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The 1967 Defeat
Impact On
The Generation
Of the Sixties
And Earlier Generations
By
Shahira Khalil
1995

1141

**The American University In Cairo
Arabic Studies Departement**

2 AA

**The 1967 Defeat
Impact on "The Generation of the Sixties"
and Earlier Generations**

Thesis
1995/1141/95


**M.A. Thesis
Presented by : Shahira Khalil
Advisor : Dr. Hamdi Al-Sakkut**


THIS THESIS FOR THE MASTER OF ARTS DEGREE
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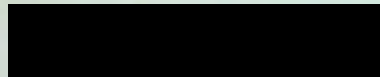
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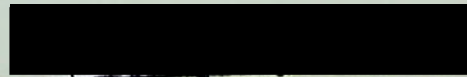
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**This M.A. Thesis is dedicated to my
father and mother.**

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Preface

The aim of this thesis is to examine the influence of the June 1967 defeat on the works of a group of writers who belong to different literary generations. It deals with the impact of the setback on the works of the selected writers which were written immediately after the war, in the period extending between 1967 and 1971. In these works, form and content reflect the state of frustration and despair which filled the general feelings in that period.

The sixties generation shall be represented by the following writers: Yūsuf Al-Qa'īd, Majīd Ṭubia, and Gamāl Al-Ghiṭānī. As for earlier generations, they shall be represented by Najīb Maḥfūz, and Yūsuf Idrīs.

It is known that the period of the sixties in Egypt was an eventful one. The catastrophe of the dispossession of Sinai took place during it, as well as the 1967 defeat. Also, in the same period, the High Dam was built, the public sector enlarged its activities, a strict and sometimes arbitrary censorship was imposed, and free education spread. However, the defeat was a turning point in which great dreams- cherished by the Arab nation- were destroyed. Egypt lived through a difficult period in which it lost its self-confidence and trust in the authority.

In this period of contradictions a new generation of young writers emerged, such as Yūsuf Al-Qa'īd, Al-Ghiṭānī, Ṭubia, Ṣun'allah Ibrahīm, etc... They called themselves and were also called by critics: "The generation of the sixties"...

Because every age has its own unique way of expression, it was

expected that writers of the sixties would introduce new forms and subjects which completely differ from what earlier generations such as Maḥfūz, Idrīs, Al-Sharqāwī, and others had brought.

The majority of critics stress that writers of the sixties were deeply shaken by the 1967 defeat. This defeat led to a revolution in form and content in both the novel and short story.

For instance, in an article published in *Al-Hilal* Magazine, dated September 1988, the critic Ghālī Shukrī says "The generation of the sixties was a child in the wake of the Second World War when the Allies triumphed, and the Arabs were defeated in Palestine, and was an adolescent when the Nasser Revolution took place, it reached early youth during the Suez War, the Algerian Revolution, Egyptian-Syrian Unity, the Iraqi Revolution and during Morocco's & Tunisia's independence. At the early sixties, it was young.⁽¹⁾

Shukrī describes the generation of the sixties saying: "It was a new Arab generation with all that the word means. A generation that watched the dreams of history, the dreams of fathers and grandfathers come true, represented in independence, Arab unity, and the nationalization of native wealth, etc... A generation of the sons of hard working producers in the village and town, of small farmers, professionals, clerks and merchants... A generation which was able to complete an intermediate secondary or technical secondary education. Some of them were able to finish university studies... In both cases, it

was a generation loaded with social burdens inherited from the past or gained in the present which radically differ from the pattern of the generation of the forties, the son of middle class or university graduates. In his life, theory was mixed with practice, thought with work."⁽²⁾ The generation of the sixties in Shukrī's opinion was "the generation of giving, that is relatively different from the giving of the earlier generations, which wrote a new novel, a new short story, and applied a new criticism".⁽³⁾

Thus, Shukrī is emphasizing the idea of the innovation of the generation of the sixties and how their giving differs from that of the earlier generations.

As for the writer Yūsuf Al-Qa'īd, he emphasized Shukrī's opinion by saying : "We are not pursuing Maḥfūz's realism, rather, ours is a new realism different from Maḥfūz's. There is no haughtiness in this. We learned at the hand of Maḥfūz in the novel, from Idrīs in short story, from Salāḥ Abdel-Ṣabūr in poetry, from Alfred Farag and Sa'd Wahba in drama. But we had our own version of realism whether in political realism as I write myself, or in the expressionistic realism in Ṣun'allah Ibrahīm, or historical realism in Al-Ghiṭānī..."⁽⁴⁾

Thus, Al-Qa'īd emphasizes that he and his colleagues have their own distinct realism that is different from that of the earlier generation .

As for the critic Ṣabrī Ḥāfeẓ, he follows the same idea as Al-Qa'īd, saying "the decade of the sixties in Egypt was one of contradictions, but

for the younger generation these contradictions were intensified, not only because they suffered more than anyone else from the insidious changes in society, since their very cultural formation that was affected, but also because they found themselves abandoned by both the official establishment, and the previous generation of writers who ought to have offered them their cultural guidance and spiritual support. Against enormous obstacles, the young writers ploughed their way, almost alone, towards reasonable comprehension of the society they lived in, and of the historical forces that had shaped it, realizing that without such an understanding, it would be impossible to delineate accurately the configurations of the present.⁽⁵⁾

Likewise, Ḥāfez, mentions the innovation of the sixties generation saying "the novel of the new generation also seeks to explore a new land and to discover new horizons. In this respect, it constitutes a rebellion against the familiar world and the old topics which the preceding novels had completely exhausted... The pioneering exploration of new horizons is intermingled with a nostalgic desire to return to earth to the original roots, and to the authentic concepts."⁽⁶⁾

Therefore, looking for objectivity, it was necessary to return to some original texts by writers of the sixties, to read and examine them and compare them with the writings of earlier generations to see to what extent this is true, and to find out what this generation introduced of innovation and renovation in form and content..

Thus, I chose the following two novels: *Al-Hidād* (Mourning), *'Akhhār 'Izbat Al-Minisi* (News from Al-Minisi Farm) by Al-Qa'id, *Khams Jara'id Lam Tuqra'* (Five Unread Newspapers), *Muṭāraḥah Gharāmiyah* (Lovemaking)" and *Al-Jahizūn* (Protruding Eyes) by Ṭubia, from his collection (Five Unread Newspapers),.. and the story of *'Awraq Shāb 'Āsh Mundhu 'Alf 'Ām* " (Memoirs of a Young Man Who Lived a Thousand of Years Ago) by Al-Ghiṭānī from the collection carrying the same title.

As for the earlier generation, I chose the story of *Sa'iq Al-Qiṭār*. (The Train Driver) by Maḥfūz from the collection of *Bayt Sayyi' as-Sum'ah* (A Disreputed House), and some stories from *Khammarat Al-Qiṭ Al-Aswad* (The Black Cat Tavern) collection, in addition to the story of *Taḥt Al-Mizallah* (Under the Bus Shed) from the collection with the same name.

As for Yūsuf Idrīs, I chose two stories from the collection *Bayt Min Laḥm* (A House of Flesh), *Ḥammāl Al-Karāsī* (The Chair Carrier) and *Hiya* (She).

It is to point out that this selection is done on purpose, for it represents works written immediately after the 67 defeat, and therefore works vary between novels and short stories.

As for the methodology of this thesis, it is divided into three main chapters, in addition to an introduction and a bibliography. The introduction includes the goal of this study, comments from literary

critics about the phenomenon of the revolution in form and content made by the writers of the sixties in the wake of the June defeat. At the end of the introduction, a detailed list of the selected novels and stories is mentioned.

The first chapter deals with the works of al-Qa'īd, Ṭubia and al-Ghiṭānī after the June defeat, beginning with an exposition and analysis of their selected works. In this chapter, a detailed study of characters, form and content will be made on each selected work.

The second chapter will examine the direct effect of the defeat on some of the works of the writers of earlier generations written immediately after the 1967 defeat. It includes the works of Najīb Maḥfūz in which he predicted and expressed the state of frustration and loss caused by the defeat. In addition, light will be shed on the use of the symbolic and the absurd in Yūsuf Idrīs' stories. Characters, form and content will likewise be examined.

The third chapter of this thesis will be an applied comparative study between works of the two generations written - at almost - the same period of time. It will focus on the new elements introduced in the novel and story in the wake of the June defeat, and the use of these elements in the novel and story in the wake of the June defeat, and the use of these elements in the works of the writers of the sixties generation and the writers of earlier generations. The chapter ends with a general comparison between the two generations.

Notes

- ¹ Nabīh Qāsim, Zaman Yūsuf Al-Qa'īd Al-Ḍā'i, *Al-Hilal*, Sept. 1988, p. 34.
- ² *Ibid*, p. 35
- ³ *Ibid*, p. 38
- ⁴ *Al -Qabas Newspaper*, Kuwait, Issue N^o 4485, p.28
- ⁵ Ṣabrī Hāfiẓ, "The Egyptian Novel In the Sixties", *Journal Of Arabic Literature*, vol 7, 1976, pp.76-77
- ⁶ *Ibid*, p. 83

Chapter 1

Some Works of Al-Qa'id Tubia, and Al-Ghiṭānī After The 1967 Defeat.

Al-Hidād (Mourning) was the first novel by the writer Yūsuf Al-Qa'īd, which he wrote while he was still deeply shaken by the June 1967 defeat. He published it in *Kitāb Al-Talī'ah* in May 1969. He originally gave it the name of *Al-Hidād Yamtaddu 'Āman Ākhar* (Mourning Extends Another Year), but the censor objected to the name, thus it was shortened to become (Mourning) or *Al-Hidād*.

The novel tells the story of Mansūr Abul-Layl, a feudal lord, who was mysteriously killed by unknown assailant. Mansur had dominated, and controlled the whole village. All the people of the village are puzzled in failing to discover the secret of his murder. Thus a legend about a murderous 'ifrīt (demon) spread, and the matter of taking revenge was raised.

Mansūr has a daughter 'Ā'ishah, an illegitimate son Ḥasan Al-A'raj (Ḥas an the Lame), and a criminal follower adoring his daughter Zahrān, and another son pursuing his education in the city, Ḥāmid. All attempts of investigation and revenge take place through these four characters.

As in many "classic" tragedies, the novel begins after Mansūr's murder, that is after the completion of the action. Mansūr is the ever-absent ever-present character, whom we learn more about through the viewpoints of the other characters.

As for these four characters, they are searchlights trying to illuminate the road in front of us to clarify and explain the action. At the same time, they also perform the role of the chorus in the ancient

tragedies, by commenting, explaining, and clarifying. Through these four characters, the writer portrays the content of his fictional world, the world of defeat, for each of them represents one kind of defeat or frustration or another.

‘Ā’ishah, is the daughter of Hajj Mansūr Abul-Layl. She is a country girl who did not complete her studies. She remained at home till she was twenty years old, due to her stubbornness and her rejection of the suitors. She put her father in the place of a lover and husband without any human or technical reason forwarded by the writer. She is an abnormal character. She suspects Ḥasan the Lamē and Zahrān of killing Mansūr Abul-Layl and places this suspicion in the minds of the police. However, Ḥasan and Zahrān are able to evade this suspicion. The novel ends with the disappearance of Ḥasan the Lamē, and his murder in the same manner as what befell Mansūr Abul-Layl. Finally, it becomes accepted that Mansur's murderer is the ‘ifrīt. Then ‘Ā’ishah announces a period of "Mourning " until the enemy is avenged.

In the second part of the quartet called "*Al-Hazīmah*" (Defeat), the plot is further developed. Light is shed on the murdered father, and on the murder itself.

This "defeat" is seen through the eye of Ḥasan Abul-Layl before his murder. We know that he is an illegitimate child, neglected, and disowned by his father and his lover, deprived of family belonging and of the opportunities of dignified human life.

The internal monologue, the stream of consciousness, and the flashbacks reveal to us the defeatist character of Ḥasan Abul-Layl, as well as states of humiliation, backwardness, dependence, and ignorance prevailing in the world of the country. The novel also refers to Ḥasan's knowledge of the village's enemy, mythically called *al-ʿifrīt*. It also shows us how having this knowledge yet not acting upon it lead to Ḥasan's defeat and death..

As for "*Al-Ḥuzn*" (Sadness), it is the third part of the quartet and its hero is Zahrān, the criminal in the eye of the society which rejects his repentance. Zahrān sees Hajj Mansūr as the strongest man, as well as an avowed criminal feared by all. Zahrān loves ʿĀ'ishah and respects her father in spite of his refusal to let him marry her. He also does not believe in the *ʿifrīt* saying there are no *ʿifrīts* " but the sons of Adam." Zahrān is also having a relation with Sakīna the prostitute.

"*Tarḥ al-As'ilah*" (Laying the Questions,) is what concerns the fourth part of the quartet represented in the character of Ḥāmid Abul Layl, an educated man who reveals other aspects of the murdered father. Hamid jeers at the idea of the *ʿifrīt*, and decides that it is simply an illusion placed in people's minds. He decides to challenge "the enemy" and kill him. In his view this is the best way to liberate the village from erroneous superstition.

Ḥāmid is typical of some of the educated people of his generation who are torn and confused incapable of changing their present. When they revolt, they find themselves surrounded by failure and frustration.

As for the form of this novel, Al-Qa'īd used the quartet which was not, then, an innovation. It had been used previously by western writers such as William Faulkner and Laurence Durrell. It had also been used in Arabic novels such as *Ar-Rajul Alladhi Faqada Zillahu* (The Man Who Lost His Shadow) in 1961 by Faṭḥī Ghānim and *Miramār* by Najīb Maḥfūẓ in 1966. This form is based on presenting the story and its events as seen through the eyes of each of the main characters.

For instance in *Al-Ḥidād* by Al-Qa'īd, each one of the four characters 'Ā'ishah, Ḥasan, Zahrān and Ḥāmid presents his own view point regarding the murder of Mansūr Abul-Layl. This is done through intensifying the stream of consciousness which reveals what takes place in the mind of each character.

Al-Qa'īd is not concerned so much about the action, as he is for thoughts, contemplation, and revelations that come out of the characters. The stream of consciousness technique had been previously used by Maḥfūẓ in his *Trilogy* and other subsequent novels.

It becomes apparent from what has been mentioned that Al-Qa'īd did not present anything new in form in his first novel although he was directly influenced by the 1967 June defeat.

As for the content of the novel, it is summed up in the murder of one of the great "symbols" of the village. The killer is unknown, although some claimed that it was the 'ifrīt. Here appears the prevalence of superstition in the minds of the village people who represent Egypt in most of Al-Qa'īd works.

Even Hāmid, the symbol of the educated, stands helpless in trying to solve the mystery of the murder that explodes into numerous events, portraying the world of defeat. All the protagonists in the novel are defeated in one way or another, because of despair, frustration, ignorance, poverty, and the dominance of superstition over the minds of the people. However, the writer makes several mistakes. Technical skill predominates, and characters speak a language characterized by repetition.

In many situations, the quality of language is not appropriate to the character. For example, 'Ā'ishah and Ḥasan the Lame, who are considered simple farmers, philosophize sometimes. 'Ā'ishah says, for instance:

"I must bury this secret away in this deep well in which we throw the corpse of our dead dreams." (1)

She also says:

" Death is falling on everything like dust on a day in which the wind grew strong. Mourning fell on everything even embryos in wombs." (2)

While Ḥasan the Lame says:

" Thus life puts us in such a situation, in order to get something, we have, simultaneously, to give up the other thing." (3)

In addition, the language used shifts between classical and colloquial Arabic without any technical justification. Thus, we find a

character speaking classical arabic, and then colloquial.

Zahrān says in a dialogue with Sakīna:

" I find peace with Sakīna, especially in some difficult times, in vacant nights of leisure. It is not right to bring Sakina to visit me in prison. Don't you want to tell me who killed him Zahrān, wasn't I with you that night? Ask the faded walls or the bathing water, or even the window through which the folks eaverdrop on everything. I swear by God I do not remember, a period of silence passed. I have to apologize to Sakina about our final nights together. This is not the appropriate time for apologising. That means that you know who killed him? I said imporingly, I wish I do. She approached me coquettishly. Stop pretending innocence. She lit me a cigarette. You know for sure Zahran. No, I do not know. Then, I have not established a company to kill people yet. Tell me the truth Zahran. You must have been appointed to work with the police. Your attitude is strange Sakīna." *(4)

In this previous quotation, we notice the obvious shift between classical and colloquial language spoken by the same character, with no technical justification.

* See arabic quotation in the endnotes p.35

In his second novel *'Akhbār 'Izbat Al-Minisi* Al-Qa'id tries to awaken the zeal by asking a question at the end of the story:

So, what is to be done? (5)

That is to say, what are the village people - meaning all Egyptians - going to do, defining their attitude regarding all the circumstances surrounding them?

The story is about Sabrīn, a young country girl engaged to be married to Abul-Ghayt, but she yields to the temptation of a young man, Safwat Al-Minisi who rapes her, then leaves her to an unknown fate.

While the embryo grows in her belly, Hajj Hibatullah Al-Minisi, the head of the village, and Safwat's father arranges with Sabrīn's father Abdul-Sattār the watchman a plan to abort her baby to avoid scandal. But, Sabrīn's brother Al-Zanāti cannot bear the idea and poisons her by putting a toxin in her medicine. However, a letter by an unknown person - a well-doer - reveals the mystery of crime and the story starts with the investigation of the murder.

Sabrīn is the main character in the novel. She's the daughter of the head watchman Abdul-Sattār. Her fall is justifiable and natural. She had been engaged to Abul-Ghayt who is ill, does not belong to her social class, and is much older than she is. Sabrīn neither loves nor hates him. As for Safwat, son of Hajj Minisi, the head of the village, he has the refinement of the city, and the attractiveness of the high class. So what was she to do? She did not dream of marriage or love, but she fell

spontaneously, and her fall was dramatically justified. Safwat's dissolute life is also justifiable and expected. Continuous failure, a split between his people and his land and an unsuccessful love affair in Alexandria. Thus, his rape of Sabrīn served as revenge taken for himself against his bad circumstances.

As for Al-Zanāti, Sabrīn's brother, he assumed the guise of a coward, killing his sister by giving her poison, pretending that it was the medicine that would cure her of the malady she was suffering from after the abortion. He should have retaliated against the doer - Safwat Al-Minisi - who raped his sister, but instead, he punished the victim, and allowed the criminal to walk free.

Because Hajj Hebatullah Al-Minisi is the head of the village, the people of the village seek his counsel in all their important affairs. They are not aware of the government, but they know Hebatullah Al-Minisi.

As for Abul-Ghayt, Sabrīn's fiancé, instead of retaliating for the sake of his honor and hers, he weaves an imaginary, illusory world in which Sabrīn lives even after her death.

Therefore, it becomes clear that all the characters in the novels are oscillating between their ungovernable desires, and their inability to achieve them. This is due to impotence, frustration, and incapacity to face the circumstances, and realize the dreams they aspire to.

As for the form in *'Akbār 'Izbat Al-Minisi* by Al-Qa'īd, it does not much differ from of the exhausted quartet. The author did not stick to

the logical order of events. For instance, he starts the novel with the crime's investigation. Then, he narrates the incident of Sabrīn's rape by Safwat. After that he deals with Sabrīn's engagement to Abul-Ghayt. Then, he returns once more to the murder beginning with the girl's journey to the town for the abortion, her brother's discovery of the truth, and her poisoning later on. The writer then speaks about Al-Zanāti's imprisonment, and Abdul-Sattār's bad state.

On the one hand, the novel begins after the end of the pivotal event in it. We also see the events take place in a recent period of time, then we see in a following chapter an earlier period of time. On the other hand, there is a similarity between the two novels, *Al-Ḥidād* and *'Akḥbār 'Izbat Al-Minisi*.

In *Al-Ḥidād*, we see through four main axes, 'Ā'ishah, Ḥasan, Zahrān, and Ḥāmid, the influence of Mansūr Abul-Layl's murder on them, whereas, in *'Akḥbār 'Izbat Al-Minisi*, we see between the opening and the final scenes, four parts through which we know the degree of influence of Sabrīn's murder of the people of the village. The shock of her murder made the farm people re-think of their attitude towards everything, in an attempt on their part to reform, and to re-think of their attitude towards their present and their future.

Although, none of the characters discovered the real killer of Mansūr Abul-Layl in *Al-Ḥidād* after the case was registered against an unknown assailant, we find that Sabrīn's murder in *Al-Minisi* made people rise from their passivity and mental laziness, and made them

realize that what happened to her concerns everyone of them personally. Their attitude to the owner of the farm began to change, they started to see him as a man, as one of them, and not as a God. Moreover, the resigned and broken Abdul-Sattar realized that his desire for peace, did not led him to peace.

In the end, the writer suggests a question :

"So, what's to be done?"^(5')

This question raises the alarm and confusion, in case the condition of the village will remain as it is. Thus, the author is saying, ending his novel :

"People here are certainly different but the topic of their concern was common. It was not Sabrīn's murder; it was different: The land, the house, each individual's life, his existence, his wife, his children, how they deal with each other, their relationship with Hajj Hebatullah Al Minisi and the farm.

But certainly, each man will whisper to himself, as he realizes the truth of what happens, as he feels the meaning of things and turns them up in his mind, as he inhales the scent of fertility, land, trees and water.

He will whisper to himself as the particules of dark wraps up the farm in the evening to cover up the reality of thought, while the spaces of dark in the heat of the night, the layers of nocturnal silence, give to the farm an everlasting presence.

Tomorrow, early in the morning may probably be better than today."⁽⁶⁾

There is a sense of hope that comes over the people of the village, that tomorrow will be better than today. Sabrin's murder was, in fact, like the awakening or the push that made them wake up to re-examine their lives, and think seriously of what they are going to do in the future.

" So, what's to be done ?

A question which was brought up everywhere; to be more precise, it surged up whenever any two men or more met together.

It was brought up without any fear, in the cool evenings or with the coming of the night.

So, what's to be done ?

It was said by every husband to his wife as they inhaled together the warmth of the narrow rooms. The youngsters twitered about it as they stood in front of Abul-Futūh's, shop during the dreary evening hours. The old men brought it up to their *'imām* in the mosque. The men have brought it up when the night was dark, the sky silent and the twinkling stars mute.

So, what's to be done ?

They posed it as they stretched their hands with their fingers, full

of scars, as they opened their choppy fists, as they lifted their hands to the skies till their black hairs which cover their arms appeared."⁽⁷⁾

As for the style, the writer exaggerated in detailed description that is sometimes boring. For instance, he says in describing the village and its people:

" People over here keep their worries in secret, like any creatures, even when in utmost danger. They keep the particulars of their lives, no matter how slight they are, their trivial daily talk. Whatever happens, there will always remain for Hajj Hebatullah Al-Min isi farm those private affairs, like the sound of the children's breathing in the narrow rooms during the long winter nights, while sleeping: The sound of the cheap aluminium spoons as they strike the empty plates on the market day, on festive eves and on feasts; the sizzle of frying onions at sunset and the smell of burnt fat and fried onions; the tear drops on rosy cheeks; the smell of proceeding from narrow windows, half chosed, backyards, small windows. In the heat of the cold nights the men's voices sound out, while the dark particules appear like tears. Men gather together to recount, recollect the old reminscenes, they talk, journey with time, they dream of new land, as the moon is dim, and the stars are scattered in the sky, and sorrow fills the four corners of the world. Sorrow glows in the eyes, and tear flow in the depths; the stories belong to the long nights, on the stony benches, in front of Abul-Futūh's shop, at the head of the bridge, at the mosque by Sheikh Abdul Fattāh"⁽⁸⁾

The author also exaggerates in detailed description of the place unjustifiably. He says:

" That evening, Hajj Hebatullah Al-Minisi's farm appeared ancient. The mansion's second storey had not yet been built nor painted white. The sycamore at the farm's entrance had not even been cut down. In the heat of the night, that night which perturbs Adul-Sattār with its deadly darkness, the sycamore stood like a nocturnal guard. The rare part of the barn had not yet been set."⁽⁹⁾

In this novel, Al-Qa'īd did not draw his characters from the outside, but was only concerned with the character's thoughts and feelings. His interest in place increased at the expense of time which was not clear in the novel.

Finally, it becomes obvious that Yūsuf Al-Qa'īd, one of the representatives of the sixties generation, who was supposed to be deeply influenced by the June 1967 defeat, did not present in his two novels any innovation in form. Unfortunately, he did not innovate in form or content, but employed a form that was previously used in both Western and Arabic literary works.

As for the content, he - undoubtedly - expressed ideas and feelings that swept away the Egyptian consciousness in this period, but, in order to be original, ideas and themes had to be moulded in a new, unworn form, that deserves to be a new contribution that enriches the literary work and makes it really effective and expressive.

As for Majīd Ṭubia, he is one of the representatives of the sixties generation, as Nadia Gohar describes him in her book: Majid Tubia, Nine Short Stories. She says about his generation :-

"The young writers or the writers of the sixties - of whom Majīd Ṭubia is one - are a group of writers who rose to prominence in the mid-sixties and who then represented the avant-garde in the Egyptian literary scene. Their works mark a turning point away from the traditional form of narrative in general in Egyptian literature. They introduced new elements, new styles, new structures with the result that there was a great deal of debate, as to the value of their writing, its substance and consistency." (10)

Here, Gohar emphasizes the same opinions that were previously mentioned around the idea of radical innovation made by the generation of the sixties in form and content as a result of the June 1967 shock, which made them write a literature different in taste and flavor from what the earlier generation wrote. She also indicated that the defeat caused the loss of the beautiful dream and gave a dreadful shock that affected the consciousness of the nation in general, and the creative abilities of youth in particular.

"Whether through conviction or self deception, Ṭubia and his contemporaries grew up believing in a great beautiful Egypt, the legend of an invincible nation. The belief collapsed in a few hours. The shock, Ṭubia believes, was greater for his generation than it was for the older generation which grew up in a different society, and had the shock in a more critical or balanced way." (11)

The collection *Khams Jara'id Lam Tuqra'* by Majīd Ṭubia is considered the first collection to be written directly after the June defeat. It was published in 1970. It reflects the state of despair and frustration that filled him. Most of heroes are dead, and this indicates impotence and inability to direct events or even to participate in them. Therefore, Ṭubia turned sharply to the symbol and to the absurd.

" Ṭubia's own dark mood is apparent. He says that only when he came to proof-read them in 1970, did he become aware that out of ten stories, eight were narrated by people who are either actually dead, or incapable of creation. His prevailing mood at that time, like that of his contemporaries was one of alienation from society and of not being a part of events. His stories reflect the need for political change, expressed in veiled references to the destructive power of authority.

Ṭubia's stylistic response to the new ambiguous and menacing reality post 1967 was to make a greater use of the fantastic."⁽¹²⁾

In the story which carries the name of the collection *Khams Jara'id Lam Tuqra'*, we find the narrator a dead man who, in spite of death, tells the story of the discovery of his corpse. This is permeated by his narration of some aspects of his past personal life.

The narrator being a corpse, attracts the reader to what he is going to say and narrate. This increases the excitement of the story. the narrator tells his life story. We know that he was from Upper Egypt, and came to live in Cairo. He kept searching for a place to shelter him

but failed. He found himself expelled, without any right to object or express his opinion even after his death, he says:

" Now I know full where I am and I have a strong inclination to tell what I know, except that I am afraid of the consequences.⁽¹³⁾

The dead narrator also tells the story of his expatriation in the different city society, towards which he feels no kind of familiarity. The idea of the narrator's death indicates his impotence and the inability to participate in life or events. The narration of events by the dead man also adds a kind of excitement to the overall form and content. The form, here, does not depend on the logical sequence of events, but swings between the past and present.

As for the content, it contains some credibly real events, probably because it expresses the life of the writer himself. The writer - like the narrator of the story and its dead hero - "came from Upper Egypt and kept searching for a lodging till he settled in a modest hotel in Clut Bey."* Tubia could express the real life of banishment in the city because he actually felt it when he moved from Upper Egypt to Cairo. The writer - being an Upper Egyptian - could well express scenes from the village and his living in it.

In fact, the dead hero, the feeling of banishment, unfamiliarity with the society, and the inability to participate in it, pose as clear evidence

* Nadia Gohar. Majid Tubia: Nine Short Stories. Cairo; General Egyptian Book Organization. 1988.p. 175

of the writer being influenced by the defeat and its reflection on his works.

As for the story *Al-Jāḥiẓūn*, Ṭubia attempts in it to re-use the symbol with its absurdity, by using a dead narrator, but this time the narrator is a suicide who throws himself in the Nile, to be eaten by a fish, digested in her intestines, and become a part of its flesh. He eventually ends up being canned as sardines. In spite of that, he continues to narrate the events in the first person pronoun.

In the story, many symbols are deliberately used by the author. In fact, the narrator commits suicide by throwing himself in the Nile in broad daylight in front of the television building showing his complete loss of faith. He shrinks beneath the surface and becomes insignificant. Just before he drowns a piece of newspaper blocks up his mouth, eyes and nose. Here appears a sort of mockery of the mass media which were obscuring the facts in this period, and did not give any opportunity for expression, whether for Majīd Ṭubia or his fellow writers of the same generation.

In the depth of water, the narrator reflects and yearns to his early life and childhood.

Thus, the story shows some features of the writer's life himself. For instance, the narrator feels secure in the intestines of the fish as he had been in his mother's belly. There is, then, a sort of yearning to the mother's embrace and protection. The writer's mother, in fact, died

when he was two years old. The narrator and writer become one unit or one human being who misses the sense of security.

As for the corpse of the narrator, it does not as usual raise the curiosity of anybody on the beach. This reflects the idea of indifference tackled by Maḥfūz in his story *Taḥt Al-Miṣallāh*, and Yūsuf Idrīs in *Hammāl Al-Karāsī*.

The story, "*Al-Jāḥiẓūn*" is new in its subject, and contains symbols that indicate the banishment of the narrator from his society, and his inability to adapt. It also expresses the indifference of people towards everything in this difficult period of the society's life, and the incapacity of the narrator to express himself.

The narrator's suicide in the story is considered its most positive event because it is the only way to express his opinion clearly and frankly, especially about his contempt of authority. He is rejecting the passive life, preferring to it the positive death.

As for the third story by Majīd Ṭubīa, *Mutāraḥah Gharāmiyah*, it reflects a symbolic meaning represented in the narrator's sense of littleness. He is impotent, and therefore incapable of performing his marital duties.

The story is full of symbols that suggest the effect of the defeat on the psyche of the narrator. For when he looks across the other side of the river - and he means here the eastern bank of the Canal - he says:

"After finishing my job, I had decided to take a look across at the

view on the other side. I had seen one of them standing there. He had an ugly face and gleaming eyes. He looked at me with a repulsive smile. I had no knowledge of his name precisely, nor did I remember having seen him before. In spite of that my skin crept. I felt pinpricks, thousands of them all over my body."⁽¹⁴⁾

Here the writer symbolizes the enemy on the other side or the eastern bank of the Canal which no one could dare to break in although it was a piece of his own land.

Then, the narrator describes his feelings when he went out in the morning followed by a hearse.

"Why would a big black car of this type follow me ?

I'm not dead yet. I considered asking a passer-by whether I was dead or alive, but the car put on speed and drew parallel with me, several men in mourning got out.. Their faces were ghostly white like the faces of the dead. Each held a massive black hammer in his hand. They stopped me and stood around me in a black circle. They fell upon me, raining blows upon my head.

So, I stood motionless, and looked into their eyes, they were staring fixedly and totally impassively. I considered screaming at them, but noticed that their ears blocked with clay." ⁽¹⁵⁾

Here the author comes with several suggestive symbols such as the hearse, the faces of the dead, the black hammer pounding his head, the

black circle surrounding him and his screams, etc.

All these symbols indicate the narrator's sadness and impotence. He also symbolizes the tyrannical authority that limits his freedom which is emphasized by his feeling of death, littleness, until he changes into a thumb.

"However, I did come out at the insistence of my wife who had taken to uninterrupted banging at the door. I expected her to be terrified and to scream and call the neighbours when she saw her husband had dissolved until he was no bigger than a thumb.

I was really surprised that she was not surprised.

I asked her if she recognized me. She laughed that laugh I knew well, and raised her hand to play with the hairs of my chest."⁽¹⁶⁾

Through his three stories, Majīd Ṭubia succeeded in using the symbolic and the absurd. He also possesses great technical ability. His imagination is rich, his ideas are expressive, and sometimes possess a high sense of irony, and his stories have technically good plots. Ṭubia resorted to the use of symbols in a clear way in order to express, indirectly, his sense of the coercion of authority to avoid the subjection to its tyranny, as did all the writers of his generation. "The blow of defeat and the prevailing mood of depression gave rise amongst the younger generation of writers to a feeling of contempt for, and alienation from the political system. The state was heavily repressive and this attitude could not be expressed directly. In these

circumstances, Tubia found that his technique, which already attracted him, had a new value, it enabled him to wrap his views in a protective cloak of ambiguity and symbolism and thus escape the consequences which might befall direct criticism."⁽¹⁷⁾

This is true, but it does not only apply to Tubia and his generation, but also to some of the works of the earlier generation, as I will later show in this paper.

* * *

As for Gamāl Al-Ghiṭānī, who belongs to the sixties generation, he wrote: *Awraq Shāb Āsh Mundhu Alf Ām*, published immediately after the June defeat. The collection includes five short stories. I chose the first one which carries the name of the collection, in order to analyse it, and to show the impact of the defeat on the form and content in Al-Ghiṭānī's works.

The writer says in the preface to his story that it deals with memoirs that belonged to one of the inhabitants of Al-Minia or Assiout. Some scientists discovered these memoirs during excavating operations in the area that stands to the north of Al-Mar'iyyat Factory Number Sixty. The date of writing these memoirs went back to one thousand years ago:-

" Its owner wrote it during the wars that broke out, in those ancient times, between our ancestors on the Nile banks, and a small state about which only little information reached us. It was called Israel.

We see the feeling of one of our ancestors in that ancient time when it seemed that his country was exposed to some dangers. This young man also cited selections from his readings and from the landmarks of the age." (18)

Therefore, it was expected that the memoirs would be of a young man who lived a thousand years ago in which he would tell about aspects of life in that period and his psychological crisis caused by the war and so on. But this does not happen. The writer begins writing the

memoirs of a contemporary young man who lived during the war period in 1967, and he explains through these memoirs the events as he felt them, as well as his bad psychological state resulting from war, and his feeling of humility, degradation, and dejection.

The writer cites a section from the memoirs and at its end he writes this is "A page from the memoirs". Then, he deliberately puts proverbial expressions from the ancient or mythical history, or a verse from the Qur'ān, or a part from a rain prayer, or some items from newspapers of the late days of June, on some colloquial poetry verses by Sayyid Ḥigāb -one of the sixties generation poets- .

All these have important indications, although they seem separate from the memoirs of the young man.

The form in Al-Ghitānī's story 'Awraq Shāb 'Ash Mundhu 'Alf Ām, is not a traditional form of a traditional story having a beginning, middle, and end. The story consists of an introduction, and pages from the memoirs of a young man who lived the horrors of 1967. These papers are intermingled with selected sections related to what the writer is narrating. For instance, The writer says in the last part in one of the pages of his memoirs:

"In the afternoon, I could not sleep, I was tired, exhausted. The inhabitant of the upper floor said:

- The Americans beat us !

His fat wife answered him:

- Is it true when they enter the countries they cut open women's bellies? The man shouted:

- Where are we then, woman? I swear by God the day this happens, it is better for us to die !

My eyelids are heavy, specks of dust fill my eyes. I need some sleep in order to stay up at night, and see the blazes of light piercing the darkness of the city. But I got up quickly, I went to the road

"A page from the memoirs"(19)

Immediately after this the writer adds :- "I feel cold, greater than the coldness of water. I feel hot, greater than the heat of fire. My body drowns in sweat, while I shake from the intense cold.

There is a veil over my eyes, I cannot see.

The God Ra's Complaint to Isis"(20)

The complaint of the God Ra^c to Isis is nothing but the true expression of his suffering, and sense of self-contradiction.

On the third page of the memoirs, the writer says, describing the condition of despair and dejection he is living:

"The dark grey colour sneaked maliciously to the open space. The house drowned in the post sunset silence...

At the corner of a narrow lane I saw a crowd, I stood listening to the radio announcer. One of the people standing whispered:

- Our forces withdrew to the west bank. Long ago, a friend advised me to rinse my mouth with alum to relieve my toothache. It was bitter, severe, nauseating, but I chewed it slowly."⁽²¹⁾

Then, the writer adds to the page this section from ancient history:-

"In this year, Nile water decreased, there was a shortage in corn, the plague spread among people. Egypt was about to be empty from its inhabitants. The Nile flooded over the land without finding a single hand to cultivate.

Ancient History"⁽²²⁾

After the fifth page of the memoirs, the writer reviews a collection of items quoted in the newspapers of the last days of June. They all seem separate news having no relation with each other. For instance, there is one item about the idleness of youth, another about the death of American soldiers, a third about the united nations, and a fourth about "Kafropede", pesticide. As the world is at a loss, the writer also is at a loss, and becomes without an aim to strive for.

On the sixth page of the memoirs, the writer says :

" But I went away. Should I withdraw? Should I keep walking endlessly? Or go to the hotel, and sleep and not rise until after one thousand years, then return to the streets with a long beard, dirty nails,

and deviant eyes. Food is not as it used to be, even water, I find in it the taste of bitter alum, I feel loneliness, fear. I wish I could shrink, vanish, and return to where I came " (23)

This reflects the peak of despair and frustration the author reached. He wished to sleep and not rise before one thousand years, as a kind of escape from facing the difficult situation of defeat. He also wished to shrink or vanish, so that he might not face more bitterness and despair. It is the same idea which Tubia expressed in his story "*Muṭāraḥah Gharāmiyah*". For the former - that is Al-Ghiṭānī - he wishes to shrink or vanish so that he might not face failure. The latter actually shrank until became a thumb from his sense of littleness and defeat.

Al-Ghiṭānī attempts through his *ʿAwraq* to express truthfully his sense of defeat by renewing form and content in his novel. He is fascinated by old tradition, which becomes the basic pillar through which he presents the majority of his works if not all.

In this story, Al-Ghiṭānī suggests that he is concerned with narrating the memoirs of a young man who lived one thousand years ago; then, we discover later that these are the memoirs of the narrator with what they contain of contemporary details.

In the majority of his other works - as in this work too - Al-Ghiṭānī is trying to be inspired by old tradition to reformulate it, and connect it with the contemporary issues he is tackling in his works.

As for the memoirs, the form is new, but the content does not

contain a great deal of newness. It is the same theme expressed by Al-Qa'id in *Al-Hidād* and *Al-Minisi*, and by Ṭubia in *Khams Jara'id Lam Tuqra'*.

Notes

¹ Yūsuf Al-Qa'īd, *Al-Hidād* (Kitāb Al-Talī'ah (2), 1969), p.27

² *Ibid*, p. 23

³ *Ibid*, p.33

⁴ *Ibid*, pp. 86-87.

"أجد مع سكيئة الأمان خاصة فى بعض الأوقات العصيبه، فى ليالى الفراغ، غير صحيح أن تحضر سكيئة لزيارتى فى السجن، مش عايز تقول على اللى قتله يازهران، ألم اكن عندك ليلتها؟ إسالى الجدران الكالحة، أو مياه الاستحمام ، أو حتى النافذة التى يتسمع من خلالها الأهالى كل شىء. والله مانا فاكرة، مرت فترة صمت، يجب أن أعتذر لك ياسكيئة عن آخر ليالينا معاً، كنت كريئة معى، لو أدركت حقيقة مأساتى، لوجدت لى ألف عذر، نحن لانحصل إلا على الأمور التى لم نفكر فيها، ليس هذا هو الوقت المناسب للاعتذار، يعنى أنت مش عارف مين اللى قتله؟ قلت فى ضراعة، ياريت، اقتريت منى فى دلال، اطلع من دول، أشعلت لى سيجارة أنت لازم تعرف يازهران، لا ، لأعرف، يبقى لازم واحد من بتوعك، لم أقم بعمل شركة لقتل الناس بعد، صارحنى يازهران؛ لاهد وأنتك عينت للعمل مع رجال البوليس، أمرك غريب ياسكيئة"

⁵ Yūsuf Al-Qa'īd, *'Akhbār 'Izbat Al-Minisi*, (Cairo: Dar Al-Hilal, 1985), p. 150

^{5'} *Ibid*, p.150

⁶ Marie-Thérèse Abdel-Messih. Trans. *News from Al-Meneisi Farm* by Yūsuf Al-Qa'īd (Cairo: General Egyptian Book Organization, 1987), p.237

⁷ *Ibid*, p. 236

⁸ *Ibid*, p.235

⁹ *Ibid*, p.125

¹⁰ Nadia Gohar, Majīd Tubia: Nine Short Stories (Cairo: General Egyptian Book Organization, 1988), p.7.

¹¹ *Ibid*, p. 16

¹² *Ibid*, p. 16

¹³ *Ibid*, p. 77

¹⁴ *Ibid*, p. 54

¹⁵ *Ibid*, p. 56

¹⁶ *Ibid*, p. 58

¹⁷ *Ibid*, p. 148

¹⁸ Gamāl Al-Ghitānī, 'Awraq Shāb 'Āsh Mundhu 'Alf 'Ām (Beirut: Dar Al-Mas'ir, 1980).p.7.

¹⁹ *Ibid*, pp. 10-11

²⁰ *Ibid*, p. 11

²¹ *Ibid*, p. 11

²² *Ibid*, p. 12

²³ *Ibid*, p. 23

If we move to the earlier generation of writers in order to see the influence of the June defeat on their works, we will find Najib Mahfouz predicting the defeat before its happening in his story of 32'49' Al-Qadr (The Fate Driver) published in his collection of stories entitled Bayt al-Faraj or Sun 'ah (A Dispersed House) (1954).

The ending of the story deal with a dream in which a train driver suddenly becomes mentally deranged and increases the speed of the train he is driving. He neither yields to the passengers' begging, nor to the passengers' shouts. At the end, and as a result of his madness, he leads them all to destruction.

Chapter II

The Impact of the 1967 Defeat on Works of Representatives of Earlier Generations.

He asked him at the side of his wife

Did they arrest him?

He shot the door against them, and drove the engine at its highest speed.

Flames crashed against screens, and in spite of the smoking search, a voice was heard saying:

The locomotive will explode, or a fatal crash will happen!

If we move to the earlier generation of writers in order to see the influence of the June defeat on their works, we will find Najīb Maḥfūz predicting the defeat before its happening in his story of *Sā'iq Al-Qiṭār* (The Train Driver,) published in his collection of stories entitled *Bayt Sayyi'as-Sum 'ah* (A Disreputed House) (1965).

The events of the story deal with a dream in which a train driver suddenly becomes mentally deranged and increases the speed of the train he is driving. He neither yields to the inspector's begging, nor to the passengers' shouts. At the end, and as a result of his madness, he leads them all to destruction. The narrator says on the behalf of one of the train passengers:

"- The driver attacked his assistant and threw him out of his room !

He asked him at the top of his voice

- Did they arrest him ?

- He shut the door against them, and drove the engine at the highest speed.

Shouts crashed against screams, and in spite of the roaring tumult, a voice was heard saying:

- The locomotive will explode, or a fatal clash will happen!

- What is to be done?

- All will perish! " (1)

Then, the inspector tries to persuade the driver to abandon this madness. He calls him:

"- Abdul-Ghaffār! Abdul-Ghaffār!

The answer came to him as a stone:

- I do not know you!

- But you are going to kill me!

- This is my affair, it has nothing to do with you!

- I did not offend you, neither I nor the others!

- But you boarded my train!

The passengers go wild, some are killed, some commit suicide before the train crashes violently. The passengers themselves were simply all victims of the driver's madness." (2)

The story seems to be a traditional one in form and content. It deals with a passenger's dream who sees other passenger's in the train led by a driver who suddenly goes mad, and drives foolishly, despite the pleadings of the passengers until leading them to complete destruction.

But, if we examine it carefully, we will find that the writer is expressing the condition of the country just before the 1967 defeat, although the collection of "*Bayt Sayyi' as-Sum'ah*" was published in 1965, that is two years before the defeat...

The writer manages to present through his story *Sā'iq Al-Qiṭār* a warning that defeat is near. The story contains a severe criticism of the authority in that period to which he refers to, as the train driver: that authority which lead a whole country to destruction, extinction, and a shocking defeat through a sudden rashness and lack of planning.

As for the collection *Khammarat Al-Qiṭ Al-Aswad*, Maḥfūz, wrote it to appear in the wake of 1967 war. Maḥfūz had written a number of its stories before the defeat, and the rest after it.

Its stories reflect the state of frustration and the tragedy that overwhelmed the society and caused it to be afflicted with a state of surrender with illusion, its intermingling with reality. Every story in the collection reflects this attitude.

For example, the events of the story "*Kalimah Ghair Mafhūmah*" (A Word Not Understood) are about Mu'allim Ḥundus who awakes from a dream in which he sees the son of his rival whom he killed twenty years ago, who comes to him in order to take his revenge. Ḥundus tries to get rid of him before he is attacked. A blindman leads him to an empty space, but in the midst of the darkness, in the place where he expects to meet his enemy, he is given a violent blow and falls dead among his assailants.

Here appears the idea of deceptive illusions represented in the mysterious dream of Mu'allim Hundus who lives between reality and fantasy, and death becomes his end...

As for the story "*Al-Khalā'*" (The Open Space), Mu'allim Shīrshabah returns after twenty years to take revenge upon his rival who stole his bride on the wedding day, and insulted him in front of his people... Shīrshabah spent twenty years preparing for his moment of revenge, and lost years of his life, and money for it. And when this moment comes, he finds his rival dead, and his bride became a mother to men, a trader in the market with nothing attractive in her. He, thus, goes a way lonely in the open space.

In this story, the idea of unfulfilled retaliation is apparent. For after the June defeat, a state of amazement and desire to retaliate against the enemy prevailed, but because of the state of fragmentation and despair, revenge became a difficult task, and almost impossible...

In the story "*Al-Magnūnah*" (The Madwoman,) we are confronted by the land with all its cruelty. Life in it is like a battle in which the wounded and the dead fall. Killing is done for various reasons and motives. As for the killer, he is unknown. An idea lately tackled by Al-Qaṣīd.

The unknown killer in Maḥfūz's story has its significance, for the Egyptian people in 1967 were killed by the defeat, their morale was destroyed. It was not known what was the real cause of this defeat. Was

it the authority? the dependence of people? the weakness of the Egyptian military power? the military superiority of the enemy? Or are they all these reasons together?

As for the unknown killer in *Al-Ḥidād*, the writer referred to him on the mouths of the characters as *Al-ʿifrīt*. Here is a clear reference to ignorance and backwardness which dominated the village, that symbolizes Egypt.

In the story of "*Khammarat Al-Qiṭ Al-Aswad*" (The Black Cat Tavern), a fierce-looking man blocks the entrance of a tavern, and prevents its customers from leaving, believing they will divulge one of his secrets. The imprisoned customers of the tavern drink until they lose consciousness, and when they are awoken, the strong paralysis affecting the tavern customers becomes alleviated. Customers discover the true size of the man, after being powerful and authoritarian. Here, the writer indirectly refers to the position of authority in Egypt before the 1967 defeat, and after it."⁽³⁾

If the collection of *Khammarat Al-Qiṭ Al-Aswad* represents the beginning of the explosion of the deteriorating situation after the June defeat, the collection of *Taḥt Al-Miṣṣallah* is considered a roaring inferno of the situation itself. Its stories criticize the Egyptians and their nonchalant attitude towards everything. In this, Maḥfūẓ uses the symbolic and the absurd. He also uses dramatic dialogue in the short stories and plays included in this collection.

The use of short stories as a form is, in fact, the ideal form to express the shock. For this, the short story form is more suitable than the novel, as the short stories express a specific situation, one concise and concentrated situation carrying concentrated feelings. The story of *Taht Al-Mizallah*, was not a traditional one, and it contains a great deal of symbols and absurdities whose use was not only original, but also suitable to the absurd state that filled society in the wake of the defeat.

In this story, we are overwhelmed by the symbolic and the absurd. The story is about a group of people waiting for the bus at the bus shed. Several crimes and mad deeds are committed in front of them such as robbery, sex, shameful behaviour, fights and quarrels. A tragic world full of scandals and crimes that happen in the street. In spite of all that, the policeman indifferently watches all these shameful scenes, and when people under the bus shed call him for help, he accuses their presence as a meeting threatening security and shoots and kills all of them.

There is another crime in the story "*Al-Nawm*" (Sleep), of the same collection. It deals with the story of a teacher fascinated by conjuring spirits, frustrated in his alley as he is unable to ask the hand of his beloved. At the end, he causes her death, when he fails to hear her call for help because of his sleep, and his sessions of conjuring spirits...

A third crime occurs in the story of "*Al-Zalām*" (Darkness). It is the darkness that wraps an isolated room whose owners are taking drugs.

They sleep for an hour, and lose their identities and their memories. With dawn, they loose their presence itself.

Thus, it becomes clear from the three stories that there is an unexplained attitude of indifference and surrendering. The three stories are adresssing a message, particularly to the educated and cultured, that they should be alert and rise from this state of indifference and sleep which envelopes them and makes them unable to face their problems and to solve them. Moreover, in each story in the collection, the simple message is directed to all Egyptians, to rise from their stupor and face the reality of painful defeat, fight and overcome it, and to shake off the dust of laziness and frustration.

Therefore, it is evident that Maḥfūz in his post-defeat works dealt with in this thesis has contributed in the innovation of the short story form. Being deeply affected by the 1967 defeat; Maḥfūz, tacktfully, introduced new structures, original ideas, and glaring absurdities and symbolism, déspite the fact he is a representative of an earlier literary generation.

* * *

And if Najib Mahfuz's literature is considered a representative of the earlier generation's literature by virtue of the importance of the literary architecture he erected, Yūsuf Idris is the second representative of a younger pioneering generation following Maḥfūz's. Idris was greatly affected by the June defeat. This is apparent in his collection *Bayt Min Laḥm* (*A House of Flesh*). Most of these stories were written in the wake of the defeat, but it was not until 1971 that, they were published. Two stories, *Hammāl Al-Karāsī* (The Chair Carrier,) and *Hiya* (She) will be examined in order to see the extent of the writer's innovation in form and content.

In *Hammāl Al-Karāsī*, written at the begining of 1968, a thin brown man wearing a Pharaonic dress, who comes from ancient times stretching back for thousands of years, is seen in the streets of modern Cairo, carrying on his back a huge and magificent chair. We learn that he is a Pharaonic carrier ordered by Petāḥ Ra^c, to carry this chair and hand it to whoever will give him a proof of authority. The carrier meets the narrator and refuses to give him the chair because he cannot give him proof of authority from Petāḥ Ra^c, even after the narrator discovers a message from Petāḥ Ra^c written on the back of the chair, saying in it:

" Chair Carrier

You have carried enough

It is time the chair carries you

This great chair

Whose like was not made

It is yours - alone -

Carry it.

Take it to your home

Sit crosslegged over it all your life

And when you die

It is for your sons.. "(4)

But, unfortunately, the carrier insists on his attitude and refuses to hand in the chair except to the one who has permission from Petāḥ Ra^c. The chair carrier in this story is simply the Egyptian people, for his kind features, and wretched appearance indicate this :-

"I was able to see his kind face, in spite of the many wrinkles in it, and although you cannot specify his age. Moreso, I saw he was naked, nothing covers him but a strong waist belt, hanging from it front and back covers made from the cloth of ship sails." (5)

The carrier is also illiterate, as he cannot read Petāḥ Ra's message written on the chair. The huge chair he is carrying on his back is the

symbol of the chair of authority. That is why the narrator is asking the carrier, that is, the Egyptian people to remove the chair from his tired back, but the carrier absolutely refuses.

" Suppose you do not find Petāh Ra^c will you keep carrying it?

- What am I to do? I am a carrier, and this is my charge. I took an order to carry it, how can I put it down without an order ?

- Put it down for weariness, man ! Drudgery, throw it, break it, burn it. Chairs are made to carry people, not for people to carry!

- I cannot, am I carrying it for pleasure? I am carrying it to earn my bread!

- By the will of God, till when?

- Till an order comes to me from Petāh Ra^c !

- He died long ago.

- From his successor, deputy, a son of his children, from any one who has proof of authority from him.

- I am here ordering you to put it down.

- Your order is obeyed, and thank you, but are you related to him ?

- Unfortunately, no!

- Do you have a proof of authority from him ?

- No, I do not.

- Then, excuse me. " (6)

From the above dialogue, it becomes clear the idea of the Egyptian people's ignorance and their definite and decisive rejection of changing the system of government no matter how oppressive it is, and how it, deliberately, neglects people's affairs .

The writer also expresses the state of indifference that affects the people, and their failure to give a hand to the chair carrier in spite of his suffering.

" The strangest thing, and the most curious and frightening is that not one of the passers-by in Opera, or Gumhuriya Street or maybe in all of Cairo, was surprised by or took to deal with the matter. Rather, they considered it an ordinary affair taken for granted, as if it were a chair from a furniture maker carried by a boy who is going with it. I look at people and at the chair and the man and I see no raised eyebrow, no sucking of lips, no exclamation, nothing at all." (7)

People, unfortunately, are not aroused by the reverse situation

represented in the chair carrier, they are in a state of disregard and indifference.

As for the form in the story, there is no specific action in the usual sense. The story consists of a situation represented in the narrator's watching of the man carrying the chair, then a conversation takes place between them, and the narrator comments on it.

In this story, Idris mixes reality with imagination, the symbolic with the fantastic, in order to make the reader reach the meaning of the story which clarifies the state of indifference, ignorance and impotence that befell Egypt and the Egyptians during this critical period of time.

As for the story entitled "*Hiya*" (She) , written in May 1969, It is another symbolic story. Its hero is represented by an abnormal character. He is waiting impatiently for an important date at Al-^ḥAtaba Square, but does not know the place or time of the date. After spending several days in waiting for what has yet not come, a huge splendid car arrives and takes him to the place of the awaited date. It is an imaginary place, which seems like a large house with a huge gate guarded by wooden dolls. There, he meets the long awaited woman. He discovers that she is actually a man. His hopes are gone in vain, and he feels disgust and depressed. Here, the theme of the story refers to the 1967 defeat, for the man - hero of the story - is lead unconsciously to an inevitable fate. At the approach of the awaited encounter comes to

surface, his hopes are completely destroyed.

"My heart sank, and I am searching for the bedchamber door, stumbling in my disgust and nausea, searching for the bedchamber door, no door, running and no door, stumbling in my disgust, and no door." (8)

Here lies the idea of submission, lost hope, and the sense of bitterness and disgust. These are all signs symbolizing the situation of the nation after the 1967 defeat. Idris's skill is once again embodied in his balanced fusing the symbolic side with the realistic.

Therefore, and through the two stories *Ḥammāl Al-Karāsī* and *Hiya*, it is obvious that Idris's style is the easy-inaccessible style. He carefully draws the character whether normal or abnormal. He is also the most skillful in formulating the plot of the short story which depends on the single situation.

Idris's use of symbols in these two stories, in particular and in the rest of the stories in the collection *Bayt Min Lahm* made clear the connection between the symbols used and the writer's attitude towards political life, at the time of writing these stories. Through the symbol, the writer is calling for the reconsideration of the attitude towards authority, and not to sink in the state of despair which overwhelmed the Egyptian consciousness in the wake of June defeat.

It is to sum up from all the above mentioned, that the stories of

Taht Al-Mizallah by Maḥfūz and *Ḥammāl Al-Karāsī* by Idrīs, reflect newness in form and content. Both writers used symbols to protect themselves, and they both used the fantastic that expresses the unbelievable state, and loss of trust in everything in that period, and they indirectly declare their rejection of authority with all its oppression and coercion.

The result, then, is that the generation of writers of the sixties represented in Al-Qa'īd, Ṭubia, and Al-Ghiṭānī - who are its leaders did not make a glaring revolution in form and content under the influence of the 1967 defeat, as most - if not all critics of the sixties-emphasized.

Forms of the absurd, the fantastic, and expression of the states of frustration, despair, and failure were previously tackled by writers of the earlier generation in the wake of the June defeat.

Notes

¹ Najīb Maḥfūz, Bayt Sayyi' as-Sum'ah (Cairo: Maktabat Misr, 1978), p.160.

² *Ibid*, p. 162.

³ Hamdi Al-Sakkūt, Dirāsāt fi-l-'Adab wa-n- Naqd (Cairo: Maktabat Al-Anglaw Al-Misriyah, 1990), p.113

⁴ Yūsuf Idrīs, Bayt Min Lahm (Cairo: 'Ālam Al-Kutub, 1971), p 123.

⁵ *Ibid*, p. 120.

⁶ *Ibid*, p. 122.

⁷ *Ibid*, P 120

⁸ *Ibid*, p.139

The third and final part of the paper is an appendix containing a bibliography of the works cited in the paper. The appendix is divided into two sections: one for the books and one for the articles. The books section lists the titles, authors, and publishers of the books cited. The articles section lists the titles, authors, and the journals or newspapers in which the articles appeared. The appendix is intended to provide a comprehensive list of the sources used in the paper for further research.

The 1967 defeat undoubtedly had a strong influence on the literary scene. It led to a re-evaluation of the role of the writer and the nature of the literary work. The defeat was seen as a turning point in the history of the Arab world, and it was reflected in the literature of the time.

Chapter III

New Elements in the Novel and Short Story After the 1967 Defeat.

The 1967 defeat had a profound impact on the literary scene in the Arab world. It led to a re-evaluation of the role of the writer and the nature of the literary work. The defeat was seen as a turning point in the history of the Arab world, and it was reflected in the literature of the time. The literature of the time was characterized by a new sense of realism and a new focus on the social and political issues of the day. The writers of the time were no longer content with the traditional themes of the past. They were interested in the lives of the ordinary people and the problems they faced. They were interested in the social and political issues of the day, and they were interested in the role of the writer in society. The literature of the time was a reflection of the new reality of the Arab world after the 1967 defeat.

The third and final part of this paper is an applied comparative study aiming at examining the form of the novels and short stories discussed in this paper, with an attempt to break down this form into its elements. These elements will then be examined in the novels and stories previously discussed, then a comparison between the way these elements are used within the generations, the sixties generation and earlier ones, will be made.

The 1967 defeat undoubtedly had a strong influence on literary form. Azīz Mādī has discussed this point in his book *'In'ikās Hazīmat Huzayrān 'ala Al-Riwāyah Al-ʿArabīyah* (The Reflection of Huzayran Defeat on the Arab Novel), and discusses destruction of the literary form and the objective crisis:

"It seems useful to fully consider Najīb Maḥfūz's literature as representative of the earlier generation's literature; For most researchers and critics confess to Maḥfūz's precedence and priority over all generations, by virtue of the importance of the literary architecture he erected in the development of the Arab novel. Thus, Maḥfūz says: [My reaction differed towards the 1967 defeat. A reaction that was radically different from that which followed 1952 revolution. These were the two greatest events in my general experience. Right after 1952, I totally stopped writing for five years; Ideas were growing and becoming fully mature, but left unemployed, in search for a form. However, after 1967 War I began writing haphazardly, and I think I reached a new formula that would be compatible with the catastrophic moment of the defeat (1)]

Moreover, Dr Sahīr Al-Qalamāwī clarified in her article: "*ʿAthar Al Hazīmah Fi-t-Taqniyah ʿind Najīb Maḥfūz*" (The Impact of the Defeat on the Technique of Mahfuz's Works,) several vital elements that were responsible for the collapse of the traditional literary form, as well as its radical change, after the 1967 setback. Some of the most important elements are: "condensing the dialogue and having it express the writer's view point with a hidden meaning, in a language which tends to be poetic. Another element is avoiding the use of the single hero or the omniscient narrator."⁽²⁾ A third element is avoiding the use of numerous places and their frequent alteration, as well as condensing the novel's time. Finally there is the obvious contradiction between faith and reality. This is on one side of the coin; on the other, the 1967 defeat was responsible for neglecting romanticism and realism and to be tended towards the abstract; this is because it is difficult for ideas compatible with the abstract style to be united in one hero. Consequently, there is a must for the diversity of characters without spreading them out on a surface of time and space, but assembled either through a single sitting, or brought together by a great event.

These previous elements are - according to Al-Qalamāwī- applicable to Maḥfūz's post-defeat works. However, considering works dealt with in this research, several crucial new elements could be extracted pointing out the influence of the 1967 defeat on the generation of the sixties as well as on previous generations.

One main element is the attempt to return to the origins, to

authenticity. Thus, Al-Qa'īd in his first works following the 1967 defeat ie *Al-Hidād* and *Akhbār Izbat Al-Minisi*, went back to the village, to the roots, to the origins in an attempt to search for the real self which was lost after the 1967 defeat. One of his two novels took place in Al-Dahriyah village, Itay Al-Barud, in Al-Bihira governorate, and the other in *Al-Minisi* farm. Moreover, Tubia's narrator when swallowed in the fish's belly in *Al-Jāhizūn*, yearned to his mother's embrace and protection due to his missing of the sense of security.

Another element is the frequent use of the idea of "Crimes" this was obvious in *Al-Hidād*, and *Al-Minisi*, in which Mansūr Abul-Layl and Sabrīn, were murdered. In *Al-Jāhizūn* by Tubia the narrator committed suicide by throwing himself in the Nile. Also, a series of ugly and unbelievable crimes were committed in front of passengers under the bus shed in *Taht Al-Mizallah* by Maḥfūz.

A third element is the use of the idea of indifference to point out the state of indifference that overwhelmed the Egyptian people. In fact, people were indifferent when Tubia's narrator was drowning in the Nile in *Al-Jāhizūn*, they were also indifferent when they saw Idrīs' chair carrier carrying a huge chair on his exhausted shoulder.

Also, in Tubia's *Muṭāraḥah Gharāmiyah*, the narrator is amazed by his wife's indifference when she saw him shrink and was not surprised at all.

"I expected her to be terrified and to scream and call the

neighbours when she saw her husband had dissolved until he was no bigger than a thumb. I was surprised that she was not surprised." (3)

The idea of ignorance and/or illiteracy is another main element frequently tackled in the works selected. In *Al-Ḥidād*, ignorance overwhelmed the people of the village and made them accuse the *ʿifrīt* as Mansūr's murderer; whereas, in *Hammāl Al-Karāsī*, ignorance and illiteracy of the poor haraonic carrier were responsible for his inability to read and understand Petāḥ Ra's message. Here, there is an obvious symbol of the Egyptian people's illiteracy.

Revenge is another common element used by writers in selected works of this paper. *ʿĀ'ishah* in *Al-Ḥidād* announces a period of mourning until her father's murderer is avenged; however, in *Al-Minisi Al-Zanāti* when he decides to retaliate from the criminal, his revenge occurs against the victim instead of the real doer. Also in the story of *Kalimah Ghair Mafhūmah* and *Al-Khalā'* in Maḥfūz's collection *Khammarat 'Al-Qiṭ Al-Aswad*, the idea of unfulfilled retaliation is apparent.

Revenge in the wake of the 67 defeat become an unattainable desire, because of the state of amazement and fragmentation that swept away the Egyptian people during that critical period of time .

Another main element is the absence of the logical sequence of events in most of the post-defeat works. In *Al-Ḥidād* and *Al-Minisi* there was no sequence of events. Time was not given importance. Past,

present and future are intermingled through the narration . This is also the case in short stories of Al-Ghiṭānī and Ṭubia.

And due to the arbitrary censorship imposed in the period of the sixties, authors emphasize the use of symbols to express their need for political change in veiled references to avoid the destructive power of authority.

In *Al-Hidād*, Al-Qa'īd uses symbols. Mansūr Abul-Layl was the village's mayor, its strongest, and most powerful of men who was mysteriously killed. This is an evident indication of the collapse of a great symbol having a special importance. It is obviously compatible with the collapse of everything of great value and importance by the 1967 defeat. Also, Mansūr's murderer is unknown, and all attempts to find and capture him are in vain, and what is worse is that *Al-ifrīt* was accused of killing. A fact that symbolizes the dominance of ignorance and illiteracy that cloaked the Egyptian village i.e. Egypt .

In *Al-Minisi*, Sabrīn is the symbol of the wounded home and killed treacherously by hands of his people. This killing leads to a psychological shock which hits the people of the village, and causes them to ask the question : So, what's to be done?

In fact, death led to a shock, and shock, in turn, led to people's wakefulness.

As for Ṭubia, he tactfully, used the symbol in his three short stories

in which narrators are either dead or shrunked. Here death represents the only way enabling the narrator to express his feelings of instability and nostalgia towards his society in the wake of the 1967 defeat. It also symbolizes states of impotence and unfamiliarity with the society.

In the story of *Muṭārahah Gharāmiyah*, the author comes with several suggestive symbols such as the black car, the faces of the dead, the black hammer pounding his head, the black circle surrounding him, and his screams etc

All these symbols do indicate the writer's sadness and impotence. He also symbolizes his feelings of death, littleness, until he changes into a thumb. Shrinkage symbolises impotence of the narrator and his inability to face the reality of bitter defeat.

He announces his feeling of impotency and dwindling saying:

"I turned off the shower, I picked up my clothes to put them on and was stunned. These were my clothes. They were bigger than mine. I examined them throughoutly, in appearance they were like my clothes, almost totally identical. I looked in the mirror and was terrified. I sat down and thought: Why is my reflection tiny and shrunken, no bigger than a thumb?" (4)

In *Al-Jāḥizūn*, prior to the narrator's drowning, a piece of newspapers blocked up his nose, eyes, and mouth. Here appears a sort

of mockery of the mass media which were obscuring the facts in this period, and did not give any opportunity for expression. Moreover, the narrator drowned in broad daylight, but nobody gave him a hand, and this is an indication that points out the state of indifference that overwhelmed Egyptians in the wake of the defeat.

As for Maḥfūz's stories, they were also full of suggestive symbols. In *Sā'iḳ Al-Qitār*, the driver symbolizes harsh authority whose stubbornness tended to lead all passengers to an asserted death. Threatened train passengers here represent the Egyptian people . . . Also, in *Khammarat Al-Qiṭ Al-Aswad* authority is symbolized in the stranger who blocked the tavern's door and menaces its drunkard customers who in turn, represent the unconscious Egyptians in the wake of the defeat; thus, transforming the stranger's image from strength to weakness, from power to submission and humiliation. It is a reflection of the state of authority before and after the 1967 defeat .

In the story of *Taḥt Al-Mizallah*, defeat is represented by various catastrophes and scandals happening on the sight and hearing of authority symbolized by the indifferent policeman who shot at all passengers under the bus shed when they call for help. Passengers are the symbol of the Egyptian people in the wake of the June defeat .

As for the symbol in Idrīs' story *Ḥammāl Al-Karāsī*, the modest appearance of the poor pharaonic carrier reflects the poverty of the

Egyptian people, whereas the chair itself represent the chair of authority.

Another element extracted from the works selected in this paper is the emphasized use of frustrated characters, for most characters are enduring a state of frustration. In *Al-Hidād* we notice that inside each character of the four main characters *Ā'ishah*, *Ḥasan*, *Zahrān*, and *Ḥāmid*, there is a certain kind of defeat different in nature from one character to the other. In *Al-Minisi*, characters are frustrated as well. For instance, *Sabrīn* has no choice to refuse *Abul-Ghayt* the inappropriate bridegroom, she is also unable to reject *Safwat Al-Minisi* who raped her, and *Safwat* himself is undergoing several kinds of frustrations which led him to commit a crime that is the rape of an innocent girl. As for *Abul-Ghayt* he is dreaming of *Sabrīn*, but is unable to get her. As for *Al-Zanāti*, he foolishly killed his innocent sister who is the victim, and let the criminal walk free .

In the three stories of *Tubia*, the three narrators-dead and shrunk- are extremely frustrated. Out of three heroes, two are dead and the third shrunk till becoming as big as a thumb. Dead characters, due to their overwhelming frustration, prefer positive death to passive life, whereas the third narrator shrinks because of his inability to face the unbearable situation of the defeat .

Another case of frustration is that of the narrator in *'Awraq Shāb* *Āsh Mundhu Alf Ām*.

"My thirst increased, but I went away. Shall I go far? or shall I keep up walking endlessly? or shall I go to the hotel and sleep, and not wake until after one thousand years? I come back to the street long-bearded, dirty-nailed, wild-eyed. Eyes are glaring at me showing disapproval. Hands extend to examine me. Buildings look strange. There is not enough room for me. Food is not as it used to be, even water, I find in it the taste of bitter alum. I feel loneliness, fear, I wish I could shrink or vanish, to go back to where I came."⁽⁵⁾

Also, Maḥfūz's characters are frustrated in *Sa'iq Al-'Qitar*. Abdel-Ghaffār the driver is frustrated, thus he menaced lives of the train passengers. Customers of the tavern in *Khammarat Al-Qit* *Al-Aswad* are also frustrated by the threats of the stranger who himself endured frustration at the end of the story. As for the story of *Taḥt Al-Miḏallah*, passengers under the bus shed were frightened and frustrated by seeing mad deads committed in front of them .

"A real catastrophe! No doubt!

- There must be a telephone nearby!

- As if we were in a dream !

- A dreadful dream. It is better for us to go!

- But we should wait !

- What should we wait for ?

- The happy end !

- Happy?

- Announce to the producer a catastrophe will occur." (6)

Also, Idris's chair carrier is a frustrated character. He is poor, illiterate, and tenacious to its authority despite the fact it neglects people affairs.

From what is previously stated, new elements used in the novel and short story written after the June defeat, were almost the same in works of the sixties generation and earlier ones.

The sixties generation, actually, did not appropriate the hard shock in the wake of the defeat like most - if not all - critics of this period asserted. Earlier generations, represented in Maḥfūz and Idrīs, were deeply affected by the defeat, and this is directly reflected on their post-defeat works.

The 1967 defeat was responsible for the complete collapse of the literary form in Maḥfūz's works. Maḥfūz, obviously, belongs to an earlier generation.

The critic Rajā' Al-Naqqāsh clarifies in his book *Fi Hubb Najīb Maḥfūz* (In The Love Of Najīb Maḥfūz) that Maḥfūz made a personal revolution against his artistic mode, and literary style. "Maḥfūz was not

at the beginning of his artistic life when he announces this self-revolution against his literature; however, he was at its peak. After presenting his *Trilogy*, he revolted against himself and began to follow a new path in writing, which totally differed from his old one, either in ideas, literary issues, characters and/or style. Thus, he shook off dust upon himself and submitted to the artistic and mental developments without giving opportunity to these developments to isolate him, and/or put him far from the depth of the artistic life and inner consciousness of the mass of readers and intellectuals."⁽⁷⁾

On the other hand, and in one of the interviews, made by Rajā' Al-Naqqāsh with Maḥfūz, Maḥfūz divided the artistic work into *Mawḍū'* (Theme), *Maḍmūn* (content), and *Ṭiknīk* (technique).

As for the theme, he sees that it should forcibly be quoted either from history, or literature, or life itself. The author, in Maḥfūz's opinion, does not invent a theme, but he observes it and writes about it. As for the content, it is the *Maghza* (aim). Here also quotation is indispensable. In fact, every artistic work, being old or new, is quoted from the general known meanings.

Technique, however, is the thing created by the artist, but styles in themselves do not exceed the norm; i.e. classicism, romanticism, realism, fantastic, etc.

What is really new is the author himself in each artistic work. The

artist should have a personal unique touch of independence in his way of interacting, and his method of exploiting elements quoted from history, literature, or life "(8)

The 1967 defeat has, no doubt, directly influenced writers either from the sixties generation or earlier ones. Each of them attempted to revolt against the traditional form of the novel and short story in order to express his severe shock, and each used in his works the same new elements responsible for altering the traditional form and content.

Each author possessed his own method of expression.

Yūsuf Al-Qaṣṣīd, for instance in his first works following the 1967 defeat went back to the village, to the roots, to the origins in an attempt to search for the real self which was lost after the 1967 defeat.

Thus, events of *Al-Hidād* and *Al-Minisi* took place in the village of Al-Dahriyya, Itay Al-Barud, in the costal district of Al-Bihira governorate..

As for Majīd Ṭubia, the defeat made him use the fantastic. Everything, in his view, become unbelievable and fantastic, especially after the 1967 defeat. In his literary world, we find dead heroes speaking, the drowned explaining how the fish devoured his body. Another hero of Ṭubia is clarifying his state while shrinking until his body became as big as a thumb.

Al-Ghitānī, however, had referred back to history, plunging into the depths of the past, and trying to interpret what is occurring in the present.

If we move to earlier generations we will find Maḥfūz, in his story *Taḥt Al-Miṣallāh*, expressing the most mature experiences in the post defeat novels. This is implemented by the abstract picture used in the story. The author revolted against the traditional form, expelled realism, and used the abstract glaringly.

As for Idrīs, he tactfully succeeded in mixing fantastic and symbol, from one side, and realism from the other.

Therefore, in these selected works of the sixties generation and earlier ones, the 1967 War was the touchstone in comparison, in which the earlier generation proved its superiority and proficiency by mastering its artistic tools, and using new elements in the story and novel. However, this comparison between the two generations is unfair especially for the sixties generation. In fact, we notice that Al-Qa'īd, Ṭubā, and Al-Ghitānī when writing their works after the 1967 war were young, and at the very beginning of their literary career; whereas, Maḥfūz and Idrīs were, simultaneously, at the top of their artistic maturity. The earlier generation will remain the symbol of mature pioneering, which asserted superiority; A fact that does not prevent us from accepting the works of the following generations, i.e. the sixties

generation and after. Their works should be carefully read, examined, analysed and criticized, for not letting the earlier generation - undeliberately - act as a stumbling block in the path of the development of the novel and short story.

Notes

¹ Azīz Shukrī Mādī, In'ikās Hazīmat Huzayrān 'ala Al-Riwāyah Al-'Arabiyah (Beirut : Al-Mo'assasah Al-'Arabiyah Li-d-Dirāsāt wa-n- Nashr, 1978), p. 158

² Sahīr Al-Qalamāwī, 'Athar Al-Hazīmah Fi-t-Taqnīyah 'ind Najīb Maḥfūz, Al-Hilal , Nov. 1988, p.100

³ Nadia Gohar, Majīd Tubia: Nine Short Stories (Cairo : General Egyptian Book Organization, 1988), p. 57

⁴ *Ibid*, p. 58.

⁵ Gamāl Al-Ghitānī, 'Awraq Shāb 'Āsh Mundhu 'Alf 'Ām (Beirut : Dar Al-Masīrah, 1980), p. 12

⁶ Najīb Maḥfūz, Bayt Sayyi' as-Sum 'ah (Cairo : Maktabat Misr, 1978), pp. 204-205.

⁷ Rajā' Al-Naqqāsh. Fi Hubb Najīb Maḥfūz (Cairo: Dar Al-Shuruq, 1995), p.217

⁸ *Ibid*, p. 227

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