

# **Naguib Mahfouz's Trilogy and Social Reality**

**“Study in Sociology of literature”**

**A research Paper**

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#### Abstract

Literature is a social system that uses language as a medium, language is also a social innovation, and if literature represents life, then life itself is a social reality, as Rene Wellek asserts. Literature has always had a job to do, and it is impossible to be purely individual in nature, so it can be said that most problems and issues raised by literature are social problems and issues. Perhaps the best illustration of these facts is the view of Tomers that aesthetic systems are not promoted based on social systems, and are not part of social systems, “because they themselves are social systems of a pattern, and are relevant to other systems.”(Ahmed 1). The novel is “one of the literary genres that portrays the social reality in all its stages of development, in all its conditions, and puts branches in the face of its problems.” (Bedir 11). The novel is the message which the group sends to society with the aim of correcting the situation or modifying an idea in mind or discussing a crisis expressed by this group through its creator. It announces its vision in this work. This paper sheds light on an Egyptian family that live in the Egyptian society and shows the social influence on the different characters starting from the second decade to the fifth decade of the 20<sup>th</sup> century in the *Trilogy* of Naguib Mahfouz to prove that man can never separate himself from the society in which he lives and all his actions are mainly a kind of reaction to his surroundings.

Keywords: Naguib Mahfouz, *Trilogy*, Social influence, *Palace Walk*, *Palace of Desire* and *Sugar Street*.

## ثلاثية نجيب محفوظ والواقع الاجتماعي دراسة في سوسولوجيا الأدب

### مُلخَص:

الأدب نظام اجتماعي، يصطنع اللغة وسيطاً له، واللغة إبداع اجتماعي، وإذا كان الأدب يمثل الحياة، فإن الحياة ذاتها حقيقة اجتماعية، علي نحو ما يؤكد "رينيه ويليك". وقد كان للأدب دائماً وظيفة يقوم بها، وهذه الوظيفة من المستحيل أن تكون ذات طابع فردي خالص، ومن ثم يمكن القول إن غالبية المشكلات والمسائل التي تثيرها الدراسات الأدبية تُعد مشكلات ومسائل اجتماعية. ولعل خير ما يوضح هذه الحقائق ما ذهب إليه "تومارز" من أن النظم الجمالية لا تنهض على أساس النظم الاجتماعية، ولا تُعد جزءاً من النظم الاجتماعية، لأنها هي نفسها نظم اجتماعية من نمط محدد، ووثيقة الصلة بباقي النظم. والرواية كأحد الأجناس الأدبية التي تصور الواقع الاجتماعي في مختلف مراحل تطوره، وكل حالاته، وتضع الفروع في مواجهة إشكالياته. والرواية هي الرسالة التي توجهها الجماعة إلي المجتمع، بهدف تصحيح الأوضاع أو تعديل فكرة في الأذهان، أو مناقشة وضع مأزوم تعبر عنه هذه الجماعة بواسطة مبدعها، وتعلن رؤيتها في هذا العمل. تلقي هذه الورقة البحثية الضوء على أسرة مصرية تعيش في المجتمع المصري، حيث يظهر التأثير الاجتماعي على شخصياتها المختلفة، تبدأ أحداث الثلاثية من العقد الثاني إلى العقد الخامس من القرن العشرين من خلال ثلاثية نجيب محفوظ، لتثبت أن الإنسان لا يستطيع فصل نفسه عن المجتمع الذي يعيش فيه ويتأثر تأثير مباشر بالتغيرات التي تطرأ علي هذا المجتمع، وأن كل تصرفاته هي في الأساس نوع من رد الفعل للبيئة التي يعيش فيها. وتستخدم الدراسة المنهج الاجتماعي الواقعي والذي تميز به نجيب محفوظ في تصوير المجتمع المصري والحارة المصرية حيث نما وترعرع خلال مرحلة الطفولة والشباب ويظهر هذا جلياً في معظم رواياته.

الكلمات الأساسية: ثلاثية نجيب محفوظ، الأثر الاجتماعي، بين القصرين، قصر الشوق، السكرية.

ثلاثية نجيب محفوظ والواقع الاجتماعي  
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### The Study Problem

Naguib Mahfouz is regarded as one of the most famous writers in modern Arabic literature. He was born in the Al-Jamaliya district of Cairo, Egypt, on the 11<sup>th</sup> of December 1911, he was the youngest of seven children and lived there until he was six years old. This neighborhood and the alley in which he lived his childhood left a very deep impact on his style of writing and most of the characters he presented in his works were real people. He started his writing career at the age of 17. His first novel came out in 1939 *The irony of Fate*, and since then he has written thirty-two novels and thirteen collections of short stories. In his old age his literary production declined due to health problems and he has maintained his prolific output, producing a novel every year. The novel genre, which can be traced back to the seventeenth and

eighteenth centuries in Europe, has no prototypes in classical Arabic literature and he is considered one of its pioneers. Although this abounded in all kinds of narrative, none of them could be described as we understand the term "novel" today. Arab scholars usually attribute the first serious attempt at writing a novel in Arabic to the Egyptian author Muhammad Hussein Haykal. The novel, called *Zaynab* after the name of its heroine, and published in 1913, told in highly romanticized terms the story of a peasant girl, victim of social conventions. Soon after, writers like Taha Hussein, Abbas Al-Aqqad, Ibrahim Al-Mazini and Tawfiq Al-Hakim were to venture into the unknown realm of fiction.

In spite of his long-lasting devotion to the short story, Naguib Mahfouz's fame stems mainly from the numerous books he has delivered over his extensive vocation, outstandingly the *Cairo Trilogy* (1956-1957). He has additionally been a significant impact in the Egyptian film, having composed the screenplays for some, films drawn from Arabic books, including his very own portion works. He is the creator of a few short plays, some of which have been performed in front of an audience. He has additionally composed the verifiable work *Asda' al-sirah al-dhatiyah* (1995; *Echoes of an Autobiography*, 1997)

By the late 1950's, Naguib Mahfouz had earned acknowledgment all through the Arab world as one of the most refined creators of the Arabic novel. While prior Arab authors had started this abstract structure, Mahfouz exhibited a present for introducing characters and circumstances that personally encapsulated his local Egypt. His for the most part terrible works regularly focus their enthusiasm on people in emergency and analyze issues identifying with class, aspiration, and profound quality in government. They

show the individual shortcomings or the episodes of destiny that can carry catastrophe to mankind; however pedantic, they are normally nonjudgmental. Contemporary political and social issues, both Middle East and of the world everywhere, are fundamental to his composition. The beneficiary of numerous privileged doctoral degrees from remote colleges and lofty honors from the Egyptian government, Mahfouz got in 1988 the Nobel Prize in Literature.

In 1988, Naguib Mahfouz turned into the primary Arab creator to get the Nobel Prize in Literature; he was referred to by the Swedish Academy for works that are lavishly reasonable. In his Nobel speech, he portrayed himself as the child of two human advancements: Pharaonic and Islamic. He communicated his enthusiasm to rise above traditional obstructions for a general vision educated by an elevated awareness of other's expectations toward mankind. In 1989, Mahfouz got the Presidential Medal from the American University in Cairo. He was chosen a privileged individual from the American Academy and Institute of Arts and Letters in 1992, and he was given an honorary doctorate by the American University in Cairo in 1995, which set up the Naguib Mahfouz Medal for Literature as a yearly honor for remarkable commitments to Arabic composition.

Mahfouz propelled the specialty of long fiction in Arabic through significant works that are shifted in their test approaches to narrative, and he caught the consideration of numerous for his bold resistance of opportunity from religious oppression. He brought to Arabic composition another devotion to imaginative trustworthiness in a structure that is new and uncommon.

The Arabic novel, in any case, was to sit tight for another age for the appearance of the man who was to make it his sole mission. Naguib, who was destined to a working-class family in perhaps the most seasoned quarter in Cairo, was to give articulation in incredible similitudes, over a time of 50 years, to the expectations and disappointments of his country. Researchers have so regularly distinguished themselves with his work, a lot of which has been adjusted for the film, theater and TV, that a significant number of his characters become easily recognized names in Egypt and somewhere else in the Arab world. Then again, his work, however profoundly saturated with nearby reality, offers to that which is widespread and lasting in human instinct, as appeared by the generally great gathering his fiction has met in different societies. In English and different dialects, since the appearance in 1966 of his originally interpreted novel *Midag Alley*, he has been broadly researched.

### **Aim and Objective of the Study**

The study seeks to understand the nature of the relationship between literature and society, and the role of literature in expressing social issues of through fiction. This can be achieved through analyzing and monitoring the social impact of the Egyptian society on the *Trilogy* of Naguib Mahfouz and finding out how far the novelist has succeeded in showing the social reality of the community through his creative novel.

The present study aims to monitor the social impact of Egyptian society on Naguib Mahfouz's *Trilogy* as a model of sociological fiction. It aims to research the initiatives of "Sociological Literature", and to emphasize the

social dimension of the novel, relying on the critical reading of the novel of social realist theory, the reflection theory of George Lucache, the symmetry theory of Sian Goldman, and the theory of diversity of Michael Bakhtin. To achieve this goal, the study raises a number of questions as follows: - What is the nature of the social reality of the Egyptian society during the period when the *Trilogy* was written? - Why is Naguib Mahfouz's *Trilogy* the best literary work that discusses the social impact on Egyptians? - What are the social effects of the Naguib Mahfouz's *Trilogy*? – To what extent has the *Trilogy* succeeded in portraying the Egyptian social reality and highlighting its social issues and problems during the period when the novel takes place? - What is the literary view of the world that can be reached through the analysis of the trilogy?

### ***Method***

In order to achieve this objective, the social realist approach will be adopted to highlight the realistic events and changes that occurred in the Egyptian society in a family that represents thousands of people at that time within the selected works of the study Benjamin Geer states in his article *An encyclopedia article about Naguib Mahfouz* 2012 that:

Naguib Mahfouz (1911–2006) was an Egyptian writer who did much to establish the novel as the dominant literary genre in Arabic and to bring realism into the mainstream of Arabic prose fiction. After receiving the Nobel Prize for Literature in 1988, he became the world's best-known and most translated Arab novelist. His many literary works reflect a deep commitment to liberalism, democracy, socialism, and modern science, as well as the belief that a writer's role is to articulate the experiences and needs of his nation. (Geer 306)

Clearly Mahfouz attempted to be a realist and follow the traditions of the French realism (which extraordinarily influenced the Arabic novel)), and that, thusly, Mahfouz had the option to delineate the male-dominated society of Egypt around then. He additionally focused on the female job in the Egyptian culture and gave us a case of the lady that spoke to an incredible level of ladies around then, Amina. Amina, a major female character in the three books of the Cairo Trilogy, is seen by Yasin as follows:

A woman. Yes, she's nothing but a woman. Every woman is a filthy curse. A woman doesn't know what virtue is, unless she's denied all opportunity for adultery. Even my stepmother, who's a fine woman-God only knows what she would be like if it weren't for my father. (Mahfouz 88)

Concerning his initial Cairo books being composed inside the novelistic class of realism, Mahfouz conceded that he was touching base on the scene very late and that the class had gone out of abstract support by the 1940s. In a series of meetings with Gamal al-Ghitani distributed in *The Mahfouz Dialogs* (2007), the writer clarified that, in spite of the fact that he had been very much aware of contemporary patterns and had perused pioneer creators in 1930s, including Joyce and Proust when it came to composing his own underlying books, he "went down the realistic thought" (87) protecting this decision, he stated: "I was without a guide, without a mentor, and I was writing in a style that was being taunted and proclaimed dead wherever I looked, however now I accept that my reasoning was sound. What made things progressively troublesome is that we have no convention of novel writing in Arabic literature" (al-Ghitani 87-88). Novelistic realism was an essential stage through which European writing had passed and from which it had benefitted, though Arabic writing had not. Mahfouz felt that giving the Arabic novel its own realistic period, regardless of whether belatedly, was a

weight that tumbled to him: "How was I to plunge far beneath the outside of a reality whose surface had not yet been portrayed [emphasis mine], and whose connections had not yet been watched?" (87).

Of the numerous potential scholarly components in Naguib Mahfouz's initial realistic books for the specialist to look at – time, place, characters, plot, classification, storyteller, and so on – maybe the most striking sensible artistic components (similarly as with realistic books from any national foundation) are these books' realistic portrayals of real places in genuine real periods, for example, Paris during the Second French Empire (1852-79) or London in the Edwardian Era (1901-1910)

This paper, along these lines, centers around spot, explicitly the "geology" of Mahfouz's novelistic subset of the real Cairo inside a verifiably restricted timespan: 1917-1952. The *Trilogy* was able to shed light on a large number of social, political and sometimes philosophical issues, most notably the methods of oppression and human tyranny portrayed by Naguib Mahfouz in various forms within the chapters of his novel, such as his observation of the despotism of the English occupation forces towards the Egyptian people. It echoes, the tyranny of Mr. Ahmed Abdul Jawad with his wife Amina, who is in an unequal relationship” poor woman who is helpless.

This choice isn't optional or emotional. As Egyptian creator Muhammad Jibrīl states, "If a couple of researchers have made spot an essential estimation in their works, perhaps we can put Naguib Mahfouz at the cutting edge of them. place is a 'central character' in the vast majority of Mahfouz's works: Modern Cairo, Khan al-Khalili, Midaq Alley, [the Trilogy] ... (Miṣr al-Makān 12-13). Actually, as Samia Mehrez raises, "In context on the mastery of the reasonable wave in Arab writing by and large and in the Egyptian works in explicit, it is no enormous amazement that Cairo, whether

or not the antiquated or present day city, has been the major practical and allegorical 'place' for an extraordinary piece of the scholarly creation in the twentieth century." (Mehrez 82)

One of the main characteristics in Mahfouz's books in his early realistic stage is simply the patent, inevitable proof in the books themselves that the writer gives unequivocal consideration to novelistic "place", depicting – on occasion in practically complete detail – the area and design of places integral to the novel: for example posting explicit road names and building addresses (for example the manor at 14, al-Fustat Street in Zamalek in Cairo Present day and the new level at 7, Ibrahim Pasha Street, Apartment 12 from Khan al-Khalili (explicit tram line numbers (#15 from Kasr al-Aini to Ataba and #19 from Ataba to al-Azhar in Khan al-Khalili), unequivocal characters' schedules, (for example, Hamida's day by day walk around Midaq Alley entryway to Sanadiqiya Street, to Ghuriya Street, to New Street, to Musky Street, and so on in Midaq Alley entryway), even loft and building designs:

The flat consisted of three rooms and a living room. To one side of the passageway was a parlor that opened onto a corridor driving into a living room with a radio .There were two entryways on its right-hand divider, one to a room and the other to a lounge area. Both of these rooms opened onto a long gallery that neglected Nagi Road. (Cairo Modern 143)

At long last, such (purposeful) abstract time misplacement with respect to Naguib Mahfouz – writing in the realist genre in his 1940s Cairo books – offers not just an instant concentration for look into – place – however subsequently likewise offers an approach for the investigation of spot in the realistic novel: that of Franco Moretti, Italian abstract history specialist, teacher, and organizer of the Center for the Study of the Novel at Stanford

University. For similarly as Moretti found the nineteenth century realistic books of England and France to be a profoundly profitable example on which to test his mapping system for scholarly investigation in *Atlas of the European Novel 1800-1900*, so as well, in Mahfouz's initial realistic Cairo books, can the writer locate an equivalent realistic abstract test instant for the Morettian mapping procedure, in spite of the fact that Mahfouz's twentieth century realism isn't indistinguishable in every aspect with its nineteenth century European pioneers. The novelist referenced a portion of his realist impacts: "I became acquainted with realism through contemporary authors like Galsworthy, Aldous Huxley and D.H. Lawrence. After these, I was never again ready to peruse Dickens. Nor was I ready to peruse Balzac having just perused Flaubert and Stendhal" (Fu'ād Dawwāra Maḥfuz min al-qawmiyya ilā al-'ālamīyya, referred to in El-Enany 19 -20).

The *Cairo Trilogy*, named after three lanes in the core of the old city of Cairo, "*Palace Walk*", "*Palace of Desire*" and "*Sugar Street*", is an extremely grasping story. It's an adventure of three ages of a Muslim family, Al Sayed Ahmed Abdel Gawad family, living in a thousand-year-old locale of Cairo, during the British occupation. After World War One, Egypt was in turmoil with its kin battling all around to accomplish their nation's freedom. The story unfurls during these disheartening years, between the two world wars, from 1917 until 1952.

but in 1945 he took the risky step of switching to realistic novels about modern Egyptian society. Social realism was then considered avant-garde in Arabic literature, and these novels initially gained little recognition. His *Cairo Trilogy*, completed in 1952, follows several generations of a middle-class Cairene family from 1917 to 1944, focusing on their relationship with the nationalist movement

and on conflicts between the values of older and younger generations. In addition to its literary merits, the Trilogy is a unique historical document of everyday life in Cairo in the early 20th century. After the 1952 nationalist military coup, state cultural policies gradually moved social realism from the avant-garde into the mainstream. The Trilogy was finally published in 1956–57 and received a state literary prize. (Geer 306)

The two fundamental characters are Al Sayed Ahmed Abdel Gawad, the prosperous moderately aged food merchant, who is the oppressive family patriarch, and his obedient naïve wife Amina who truly discovers harmony and tranquility in her subjugation and submission to him.

*Palace Walk* is the main novel of Nobel Prize Winner Naguib Mahfouz's *Cairo Trilogy*. Viewed as his masterpiece, the set of three pursues the lives of individuals from the preservationist al-Jawad family from the First World War to the Second. As Egypt battles towards autonomy, so to do the more youthful individuals from the al-Jawad family battle for more prominent individual flexibility against mistreatment from customs, traditions of society and religion.

Consistently, around 12 PM, Amina wakes herself; a propensity shaped more than a quarter century of marriage. She takes a spot on the latticed overhang sitting above their road – Bayn al-Qasrayn, or Palace Walk – and anticipates her husband's arrival home from his daily stimulations. This is Cairo, Egypt, in 1917.

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 entertainment. Then she would serve him until he went to sleep. She

sat up in bed resolutely to overcome the temptation posed by sleep. After invoking the name of God, she slipped out from under the covers and onto the floor. (Mahfouz 1)

On edge and unreliable when her husband isn't home, she recites the Qur'an to alleviate her apprehensions and avoid evil presences.

A carriage pulls up before the house and she can hear her husband's voice. His tone is tumultuous, friendly, totally strange to any experience she and her family have with him inside these dividers. To his family, he is a dictator with a short and fierce temper and she and her kids live in calm dutifulness and accommodating trepidation .

He frequently still blasts when he gets back home. Amina has always been unable to accommodate the amazingly devout and carefully attentive man she knows at home with the man who plainly submits to the wrongdoing of devouring liquor when outside. That being stated, she is appreciative that her husband is frequently at his most delicate and amiable when under its impact. He sometimes talks about the news of the English and the outside, something Amina and her girls would somehow, or another can share their humble opinions about.

Amina was married at fourteen years old and right off the bat in the marriage had demonstrated the nerve to scrutinize her significant other's evenings out. Addressing to which he had responded quickly and brutally. She normally does not set out inquiry him any longer. Notwithstanding advising him regarding any takeoff from their repetitive household timetable can be an on edge and hazardous assignment. Despite the fact that she has thought about whether her husband has other ladies, she can't offer credit to such feelings

of fear. After all she is his solitary wife, however his second. He could have kept his first wife or taken others in the event that he had such cravings. She comforts herself by disclosing to herself that her husband is a decent God-fearing man, that she ought to be appreciative for all that she gets from him and that it is her wifely and religious obligation to serve and adore him as she does God.

This roof, with its inhabitants of chickens and pigeons and its arbour garden, was her beautiful, beloved world...Then her eyes would fix on the minaret of the mosque of al-Husayn...her yearnings mingled with sorrow that pervaded her every time she remembered she was not allowed to visit the son of the Prophet of God's daughter, even though she lived only minutes away from his shrine...What could this world of which she saw nothing, but the minarets and roofs be like? (Mahfouz, 2001:38-39)

With two mature girls Amina need not occupy herself with family unit tasks and could rather resign to a loosening up life. In any case, she appreciates keeping up the house. Called 'the honey bee' by her neighbors for her persistence and vitality, the repetitive work likewise diverts her from an actual existence that would be loaded with weariness inside the exacting limits of the house she isn't allowed to leave; not even to visit her family or her dearest al-Husayn mosque. The little girl of a regarded scholar, Amina is the most devout of the family. She sees no difference amongst religion and superstition in any case, thus she not just much of the time cites the Qur'an and makes references to God, she additionally revels different superstitions and is dreadful of djinns. Like different individuals from her family, she is befuddled regarding why God does not rebuff the profane nor save the devout hardship.

She prays much of the time and genuinely for the assurance of her family and, of late, has likewise been appealing to God for triumph for Germany and her Ottoman partner in the Great War that is presently in its fourth year; that such triumph will expel the British from their nation and with them those abhorrent Australians who have spread through the city like grasshoppers, crushing the land, ravaging, mishandling and offending the general population without restriction.

One must bear in mind that in his work, Mahfouz is always concerned with society in its entirety, not just individuals, a concept which is reflected in the novels of Emile Zola. In a paper called "Egyptian Women as Portrayed in the Social Novels of Naguib Mahfouz", the character of Amina is described as "an almost accurate representation of the late nineteenth century and early twentieth century Egyptian middle-class womanly woman". (cited in Le Gassick 96)

Despite the fact that the use of the words "womanly lady" by Ibrahim El-Sheik is fairly befuddling, I am, in any case, enthusiastic about his feeling that Amina is a "precise portrayal" of a specific class of lady at a specific time in Egypt's history.

Other than those, the overwhelming subject of *Palace Walk* for me was that the position of the father in his home, in a profoundly religious and man centric culture, is that of a God. Like a God, al-Sayyid Ahmad is a despot over his family; his will is to be acknowledged not addressed, prevailed upon, comprehended, or assuaged. He is just to be obeyed and adored. His irregularities, frauds, shameful acts are in reality befuddling to the individuals who live under him, however, are immediately expelled and

overlooked, with an update that he is a decent individual, that they all profit by his positive attitude and ought to be appreciative. They take his maltreatment and call it cherish.

His tricky frame of mind towards, and abuse of, the ladies throughout his life is especially symbolic. Many occasions that happen in this novel towards women are especially incredible. He usually uses religion at home to hide his true colours and deceive the female characters in his house. Outside the house he goes to the other extreme to use and abuse the female characters working in the night clubs.

Certain ideas about women acquired by men have such a lengthy history that they have attained factual status simply on the merit of tradition, or rather the tradition of thought. Stereotyping the middle-class Egyptian woman is a gross generalization and I don't think that it was Mahfouz's intention. He has been criticized for creating stereotypical female characters such as the mother, the wife, the daughter, the lover and the prostitute. Nawal El Saadawi insists that there's a clear division of women into two categories in Mahfouz's novels, especially in the Cairo Trilogy:

...a woman belongs either to the category which is composed of sacred pure mothers and frigid, chaste, respectable wives, or to that which groups together the prostitute and the mistress, women who are warm, pulsating, seductive, but despised. (166)

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, servants and so on but it is the

role of the lover, 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 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 *Palace of Desire* five years have gone since the death of Fahmy, the oldest child of Al-Sayyid Ahmad Abd al-Jawad, shot during a demonstration against the British occupation of Egypt. In those five years Al-Sayyid Ahmad, out of contrition, has walked out on his past existence of drinking, celebrating and infidelity, dismissing his companions. He has even relaxed the rules on his already domineering standard over his family. His wife, Amina is currently allowed to go out to see family and her beloved al-Husayn mosque. She can even express a supposition without dreading his fury. His two different children, Yasin and Kamal, likewise appreciate more prominent opportunity.

Al-Sayyid Ahmad, however, has begun to come back to his previous indecencies. Continuing his evenings out with his old companions, he has started drinking again and is additionally enticed by the likelihood of new undertaking. In any case, there is a stun coming up for Al-Sayyid Ahmad as the object of his wants, a youthful lute player named Zanuba, who rejects his advances. Having never been rejected by a lady, it is a mortification he can

scarcely endure, and his desire requests to be fulfilled. Al-Sayyid Ahmad continues to utilize the young lady with extravagances in the expectation she may come around to humoring him consequently. Yet, more stun and mortification is available for Al-Sayyid Ahmad; he is ignorant that the young lady was previously the admirer of his oldest son, Yasin.

Yasin is very much the same man from *Palace Walk*, a hedonist and a sexual predator. He still shares his father's tastes for alcohol and adultery and still does not understand why his activities end in scandal and disaster while his father's do not. Incapable of living the double-life his father does and having failed in his first marriage, Yasin is increasingly convinced the solution must be to marry a woman who would allow him to pursue his pleasures more-or-less openly. The choices he makes will risk estrangement from his stepmother and sets him on a collision course with his father.

Kamal is the central character in the *Palace of Desire*, every week, he goes to a well-off piece of Cairo where his closest companion, Husayn Shaddad, lives in his parent's chateau. There Kamal and his classmates examine governmental issues, religion and what they will do with their lives since their tutoring is achieving an end. Riches isn't the main thing that isolates Kamal from his companions. Despite everything he wears his fez, plays out some religious obligations and is enthusiastically faithful to the political powers his martyred sibling upheld. His companions jab delicate fun, calling attention to that Kamal is considerably more moderate, customary and religious than he once in a while supposes he is. Among the Europeanized Shaddad family, who lived in a state of banishment in Paris for a period, he observes a couple strolling affectionately intertwined, the wife treated as an

equivalent by her husband and is stunned to see Muslim dietary limitations straightforwardly spurned.

In any case, Kamal's most noteworthy wellspring of torment is his affections for his closest companion's sister, Aïda. In spite of the fact that he realizes his emotions are probably not going to be remunerated as she is more seasoned and from a rich family, he can't resist the urge to enjoy the dream that he may one day be joined with the young lady he can just consider as far as ridiculous, radiant flawlessness. Touchy and reluctant about his huge head and huge nose, Kamal feels like Quasimodo and is tormented by his lonely love for Aïda.

Not at all like *Palace Walk*, in *Palace of Desire*, the impact of French and existential journalists Mahfouz is said to have been affected by, is plain to see. A great part of the novel is of Kamal's interior ponderings as he addresses the importance of love, the motivation behind life, the purpose of conventions and the presence of God. It is brilliantly reminiscent and there are numerous wonderfully composed entries. Where Western followers may discover *Palace Walk* hard to identify with, the equivalent can't be said for *Palace of Desire* with its attention on a youthful grown-up attempting to make sense of life.

In *Sugar Street*, the last novel of Naguib Mahfouz's Cairo Trilogy, change and catastrophe proceed for both the al-Jawad family and for Egypt as the persistence of the Great Depression offers route to another European war and the dread of new weapons while autonomy for Egypt remains slippery.

The al-Jawad family patriarch, Al-Sayyid Ahmad, and his companions are currently paying the cost for their long periods of overwhelming celebrating

with hypertension and coronary illness. Al-Sayyid Ahmad can never again figure out how to rise the stairs to the highest floor of his own home. His wife, Amina, getting a charge out of the best opportunity of her life, does minimal more than implore and visit mosques. Their girl, Aisha, once in the past an extraordinary wonder, is presently minimal in excess of an apparition; forever lamenting for the quick loss of her significant other and children to typhus.

Kamal, Al-Sayyid Ahmad and Amina's youngest child and the focal point of the past novel *Palace of Desire*, has made the highest floor of his parent's home his own loft. Having endured the torment of energetic solitary love and the takeoff of his refined companions, Kamal lives a consistent dreary presence. Presently a regarded teacher, Kamal discovers scholarly incitement in books as opposed to from companions. Darwin, Russell, Bergeson, Spinoza, Leibniz and Schopenhauer are his companions now. Discharge originates from composing philosophical articles for a little magazine while he denies himself any open door for adoration, mitigating his normal impulses as a customary customer to a discrete whore.

Yasin, Kamal's more established stepbrother is still near and, amazing to followers of the initial two books, he is as yet hitched to a similar lady! As with Kamal, both Yasin and his father have just little jobs in Sugar Street. The focal point of the story proceeds onward to the third generation of the al-Jawad family and Al-Sayyid Ahmad's three altogether different grandsons .

*Sugar Street*, or *al-Sukkariya*, is the road in Cairo where Al-Sayyid Ahmad's little girl, Khadija, lives with her husband Ibrahim Shawkat and children

Abd al-Muni'm and Ahmad. Striking and hardheaded, both young fellows have no doubts about opposing their folks not at all like the past age.

In spite of the fact that their characters share much practically speaking, their governmental issues couldn't be progressively extraordinary. Abd, a young fellow of solid religious feelings, has joined the Muslim Brethren and is ending up progressively radicalized. Ahmad, however, is a similarly dedicated socialist who sees his children and his family's customs and convictions as in reverse.

Yet, while the Shawkat children are straightforwardly insubordinate in their convictions and the political points of their particular causes are transparently radical, their cousin Ridwan, the child of Yasin and his first wife, has decided on a progressively regular political profession yet he is concealing the most stunning mystery of all. Ridwan, who has acquired the attractive highlights of his dad and granddad and realizes it also, comprehends the degenerate round of powerful associations that is customary legislative issues and has started his rising to control by having a gay illicit relationship with an unmistakable lawmaker.

*Sugar Street* is set generally somewhere in the range of 1934 and 1945. So, it starts with the hardship and vulnerability of the Great Depression, the approaching danger of another European war and with the British craving neither to remain in Egypt nor to end the protectorate and grant autonomy. In shades of the primary novel, *Palace Walk*, British troopers still open flame on challenging understudies yet full freedom for Egypt remains frustratingly remote. That dissatisfaction and vulnerability is best exemplified by Al-Sayyid Ahmad's three defiant grandsons; their dismissal

of recently guaranteed professions for dissimilar ways towards self-actualization and political power.

When the war starts, the incessant danger of air strikes threatens the general population of Cairo. Both the al-Jawad family and Egypt experience sudden catastrophe and inescapable change with such power and speed that they can scarcely endure it.

It is frequently said that Mahfouz's literature is implanted with conventional Egyptian narrating procedures – something I can't profess to know anything about. The epic is additionally injected with statements from the Qur'an, Arabic artists and pop melodies. One specialized viewpoint I noticed was that, not normal for pretty much every contemporary essayist in English, there is basically no foretelling. The upside of this is occasions in the story, when they happen, are regularly astonishing, notwithstanding stunning. The drawback is that you don't have that conspicuous instigation to keep the pages turning and rather wonder where the story is going and whether you are as yet intrigued. It causes you to acknowledge what a shabby yet viable trap anticipating is.

Something that is likewise oftentimes referenced about Mahfouz is that he has been impacted by French and existentialist essayists – Camus, Flaubert, Zola and particularly, Proust. Their impact ends up unquestionably increasingly clear in the accompanying two books of the set of three.

Firstly, I would suggest familiarity: the figure of the mother and wife are easily identifiable to even the most cloistered Egyptian readers. The second aspect of familiarity would be the knowledge of characterization possessed by the writer himself. A good deal of Mahfouz's life was spent as a bachelor

and the people he became most familiar with were his immediate family members: his parents and his sisters. The other aspect is fear. Indeed, fear is the factor suggested by Nawal El Saadawi as the reason for the oppression of Arab women: men fear the power of women and need to be protected from them. (El Saadawi 1989) With so many changes that had occurred within Egyptian society- more women were being educated and many were even doing the same work as men- men were no doubt beginning to feel that their own power would become ineffective if women were afforded more opportunities. Mahfouz, I am certain, had considered all these factors very carefully.

I would recommend that the cautious portrayal of Amina isn't generally intended to be a negative reflection on ladies. In fact, what Mahfouz does with a character like Amina is an endeavor to show the consequence of the conduct of the men around her. Basically, she is a result of the man centric culture in which she is drenched. He uses her character to uncover Egyptian culture and the attitude of the normal Egyptian male. In the paper by Anshuman Mondal referred to above, he depicts the analysis of Mahfouz's composition with respect to sexual orientation as "touchy to its own man centric presumptions" coming about in "rather shallow" commitment and he includes that the general agreement the Egyptian author's "thought of the issue (of sex) has been... dynamic, for example that he has embraced an enemy of man centric position". (Mondal 1-2) Mondal states that superficially, it absolutely seems like Mahfouz is a dynamic scholar on issues of sexual orientation and afterward he makes the accompanying proclamation:

Once we step through the fog of confusion, we find that Mahfouz's underlying representation of women conforms to 'traditional' patriarchal canons of femininity whilst disguising itself as an espousal of 'modern' notions of 'womanhood'. This is precisely symptomatic of what Sharabi calls 'neopatriarchy1'. (Mondal 4)

All through the *Cairo Trilogy*, both Al-Sayyid Ahmad and Yasin take part in various unlawful undertakings. When Yasin is discovered endeavoring to explicitly abuse Umm Hanafi, the maid, his father is irate on the grounds that the lady is old and ugly. The arrangement is to discover his child a spouse on the double. At the point when Yasin's wife, Zaynab, discovers him in a bargaining position with her servant, she is clearly maddened. Rather than criticizing his child, the sensitive Al-Sayyid Ahmad is angered with Zaynab for being so upset about the circumstance. Indeed, even Amina imagines that Zaynab has made a pointless uproar by bringing consideration her better half's unfaithfulness. Al-Sayyid Ahmad goes through the majority of his evenings from home, associating with his various companions and engaging his prostitutes. In *Sugar Street*, the last novel of the set of three, the account has taken such a peculiar turn, that Yasin's third wife, Zanuba, is his father's previous lover and she's additionally the godchild of a previous admirer of Al-Sayyid Ahmad.

It is a fact that these men never suffer any serious consequences for their deeds. In front of his wife and his daughters Khadija and Aisha, Al-Sayyid Ahmad's veil of piety remains intact until his death. On occasion, one gets the impression that Amina suspects that everything is not as it seems, yet naivete and traditional beliefs take precedence over common sense.

The mental and psychological development of a woman is greatly retarded, and she is unable to free herself from passive attitudes and the habit of depending on others. She remains like a child in the early stages of its life, but differs in the fact that her body has grown, and that she may have reached the age of thirty, forty or even fifty years...Experience is looked upon almost as a deformity to be hidden, and not as a mark of intrinsic human value...Women, therefore, tend to nurture their ignorance and simplemindedness so that society continues to look upon them as being virtuous and of good reputation. Parents also encourage ignorance in their daughters and want them to be simple and naïve. (El Saadawi, 1989:44-45)

It is in the best interest of the man to have a naïve, ignorant wife. However, it is even more advantageous for the wife, as in the case of Zaynab where she refused to remain blinkered and suffered the consequences. If she had had even half the naivete and unflinching belief in her husband of her blissfully ignorant mother-in-law, she might have had the opportunity to endure a long marriage. If she had been less interested in her husband's social life, she may have been spared the shame of a divorce. It seems that raising an ignorant, obedient daughter is ultimately for the girl's own benefit. A female who is aware of her rights as an intellectual, emotional, and spiritual human being will find anguish and little else and that's what usually happens in Mahfouz's realistic novels.

Like many other women, Amina has to depend on the males around her as a source of information. A deeply religious woman, she insists that when her youngest son Kamal returns from school in the afternoon, he reports on the lessons taught to the class by the religious instructor. She is deeply disturbed by what Kamal tells her one day, that the earth does not rest

on the head of an ox but rotates on its own axis in space. Amina decides to consult her eldest son Fahmy:

...she slipped off to Fahmy's room to ask him about the truth of the ox supporting the earth, and whether it still did. The young man thought that he should be gentle with her and answer in language she would like. He told her that the earth is held up by the power and wisdom of God. His mother left content with this answer, which pleased her, and the large ox was not erased from her imagination. (Mahfouz, 2001: 70-71)

In this manner, Amina's view of reality and of the truth is made by the males around her. Being illiterate too, she has no methods for scrutinizing these sources. Other than the frame of mind that specific ladies were intended for sexual entertainment, it is intriguing to take note of that sex work or prostitution was legitimate and really administered by the state until 1951. (El Saadawi, 1989) What is progressively essential, be that as it may, is that Al-Sayyid Ahmad utilizes the Holy Qu'ran to legitimize his conduct, which is disadvantageous to every one of the ladies throughout his life. His sex manages him uncommon status: he will be excused for sexual misconduct yet a visit to the mosque by his significant other (who was completely shrouded in the endorsed customary clothing) was unforgivable.

Mahfouz has conceded that Kamal, the most youthful of the Abd Al Jawad children, is an autobiographical character. I feel that through the delicate and reflective Kamal, the author voices his most immediate analysis. In any event, when Kamal is a youngster; he addresses conventions, for example, marriage. Profoundly troubled about the possibility of losing another sister

to marriage, he chooses to examine his dissatisfactions with his mom Amina:

'What's happened to your mind, Mother? Are you going to give up Khadija the way you abandoned Aisha?'

She explained to him that she was not abandoning either of the girls but was pleased by what would make them happy...She explained to him that happiness has a price. He protested,

'Who told you that marriage brings happiness? I can tell you that there's absolutely no happiness in marriage. How can anyone be happy when separated from his mother?'

He added fervently, 'And she doesn't want to get married any more than Aisha did before her. She told me that one night in her bed.'

His mother argued that a girl needs to get married. Then he could not keep himself from saying, 'Who says a girl's got to go to the home of strangers?' (Mahfouz 326-327)

None of different characters addresses the mores of society the way Kamal does. Be that as it may, as the account advances and Kamal gets more older, Mahfouz shows how society starts to corrupt his thinking and he turns into a baffled grown-up. It is an intermittent thought; there is nothing of the sort as individual opportunity. The individual is constantly a result of the general public in which they get themselves. Could this be the reason Nawal El Saadawi keeps up that she has never perused a male author who has not risen above the well-established customs of delineating women? Mahfouz appears to acknowledge a feeling of social determinism, both for himself as creator and for such a possibly liberated character as Kamal.

It is tragic, however, that every one of the women in the *Cairo Trilogy* are turned into victims because of the men in their lives. Amina and Al-Sayyid Ahmad's little girls, Khadija and Aisha, stay uneducated girls in *Palace*

*Walk* and their focal point is hanging tight for a proposition from an appropriate (as per their father) groom.

El Sheik regrets the way that none of Mahfouz's female characters take care of the defilement in their middle aside from verbal grumbling or now and then yelling. In spite of the fact that Mahfouz presents a moderately current female character like Sawsan Hamad in *Sugar Street*, he shows that regardless of her vocation, she is as yet expected to play out the customary obligations of a wife and be accommodating to her significant other's family. Strategically, ladies had gained tremendous ground, "however life has demonstrated that, though political and financial change can occur quickly, social and social advancement will in general linger behind on the grounds that it is connected to the profound emotive and clairvoyant procedures of the human personality and heart..."(El Saadawi ix) That may have been the motivation behind why, at a less tense period in Egyptian history and over ten years before composing the *Cairo Trilogy*.

The *trilogy* monitored the social effects of the small bourgeois family in the first half of the twentieth century through the family of Mr. Ahmed Abdul Jawad. The stories "explained the nature of the relationship between the husband and the wife in that class, the relationship between the father and the children, the relationship between the children and each other, the method of social upbringing within the family, and the role of the head of the family and the determination of its sons, male and female."(Bedir 11) The *trilogy* has also monitored, though not clearly, the burdens of economic crises and conditions unfavorable to its progress and its economically reassuring life. Mahfouz has portrayed the effects of these crises on his novels, including the crises that Naguib Mahfouz pointed out after the First

World War, the rise in prices, the disappearance of necessary materials and the economic crisis that Egypt faced in 1930 and the subsequent years.

Naguib Mahfouz has provided channels for social movements and the rise of figures to social peace. One of the most important of these channels is: “Marriage, fundamentalism and delinquency, education, political affiliation and party organization.” (Bedir 11)

Some critics believe that “there are two poles of women's crisis during the time of the novel, which starts in 1917. One is positive, represented by Mr. Ahmed Abd Al-Jawad. The other is negative, represented by his wife Amina. Female models can be categorized into three basic models: The model of the upper-class woman, the model of the middle-class woman, the model of the lower-class woman, explains one study.” (Sorour 123) The big movement that accompanied the woman and awakened her, after she was captive inside the women's system, she untied her chains and went out looking for herself to put her in the right place.

Through his *Trilogy*, Naguib Mahfouz presented examples of the class diversity of women in Egyptian society in the first half of the twentieth century: Women in the upper and aristocratic classes are portrayed by Mahfouz as half Parisian and half Egyptian. Marriage and relationship with her was a far-reaching social invasion, especially if the husband is a middle class. So, this picture was associated with the ideal love as a perfect love for Aida Shadad. The three groups have identified a traditional conservative image of Egyptian women in the middle class, restricting them to domestic matters, raising children and working to manage family affairs. Women in

the middle class are those who adhere to social traditions, moral and cultural values, etc., because the middle class is always characterized by preserving values and adhering to traditions. Naguib Mahfouz, a middle-class woman, has paid special attention to her. She has been offered three consecutive generations: Amina, a middle-class wife in the first quarter of the twentieth century, embodies domestic slavery and women's families. She strives to rest her husband with dedication every night, her daughters Khadija and Aisha, representing the image of women in the second quarter of the same century. Amina in the novel is a role model for middle class Egyptian women. She finds many examples in Egyptian society, but she represents the stereotypical image of women allowing freedom. This is acknowledged by Mr. Ahmed Abdul Jawad himself, and hence the participation of women in the events of the 1919 revolution. Women in the lower class, the poor, whose image in the *Trilogy* was associated with the profession of prostitution and body trade, even if sometimes it was settled under the name of art, dancing and singing, which is known as the world's world, as well as the image of poor women, is associated with serving in the homes of the rich.

She is the son of another woman who knows the meaning of breaking the heart of a mother over her son. This is where Naguib Mahfouz did not mean to depict the mother, but he sought, as many critics and researchers see it, "to overthrow Egypt as a country everyone who comes to her even if colonized is hugged for that kind mother, Amina, who enslaved her husband who drowned in the pleasure of Mr. Ahmed, whom he referred to in the fall as King Farouk of Egypt at that time."(Badawy 371)

## Results

Through the *Trilogy*, Mahfouz succeeded to be a witness to the age through presenting the reality of the Egyptian society from the viewpoint of an ordinary family under the impact of the different social, cultural and economic aspects of life at that time. He was able to present a social and political survey in an artistic way, through the family of Mr. Ahmed Abdul Jawad, and the growth and development of this family. The *Trilogy* was launched with a novel *Palace Walk*, which depicted the aspects of British protection of Egypt, and depicted the dominance of traditional values through the absolute control of Mr. Ahmed Abdel Jawad, but these values were later relaxed, and the spirit of liberation deepened further in the second part of novel of *Palace of Desire*, and many aspects of life changed. Gaseous lamps were replaced with electric lamps and cars spread. As for the third part, *Sugar Street*, we find alternative values and a new generation that succeeds the old generation and is characterized by ideological and political affiliation. It should be noted that “Naguib Mahfouz was not in the *Trilogy* only realistic, as this has been overcome by criticism and analysis, which does not have the freedom to reveal persons and thus reveal society from the inside in a technical way. Through the above analysis, by applying the structural and structural theory of sociologist Lucien Goldman, an analysis of literary work to discover his vision of the world and the ideology from which he proclaims his class bias, etc.,”(Maqsoda 19) it is clear: They adopt the issues of the middle class, and embrace their values and ambitions.. Etc., and its tendency towards secularism and rationality, and separating religion from the state, the rejection of male inheritance, and its donorship to women,

the resistance to tyranny, liberalism is the basis for resolving the political conflict, enlightened awareness is the basis of renaissance.

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