan has entered in to this arrangement through the connivance of her greedy father, who has lost his money on drugs and gambling and wants to marry a rich man for his own gain. He owned a small cigarette shop and his income was not sufficient to support a big family ten members. In these circumstances Ihsan was forced to become the mistress of a Cabinet Minister. Now Ihsan will be Mahgub's wife but she will also allow her husband's employer, Qasim to visit her on certain nights while Mahgub makes him conveniently scarce, wandering the bars and Cafes of

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[234] Ibid, p -21.
[235] Ragheb Nabil,Qaziya al- shakl al-fanni Inda Naguib Mahfouz,p-77.

the city after few days married his secretary a pander, who was also a victim of the then prevalent political, social and economic corruption. The Cabinet Minister represented on the one hand the corruption of the political system and on the other the injustice in the distribution of wealth in the country at the time.

Tahiyya Hamdis is introduced to the reader as a young girl, primarily a daughter of a rich family, highly educated and haughty, Once Tahiya agreed to go on a trip to the pyramids with Mahgub Abd al-Da'im a University student of humble origin. They could walk and talk together. They could discuss public matters. But she could exchange only views with him, no emotions when he tried to kiss her she pushed him away and dismissed his emotional drift towards her as shear madness. Tahiyya then terminated the trip, stepped into her car and ordered the driver to drive away, leaving Mahgub behind:

His eyes followed her until she receded from sight and disappeared leaving him alone at the foot of the pyramid…….He pensively gazed at the pyramid and sarcastically mumbled:

ان ار بعين قرنا تنظر إلي ما سا تي من فو ق هذا الهرم!

"Forty His centuries have witnessed my tragedy from the top of this pyramid."[236]

Apparently the author has placed Mahgub at the foot of the pyramid" underlining his humble origin and contrasting him with the rich and aristocrats. Tahiyya who belongs to the upper class and by extension occupies the top of the social ladder.

[236] Naguib Mahfouz, al-qahira al- jadidah,p.78.

Throughout the Novel this sketchy portrayed of aristocratic females is to be repeated over and over again revealing Mahfouz's disdain towards aristocrats through direct or indirect comments on their behavior:

و هؤ لالء النسوة, ما أكثر هن و ما أ جملهن رلكن من المؤ سف حقا أن كل امرأة يحو م حو لها ر جل او أكثر-

وأكثر هن يتكلمن ا لفر نسيه بطلا قه , و هن المسلما ت الظو الم !

"What is too regretted is that each of these women, beautiful and many as they are, has one or more men hanging about her. Most of them (women) speak French fluently and they are partial Muslims."[237]

Mahfouz's aristocratic female characters in al-qahira al-jadida is in fact not characters but "tools" or "symbols" apparently introduced to expose and criticize aristocracy as such. It is here where the author is at his weakest. His characterization is flat and his portrayal of aristocracy and aristocrats leaves much to be desired. In his Trilogy Mahfouz's portrait of the aristocratic women is not only flat but also unconvincing. For instance 'Ayda Shaddad and 'Ulwiyya Sabri (both more or less an extension of Tahiyya Hamdis in AL-Qahira al-jadidah and Karimat Ahmad Bek Yusri in Bidaya wa Nihaya) do not spontaneously emerge or develop out of the setting, the logic of the situation or the sequence of events. They are rather dummies caricatures superimposed on other characters or situations mainly to explode the myth of aristocracy and the haughtiness of aristocrats when face to face with ordinary Egyptians long deprived of economic, social, and political security, let alone comfort and luxury.

[237] Naguib Mahfouz, al-qahira al- jadidah, p.93.

In this Novel We find that Mahfouz's characters are all Muslims who reside in certain communities of Cairo. They are decidedly urban, belonging to the upper or lower middle class. They moved and act in a very specific place and time a fact, which narrows the scope of their actions. In fact in many of Mahfouz's later novels Cairo remains the primary setting. To the present generation, this novel's values is chiefly historical. Many land marks and street it mentions like Rashad Pasha Street, are gone, as is the Giza train. We also find in this novel economic realities have likewise changed. No Egyptian student today could rent an apartment or buy a meal as inexpensively as did Mahjub Abd al-Dayim. It is find that life has changed in Cairo, especially for the University students and the author Naguib Mahfouz himself is certainly aware of this change.

Thus Mahfouz reveals the hopes and dreams of the lower middle class through these University students who are fully aware of their own problems and those of their society. The novel demonstrates their confusion and their lack of positive direction. They complain, criticize, and diagnose the maladies of their society, but none appears to have a practical, plan to combat its ills. The real problem is to change the corrupt political regime controlled by unprincipled rich, and powerful men, whom these students consider an impediment to reform and progress. It is interesting that now here in the novel does Mahfouz suggest violence as a method of change. He has placed great hope in the educated class to effect the change but offers no practical solution. As his characters, Mahfouz comes from a small middle-class family, when the event of this novel took place; Egypt was in the grip of not only the British, but also of a group of aristocratic officials.

Through this novel, Mahfouz gives voice to the political and philosophical currents of the times. Mahfouz's arguments challenged the well- established religious arguments on addition. In Cairo Modern Mahfouz writes uninhibitedly about the sexual and emotional lives of his characters, probing their psychological complexities and writes particularly sympathetically of women and describes with relish their physical charms and personalities. It is an elegantly-structured entertaining work that reveals Mahfouz's gifts as a master storyteller.

The novel al-Qahira al-Jadidah presents the life of Egyptian society in 1930's with stress on poverty and bribery and portrays middle class in Cairo with its social and economic denials in the shadow of British occupation. The roles that female characters play in Mahfouz's novel al- qahira al-jadidah define not only patriarchy, but also provide another way to view exteriority interiority during the twentieth century.

The overall picture is so overwhelmingly dismal and convincingly true that one is tempted to believe that by writing such novel the writer intended among other things, to protest against the established social, political, and economic order and draw the attention of both the leaders and the public to the necessity for reform in almost every walk of life. This novel attempts to locate the Arabic novel in the main stream of World literature and in particular as part of the genre.

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

by writing and publishing this novel the author intended, among other things, to protest against the established social, political, and economic order and draw the attention of both the leaders and the public to the necessity for reform in almost every walks of life. Mahfouz uninhibitedly presents the sexual and emotional life of his characters. Al-Qahira al-Jadida gives an insight into the contemporary Egyptian society. Mahfouz's aim was to seek the identity of his own country in the space-time of his existence and the sphere of his self. He is preoccupied originally with liberty and deals with the relationship of the citizen to the state, of the child to the father and the women to the men. Mahfouz has subtly used his literary talent in al-Qahira al-Jadida, where he drew the attention of both the reading public and the authorities alike to the necessity of reform, especially in woman's conditions not only in Egypt but also in other societies where such reforms are needed. Mahfouz had created and developed the techniques of using symbolic action. He was an inspiration to all writers, not just on account of his genius but also through the example of his determination and dedication.

Mahfouz's style combined the elaborateness of classical Arabic with simplicity of the modern. In his writings, particularly in al- Qahira al- Jadida, Mahfouz followed the western writers' style and techniques. Al-qahira al-jadidah is a multilayered narrative filled with religion, cultural, social and psychological mythology, symbolism and satire. This is the 1st novel echoing contemporary Egyptian society and making the end of his historical phase. This novel is unique or it only an instance of a trend that can be tracked in other works by Naguib Mahfouz or any other Arab writer. This novel was the 1st novel to have a resounding impact on the Arab World.

Thus in Al-Qahira al-Jadidah Naguib Mahfouz shows the human phenomena or condition with its biological, social and psychological aspect. He selects the characters of Al-Qahira al-Jadidah from different social classes and different natures and ties them together with a strong friendship that sustains the changes of private and public time. This attitude from Mahfouz could symbolize the unity of Egypt as a nation that transcends the separation caused by the interaction between the time and space. Mahfouz aim was to seek the identity of his own country (Egypt) in the space and time of his existence and the sphere of his self.

In a nutshell it may say that Mahfouz was the 1st Arab Novelist to make an analytical study of Arabic novel. By the writing style and technique of Naguib Mahfouz Arabic novel reached it proper place and make a new path to the development of Arabic Novel. This Novel constitutes major steps forward in the development of the Arabic Novel and reflects with the lives of contemporary Egyptian life based on a serious and social problem.

Mahfouz developed his novel further through the application of new or more appropriate technique surely mastered which shows especially in his novel Al-Qahira al-Jadida. This novel of Mahfouz is by turns ,ironic ,satirical ,farcical and ultimately cynical as the author creates a morality tale which takes place in a country where life's most basic guiding principles are still uncertain . Al-Qahira al-Jadida ,written in a clear easy flowing style ,paints a vivid picture of social, political and religious issues and their impact on Egyptian society .

The novel deals with the period during the Second World War the period which is characterized by political and social upheavals in Egypt. In Al-Qahira al-Jadida Mahfouz critically depicts Egyptian society during

the thirties. He exposes political and moral corruption of Egypt in a country submerged in poverty, hypocrisy, and opportunism through the story of a govt. employee who became a pimp in order to advance in the bureaucracy. Thus the novel paints a vigorous and scrupulous picture of the lower middle class in Cairo of the 1930s and the year of the 2nd World War.

From the above brief discussion it is clearly said that Naguib Mahfouz is skillful artist picturing the real picture of the Egyptian society through his Novel Al-Qaira al- Jadida. In this Novel Mahfouz has represented the rich Egyptian identity in an unprecedented way. As a progressive writer Naguib Mahfouz paved the way for development of modern Egyptian Novels to introducing new values and ideas in his writing. Arabic novel reached to its zenith by the effort of Naguib Mahfouz. This Novel constitutes major steps forward in the development of the Arabic Novel and reflects with the lives of contemporary Egyptian life based on a serious and social problem. Thus the novel Al-Qahira al-Jadidah presents the life of Egyptian society in 1930's with stress on poverty and bribery and portrays middle class in Cairo with its social and economic denials in the shadow of British occupation.

From this novel it is clearly said that Naguib Mahfouz is skillful artist picturing the real picture of the Egyptian society through his Novel Al-Qaira al- Jadida. In this Novel Mahfouz has represented the rich Egyptian identity in an unprecedented way. As a progressive writer Naguib Mahfouz paved the way for development of modern Egyptian Novels to introducing new values and ideas in his writing. For his effort Arabic novel reached to its zenith.