

## Patriotic Affiliation in Mahfouz

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### Summary:

The majority of the issues and challenges brought up by written work can be classified to be societal phenomena because written work is an institution of society that employs words as a medium, words is additionally a technological advancement, and if written work embodies daily existence, then daily existence itself is a reality in society. The written word continually had a duty to fulfill because it is unimaginable for it to remain exclusively human being in the earth. As a result, the work of fiction is classified as " type of literature that depicts the reality of society in its various circumstances, in every phase of advancement, and presents it against all their own challenges." (Bedir 11). The work of fiction represents the collective's communication to society, through its author, has brought to light, in order to demonstrate the idea that a person will never fully independent their lives from the society in which they reside, and that all of their behaviors are primarily reactions to their environment. This study examines an Egyptian family that is part of Arabian society and demonstrates the effect of society on the various characters in Mahfouz's Trilogy between the second and fifth decades of the century that followed.

### Introduction:

After years of immobility brought on, if not forced upon, by foreign dominance, many Arab writers were involved in a protracted and challenging endeavor to achieve cultural self-reliance, and social liberation during the first part of the century that followed. These authors were completely conscious that written work, more

than other forms of creative endeavor, was a potent tool for expressing one's self, particularly for individuals seeking a more accurate portrayal of their ethnic background.

Based on their observation of "the recently increase in the political influence of literary works as a crucial means for articulating the public imagination" (Jacquemond 2008, 221-2), they concluded that there is a great desire for such forms of communication amongst Arabian community, including ourselves. remarkably, "in a period of belonging," our shared cultural heritage has existed beneath strain and in danger of disintegration for generations. We seek to demonstrate who we are and confirm who we are, as we remain worried regarding it.

Our interpretations of Mahfouz demonstrate that he was aware that he was never supposed to separate his socioeconomic circumstances from what Eagleton (2008) refers to as "social behaviors"; in a "years of age of actuality in literary works," he need to close the gap between himself and actuality (Mondal 2003, 5). Thousands of novellas and short tales emerged as a consequence, allowing him to express his appreciation for the rest of Arab culture from within. He was able to portray their traditions, habits personal aspirations, and group problems, as well as communicate the reasons for them and convey their feelings , because he was able to communicate with their disappointments and aspirations as an Arabian citizen. As Calvino (1986) qtd. in Mehrez (1994) states, Mahfouz actually held the belief that "written work... provides language to everything is absent a speech" and "offers an identity to what as yet has no name or identity". He strove extensively to incorporate his concepts into his culture's lifestyles.

## Method

The research aims to clarify the essence of the association between written work and society, so it utilized the social realistic approach to point out the realistic events and shifts that took place in the Arabic culture during a household that

reflects lots of citizens at that time. The historically accurate works by Naguib Mahfouz examine time, position, protagonists, tellers, and consequently forth—the realistic depictions of actual locations in actual real times. In these writings may be among their most remarkable and rational creative elements are the focus of this work involves the pictorial and realistic expression of Mahfouz's novelistic set of Cairo within a time frame: 1917–1952. A great deal of , socially, and politically problems were clarified by the Trilogy.

### **Literary works and Illustration**

Several scholars have proposed that speech and the depiction of lifestyle can be used to facilitate the process of building a sense of oneself. Based on this theory, one could contend that a strong connection of national culture can effectively establish a national identity. In actuality, this is a very significant hypothesis that will enable the researcher to identify the channels by which such communication might be produced. Since written work may establish a sense of national being connected and has been essential in the establishment of national identities based on numerous past events, as investigated by Anne-Marie (1999), the novel's authority has been acknowledged here, "particularly by some of the fundamentalists parties of the cognitive space" (Jacquemond 2008, 222). As soon as an awareness of belonging is attained, there is an immediate impulse to put it onto those who are different, and there is an increasing desire for creative ways of communication.

### **Creating Mahfouz's Mentality**

After considering all of these social realistic factors Naguib Mahfouz recognized the responsibility of his nationality had given him. According to Shukri (1983, 147), "the appropriate project of authors and men of letters, by the nature of their position at the root of the nation, is to investigate the nation's depths and to hearing out its morality." Raised in a "merely Islamic atmosphere at residence," as

the youngest child of two pious Muslims, he declares "inspired by the Qur'anic style [...]." This sprang through my wish of expressing myself in an elegant manner due to I think that approach has an inherent worth rather than from any requirement for artistic expression (Mahfouz 1980, 22)." Al-jammaliyya, Mahfouz's birthplace, also played a vital part in his creation. He watched his neighbors, family members, then associates in this historic neighborhood of Cairo, which retains much of its original conventional charm today. He also heard to their heartbeats and sketched the paths of their interactions. He captured their 'philosophy and sensibilities' and accurately portrayed their customs and behaviors by doing this, also his traditional Arabic heritage had a major role in shaping his mindset, furthermore to his studies of Egyptian writings, all these previous elements had a profound effect on Naguib Mahfouz, and demonstrating how traditional Arabic or social realistic served as a foundation for Mahfouz's quest to create a sense of identity.

### **The Cairo Trilogy: Diverse Interpretations**

It is well-established by scholars that Naguib Mahfouz, the creator of the largest corpus of contemporary Arabic writing written by just one writer, used a variety of creative techniques to interpret the reality of his native nation. All of these tactics were intended to create Arabian identity by means of two main channels: portraying Egypt's historical heritage and creating a new current days.

Mahfouz's the Cairo Trilogy is undoubtedly handled by the writer's participation in the lives of the Cairenes. As a result, this literary piece has occasionally been interpreted as a historical narrative detailing the societal transformations observed during that pivotal juncture in Arab history. By itself, Mahfouz's perceptive analysis of the significant occurrences that shaped the contemporary Egyptian landscape helped to illustrate the aliveness of a country actively reconstructing and redefining its identity. Analyzing the Trilogy primary themes show the man's decisions, which must be understood in light of his sense of

himself as an authentic Arabian, appreciative of his identity. Nevertheless, Mahfouz refrained from acting ceremonially in order to express his sensation of identity; instead, he reacted from among his fellow members of his fellow citizens, who loved, praising their accomplishments but, more crucially, denouncing their shortcomings. It is an emotional epic on a certain level, following the growth and values of both the household and the individuals within their community. On a deeper level, though, it goes beyond just recounting historical events. The work's significance lies in this: while we ought to constantly keep in awareness that Trilogy creative bears pictorial impression to reflect certain elements of reality.

Most storytellers should pick via real-life experiences the details that they believe best capture what they imagine in their works. Because of this, Mahfouz trained philosophy did not write, for example, an academic historical narrative or even a theoretical examination of the history of his nation, the Trilogy focuses on people and their emotions, not about their outward looks, but concerning their innermost thoughts and feelings. It revolves around the people he got to know and became mentally and emotionally associated with. So this is the second layer of The Cairo Trilogy. It transcends the commonplace to a level which typically impacts because of its symbolic character.

Mahfouz was able to artistically blend both the reality and the metaphorical through sophisticated storytelling tactics. Readings in Arabic culture have always relied on their shared understanding of the nuances of both tangible and intangible occurrences in their culture; as such, citizens should have faith in the public's abilities to discern significance even when it is lost in time. It is therefore necessary on scholars to study The Cairo Trilogy's text as a distinctive Arabic literary work in the context of interpreting the meaning of the historical occurrences of the period. Maybe the only way to present a meaningful and analytical response to the

conventional wisdom on social and political power and hence define options was through pictorial and allegorical expression.

### **Palace Walk: A Realism and Pictorial Expression**

The Trilogy's allegorical expressions "functions in the perspective of indicating the individual as an indicator of the politically motivated" because Mahfouz was able to weave "the public sphere and the temporalities of the historical record through the framework of the story whereby the primary (or surface) concern is the personal environment and daily chronology of the household" (Mondal 2003, 205). In *Palace Walk*, the primary chapter of the Trilogy, Abdul-Jawwad's family is a symbol of the 'traditional real' system that is supposed, remained unchanged much throughout generations before. As Amina rises up to take care of her spouse after he returns after an enjoyable evening of partying, the novel opens with this idea of changelessness:

Habit woke her at this hour. It was an old habit she had developed when young and it had stayed with her as she matured. She had learned it along with the other rules of married life. She woke up at midnight to await her husband's return from his evening's entertainment. Then she would serve him until he went to sleep  
(Mahfouz 1994a, 1)

Following that, we learn that the Abdul-Jawwad family lives in the "ancient" neighborhood of Al-Jamaliyya, which is known as the "old quarter." In this "conventional" sphere, the household, and their home are all depicted as mirroring the 'traditional' Arabian societal structure. Al-sayyid Ahmad Abdul-Jawwad, the strong head of the family, has complete control over his home:

Amina ...was ready to cast the whole burden on the shoulders of her husband and felt relieved, despite the apprehension that swept through her

every time she was about to bring up a topic she feared might upset him.....

She waited until he finished his coffee. Then she said in her soft voice clearly intended to be polite and submissive, "Sir " (Mahfouz 1994a,154)

The spatial arrangement of the family is a further indication that it exemplifies the conventional structure (Leeuwen 1995, 97-8). According to Mahfouz , the household is arranged in a system of hierarchy, with Al-sayyid's quarters on the highest surface, the young ones on the primary surface, and the maids on the lower level. In the second edition of the *Palace of Desire*, all of the household sleeps on the highest floor, with the first floor reserved for their visitor amusement following the revolution and expressing the resulting decreased of Al-sayyid's control. (Mahfouz 1994a, 14–8).

A new regime had been established in the house five years before, when except for the reception room and the adjacent sitting room furnished with simple furniture as a vestibule- everything from the lower floor had been moved upstairs. Although Yasin and Kamal had hardly welcomed the notion of sharing a floor with their father, they were forced to comply with his wish to vacate the lower level, where no one set foot, except to entertain a visitor (Mahfouz 1994b, 12)

At last, a frail Al-sayyid was compelled to rest on the first level in the third chapter of the *Trilogy, Sugar Street*.

Kamal left the room with a heavy heart. It was sad to watch a family age. It was hard to see his father, who had been so forceful and mighty, grow weak. His mother was wasting away and disappearing into old age (Mahfouz 1994c, 9)

His son Kamal now occupies the upper floor:

Kamal ascended the stairs to the top floor, which he called his apartment. He lived there alone, going back and forth between his bedroom and his study, both of which overlooked Palace Walk  
(Mahfouz 1994c, 9)

The circumstances that existed in edition one, *Palace Walk*, have drastically changed because the home represents all of Arabian community in general and Egyptian society in particular. Mahfouz uses his household as allegorical expressions of the 'traditional' control, therefore the political views of those within it serve as a gauge of their 'conventional thinking'. They all declare themselves to us as National Party followers, and they associate with the party purely because they want to see the Sultan's empire restored. Fahmy is the lone, accurate example to this rule, though. Under the leadership of Muhammad Abduh and the Islamic modernist school, he defies the mystical and conventional ways of his family while pursuing his legal education.

Fahmy was angry that he had not found a partner to share the excitement of his ardent soul. Talk of national liberation excited great dreams in him. In that magical universe he could visualize a new world, a new nation, a new home, a new people. Everyone would be astir with vitality and enthusiasm. The moment his mind returned to this stifling atmosphere of lassitude, ignorance and indifference, he felt a blazing fire of distress and pain that desired release from its confinement in order to shoot up to the sky  
(Mahfouz 1994a, 32)

Mahfouz makes no bones about his decisions in terms of his people's national desire, since he contrasts Fahmy's political mindset in such a clear-cut way



for the primary time in the *Trilogy*. Mahfouz also goes a step further by emphasizing more family interactions in the political environment that is surrounded by social background. As the narrative develops and more symbolic coverings are revealed, this becomes evident. Mahfouz provides more clarity to the Arabian image by using Fahmy, who is depicted as becoming more and more detached from the culture that his family symbolizes. The first time Fahmy learns about his father's immorality at Aisha's wedding is very stating:

He could not have been more  
incredulous or panic- stricken if he had  
been told that the mosque of Qala'un had  
been turned upside down, with its  
minaret below the building and the tomb on  
top, or that the Egyptian nationalist leader  
Muhammad Farid had betrayed the cause of  
his mentor and predecessor Mustafa Kamil and  
sold himself to the English (Mahfouz 1994a, 270-1)

His contrast between the political betrayal and his father's personal deception puts the political framework in the forefront of the *Trilogy* in a way that has never been seen before. On the other hand, it is now evident that the father is a symbol of the 'old' order since he is now directly linked to the National Party and the Turkish Empire. Fahmy is one of the *Trilogy*'s many colorful individuals who allows Mahfouz to track and document the shifts in Egyptian nationalist attitudes in particular before to the 1919 revolution. He has witnessed Fahmy transition from the family's eager and sentimental acceptance to an Ottomanist future projections:

As the debate caught fire and grew  
more intense Fahmy raised his voice and  
said, "The important thing is to rid ourselves of  
the nightmare of the English and for the  
caliphate to return to its grandeur. Then we will find the way  
prepared for us" (Mahfouz 1994a, 56)

to a grudging assimilation of the Wafd, by which he grants its leaders a position in the nationalist

Fahmy replied excitedly, "Amazing news is spreading among the students. Today it was all we talked about Adelegation or "wafd" composed of the nationalist leaders. went to the British Residency in Cairo yesterday and met with the High Commissioner, requesting that the British protectorate over Egypt be lifted and independence declared [...]" (Mahfouz 1994a,322)

#### **Focusing on the Modern Arabian National Identification: *Sugar Street* and the Palace of Desire**

As we have seen, Mahfouz's political management of the allegorical submerge in the primary volume of the Trilogy, *Palace of Walk*, focalizes on the personality of Fahmy. In the upcoming volume of the Trilogy, *Palace of Desire*, Kamal is the main protagonist who takes on this task. Mahfouz concentrates on this in order to highlight middle class that ruled Arabian community broadly and Egyptian politics in particular throughout the twentieth century.

Kamal's psychological and mental development reveals a lot of the details around an alternate emphasis on government commitment in *Palace of Desire*. Kamal finds himself drawn to Aida as the new national icon and to the representation of Egypt in particular that she embodies. The woman "is readily discernible as a covetable icon of an emerging 'social system' and an idealized version of Arab culture in general, liberated of the limits enforced by custom" (Leeuwen 1995, p. 103). Thus, Kamal longs for Egypt to break free from the historical bonds that have oppressed the country. But the manner in which he ends his engagement with this "modernized young female" adds the allegorical element Mahfouz was trying to emphasize. In the event that the Egyptians needed to break

free from the oppressive customs of the past, they could never be independent to become free by adopting Western ideas and customs. The distinctive national traditions of behavior in all spheres of human existence can fulfill their promise for a brighter tomorrow.

The final installment of the trilogy, *Sugar Street*, presents Ahmad Shawkat, who appears to be unattached to the attraction of previous generations and believes in anything it implies, following the first and second section focus on the actual shift in Abdul Jawad family went through. "various duties intended to help establish a new order on earth and rejecting everything that obstructing the free movement of humanity's wheel" (Mahfouz 19946, 122-23), Ahmad Shawkat is also the one Mahfouz expresses in with his expectations towards the foreseeable future, having previously expressed what appears to be the Trilogy's conscious philosophical stance.

Yes, there is no argument about the  
need for independence, but afterward the  
understanding of nationalism must develop  
until it is absorbed into a loftier, more  
comprehensive concept" (Mahfouz 1994c, 26).

This examination of Egyptian political concepts is directed towards more understandable shifts which is key to Mahfouz's the social realistic approach to point out the realistic events and shifts that took place in the Arab culture in general, in accordance with the principles of allegorical expression that he sets throughout the Trilogy.

## CONCLUSION

Naguib Mahfouz has depicted wealthy Arabian identity in a manner never seen before in his written works. His designs have rendered the Egyptian surroundings present by emphasizing and illustrating the specific features of the native Cairenes. The Arabian public is now aware of the distinct literary identity that

many have attempted to ignore. Mahfouz is the individual who has provided one of the most important weapons to the Arabs in general to fend against attempts to conquer them.

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## الانتماء الوطني عند محفوظ

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الكلمات المفتاحية: الرواية. الانتماء. محفوظ

الملخص:

يمكن تصنيف غالبية القضايا والتحديات التي يطرحها العمل المكتوب على أنها ظواهر مجتمعية، لأن العمل المكتوب هو مؤسسة من مؤسسات المجتمع التي تستخدم الكلمة كوسيط، وإذا كان العمل المكتوب يجسد الوجود اليومي، فإن الوجود اليومي في حد ذاته حقيقة واقعة في المجتمع. كان على الكلمة المكتوبة باستمرار واجب الوفاء به، لأنه لا يمكن تصور أن تظل كائنًا بشريًا حصرًا على الأرض. ونتيجة لذلك، يصنف العمل الروائي على أنه "نوع من الأدب الذي يصور واقع المجتمع في مختلف ظروفه، في كل مرحلة من مراحل تقدمه، ويواجهه في مواجهة كل تحدياته". (بدير 11). يمثل العمل الروائي التواصل الجماعي مع المجتمع، وقد تم تسليط الضوء عليه من أجل إظهار فكرة أن الشخص لن يستقل حياته بشكل كامل عن المجتمع الذي يعيش فيه، وأن جميع سلوكياته هي في المقام الأول ردود الفعل على بيئتهم. تتناول هذه الدراسة الأسرة المصرية التي هي جزء من المجتمع العربي، وتبين تأثير المجتمع على الشخصيات المختلفة في ثلاثية محفوظ بين العقدين الثاني والخامس من القرن الحالي.