

The symbolism of salvation in (Ashour Al-Naji), (Al-Jablawi) and (Sayed Sayed Al-Rahimi) novels

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Abstract

This study discusses the symbolism of salvation in (Ashour Al-Naji) in Naguib Mahfouz's novel (The Harafish Epic) Malhamt El Harafish, (Jabalawi) in (The Children of our Alley) Awlad Haritna, and (Sayed Sayed Al-Rahimi) in (The Road) At-Tareeq. It describes the characteristics of these symbolic salvation forms and seeks to suggest explanations of these projections. It comes to an end with Naguib Mahfouz's novelistic creation through the masks of invisibility, reference, and projection. Naguib Mahfouz engaged in creating these two characters in order to wisely and evasively pass his thoughts, ideals, and attitudes away from direct confrontation with the forces of power and pressure in his society and in Arab countries

Keywords: symbolic, salvation, (Ashour Al-Naji), (Al-Jablawi), (Sayed Sayed Al-Rahimi), Naguib Mahfouz.

(Ashour Al-Naji) in the novel (The Harafish Epic), the symbol of the awaited salvation

We can say that Ashour Al-Naji's character in the novel (The Harafish Epic) (Mahfouz, 1977) is one of the most masculine characters that has become a clear and influential symbol in Naguib Mahfouz's novels. Rather, it was immortalized in the imagination of the Arab reader, who admired this character, both fictionally and cinematically, after it was shown in many Egyptian films, which have become classics of Egyptian and even Arab cinema. So this novelist's name is hardly mentioned until images of the Egyptian actors who played his role with great aptitude and influence time after time come to mind. On the other hand, this character was established for its special symbol that it shaped from its formation, which was formulated by Naguib Mahfouz with high craftsmanship, loaded with clear contents and symbols in most cases, and hidden in a few others. In general, it is a symbol of salvation, in addition to being a symbol of other higher values, such as: eternity, goodness, righteousness, strength, and virtue.

From the moment this character was born in the novel, The Harafish Epic, it began to adopt its own symbolism until it disappeared at the end of the epic, thus becoming a symbol of the disappearance from which it was created. But this symbol kept insisting on the entire events of the novel, and participates in making them; everyone (the Harafish) are waiting for the return of the great-grandfather, the symbol of justice, salvation, and continuous immortality Ashour

Al-Naji to rid them of the humiliation, oppression, and enslavement to which they are subjected, and to restore to them the glories of the alley where justice, love, goodness, prosperity, and joy were. The generations of the alley have inherited the image of their great-grandfather, the reformer rebellious against injustice Ashour Al-Naji, and it has been transmitted in successive chronological episodes, based on which Naguib Mahfouz built his characters on them. They are characters with a positive symbolic dimension, which he deems fit to play heroic roles despite the raging incidents, with their adherence to their qualities and characteristics in the face of their destinies that challenge them, because they only knew greatness and power. (Ragheb, 1975)

With this insistence on repeating these symbols, he was able to fix inside their minds, the popular image of Ashour Al-Naji, which is the image of the popular hero, who fights with determination and strength in his own, continuous and recurring battles against injustice and the oppressors, and defeats them with complete courage, thus calling for justice, brotherhood, fairness, love, and goodness that make him a symbol of these supreme qualities of the popular hero whom everyone loves, trusts, and follows. Naguib Mahfouz built the symbolism of this character from the first moment on the basis of concealment, controversy, and anxiety in order to give him noble qualities a dimension specific to him that does not depend on the attributes of others or their affiliation with this character; Therefore, we do not know anything about his family and his parents. All we know about him is that he is of unknown identity and lineage, and that the honorable (Ofrat Zaidan) found him as a baby in the street, and took him as his son with the encouragement of his wife, without being able to decipher the mystery of his unknown origin. Thus, Naguib Mahfouz creates this character from a bewildering unknown that allows any interpretation in line with the future of this character, who will be the central character symbol in (The Harafish Epic), which will live in its full details through generations and times.

Ashour Al-Naji develops physical characteristics that allow him to perform the symbolic leader, symbolic hero, and symbolic savior roles. The first of these attributes is physical strength, which will serve as the foundation for the destruction of the entity of injustice and the victory of the oppressed, weak, and overpowered, and it will be the first thing granted to leadership and sovereignty in the alley. According to the novel, he has grown tremendously physically since his childhood. He was tall and solid, supported by a stone from the ancient wall, his leg was a mulberry tree trunk, his head was large and noble, and his features were intelligent, rough, and full of life. (Mahfouz, 1977) Another point in the novel indicates that his strength was similar to that of a fierce animal, but that he resembled it formally; he is a giant with the jaws of a predator and a mustache like the horn of a ram. (Mahfouz, 1977, p. 13) However, physical strength does not hinder Ashour Al Naji from focusing on the symbolic spiritual qualities that drive him to strive to unachievable dreams that are near to the requests of the prophets, reformers, and liberators, as well as the wishes of the immortals. Rather, it is sometimes at the level of the reformers' dreams born from the wombs of myths and folk fairy tales: they want to climb the sun's rays, melt in the dew drop, or ride the roaring wind in the basement. (Mahfouz, 1977, p. 13) This is how Ashour Al-Naji manages to control two things in himself at the same time: he possesses the power that can entice him to oppress helpless people, yet he also possesses goodness, love for people, and an eager desire in himself to help, do justice, and liberate them from the injustice they are in. As a result, he leads away from the path of prohibited pleasures, evil, and vice and toward the path of virtue, goodness, and heroism. Despite the deaths of most of the people in the alley, the story depicts this as a motivation for him and his family to escape. A deadly epidemic struck the people of the alley, killing the majority of them, except for Ashour Al-Naji, who escaped it by carrying his wife

(Fulla) and their infant son (Shams al-Din) to the mountain to seek refuge, where purity and solitude are far from the epidemic and those infected with it.

He chose to flee from his alley to the desert mountain with a sign from a dream he had seen and believed in. As if his dreams are messages from heaven to save him and prefer him over other humans, as is common with good symbolic characters that have exceptional divine guidance and metaphysical understanding that reality cannot explain. When Ashour Al-Naji returns to the area after the epidemic has ended, his role as a symbol of survival is confirmed. He discovers that most of its inhabitants have perished, so he inherits from the wealthy who died and left their homes and fortunes behind, and he decides to live in the house of Al-Bunnan, the richest of the wealthy in the alley, who died in the epidemic along with all of his family. In this joyful new chapter of Ashour Al Naji's life, he becomes the master of the alley in every sense of the word, reigning over it with love, welcome, and assistance for all; he begins to call for truth, goodness, and mercy; and he fights injustice with his physical and material strength. As a result, he has the ability to turn the alley from a place of injustice, cruelty, and poverty into an ideal, righteous, benevolent, and happy society. This happiness, however, does not extend to him or the people in his alley. He soon vanishes for no apparent reason, and no one knows where he is. The residents in the alley see his absence as a temporary obsession with something, and once he completes it, he will return-certainly-to redeem the community from the wrong and injustice that it began to sink into following the departure of its master (Ashour Al Naji), the patron of goodness, justice, and mercy, and here everyone rejects the idea of his death, or his going without a return, and they insist on dreaming of his return, so that their immortal king can return.

Some of Ashour Al Naji's descendants acquire a personal symbolism in this character; his son Shams al-Din is following his footsteps, determined to carry the banner of his mother, obtain the truth, and fight for it, utilizing his strong body and courage inherited from his hidden father. Many feel that his intrinsic power, even in his old age, is nothing more than one of the dignity of the saints (al-Rawi,1994) that he inherited from his father. (Mahfouz, 1977, p. 146) In terms of physical strength, he obtained it in an unusual manner related to the strength of the ancestor symbolism (Ashour Al Naji); he was alone in the mountain to which his grandfather fled in ancient times to escape the epidemic of the alley at the request of his grandfather, who ordered him to do so in a dream he saw. There, he finally encountered his long-missing immortal ancestor (Ashour Al Naji). Then he took his hand with love and compassion, as grandparents do with their grandchildren's hands, and rubbed it with some kind of oil, saying to him, "This is magic" (Mahfouz, 1977, p. 146), and he became physically powerful. Waheed bin Samaha al-Naji returned to the alley and told everyone about the unusual and mysterious story. Everyone believed his story and thought it was "the first news from heaven", (Mahfouz, 1977, p. 317) because they believed in anything supernatural and paranormal that belonged to Ashour Al-Naji, the symbol of eternity, goodness, survival, and salvation for them. This symbol has been a continual concern inherited by the descendants of (Ashour Al-Naji), particularly among those who were determined to inherit the traits of immortality, strength, and endless continuity from their great grandfather. Perhaps the most prominent figure who has reached pathological obsession is the grandson (Jalal al-Din Ibn Zuhaira al-Naji), who was fascinated by the idea of immortality and became obsessive, so he spent his life seeking to obtain the alleged immortality that imposed his power on humans who "sanctify death, worship it, and encourage it until it became an immortal reality." (Mahfouz, 1977, p. 400)

He (Jalal) has mastered the pursuit of the ideal of immortality and has worked hard to beat death, yet he has arrived at the most famous cosmic reality, which is death for everyone.

His mission was destroyed, his dream was shattered, and his death was to achieve the greatest objective of his human existence, which is the reconstruction of the cosmos, but he died as a lifeless body between hay and dung, defeated by death. It appears that Naguib Mahfouz has summoned Jalal from his novelist's imagination to present his idea of death, which he sees as "giving value to our lives, and a motive for work, goodness, appreciation, and appreciation, and for the renewal of man" (Abdel Aziz, 2000, pp. 7,17), which is, of course, a real symbol of challenging human ability, and he put an algebraic end to his temporal journey, whether he liked it or not. In the narrative, Jalal justifies his intentions and behavior, yet it is a character who strayed on the route, thus it fails tragically. Then it arrived to the one cosmic coercive

Conclusion, Death

Death was the horrible opponent of Jalal, as it deprived him of the two most valuable persons in his life; he kidnapped his mother, whom he witnessed murdered in the most horrific way at the hands of her unjust husband, and then kidnapped his beloved (Qamar Aziz, Al Naji) with a terminal disease. Then he made the decision to face death and take it away from him, no matter what the cost was. Jalal believed that immortality might be attained through the immortality of the body, its youth, and its eternity; he sought this immortality with passion. As a result, he fell into the hands of the impostor (Shawer), who lives in a dilapidated basement in the alley. He vowed to grant him immortality and youth, to construct a ten-story tower, and to perform I'tikaf (seclusion), and to make an entire structure a foundation for his maidservant (Haw'a) to making amends for his misdeeds. For a year, he saw no human being except his servant in his room, and he tried to avoid anything that might startle him about himself. (Mahfouz, 1977, p. 52)

He -Jalal- accepted these strange and difficult conditions in the hope of achieving the desired immortality, and on the last day of the written year he "received a ray of sun bathed in the wetness of winter" (Mahfouz, 1977, p. 428) and set out to enjoy all the desires that he had forbidden to himself for a whole year in his voluntary solitude, and what's wrong with that? He abandoned his old girlfriend Zanat, who could not take his deceit and arrogance towards her on the pretext that he had become immortal, so she poisoned his food and murdered him to avenge herself, like his virtuous forebears from the dynasty of Ashour Al-Naji had done, saying: "I killed you to kill a life of torment", (Mahfouz, 1977, p. 53) and thus brought a sad end to his dream of immortality, and missed the opportunity for him to discover that true immortality lies in goodness, righteousness, and work for the benefit of people and construction on the earth, and not by the length of years and the continuation of youth and strength that are spent in vain on the paths of lust and vice.

Jalal died because he couldn't understand this famous equation of immortality, while many of its warm and vulnerable people insisted that their grandfather Ashour Al-Naji was their expected savior, which is not surprising given that humans have always insisted on sticking to the idea of the savior, which is found in many religions and sects (Bseisu, 1983). Each varies in the characteristics and details of the savior, but they all converge on the premise that he is entrusted with establishing justice on earth and combating oppression and the unjust (Bseisu, 1983), and thus he rescues soul and body together, and brings hope for the hereafter and final redemption. (Encyclopedia, 2000) This symbol is frequently observed in those who face injustice and are subjected to tyranny, whether at the hands of their rulers or foreign invaders. (Bseisu, 1983)

The residents of the alley insist on seeing Ashour Al Naji, whose name means salvation, immortality, ethical living, and salvation for them. He cared for the poor, gave them charity,

and provided them with dignified work options, so he purchased donkeys, baskets, and wheelbarrows and handed them to them so that they could get their pensions with dignity and to eradicate unemployment in the region, they trusted his words, elevating him to the ranks of the virtuous saints, saying: “That is why God saved him without the others”. (Mahfouz, 1977, p. 88) Also, Ashour Al-Naji established “just” coercion, “He did not impose a royalty except on the notable and the able to spend it on the poor and the powerless.” (Mahfouz, 1977, p. 74)

The memory of the people of the alley, on the other hand, preserves the story of his absence and then his auspicious return and clings to it as proof that he will return again no matter how long his absence and no matter how long they wait for him, in the past, when he entered prison, the Harafish eagerly awaited his return, while many of the notables and rich people of the alley worried about his return. When the time came for him to be released from prison, flags were raised on stores and rooftops, decorations and lights were hung, and sand was scattered on the ground. (Mahfouz, 1977, p. 87) As a result, the people of the area have grown accustomed to Ashour Al- Naji's absence and then his return with full strength and pride. On the other hand, their oppression has increased, and the sting of oppression has become more intense against them, and they are clinging to the dream of his return to save them from the oppression and suffering they endure, and they affirm in their hadiths, “Ashour did not die; Ashour will return before the emergence of the new moon”. (Mahfouz, 1977, p. 222)

They associate his absence with the sanctity of the saints. Despite their grief, others swore that he would return one day, mocking all accusations. Others interpreted his departure as a dignity of the saints (Mahfouz, 1977, p. 96), so it's no surprise that people cling to the dream of salvation when their feet sink into the mud of injustice, and that they hold to waiting for the Savior when tyranny worsens. That was the passionate Harafish dreaming about Ashour Al Naji's return, they said insistently: “If Ashour was truly sent, he would bring you food.” (Mahfouz, 1977, p. 498) It is a dream that continues and an unrelenting wait for a savior who will rid the people of the alley of the injustice, deprivation, poverty, suffering, and humiliation they are subjected to, which represents everyone's dream of salvation and of the happy new beginnings that the people of the alley have long been waiting for, as long as Naguib Mahfouz and many Arabs have waited for in the midst of a dire reality that marginalizes man, tramples on his needs, dignity, dreams, and rights, and leaves him-many times-defenseless even from his dream.

The character of Al-Jablawi in The Children of Our Alley, a symbol of hidden

Salvation

Naguib Mahfouz relates the symbolism of the devoted hero to humanity's journey since its inception in *The Children of Our Alley*. (Mahfouz, *Awlad Haritna*, 2002) So Adham, the virtuous son who was banished from the great house because he defied his father Al-Jablawi, dreams incessantly of returning to the great house (Mahfouz, 2002, p. 63), and he sees Al-Jablawi faithful to him from the tough life he lives with his expelled wife, where there is no soft clothing, no comfortable housing, and no delicious food, despite the fact that he was the one who threw him into a world of loss and deprived him of happiness and bliss. It means staying in the big house, which is the house of Al-Jablawi, which everyone looks at with appreciation and respect and a constant dream of living inside it.

This agonizing wait is a continuation of the first human waiting for the Savior, which emerged with the first moments of expulsion from Paradise and involvement in earthly misery, and which quickly infiltrates the entire humanity represented by the people of the alley, who

see in Jablawi a savior for them from the tyranny of the bullies and the hardships of life. That is why every oppressed person cries out in his name for help: "O Jablawi!" (Mahfouz, 2002, pp. 216,476,483)

In the novel (*The Children of Our Alley*), everyone in the alley believes that Al-Jablawi "must one day come out of his isolation in order to save his grandchildren from oppression and humiliation", (Mahfouz, 2002, p. 215) as they are based on the suspicion of the need for "one who will save her from her demons". (Mahfouz, 2002, p. 231) As a result, they are waiting for Al-Jablawi, who, according to them, "would have flooded the alley with light if it hadn't been for his seclusion". (Mahfouz, 2002, p. 218) The irony is that the faithful who came to the alley to free people from oppression, tyranny, and enslavement, such as Jabal, Rafa'a, and Qasim, were also looking for a savior of what they were experiencing; the savior in this mystery narration also requires a savior; this is a tiring, vicious cycle that cannot be broken.

Rafa'a asks, in a moment of despair, addressing Al-Jablawi, who is hiding inside his house: "Where are you, Grandfather? Why don't you show up for even a moment? Why don't you go out at least once? Why don't you speak even a word? Don't you know that a word from you changes our alley? Or will you be satisfied with what is going on with it?" (Mahfouz, 2002, p. 218) With the death of the faithful Jabal, Rafea, and Qasim, justice almost disappeared again, injustice prevailed again with all its ferocity, and the need for a savior increased until Arafa appeared with his magic, and people described him as good, except that he died at the hand of the Endowment Overseer. But the people had known that he was chanting from behind his wondrous alley magic, "so they exalted his remembrance and raised his name even above the names of Jabal, Rifa'a, and Qasim" (Mahfouz, 2002, p. 234) and hope was renewed in their souls again, waiting for them was Al-Hanash, a friend of Arafa, who was said to have found a book called *The Special Magic of Arafa*, and that he is preparing the equipment and men "in preparation for the promised day of salvation". (Mahfouz, 2002, p. 552) This waiting for the Savior (Hanash) became widespread, until fear overtook the Overseer and his men, so they spread eyes in the corners, searched houses and shops, imposed the harshest punishments on the most trivial lapses, and attacked them with sticks because of a look, a joke, or a laugh, until the alley became enveloped in a dark atmosphere of fear, hatred, and terrorism. But the people endured oppression with steadfastness, and took refuge in patience, temporary silence, and clung to hope. Whenever violence harmed them, they said: "Injustice must have another night, and let us show in our alley the death of tyranny and the shining of light and wonders." (Mahfouz, 2002, p. 552)

The residents of the alley did not consider any of them to be faithful to themselves, and they all failed to do so. It's as if they're destined for humiliation and defeat, and they're looking for someone to aid them over those who have harmed them, but they don't find anyone, and they're trapped in life's difficulties without their Savior arriving to rescue them. There is no doubt that Naguib Mahfouz paints these reckless figures to point the finger of accusation *and* incrimination at them, because their silence, cowardice, and failure to save themselves made their lives eternally in the shadow of unending injustice, and it was better for them to defend themselves, rather than waiting for a victory that would never come as long as they succumbed to weakness and defeated silence.

The character of Sayed Sayed al-Rahimi in the novel The Road, a symbol of impossible

Salvation

The expected savior in the novel *The Road* (Mahfouz, 1964) transcends the superhuman, the righteous prophet, or the strong and inspiring leader, so he is waiting for a god to save Saber, the hero of the novel, from humiliation, need, suffering, and falling into vice, to grant him the dignity that he seeks. The father, who disappeared into the unknown and for an unknown reason, Sayed Sayed Al-Rahimi, is the awaited savior in the eyes of his son Saber, and he is as close as possible to the meanings of divinity. He is a master who rules. His name bears the attribute of mercy, which is an attribute of the Creator, the Mighty and Sublime. That is why Basima Omran describes him to her son (Saber): "He is a master and a gentleman in every sense of the word, there is no limit to his wealth or influence". (Mahfouz, 1964, p. 12) Saber, the lazy, perverted son, believes that he will find respect in his father's disguise. So he yearns to see him and to take shelter in him. (Mahfouz, 1964, p. 14) She also believes that salvation is in the custody of her disappeared husband (Sayed Sayed Al-Rahimi). Time and time again, she urged her son to find his father, who was mighty, strong, and endowed with divine attributes: "I am directing you to the only way out of your predicament" (Mahfouz, 1964, p. 12), assuring him that making sure of his existence will not be free and easy, but rather will require a meaningful and sincere search. "You will not be sure of his existence except by searching, and it is better in any case than remaining without money or people." (Mahfouz, 1964, p. 12) So what the novel calls (*The Road*) is nothing but a reference to the path that Saber, the human being, must follow in order to find happiness, elevation, and tranquility.

The mother, Basima Omran, is a shining fictional example of a lost man who has lost the path of truth, goodness, and eternal happiness, she ran away from the house of Sayed Sayed Al-Rahimi, who married her, and gave her glory and security, and entrusted her to a reckless young man, who quickly led her to prostitution and falling, so she lost the way, and deprived her son, Saber, "And nothing has kept you away from him but blind lust that snatched you from his bosom to give birth to you in a brothel." (Mahfouz, 1964, p. 22) However, Saber, the godless, arrogant, who knows nothing of life but fun and women, does not know the way to his father, despite the fact that he takes all the paths to him and is desperate to search for him, because-according to what he believes-the path to freedom, peace, and dignity (al-Jundi, 2006) According to his point of view, he is everything in his life. (Mahfouz, 1964, p. 31) That is why he awaits him with great longing, calling his name whenever he is touched. (Mahfouz, 1964, p. 55) He needs him to get him out of his predicament and to expel lies, and without him, as Saber says, he would not be worth a handful of dirt, and he is the owner of a black past mired in prostitution and scandal. (Mahfouz, 1964, p. 84) Saber's real tragedy is that he did not take the right path in searching for his father. He looked for him in the real estate market and in the names of the owners. Then he knocked on the doors of fortune-tellers and went around the righteous saints, so that they might introduce him to his father's path, (Mahfouz, 1964, p. 20) but his ignorance of knowing that the search for his father (God) is not by groping him in the streets, but by searching for him within the heart of the believer.

Saber left Alexandria to look for him in Cairo till he discovered that his father was in Alexandria at the start of his quest for him and that he did not need to leave Alexandria to look for him in Cairo (Mahfouz, 1964, pp. 170-171). As a result, Saber, who had to be patient and avoid slipping into vice and murder in his search for his father, let out a painful cry when he realized his search would take longer than he had anticipated. (Al-Ra'i, 1970) According to Naguib Mahfouz's *The Road*, Saber should have followed the Sufi way in pursuit (Saleh, 1965) of his father. Mahfouz's answers to the technological figure in crisis are intended to save it. (Shukri, 1987)

Sufism is the alternative way proposed by Naguib Mahfouz to find the father (the god), and the material elements have led (Saber) to his tragic and terrifying end. Although he had a spiritual strength that could help him continue his holy search journey, it was not enough. Saber is ruled by nature's primal elements, which impose their laws on him as if they were an unavoidable fate. (Saleh, 1965) From this point of view, we can consider *The Road* as a means in which Naguib Mahfouz tragically simplifies the eternal evil between truth and error, good and evil, and man is free to choose his path (Saleh, 1965), this novel - very briefly - presents the eternal struggle of humans between force and choice (Saleh, 1965), especially since Naguib Mahfouz does not make the heinous crime the only way out of the dilemma of the search, but rather he gives (Saber) the path of choice. His hardships are of a sensual nature that overwhelms his formation; he is a human being who seeks pleasure and quick enrichment, and does not have the patience that he is supposed to possess according to what his name refers us to. (Al-Khamisi, 1989) Thus, *The Road* in this sense becomes “a philosophical vision of the dilemma of human behavior between choice and coercion, between the inevitability of that behavior, and human responsibility for it, and Naguib Mahfouz weighs the balance of human responsibility for his behavior and actions.” (Al-Khamisi, 1989, p. 47)

The father was truly present in the world of Saber, but he did not succeed in finding the right path to him. Therefore, he was seen by chance on the night he killed the hotel owner. Despite that, he failed to talk to him, or to present his concerns to him. At the traffic light, he saw a large car parked, and inside it he saw a man who attracted his attention at first sight. A huge old man, but with that face, how likely is that?! And then the road opened, and the car moved. "Sayed al-Rahimi!" shouted Saber very loudly. (Mahfouz, 1964, p. 105) The conflict with Saber in *The Road* was not the absence of God (the Savior), rather Saber's failure to take the path of the correct search for him, as the father was present all the time roaming the world, “He has no interests in this world but love” (Mahfouz, 1964, p. 166), he marries whomever he wants, he practices love of all kinds, “and he moves from country to another, even from continent to continent, relying on his millions, running after women of every shape and color” (Mahfouz, 1964, p. 167). He begets sons on all continents, alluding to his continuous act of

Creation

Accordingly, I think that it would be wrong to accept what Rashid al-Anani says, that this novel (*The Road*) is “a clear indication of the futility of human pursuit of the idea of divine existence”. (Al-Anani, 1995, p. 54) The pursuit is not worthless, according to my point of view, and Naguib Mahfouz did not mention that or even something close to it, rather it is the method that was so, which led Saber to fail. He wanted comfort, quick enrichment, and outrageousness, therefore, he was implicated in the murder. Although the path of lawful pursuit was clear to him, as was Ilham of pure and good love in his hand, but he preferred Karimah, who represents physical love and evil. “Ilham is similar to his father in what he promises, and in that she is an impossible dream to achieve.” But Karimah, is a living extension of his mother in the pleasure and crime she gives him. (Mahfouz, 1964, p. 85)

The strange thing in this novel is that Saber, who lost the way to his father and drowned in the world of crime by killing the owner of the hotel in which he was staying, kept dreaming of the father (God) who might rescue him from the gallows, “may catch me in the waiting period” (Mahfouz, 1964, p. 173) or “may be able to make it easier for me to escape”. (Mahfouz, 1964, p. 164)

With this tenacity in clinging to the Savior, it is impossible for him to have come from a bad place. Rather, he sets an example by himself for the fate of those who remain on the path and searches for those who will save them from their mistakes, who waste the opportunity for salvation, which is the opportunity for hard, diligent, and righteous work for the sake of lawful enrichment and a comfortable life. We can say that, from the beginning of the novel to the end, he did not understand the lesson well, and did not realize the actual right path, despite the fact that his mother (Basima) had guided him to it. Therefore, he was entitled to misguidance and loss, and to reach the path of death through execution. Perhaps such a hope for salvation, although the road has been lost, echoes the psychological state that Naguib Mahfouz was experiencing during the writing of this novel; he sees that he and the nation are in need of a savior to save them all, when the road has been or nearly lost.

Naguib Mahfouz wrote *The Road*, to describe the ideological and intellectual crises that he suffers from, especially in Egyptian society before the loss of 1967, especially since the slogans that were raised for the realization of democracy, socialism, justice, and equality have not been achieved, its downfall was the failure of the Egyptian Syrian union in 1961, and the Egyptian army's departure to Yemen in 1963.

Was Naguib Mahfouz looking for the road to salvation in his novel (*The Road*)? Or was he finding an intellectual human crisis in finding the way to the greatest salvation for humanity from its suffering and its evils? I think that the novel bears all these interpretations and allows for more.

Conclusion

Naguib Mahfouz presented the Savior's character in three different narrative models: (Ashour Al-Naji), (Al-Jabalawi), and (Sayed Sayed Al-Rahimi). He portrayed them from the imagination of the people in the old Egyptian alley, because they seek a strong and just savior to save them from injustice and tyranny, but they never try to make themselves loyal to themselves, instead remaining silent and subject to oppression and enslavement.

Naguib Mahfouz implicitly mocks this cowardly silence that people experience in the alley (Egypt) while waiting for a savior who never comes to support the lazy and cowardly, but rather offers the only practical solution to the human crisis in the alley, according to his clear view in his three novels (the subject of this study).

It is the revolution against injustice that leads to freedom and the attainment of justice and happiness, to make this path a way to liberation and true salvation, which does not come with a savior, but with man's will to liberate himself and triumph over oppressors in all times and places.

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