CHAPTER-V

KHAN AL-KHALILI: AN ANALYTICAL STUDY

The Arab world is going through a period of change, involving much insecurity, a historical stage replete with contradictions, dissension and struggle. All these things make the novel as a mode of expression more capable than any other genre of literature.[238] Novel played an important role in modern Arabic literature. It paved the way for the emergence of modern Arabic literature which was initially regarded morally suspected especially in the conservative societies like Egyptian, Syrian and Lebanese societies. But with the course of time novel gained popularity and was considered to be highly serious and respectable art in modern Arabic literature and successful novelist were awarded the highest state prize. The writer of this art like Ihsan Abdul Quddos[239], al-Mazini, Haykal and others tried to address through their writing various social, political, religious, moral issues and problems faced by the people at that time. Therefore, we see the romantic trend most apparent was the in their writing.

The novel which assumes a consistent underlying world view and demands powers of sustained and unified invention for which the Arabic literature of the past offered few models had a more history. Most of the fiction produced in the 1930s and early 40s reflected the combination of nationalist, democratic and romantic ideals that had penetrated the elite. Historical novels projected modern values into the past, the poor were

[238] M.M Badawi , Modern Arabic Literature, p.216.

[239] Ihsan Abdul Quddos (1919-1990) was an Egyptian writer, novelist, and journalist and editor in the Al-Akbar and al-Ahram newspapers. He is known to have written many novels that have been adapted in films. In 1944, he started writing film script, short stories, and novels. In 1975, he received a best screenplay award for his novel The Bullet is still in my Pocket.

sympathetically depicted as victims of oppression and love stories spun webs that stirred the aching heart even if they did not always accord with conventions that still rules family life.[240]

The Arabic novel, however, was to wait for another generation for the advent of the man who was to make it his sole mission as Salma Khadra Jayyusi puts:

> He engineered the novel's inception in Arabic as Major are form and established it as an ever-thriving continuity. Without him, the history of Contemporary Arabic literature would have to be written in a completely different way.[241]

In the field of modern Arabic fiction, Naguib Mahfouz contribution is tremendous which made a new path to the development of Arabic novel. He was the first Arab writer who was awarded the Nobel Prize for literature in 1988. Like Mohammed Husain Haykal's Mahfouz is widely regarded as the founding father of modern Arabic novel. [242] His influence based on the ideas of Haykal's which can be seen in his various books. He was greatly influenced by western writers and their books. From the western writers and their works Naguib Mahfouz discovered that the western world as a much more developed form. Naguib Mahfouz is one of the leading figures of this art who has played an outstanding position in the Arabic novel and its progresses. In fact with Mahfouz the Arabic

[240] Pierre Cachia, Arabic Literature an Overview, p.137.
[241] Michael Beard and Adnan Hayder (ed.): Naguib Mahfouz: from Regional Fame to Global Recognition, , p. 17
[242] M.M Badawi , Modern Arabic Literature, p. 242.

novel has achieved genuine maturity. His contribution to the genre of Arabic novel laid the ground work throughout the Arab world.

Mahfouz, who developed a dedication to literature that would later give him international prominence as his country's leading author, started his literary journey as a novelist with three historical novels. In these novels, he had his own vision and technique which were, later on, articulated skillfully and artistically in Al-Qahira al-Jadida, Khan al-Khalili and Zuqaq al-Midaq delivering him from darkness to light. 'Al-Qahira al-Jadida was the first novel to have a resounding impact on the Arab world. Khan al-Khalili was even more successful. Zuqaq al-Midaq established his reputation as a writer'.[243]

In world literature great writers depart this world yet their literary legacies remain testaments of their perpetual and invaluable influence on this earth enriching the minds and life experiences of their readers. Generations after their demise their works hold keys and clues that help readers and scholars alike unravel distant facts about previous times. Furthermore, younger generations are left with chronicles of events and times in novels and short stories that have embraced stereotyped protagonists from the past that were influenced by different social, political and economical circumstances rendering tales that might appear mystifying and hard to comprehend but true. Hundred years ago marked the birth of a man who became a veritable voice of an entire century in the Arab world.

After Thebe's Struggle, Naguib Mahfouz's next work is Khan al - Khalili began a series of eight novels in which he emerged as the master par excellence of the Egyptian realistic novel, the chronicler of twentieth-

[243] M.M Enani (ed.): Naguib Mahfouz Nobel 1988-Egyptian Perspective: A collection of Critical essays, , p. 21

century Egypt, and it's most vocal social and political conscience. With titles taken from the names of streets of old Cairo, the novels offer a panoramic vista of the Egyptian lower and lower-middle classes, with the minute details of their daily lives vividly and lovingly portrayed. Unlike Lawrence Durrell's Alexandria, Mahfouz's Cairo has more than mere romantic imaginative vividly: it is a recognizable physical presence. Its powerful impact upon the lives of characters is as memorable as that of Dickens's London, Dostoevsky's St Petersburg, or Zola's Paris. His earlier novels Khan al-Khalili (1945), al-Qahira al-Jadida (New Cairo, 1946), Zuqaq al-Midaqq (published in 1947 and translated into English as Midaq Alley), and Bidaya wa Nihaya (1951, translated as The Beginning and the End) deal in the main with the pressures and drama of life in Egypt shortly before and during the second World War. Khan al Kahlili is a sensitive of a middle-class family, whose hopes. In Khan al-Khalili the novelist has described the life of such a family which shifts residence to Khan al-Khalili, the ancient part of Cairo after losing the family head in the secondwar. Ahmed Akif, a member of this family gets soon mixed in the local environment and develops an intimate relationship with a beautiful girl. His younger brother also wins the heart of the girl and after knowing this, Akif gets himself out of the way. Tragically, younger brother gets a stroke of paralysis and does not survive. The conflict here is between the old value system represented by Ahmed Akif who is a religious man and the new values represented by Ahmed Rashid, a socialist lawyer. The protagonist seeks refuge in the past from the threat of the new.

His plethora of novels, collections of short stories, screen scripts and articles in his country's newspapers all of which had been published over 80 years is comprised of a diverse and extensive literary oeuvre

depicting a writer of unique and incomparable adeptness in weaving believable plots and unforgettable fictional protagonists. His books have been translated into many languages worldwide.[244]

Mahfouz was the 1st Arabic novelist to make an analytical study of Arabic novel. For his writing style and techniques Mahfouz obtained Nobel Prize for literature in 1988. He wrote many Arabic novels in his life among them khan al-khalili is very significant and remarkable because its completion markes a turning point in Naguib Mahfouz carrier and it reflect instead a deep concern with the lives and problems of contemporary Egyptians.

Khan al-Khalili is one of the novels written by Naguib Mahfouz published in Arabic in 1946, bears the name of an old quarter of Cairo with along narrow streets and cross alleys packed on both sides with shops offering a variety of wore. Terming with people in different attire and of different origin, the quarter appears more like a carnival than a business district. There are watch makers shops, tea-sellers shops, rug shops and brass-ware shops, kabob restaurant and a coffeehouse. This Novel was made into black and white Arabic film in 1966 directed by Atef Salim,[245] and then an English translation was released in 2008 by the prolific translator Roger Allen[246] who has translated a galaxy of Arabic novels by Arab authors. In this novel there are 51 chapters. Mahfouz's works specially khan al-khalili is resource on Arab life. This novel is

[244] Arab Times, Kuwait, December, 5, 2010.
[245] Atef Salim(1927-2002), Egyptian filmmaker, Atef Salim graduated from the faculty of applied arts of Cairo University.He was introduced to the professional World of cinema literally through a back door, at studio Nassibian on Faggala Street. In 1953 he directed his 1st film, Al-Hirman (Deprivation).
[246] Roger Allen, He is a prolific literary translator from Arabic to English, and a professor of Arabic and Comparative Literature in the Department of Near Eastern Languages and Civilization at the University of Pennsylvania. Allen , who served professor of Arabic and comparative literature in the Dept. of Near Eastern Languages and civilizations for 43 years. From 2005-11 he served as chair of the Dept .In 2008 he was selected president of MESA and served as the association's president in the year 2009-2010. In June 2011 he retired from his position as the Sasha Jane Patterson Harvey professor of social thought and comparative ethics in the school of arts and sciences at the University of Pennsylvania.

significant for Egyptian people because it deal with various problems of Egyptian people such as socio, political, religious and others of that time.

The central characters of Mahfouz's Novel Khan al-Khalli

Ahmad Akif- He is a 40-year-old bachelor who lives with his parents and works at the post office in a dead-end job, uproots the family to the ancient quarter of Khan al-Khalili, hopeful the Germans will spare the historic neighborhood famous for its bazaar and the al-Husayn Mosque, named in honor of Mohammad's grandson Ahmad Akif - is modeled on an actual person, an employee in the administrative office of the Egyptian University. Although he had a college degree, Ahmad Akif was a silly, shallow braggart who pretended to be the fountainhead of knowledge .He has a variety of psychological problems that set him apart from the other characters of the novel. He has an inferiority complex a persecution complex and a libido complex and imagines that the whole world is against him. He is a minor official at the Ministry of Public Affairs, drawing a meager salary still unmarried in his forties. His peculiar physical appearance and slovenly dress reflect his eccentric character. His head is narrow and bald, his face long and thin, his teeth are yellow from smoking. He is always nervous and restless and at times depressed. Mahfouz exposes a rather admirable side of this unfortunate character. Ahmed Akif is a responsible person who has sacrificed his personal happiness and even his career to support his family. The Akifs, we quickly discern, are not heroic people. The father was forced to retire from the government 20 years earlier because of insolent behavior. Consequently, support of the family fell to Ahmad, who never finished his studies and won't be free of his obligation to the family until his younger brother, Rushdi, earns his degree. Ahmad loves his family (surprisingly, he doesn't hold a grudge against his father) and yet harbors

the delusion that his genius (for something, anything) will never be recognized. He is "a martyr to injustice, a genius consigned early to the grave, a victim of malicious fate." That, too, is why he's never found a wife, he tells himself.

Ahmad Rushdi – Rushdi is the younger brother of Ahmad Akif. He is suave, cheerful, and sociable. He is also profligate -He fond of wine, women, and songs and a compulsive gambler. At one time he decided to swear off his life dissipation, get married, and settle down, but he did not do so. One day soon after his return, he sees a beautiful girl in the opposite building none other than Nawal, his brother's dream girl. He is fascinated by her beauty and eager to learn more about her. For the first time, he intends to build a true and lasting love relationship hand. He is a progressive socialist. He works in a bank in Asyut, in southern Egypt. Rushdi pursues Nawal until he meets her, and the two soon fall in love. It seems ironic that Rushdi who wins the struggle for Nawal's love, turns out to be more of a failure than his brother Ahmad Akif as his life is cut short.In the chapter 43 of this novel we find, Rushdi smiled, I cannot remember when I learned these lines of poetry:

ما لى أرى ا لأ بصار بى جا فية لم تلتفت منى إ لى نا حية

لا ينظر ا لنا س إ لى ا لمبتى و إ نما النا س مع ا لعا في

Why is it I see people shunning me,

Only stealing glances in my direction?

People never pay attention to the suffer;

They are only interested in the healthy;[247]

[247] Naguib Mahfouz,khan al-khalili,p . 238.

Nawal- In the novel Nawal is 1st introduced to the reader as a girl of 16 years old. She has overage height, an erect figure and elegant looks. Her face is the most beautiful part of her body. Nawal was good at her secondary school studies, but science was not her target and school was not the refuge to which her heart aspired. Her dreams did not fare further than her family's home. She continued to consider her mother as her 1st and foremost teacher from whom we learned the arts of domestic life such as cooking, sewing, and embroidery. Science to her was nothing but a decoration beautifying her felinity and an ornament enriching her dowry. Therefore her life was concentrated on one goal: the heart; the house; marriage. Nawal wanted to get a man or rather a husband, as soon as possible, and start a family of her own. Her traditional out look towards life and her neglect of knowledge and science annoyed Ahmad Rashid, whom she had met for a short time and wanted to marry with him.

Nunu- the calligrapher, a Jovial, carefree soul who lives for today and leaves tomorrow to care for itself, is native in his way of life and social conduct. Nunu is plainly more honest than many of the novel's upper-middle class characters. He has no feeling guilt or shame about his sexual behavior. He is an extrovert happy, convivial and lecherous, unashamed to brag about his sexual powers. He truly symbolizes the Egyptian (common country man) in his joviality and love of life. He has four wives and eleven children. After all, he is master Nunu , who relies on Lord. Nunu symbolizes folk of Egypt, who have faithfully resigned themselves to God's will. He tells Ahmad that he cannot curse life with action as he does with words, nor can he mock the world if he is poor naked, sorrowful, or hungry. Then Nunu delves into the sensitive subject of

Muslim marriage, telling Ahmad that he treats life the same way he treats his wives:

أ ن الد نيا كا لمر أة تد بر عمن يجثو بين يد يها, و تقبل على من يضر بها ويلعنها, فسيا ستي مع الد نيا و مع ا لنساء وا حدة,

The world like a women, loathes the man who bows to her and appreciated the man who beats and curses her. Thus my policy in dealing with the world and women is one and the same.[248]

Sulayman Bey Atta- He is the inspector of elementary education. He is an ugly middle-aged man like who managed to marry every beautiful young woman because he was rich.

Sayyid Effendi Arif- He is a colleague of Nawal's father at the department of survey. He obsessed with his problem of sexual impotence.

Zifta- He is the owner of the coffeehouse and a drug addict.

Khan al – Khalili is renowned traditional sock in the heart of Cairo. The author Mahfouz has taken this bustling place as a setting for his novel that carries the some name of the street and the time was the II world war was when it was at its prime and the rage of the war was pummeling the northern coast of Egypt as far as Al-Alamein. Against this complex and stressful back- drop Mahfouz recounts the tale of the Akifs' family who moved from El-Sakakini to Khan al-Khalili.[249]

The events of Khan al- Khalili cover twelve months during World War II from September 1941- August 1942. During this period, the German forces commanded by Field Marshal Rommel[250] reached al-

[248] Naguib Mahfouz,khan al-khalili,p.61.
[249] Arab Times, Kuwait, December 5, 2010.
[250] Field Marshal Rommel - He was born in 1891 and died 1944.He is the most popular general at home and gained the open respect of his enemies with his spectacular victories as commander of the Africa

Alamayn and were almost at the gates of Alexandria. With British forces occupying Egypt, the people found their country the arena of a conflict not of their making. Yet Mahfouz's intention was not, as some writers have maintained, to portray the vicissitudes of the war in Egypt, but to show its effect on the social and economic conditions in Egypt and on the attitudes of the common people. The war has also created among the lower classes a group of profiteers who are rising to become members of the aristocracy and who will soon enjoy prestige and countless privileges. More interesting is Mahfouz's presentation of the common Egyptians view of the war and their attitude towards the Allies and their adversaries.

The novel appears to focus upon the love of two Brother Ahmad Akif and Ahmad Rushdi, for the same young women, Nawal but infact Mahfouz is concerned as much with the quarter of Cairo where they live as with these individuals. He provides a true picture of the lives, hopes, and frustration of middle class Egyptians in the early years of World War II. The main character is undoubtedly Ahmad Akif, who serves as a link between his family and other characters whom he meets frequently at the Zahra coffeehouse in Khan al-Khalili.

As the Novel opens Ahmad and his parents have moved from the Shakakini quarter to Khan al-Khalili, whose inhabitants believe their quarter is sacrosanct because of the holly Shrine of al-Hussayan, and that the Germans, who are seeking the Muslims support, are reluctant to bomb it. Their new residence is on upstairs apartment in a building whose ground floor is occupied by different shops. From the window of his room, Ahmad can see the flat roofs of similar buildings and behind them the tall, majestic minaret of al-Hussayn's Shrine. The apartment is just

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kops in World War second. He was a noted German commander during the Second World War He is known as the "Desert Fox." He was died in 1944.

large enough for him and his parents, his younger brother Rushdi meanwhile, is employed by a bank in Asyut, in southern Egypt. Through the habituates of Zahra coffeehouse and some anonymous characters, Mahfouz depicts the effect of the war on the common people of Egypt.

During a German air raid, Ahmad Akif and his family go to an underground shelter where many others from the lower classes also seek refuge. When Ahmad says, “the bombing was a mistake. It will not be repeated, Allah willing.” Someone responds; the place that houses the head of al-Husayn shall not be harmed. The conversation continues:

كل شء بمشية ا لله.

وهتلر ينطوى على احترام عميق للبقا ع ا لإ سلامية !

-بل يقا ل إ نه يبطن ا لإ يمان با لإ سلا م !

- ليس هذ ا عايه يعيد, أ لم يقل ا لشيخ لبيب التقى النقى إ نه ر أ ى فيما

يرى النا ئم على بن أ بى طا لب رضى ا لله عنه يقلده سيف ا لإ سلا م ؟ !

فكيف ضر بت ا لقا هرة فى منتصف هذا ا لشهر ؟

“Everything is bound by Allah’s will”

“Hitler has deep respect for Islamic countries”

“It is even said that he believes in Islam, but conceal his faith”

That is not far-fetched: Did not the righteous and purse Shaykh Labib say that he Saw in a dream the Imam Ali Ibn Abi Talib investing Hitler with the sword of Islam?

"How then was Cairo bombed in the middle of this month [Ramadan]?"[251]

Naguib Mahfouz vividly exposes the credulity of common Egyptian about the war. As Muslims, they regard the omnipotent will of God as the cases of everything in life, including the early German success in North Africa. Some of them may genuinely believe that Hitler[252] reverse Islam or has in fact secretly become a Muslim, and that his victory is consequently a victory for Islam. We cannot expect these ignorant people to know that Napoleon[253] tried the same tactless, proclaiming himself the defender of Islam in order to win the Egyptian's support when he invade their country in 1798.

There protagonists are depicted interacting and their attributes are unraveled to the reader, new relationships and acquaintances developed. A pretty young girl, the Akifs' neighbor, Nawal caught Ahmed's interest and he felt attracted to her. Yet when his younger brother visited the family he also appeared to have feelings for her and her for him. They start seeing each other and started to build through their dreams their future life together. Ahmed becomes more involved with his new neighborhood's affairs sup- pressing his passion for Nawal. Rushdi feels pain in his chest and was diagnosed with TB and he had to be admitted for treatment at a distant place. The poignant end tells of the demise of Rushdi and the moving of the family to a new neighborhood. During this time of a social change much of his critique of the city dealt with the imbalance of past Egyptian traditions and was brought about by

[251] Naguib Mahfouz, Khan al-Khalili, p-70.
[252] Hitler was a decorated veteran of World War I. He was born in 1889. He was the leader of the Nazi Party of German. Hitler's Nazi Party became the largest elected party in the German. He was died in 1945.
[253] Napoleon- He was a French military and political leader who rose to prominence during the latter stage of the French Revolution and its associated wars. He was born in 1769 and died in 1821.

industrialization and resulting social changes of his novel Khan Al - Khalili address these issues.

The time is 1942, the Second World War is at its height, and the Africa Campaign is raging along the northern coast of Egypt as far as El Alamein. Against this backdrop of international upheaval, the novel tells the story of the Akifs, a middle-class family that has taken refuge in Cairo's historic and bustling Khan al-Khalili neighborhood. Believing that the German forces will never bomb such a famously religious part of the city, they seek safety among the crowded alleyways, busy cafés, and ancient mosques of the Khan, adjacent to the area where Mahfouz himself spent much of his young life so he love this place to much in his life he grew.

Khan al-Khalili, describes life in Cairo during the war year's period. Here, as in the other novels Mahfouz society and particularly introduces us to the ills of his Cairene the moral bankruptcy of the highly-placed government officials. As the novel unfolds, we see how a helpless and down-trodden Cairerte family struggles to survive the war years. Ahmad Akif, a middle-aged son of a retired civil servant and hero of the novel, escapes with his family from the bomb-ridden al-Sakakini quarter to a fiat in the old neighborhood of Khan al-Khalili. Ahmad himself a minor civil servant in the Ministry of Works, has given up his ambition for higher education in order to support his family. He turns his back on marriage so that his meager salary wills suffice to finance the education of his younger brother, Rushdi. However, his situation is not without frustrations since his youthful dream of a successful career has failed to materialize. The frustrations take the form of obsession, passivity, suspicion and conceit. Before his arrival the Khan, he lived in solitude appreciating nothing in life.

Nevertheless, the new environment offers him some hope even though short-lived Here, he meets and makes friends with neighbors who are also victims of social injustices but who make a local cafe a means of escape from the reality of their situation. Ahmad exaggerates his social status as a civil servant and half-heartedly accepts his new friends who are of lower class. He spends his evenings in the local cafe with them. He is invited to take part in hashish smoking, and has participated in Ramadan festivities. However, he finds his greatest hope and happiness.

In Nawal a teenaged school girl, who lives next door. Though he never talks to her personally, he knows from his observation of her through his window that the girl will not abject to his advances. He longs secretly to approach her father and ask for her hand. Shy and unsure of himself, he fails to take action until his more attractive but rather unwitting younger brother, who has just been transferred from Asyut, wincher love. Thus, Ahmad is deprived of love and happiness but he takes it with calmness and with a sense of maturity. "Rushdi, a young man in his twenties having drinking and smoking '" problems, is suffering from consumption. However, despite his doctor's advice to go to the sanitarium at Ridwan, he stubbornly remains in Khan al-Khalili lest he loses his job or be deprived of his morning meetings with Nawal. After a few months his condition becomes critical, “so he decides to heed the doctor's advice. Nevertheless, he does not remain long in the sanitarium before he persuades his older brother, Ahmad Akif, to bring him back to that he may die at home.

The true nature of his illness becomes common knowledge among the people of Khan al-Khairli. His fear of losing his job and Nawal is now obvious. His bank employers have decided to dismiss him following the expiry of the six month sick leave and Nawal, complying with her parents

wishes, stop: seeing him. He does not live long after wards. He dies leaving behind a sorrowful family. One year after their arrival in Khan al-Khalili, (the family is once more moving out but they are even more distressed and more depressed than they were ‘when they first arrived. It must be noted that Mahfuz's main objective is not just to remark a detailed, study of his main character, Ahmad Akif or to present to his readers the Khan neighborhood as suggested by some critics.[254]

Rather he wants to expose the misery and helplessness of the common Egyptians who are subjected to foreign and domestic oppression. He achieves this by portraying the impact of' the Second World War upon people like Ahmad Akif and his family. Fear, confusion and flight from the air-raid target areas provide the starting point of the story. The author seems to suggest that Egyptians who suffer from the air-raid holocaust are intact, victims of foreign aggression. They are humiliated militarily by the presence of the British soldiers on their soil, degradedly socially and oppressed politically by the ruling class whose origami goes back to Turkey. Even those foreigners who are politically powerless, such a Greek and Jewish communities, play a significant role in destroying the moral and social values of Egypt. Brothels and Jewish prostitutes become available for the entertainment of the foreign soldiers of occupation.[255] Real Egyptians are as irrelevant to the government of their country as the war itself is irrelevant to this nation. They are invariably being crushed by poverty, corruption and other social ills. Finding themselves in such a situation, they long for a return to what they regard as an authentically Egyptian 1 way of life. Thus, the flight of Ahmad Akif and Sakakini quarter at Khan al-KhalIli Surgeries quarter which was built in the nineteenth century his family from a1-longing. al-

[254] Hilary Kilpatrick, The modern Egyptian Novel, p-76.
[255] Naguib Mahfouz, Khan al-Khalili, p-127.

Sakâkini stands for all the evils of modernization while Khan al-KhalIli which was founded and thrived during the refuge of the Fatimid's represents the glorious past of Islamic Egypt it is a neighborhood that enjoys the protection of al-Husayn the neighborhood of religion and mosques, the heart of Islam which the Germans, more than anyone else, are aware of the implication of attacking, particular1y when they are wooing the Muslims.

Notwithstanding the sanctity of Khan al-Khalili, the neighborhood is not devoid of the evils of modernization. Its inhabitants like other down-trodden Cairenes, drink, smoke hashish, and gamble and indulge in sexual pleasure. It is, in fact, doubtful to regard the neighborhood as capable of providing the needed protection from the German Air-raids. Thus the vices of modernization, which are introduced and nurtured by foreigners, have penetrated deep into the fabric of Egyptian society which has reached a point beyond redemption.

In view of the foregoing it seems that, at least for the post-war period, Naguib Mahfouz must have given up hope that Egypt would ever be redeemed. Perhaps some critics might see this as the reason why he has never attempted to suggest solutions the country's problems. In fact, it is part of his style to pose social problems without suggesting remedies. In this novel, Ahmad Ra'shid is the only character who, while criticizing the system as being the source of the country social ills, advocates socialism. As a solution and firmly supports Marxism as of achieving it.

This explains further, why Khan al-Khalili, and the other four novels, display much despair and pessimism. Yet Mahfouz has become, a target of criticizing by some literary critics who, perhaps underrating, of the seriousness of the social and political situation of the period, accuse

him of, allowing his natural pessimism to overwhelm him.[256] He is criticized for giving too much attention to the gloomy side of the period and offering practically nothing to balance the picture. Answering this accusation Mahfouz confirms the view taken here by asserting that his pessimism derives its source from the stifling conditions prevalent in Egypt at that time. His generation has no choice but to reflect this state of affairs in their writings it is not a surprise that we write novels which display pessimism, but what is supporting is to write what contradicts that mood. But Sasson Sornekh disagrees with him by arguing that many an author concerned with addressing social scene has evinced a more sanguine state of mind.[257] As an example, he mentions Abd al - Rahmân al-Sharqawi, who he argues, besides being an Egyptian, belongs to Mahfouz own generation and treats the same scene in his novel' al-Ard (1953). But what Sasson Somekh fails to point out is the fact that al-Sharqawi. But does not deal with the Cairene scene . Rather like the older generation of writers, he deals with the peasants and the countryside. His novel can appropriately be compared with fi al-Aryaf. Furthermore beside Abd al-Rahman think of any notable writer of Mahfüz's generation dealing with the sane scene in the saone period that does not reflect pessimism in his writings Adil Kamil, for instance, overcome by despair of ever, changing the Egyptian situation of that period, and turned to legal work.

Therefore, this was the general mood of the post war period. However, instead of challenging it, Mahfüz has devised methods of making pessimists, among his protagonists, come out of catastrophe unscathed. Protagonists who are noted for their lack of ambition, for courage in the face of difficulties and for acceptance of life as it is, are

[256] Hilary Kilpatrick, The modern Egyptian Novel, p-84.
[257] Sasson Somekh, The changing Rhythms: A study of Naguib Mahfouz Novels, p-65.

the ones. Fit to live in a society decadent as the Cairene one. For example, is described as a passives who, for many years, has lived without hope, without a friend, without a heart [258], yet un-like his flamboyant younger brother, Rushdi, he survives. He sacrifices almost everything for the betterment of his family[259]. He gives up his ambition for a successful career, accepts a junior position in the Ministry of Works, and refrains from marriage so that his meager salary will meet the needs of his family. He even gives up his love for Nawal when Rushdi falls in love with her. He leads a simple honest life whi1e his prodigal brother indulges in drinking, smoking, gambling, and sex. It is some of these vices which result in consumption and subsequently kill the brother.

Another observation to be made here is on the role of fate as it affects the social i11s pose the frailty of the country. Mahfouz uses this theme to ex-start it is fate which social structure of this period. From the burdens Ahmàd Akif, being the first born, with the responsibilities of his family[260]. Fate has it that, as a first born he ought to support the family. Fate has it, too, that his father should be dismissed from his work even before Ahmad realizes childhood dream for a successful career vain attempt to escape from the air-raids is an even the family's no for it has not saved them from the anguish of Rushdf's death that deprives them of their aspirations and hope for a better future. Able that fate is part of the social tragedy. It is unquestioned the position of women is another factor which symbolizes the state of society.

The position of women is another factor which symbolizes the state of society, Mahfouz is implicitly saying that a society is hopelessly corrupt when, its women are regarded is sex abject by those who can

[258] Naguib Mahfouz, Khan al-khalili, p-35
[259] Ibid , p -14.
[260] Naguib Mahfouz, Khan al-khalili, p-22.

afford to pay for their favors, and are seen as earning power by their poverty-stricken families. Thus, the affluent Egyptians turn Khan al-KhalilI into a hunting ground for prostitutes.[261] Abbas, the so-called nobleman of the Khan al- khalili lives of his wife's immoral earnings. Nunu, the calligrapher, instills fear in his wives so that he can freely philander around with prostitutes.

In Khan al-Khalili, poor young women have become prostitutes; they hang around the British troops and learned some English jargon. Moral corruption, however, was not confined to Cairo; in Asyut[262], where Rushdi worked the Allied troops were draining the markets of meat and fruits and seducing the local women. Domestic servants deserted their employers to work in the cabarets-that is, to sell their bodies. Prostitution was not exclusively for Arab women; Nunu recalls hearing a young Jewish woman, on being accosted, say ruefully in a Twisted Scottish accents, " Behave like a gentleman, please"[263]

Mahfoüz, like many Egyptian novelists, paints an unfavorable portrait of women. Perhaps we may assume Nünu's opinion of them as his, particularly when such opinion is maintained throughout his works. Nünu when describing his attitude towards throughout his world (mal un abü al-.dunya), compares it to a woman. He argues that a woman, like the world, turns away from those who adore and embraces those who maltreat her. So, as far as he is concerned, his bad treatment of her is justified. His reason for marrying four wives is that women are like calligraphy, each style is different from the other. He argues

[261]Ibid, p- 45.
[262] Asyut- It is the capital of the modern Asyut Governorate in Egypt; the ancient city of the same name is situated nearby. Asyut Governorate is one of the governorates of Egypt. It stretches for about 120 km along the banks of the Nile.
[263] Naguib Mahfouz, Khan al-khalili , p- 125.

philosophically, "If the 1st one is naskh[264] the second should be ruqa[265] , the third should be thulth[266] and the fourth should be Farisi .[267] He then added

أنا لا أو حد إ لا الله

"I do not believe in oneness except when it relates to God."[268]

In another conversation with Ahmad Akif, Nûnü describes

ا لمر أة فى الأ صل عجنة طريه , و عليك ان تشكلها كما تشا ء , و اعلم أ نها حيوان نا قص العقل و الدين فكملها بأ مر ين : با لسيا سة و العصا !

women as animals with little brain and faith. They can only attain the two qualities through diplomacy and beating (bi al~siyasa wa al asa) in their condition.[269]

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 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. 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

[264] Naskh- It is a spcific calligraphic style for writing in Arabic alphabet thought to be invented by the calligrapher Ibn Muqlah Shirazi. The root of this Arabic term nasakh -a means "to copy. "
[265] Ruqa- It is a calligraphic variety of Arabic script. The ruqa style of handwriting is the most common type of handwriting.It is known for its clipped letters composed of short, straight lines and simple curves as well as its straight and even lines of text. It is clear and legible, and is the easiest script for daily handwriting.
[266] Thulth- a decorative calligraphic style .
[267] Farisi- a Persian calligraphic style .
[268] Naguib Mahfouz, Khan al-khalili, p-46.
[269] Ibid,p.46-47..

the sweet heart, love or sex- objects that is the most dominant. They are obedient, subservient, powerful, strong, independent and religious.

In the Novel Khan al-Khalili Mahfouz depicts women in various situations and on different social levels. Duality view towards women in society is accentuated and elucidated during a sharp conversation between Ahmad Akif, a young liberal thinker and Ahmad Rashid, a young socialist. Ahmad Akif: "The real woman is the prostitute! She is the real one since she puts off the mask of hypocrisy from her face and does not feel the need to claim love, loyalty, and purity."[270]

Ahmed Rashid (protesting against the marriage of a rich and ugly looking old man Sulayman Itta to a poor yet beautiful young girl, Karim al- Attar and explaining that injustice and imbalance in the relation between man and women is one of the direct results of the unequal distribution of wealth in society, and that once socialism is adopted in Egypt all such abhorrent practices will disappear.): Look how money exploits beauty! The ugliest thing in our world is subjugating noble virtues and values to animal needs. Why has the beautiful girl surrendered herself and agreed to marry this accursed monkey?! . Their being together will not be marriage. It will be nothing but a double crime. Which amounts to theft on the one hand and to rape on the other? Her beauty will continue to betray his ugliness and his ugliness will continue to betray her greed. Then the young man smiled gently and resumed his talk: "this crime and the like could not be committed under socialism!"[271]

In Khan al- Khalili, Nawal is 1st introduced to the reader as a girl of 16 years old who has overage height, an erect figure and elegant looks. Her face is the most beautiful part of her body. She was good at her

[270] Ibid, p-40.
[271] Naguib Mahfouz, Khan al-Khalili, p-107.

secondary school studies, but science was not her target and school was not the refuge to which her heart aspired. Her dreams did not fare further than her family's home. And she continued to consider her mother as her 1st and foremost teacher from whom we learned the arts of domestic life such as cooking, sewing, and embroidery. Science to her was nothing but a decoration beautifying her felinity and an ornament enriching her dowry. Therefore her life was concentrated on one goal: The heart; the house; marriage.

In spite of her comfortable life Nawal did not make serious efforts to continue the pursuit of knowledge and science through secondary and higher education or even through private reading. Instead, she wanted to get a man or rather a husband, as soon as possible, and start a family of her own. Her traditional out look towards life and her neglect of knowledge and science annoyed Ahmad Rashid, a progressive socialist whom she had met for a short time and wanted to marry. Rashid told her: "… love science as you love life. For science is akin to the mind of the human being. Your mind should feed on it and assimilate it as your body feeds on food and assimilates it. Where is the eagerness to fathom the secrets of existence? Where is the burning desire for knowledge? It is not permissible for women's heart to lie behind man's on the road of gratitude and the unknown. But Nawal did not need Rashid's advice. She could not understand his way of thinking, let alone live up to his ideals. She deserted him. Her next target was Ahmad Akif, a main character in the Novel, whose indecision and failure in life gradually pushed her to look for a bolder and more attractive man. This she found in his younger brother Rushdi who readily fell in love with her. His love filled her life with enthusiasm, warmth, strength and hope. While with him she felt happy and secure. She even thought that if all young men were as bold as

he was “No single girl would have remained unmarried.” Nevertheless her happiness was short lived. He soon become ill and then died. His death signaled her frustration, disorientation, and collapse.

Besides using women as sex objects and economic tools, they are also used as a means of achieving higher social status. lt is one of the two methods resorted to by the lower-middle class Egyptians to attain higher social status, and Mahfouz has constantly referred to it in his novels. The other method is to compromise one's ethical principles, such as surrendering to homosexuality, pimping, etc. In the case of the former, women of noble birth are sought for marriage by socially disadvantaged Egyptians hoping that through the women they can achieve higher social status. Thus, Ahmad Akif credited Saad Zaghlul’s[272] achievements to his wife. He asserts, "His in-laws paved his way to success. Had it not been for them, he would not have been the Sad we know.

Finally, besides castigating foreigners for the social ills of Egypt, Najlb Mahfouz is not wholly satisfied with the escapist attitude of some Egyptians including himself who, like Ahmad Akif, retreat to the past because of their failure in the present. The author, in this respect, makes his views clear through Ahmad Rashid who declares, “There was no wisdom in the past. If there was, it would not have become the past.”[273] Ahmad Rashid goes even further to question the very existence of God and the relevancy of religion in the modern age in which scholars identify the number of elements which make an atom or the millions of planets which exist beyond our solar system. The modern age whose Prophets

[272] Saad Zaglul- He was born in 1859. Zaglul was an Egyptian revolutionary, and statesman. He was the leader of Egypt’s nationalist Wafd Party. He served as Prime Minister of Egypt from 26 January-24 November1924.He was died in 1927 at the age of 68 in Cairo.
[273] Naguib Mahfouz, Khan al-Khalili, p-60.

are proud and Karl Marx[274] has no place for those who take refuge in the idealized past. In other words, if Egyptians are free they from foreign aggression they should not reject the present completely not ignore their past. They should try to make the best out of the two worlds. Thus, Ahmad Rashid is right when he says: We are like a captain of a ship that ploughs through mountains of waves which toss it up and down, right and left. While it is in this situation, is it proper that we should abandon all navigational instruments and look up in the horizon hoping and searching.

In this novel, place plays a crucially important role, as it does in all the other quarter novels, but so does time. Following Mikhail Mikhailovich Bakhtins[275] nation of the chronoscope, we can note that the two one almost inevitably linked to each other. The Akif family's move to the khan al-khalili quarter is not a voluntary one, but is rather the result of panic caused by a bombing raid. The novel's time period is that of the middle of the second world war and khan al-khalili records in vivid detail the often- neglected direct effects of the Africa campaign on the Egyptian capital city.

The social effects of the war and the continuing British occupation of Egypt that started following the Urabi Revolt[276] are very much to the fane in the long- famous novel Zuqaq al- Midaqq, in which the climactic scene sees the young Egyptian Abbas, battered to death by British

[274] Karl Marx-Born in1818 and died in 1883.Marx was a German philosopher, economist, sociologist, journalist, and revolutionary socialist. He is the founder of social science. Marx published numerous books during his life time, among these "Das Capital" and "The Communist Manifesto" is remarkable. His theories about society, economics and politics-the collective understanding of which is known as Marxism .

[275] Mikhail Mikhailovich Bakhtins – He was a Russian philosopher, literary critic, semiotic an and scholar who worked on literary theory, ethics, and the philosophy of language. His writings, on a variety of subjects, inspired scholars working in a number of different traditions.

[276] Urabi Revolt-it is also known as the Urabi Revolution, was a nationalist uprising in Egypt from 1879- 1882.It was led by and named for colonel Ahmed Urabi and sought to depose the Khedive Tewfik Pasha and end British and French influence over the country.

soldiers as he confronts Hamida, the quarter's beauty, who has become a call girl. In khan al-khalili, however, the impact of the war is, if anything, even more direct and vividly described the tenant of the neighborhood in to which the Akif family.

The Novel provides us with an excellent example of master novelist giving his readers a vivid and detailed portrait of his native Egypt and one of its capital city's most ancient and august quarters during a crucial stage of the II World War. Beyond the importance of that historical context, however, it is also an example of the careful research and planning, not to mention the artistry and craft, which were to remain features of his fiction for the next fifty years or more. In this Novel Mahfouz shows various important places and persons of Egypt which are as follow:

Khan al-khalili- It is a major souk in the Islamic district of Cairo.The bazaar district is one of Cairo's main attractions for tourists and Egypyian alike.The site of khan al-khalili was originally the site of the mausoleum known as the turbat az-za' faraan(Saffron Tom), which was the burial site of the Fatimid caliphs.

Al-Azhar-the world renowned Mosque-University in Cairo founded in the late 20th century.

Almaze-a district of Cairo to the northeast of the center between Heliopolis and the suburb of Madinat Nasr.

Bulaq- a district of Cairo adjacent to the river Nile. It gave its name to the 1st printing press in Cairo during the reign of Muhammad Ali.

Bayt al-Gadi- literally "the judges house" a section of the old city of Cairo between the al-Husayn Mosque and the northern gate.

City of the dead- formerly this name was applied only to Cairo's southern cemetery, but for some time the name has been used to refer to both southern and northern ones(the latter being formerly known also as " the Tombs of the caliphs ").It is this latter cemetery that is referred to in this novel.

Dab'a- a town on the Egyptian Mediterranch coast, the scene of fighting during the 1942 campaigns.

Al-Gamaliya- the district of old Cairo where Naguib Mahfouz was born, immediately to the north of the al-Husayn Mosque. The name is used to designate the entire area between the al-Azhar Mosque and the northern walls of the old city of Cairo.

Al-Husayn Mosque - shrine in the khan al-khalili quarter, dedicated to al –Husayn, grandson of the Prophet Muhammad (S.A) who was martyred at the Battle of Karbala in 680.

Al-Zaytun- a district in the central northern part of Cairo, between shubra and Heliopolis.

Night of power (laylat al qadar)- falling between the 27th and 28th day of the month of Ramadan. The night during which the prophet Muhammad (S.A) received the 1st revelation of the Holly Quran.

Al-shakakini- one of Cairo's middle class suburbs that sprung up outside the boundary of the old city during the later part of the 19th century.

Rud al- Farag- an area of Cairo to the north of Bulaq, renowned for its fruits and vegetable market.

Al-Ghazali- one of the most prominent Muslim theologians, best known for his work, Ihya ulum al- din (Revival of the Religious sciences).

Hafiz Ibrahim- the Egyptian neoclassical and nationalist poet, known as "the poet of the Nile."

Ibn Khaldun- the theoretician of history whose Muqaddima (introduction) is regarded as a foundational work in social science.

Mutran Khalil - known as "the poet of the two regions", he was born in Lebanon but spent much of his life in Egypt.

Al-Muizz- a ruler of the Fatimid dynasty, during whose reign Egypt was conquered and the old city of Cairo consternation.

Al-Muwaylihi- an Egyptian writer and journalist.

Shawqi Ahmad- the Egyptian neoclassical poet renowned for the musicality of his verse, who was given title "prince of poet "

Zughlul Saad- Egyptian nationalist leader who was a personal hero of Mahfouz. References to him appear in many of the novelist's works.

Umm Kulthum- ' the star of the East ' the Arab world's most famous singer of the 20th century and a personal favorite of Mahfouz himself.

Khan al-Khalili shows clearly that Mahfouz is already the master of Arabic Novel construction, albeit within a series of modes that from a 20 1st century perspective can be described as traditional and certainly based on European modes. The novel opens with detailed descriptions of time and place, as Ahmad travels along an unfamiliar route to his family's new abode. Khan al-Khalili and its denizens are lovingly described, and Ahmad and his career are placed within this changing frame work as the family sets itself to adjust to new surroundings .The 1st glimpse of Nawal and Ahmad's silent agony as he watches it develop. It is on the day of the Eid al- Adha that the dreadful news of Rushdi's

illness is 1st revealed, and the developing tragedy leading to his death and burial follows its inexorable course.

It was the night of mid shaaban and the prayers that holy night could be heard through the neighboring windows. You could hear a boy shouting in his high-pitched voice:

ا للهم يا ذا ا لمن و لا يمن عليه يا ذا الجلا ل و ا لإ كرا م

"O Allah, the one and only Bestowed, Possessor of Majesty and Honor,"[277]

And the family repeated it after him. And he was the only silent and among them. What kind of prayer could he offer to his Lord, he wondered? He thought for a while, and then lifted his hands toward the shining moon.

ا للهم يا خا لق ا لخلق , و مد بر كل شئ , تغمده بر حمتك الوا سعة , و أ سكنه فسيح جنا تك, وأللهم والديه ا لحز ينين ا لصبر وا لسلوان, و أ نز ل على قلبى ا لسكية و ا لسلام, و ا كتب لى فيما يستقب(و هنا و ضع يده على قلبه). فلشد ما تحمل هذا ا لقلب من أ لم, و لشد ما تجرع من جيية !.

"O Allah, he said humbly, creator of the universe, ordained of everything envelop him in the broad expanse of your mercy and let him dwell in your spacious heavens. Grant to his grieving parents solace and perseverance, and to my own heart bring peace and tranquility. In the day's ahead grant that I may find consolation for what is past."(And at this point Ahmad put his hand over his heart). This heart of mine has endured a great deal of pain and swallowed failure and frustration.[278]

[277] Naguib Mahfouz, khan al-khalili,p.272
[278] Ibid

At the end of the Novel the family second move in such a short period is placed once again within the broader frame work of Egyptian society as it tries to cope with the consequences of a global conflict on its soil. Now have it was history itself, passing in front of his eyes just as it had been recorded by the onward march of days and nights, written with the ink of hope, love, pain, and sorrow. So this was the final nights. Tomorrow he would be living in a new home, in a different quarter turning his back on the past….a past with all its hopes and dashed aspiration! Farewell then, Khan al-Khalili.

Thus in the Novel Khan al- Khalili Mahfouz addressed many social and political issues. Mahfouz in this Novel succeeds in breaking the norms of the realistic Novel to create a new literary style heralding modernism in the Arabic Novel. The Novel, Written in a clear easy flowing style, paints a vivid picture of social political and religious issues and their impact on Egyptian society. This Novel constitutes a major step forward in the development of Arabic Novel. Khan al – Khalili is a great introduction to the work of Mahfouz and the rich and complicated life of modern Egypt and Egyptian. Its completion marked a turning point in Naguib Mahfouz's career and it reflects instead a deep concern with the lives and problems of contemporary Egyptian. The techniques of Mahfouz writings reach the Arabic Novel with a new look and standard status in the fictional world.

For his writing style Naguib Mahfouz has succeeded in establishing a unique literary position for himself in modern Arabic literature like no other. His ample literary works reflect the intricate nuances of his Egyptian society and the times he had lived in: they were extraordinary- nary times with all the movements that had helped shaping it. Indeed, he is the voice of all the Arab societies at large as they all have

so much in common. His works are loaded with resourceful fodder for whoever wants to learn about and probe the Arab societies during the 20th century.