

## **Man's character Rebellion in Naguib Mahfouz's\* Novels: Selected Forms**

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### **Abstract**

This study deals with the man's rebellion forms in some of Naguib Mahfouz's novels, and selects several characters to establish a discussion, the characters are: Fatah al-Bab Shams al-Din Jalal al-Naji in The Harafish epic, Gamasa al-Bulti in Arabian Nights and Days, Al Warraq in Arabian Nights and Days, Ibn Fatuma in The Journey of ibn Fatuma, Qasim Amr in Morning and evening talks, who fights rebellion, Kamel Roba Laz in The Mirage, and Didi in Khufu's Wisdom "The Absurdity of Fates". The study first discusses rebellion in Naguib Mahfouz work, in addition this study presents the forms, conditions and results of this rebellion in a narrative that presents this human experience from different angles and with various forms and causes.

**Keywords:** rebellion, Man / Novel, Naguib Mahfouz.

### ***An introduction to rebellion according to Naguib Mahfouz in his novels***

The term "rebellion" is contested by different concepts and viewpoints according to the different angles and subjects, and it is also open to different fields, such as social, psychological, philosophical, political, intellectual, and others. Therefore, we will stop at its general definition because it can define the behavior of the characters who commit rebellious behavior in the novels of Naguib Mahfouz, the subject of this study.

Rebellion (*tamarod*, تَمَرَد) in the Arabic language refers to the meaning of disobedience, repentance, rejection, anger, and opposition; Al-Farahidi says in the Al-Ain dictionary: "rebellious (*marada*, مرد) and transgressing against someone or something" (Al-Farahidi, 2002), in the Holy Qura'an: "they are obstinate in hypocrisy" (Quran, 9,101), meaning they rebelled and persisted in it. Also: Satan is rebellious (*mareed*, *mared* مَرِيد، مَرَد)، and someone rebelled (*tamarrada*, تَمَرَّد) against God's will, i.e., transgressed and tyrannical." (Ibn Kathir, 2000) Al-Razi's in Al-Sahih Dictionary identifies the derivation of the Arabic word (*marada*, مرد) which is (*mawrood*, مورود) as: "The thing that has come to pass by, e.g., the door has entered, and (*mared*, مَرَد) is the tyrant. (Al-Razi, 1911)

In terminology, it expands its connotations to become a special human, philosophical,

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aesthetic, and epistemological idea that shapes human concepts, awareness, tools, and points of view. In this regard, there are hundreds of definitions of it that were made on the tongues of writers, thinkers, and theorists in the modern era. According to Albert Camus, “rebellion is the movement of life in itself, and there is no way for us to forget it without giving up life; rebellion always reminds us of its existence” (Camus, 1938) “The type that represents disobedience or rebellion rarely seeks to change the system as a whole, as much as it aims to strike certain places within the established system of government in order to remedy specific imbalances or to change limited cases.” (Selpin, 2021; Alfayad, 2021)

As Ali Shalash explains, “If rebellion is the product of volition and awareness, then it is also the result of circumstances and factors that differ from case to case and from person to person.” (Shalash, 1994) As a result, all definitions of rebellion revolve around disobedience, will, reason, desire, and ambition. In essence, it is primarily a protest action against something, and in this regard, Muhammad Ahmed Azab says: “Rebellion is essentially a protest against the absurd that the human mind senses in its confrontation with the dense walls of existence.” (Al-Azab, 2012; Alsahlawi, 2021) Since rebellion is protest and counter behavior, it extends to all human behaviors and knowledge, including political, intellectual, philosophical, economic, aesthetic, gustatory, religious, life, and others. Naguib Mahfouz had his own way of raising the issue of the rebellion, explaining its causes and consequences, and drawing his own positions and perceptions through the narration of the novelist, in which he expresses his opinion freely and intelligently, but always equivocally. He has always been careful in his ideas and their presentation, but this did not diminish the aesthetic and intellectual value of what he wrote of a hidden call for rebellion by presenting its usually positive results in what most often frees man from slavery, exploitation, and deprivation.

***First: Fath al-Bab Shams al-Din Jalal al-Naji's rebellion in The Harafish novel: (Mahfouz, 1977)***

It is clear that Naguib Mahfouz was familiar with the myth of Prometheus (Shapiro, 1999) and the great Greek goddess Zeus, which is the myth that symbolizes rebellion and rejection. He was able to dismantle it and re-present it in line with the narrative emanating from the womb of the ancient Egyptian quarter, taking into account the temporal and intellectual conditions for that, while preserving the importance of the idea of rebellion and its enlightening premises, and its own awareness of its crisis, its reality, and the limitations of its circumstances. It seems that Naguib Mahfouz proceeded from the conviction that the conscious and educated human will is the product of insightful thought, and it is an essential and important condition for change and reform. Therefore, he sought to document this with the collective awareness that becomes an intellectual joint inherited from generations to formulate its rejection of injustice, tyranny, and alienation; To this end, he linked the tale Fath el-Bab, Shams al-Din Jalal al-Naji to the legend of Prometheus, and proceeded from his name to prey on those who would come from freedom; he is a conquest, a door, a sun, a religion, a majesty, and a survivor, all of which is in his name, which is loaded with the meanings of goodness associated with it. What is associated with it in this novel? It is revolution, rebellion, and rejection above all; he works as an accountant in the granaries owned by Samaha al-Naji, the descendant of his grandfather Ashour al-Naji, as he is also from his lineage. However, he differs from him, he is unjust, tyrannical, and miserly, locking up fruits and bounties in his large stores and depriving the Harafish of them, leaving them to starve without giving their hearts to any of them, like other greedy traders who take advantage of the needs of the poor, monopolize goods, and raise their prices, including the possibilities that overwhelm him. Harvests and their abilities. Fath al-Bab watching all of that with a sorrowful heart, and counting the good things that enter the storehouses of Samaha al-

Naji, and the hunters outside are hungry and sad; So he decides to repeat the biography of his grandfather Ashour al Naji, to imitate his qualities and kindness to the Harafish, and to take care of them, and to start stealing from the granaries at night, and distribute the stolen items to the poor who take pleasure in it, and they start asking “Are you Ashour al Naji?”, (Mahfouz, 1977, p. 498) but he refused to answer any of their questions and instead vanished as he came, not including himself among the stolen gifts. But the unjust teacher Samaha al-Naji soon discovered his action, which he justified by saying: “I came to save souls from death” (Mahfouz, 1977, p. 500), when Samaha anger erupted. He decided to take revenge on Fath el Bab evil in retaliation, saying to him: “You will be hung by your feet on the ceiling, Master Ashour, until your soul is purified point by point” (Mahfouz, 1977; Anugrah & Dianawati, 2020), and he began to torment him with the most heinous torment without anyone stopping him for this heinous act. But soon the Harefish decided to rise up and hurry to save their savior from starvation. It became difficult for them, so they organized themselves into groups.

They infiltrated the homes of the teacher Samaha gang, broke and destroyed everything, and looted what could be looted. They freed Fath el-Bab from captivity by hanging him by his feet from the ceiling of the granary, which he used to steal at night to feed them, and then they called him a fatwa in the alley in honor of his revolution against injustice, hunger, and tyranny. The events of this story lead us directly to compare it with the legend of Prometheus, whose name means the insightful thought that created man from mud and water, according to what the legend mentions. Then he adopted the cause of man against the gods, so he stole fire from the sky with a reed and returned it to the people on earth. To be able to confront the dangers of nature, Zeus, the chief of the Greek gods, became angry with him and ordered Hephaestus to make Pandora as a punishment for man, and chained Prometheus to a rock at the top of a mountain peak in the Caucasus, and tasked an eagle to devour his liver even if it ended up in the sea. It regenerated, and the eagle returned to its prey, and that became a continuous, continuous, endless torment.

This legend took its own form in the tale of the rebellion of Fath el-Bab, who took the role of the rebellious Prometheus, stealing from the forces of darkness what the weak and enslaved needed. The food that was stolen from the storehouse of the teacher Samaha corresponds to the sacred flame stolen by Prometheus, and Samaha al Naji is an Egyptian popular image of Zeus, the great Greek goddess who enjoys wealth, luxury, and wealth, and forgets the weak people who suffer from the tyranny of nature. The eagles who were entrusted with the torture of Fatah Allah are based on their weak abilities without fire, and Samaha cruel men. Although Prometheus was tied to the highest peak of the Caucasus, the Fatah was also tied to the ceiling of the stolen storehouse. And Hercules, the kind half-god, the one who saved Prometheus from his torment, just as the Harafish saved Fatah Allah from his tormentors, and they defeated him as he defeated them before.

Naguib Mahfouz presented his own cry that urges the oppressed to revolt against injustice, and he saw in this the only salvation for them without waiting for a savior. Naguib Mahfouz incites revolution and rebellion against injustice and tyranny, but in his own way, which is the method of concealment and symbolism. The symbol, according to Naguib Mahfouz, sometimes invokes the myth to express intelligently “about different instinctive, cosmic motifs, or patterns of human behavior and belief” (Frye et al, 1980), especially since the symbol is just like the legend: it has an active and non-stop renewable quality, meaning that it is a living and constantly renewing fossil in the history of human thought. (Al-Qimni, 1992)

***Second: Gamasa al-Bulti's rebellion in Arabian Nights and Days:***

In *Arabian Nights and Days*, Naguib Mahfouz presents a different image of the rejecting rebel, which is represented in the character of the novel's hero Gamasa. His personality has a liberating, revolutionary, reformist thought that stems from the supernatural, miraculous action of the phenomena of nature in order to achieve its ideas and goals despite the miraculous things that it possesses, but it does not follow it, as did others, but rather invests in it in order to achieve its enlightened and revolutionary goals. So, thanks to these supernatural abilities, he can be a striking force against a group of thieves in the city who steal the resources of the people and not be a protector and supporter of them, tormenting the honorable (Mahfouz, 1982), on top of whom are the ruler and his aides. His struggle began by killing the governor of the neighborhood Khalil al-Hamadhani in order to achieve God's just will (Mahfouz, 1982, p. 57). He realized that the goblins only interfere in human life when justice is lost, "The governor must establish justice from the beginning, so the goblins do not invade our lives." (Mahfouz, 1982, p. 76)

After gaining these supernatural abilities from his relationship with the demon Singam, who supports him in every matter, even saving him from execution by sword as a punishment for killing a ruler, and granting him a new miraculous existence when he splits it into two halves, one of which is fictitious in the form of Gamasa himself, the other half is Gamasa's new true existence, which has a new body in which the soul is poured out in the form of "an Abyssinian with curly hair, a light beard, and slender in stature" (Mahfouz, 1982, p. 61), and he called himself-later-Abdullah Al-Hammal (Mahfouz, 1982, p. 62). As a result, he evaded death after Shabib Ramah's sword fell on his head in the old body he had left.

Gamasa gained a new life and a new body and completed the path of his revolution after he was convinced that he had escaped death for great wisdom, which was the victory of the truth and the fight against the oppressors, after he asked without stopping: "Have I stayed in life by a miracle to work as a porter?" (Mahfouz, 1982, p. 64). After that address, his head hung on the door of his house, saying: "Let you remain a symbol of the death of the wicked one who messed with my soul for so long." (Mahfouz, 1982, p. 63) This new belief of Gamasa earned him more supernatural powers that deepened the supernatural dimension in his personality, so he was able to kill the symbols of corruption and injustice in the neighborhood, namely Batisha Marjan, who kept the secret, Ibrahim al-Attar, and Adnan Shoma. Once again, he found himself condemned to death, so he fled towards the green tongue, where he met Singam for the first time, and there his powers were renewed, and he had more legendary powers that he obtained from Abdullah Al-Bahri, who lives in the infinite kingdom of water, and gave him a new face to hide from those who pursued him, and this time it was a whitish face, "a pure complexion, a flowing black beard, abundant parted hair that fell down to the shoulders, and a look of eyes that shimmered in the language of the stars." (Mahfouz, 1982, p. 88)

This new face encouraged Gamasa to continue his journey of struggle in which he hid behind the faces made for him, and this time he was fiercer than the previous time in this struggle, "like an arrow in the sky of jihad as he imagined it, he called his old strength, and this time subjugated it to his solid will." the powerful. (Mahfouz, 1982, p. 72) So this transformation from one form to another was not a metamorphosis, because a metamorphosis has a lower and punitive value, but rather a transformation from one image to another in a respectful dimension. Transformation is a super positive force that can change things for the better or higher, whereas the mutant is a super negative force that can change things for the worse or lowest. So, if metamorphosis is often associated with punishment, revenge, wrath, and the forces of evil, darkness, and hatred, then metamorphosis is often associated with the

idea of reward, help, and salvation. It is therefore associated with the forces of goodness and giving, but that does not preclude the possibility of the opposite.

Gamasa was able to obtain different faces, many faces, and successive opportunities in order to continue his struggle, which was crowned with success, as he was eventually rid of the symbols of evil and authoritarianism, and the kingdom lived in a new phase of justice, freedom, and peace. Naguib Mahfouz borrowed the power of miraculous transformation to provide his hero with an exceptional strength that makes him able to carry out his grave responsibility and his sacred duty, thus hinting that the revolution, after believing in its pioneer and in itself, needs work, support, and reasons to achieve success, otherwise it will be doomed to failure.

Once again, Gamasa fell into the hands of his enemies, so the Sultan ordered him to be deposited in the hospital for lunatics. But a new miraculous event interfered with his aid, so the heavens sent him an angel Sahloul to rescue him from his prison in the hospital. The angel Sahloul imposed his will on the earth, and a tunnel split open. Humans could not tear it apart in less than a year, and he said Gamasa: "The relief has come to you, give your hand so that I may take you to freedom." (Mahfouz, 1982, p. 111) When Gamasa got out of the hospital, he completed his struggle role without hesitation or fear, and he made sure time and time again that he would survive the catastrophic end with the miraculous help of the heavens and the demons. Because he was committed to his revolutionary cause against oppression and the oppressors, he freed the Sultan Shahriar and the Minister Dandan from the captivity of the demon Zurmbah, who was formed in the form of a charming woman, who called herself Anis al-Jalis, and imprisoned the Sultan and the Minister naked in her Red Palace, after she intended to sell them as slaves in the city market. (Mahfouz, 1982, p. 171)

Gamasa had defeated the demon Zurmbah after he recited magic words to her. (Mahfouz, 1982, p. 173) However, the Sultan Shahriar did not benefit from his encounter with the demon Zurmbah, and he never realized the importance of performing his duty as a sultan over his people, which is a duty to take care of them, manage their affairs, and ensure justice among them, and instead indulged in games and entertainment, which led him to become a mere puppet man. A defeated man cries in remorse day and night because he was expelled from a mythical world that he entered thanks to a supernatural force that made him move a strange rock and enter an imaginary world behind it, where he found the queen of that world, and he married her, after he reclaimed his youth for him after bathing in a miraculous pool that restores youth to those who bathe in it. Then he lived a hundred years with His wife is the queen, a period equivalent to only three days in a human's life.

However, Sultan Lahi was soon expelled from his palace and his fantasy life because he opened a door that it was forbidden for him to open, and he started crying without stopping, saying, "All beings cry from the pain of parting." (Mahfouz, 1982, p. 270) Thus, the Sultan Shahriar lost his life, existence, youth, and happiness because he was nothing more than a foolish sultan, neglecting his duties towards his subjects, and entertaining in hidden worlds, playing love and marriage and reclaiming lost youth, while Gamasa al-Bulti committed himself to his revolutionary cause, gaining himself and making it happy, as he pleased the people of the kingdom who enjoyed mercy, justice, and justice. And he summarized his entire experience at the end of the novel by saying: "Among the jealousy of the truth is that no one has made a path against it, and no one has despaired of reaching it, and leaving the creatures running in the caves of bewilderment and in the seas of conjecture, they are drowning, so whoever thinks that he has continued his separation, and whoever thinks that he is separating lost, there is no access or escape from it, and it is inevitable." (Mahfouz, 1982, p. 271)

Naguib Mahfouz made use of the projections of the myth of Prometheus in portraying the character Fatah Al-Bab in the novel *The Harafish* epic. On the basis of the fact that fantasy goes beyond that to all other imaginative activities (Qassem, 2006), with all their relations with humans, with a basic collector, which is the penetration of all other determinants of time and space into the natural parameters that humans know in their lives on planet Earth. (Halifi, 1997) For the most part, it is a structure based on anxiety that allows it to establish the generation of other imaginary races in the vicinity, which likens it to the suspension of work in the usual senses (Apter, 1989) and the inflation of feelings, whether these feelings are positive, such as a feeling of pleasure, or negative, such as a feeling of fear. (Todorov, 1994) It seems that Naguib Mahfouz, in drawing the character Gamasa, has miraculously shaped it in order to benefit from the ability of fantasy to present his ideas and narrative worlds in which many strange things occur that can only be explained from its own point of view, benefiting from that "fantasy literature uses repercussions closer to mood repercussions, whose strangeness may seem at first inconsistent, or they emit fickle and unlimited strands of it. (Halifi, 1997)

When Naguib Mahfouz depicts Gamasa in a fantasy image, he does so with a fictional professional way that aims to build a special creative sensitivity that can "fall the borders within the scars of imagination and fantasies that are sometimes embodied in the fabric of reality" (Kharrat, 1999), starting from the hypothesis that literature does not see a wide gap between truth and fiction, "but rather believes that this observed reality consists of fragments and fractures of this world we live in." (Fadl, 1996) It seems that Naguib Mahfouz has chosen the fantasy form of his hero Gamasa in his novels to express the contradictions and conflicts in his world that man is unable to resolve in his favor, so he begins to move his expression to imaginary worlds capable of allowing him to contemplate and reflect on them (Ibrahim, 1992), all this in an attempt that comes out of "deep despair about the essence of reality and knowledge of the sad psychological transformations that man is experiencing." (Jumaa, 2003)

It seems that Naguib Mahfouz has represented in this fantasy form of the man the creator's desire to break the monotony and create new worlds in the creators' quest behind it. Everyone runs after the new, looks towards the future, and hates to imitate their predecessors (Kilito, 1983). And when he succeeds in this, he obtains the desired pleasure that makes him feel liberated from the constraints of his reality and that he has gone to the freedom of imagination and the unreasonable.

Naguib Mahfouz presented Gamasa as a fantastic mixture of the strange and the miraculous, blending the borders of the two sexes into one synthesis, but this does not change the fact that the strange is distinct from the wondrous, even if both emerged from the realm of fantasy. The miraculous is defined if the reader decides that new laws of nature must be accepted, by which phenomena can be explained (Freud, 1936), the miraculous " (Todorov, 1994, p. 49) is the hesitation felt by a being who knows nothing but the laws of nature while facing an apparently unnatural event". As for the grotesque, it is if the reader decides that the laws of nature's reality remain sound and allow the explanation of the phenomena described (Todorov, 1994, p. 49). "The hesitation between a natural explanation and a supernatural one in the interpretation of a strange phenomenon is what creates the miraculous act" (Todorov, 1994, p. 49) In conclusion, "the entire miracle is a break or rupture of the recognized order and an intrusion of the unacceptable into the heart of daily, unchanging legality" (Todorov, 1994, p. 87) , and "hesitation is what prolongs the life of the miraculous" (Todorov, 1994, p. 45).

Absolute faith is the same as absolute skepticism. Both will carry us out of the miraculous; the reader may hesitate before accepting something in the events of a novel or

story, and in the end he has to decide whether it is related to deceiving the senses, or whether it is the result of imagination, “so that the laws of the world remain as they are (strangeness), or whether this reality is governed by unknown laws on our part (the miraculous)” (Todorov, 1994, p. 48), and this world “does not resemble the real world, but is adjacent to it without collision or conflict, despite the different laws that govern the two worlds and their different characteristics.” (Zitouni, 2002, p. 87)

### ***Third: Al-Warraq's rebellion in Arabian Nights and Days***

Once again, Naguib Mahfouz formulates the rebellion in the character al-Warraq in the novel *Arabian Nights and Days* in a miraculous fantasy form capable of penetrating the laws of nature and forcing us to adopt new laws to explain phenomena (Todorov, 1994). The miraculous “is the hesitation felt by a being who knows nothing but the laws of nature while facing an apparently unnatural event” (Todorov, 1994, p. 45). It comes to al-Warraq, who wears the clothes of a devout Sufi man and possesses a special, secret, and supernatural knowledge of Sufism and its secrets, which makes a fantasy character like the character al-Khidr want to learn about him, so he gets to know him, and asks him to show him papers that the teacher of al-Warraq had shown him, so al-Warraq responds to him, sends one of his students with him, and orders him to throw leaves into the river. The water splits, and a box appears from inside, and its lid is opened until the leaves fall into it, and it closes, then closes the water again. (Mahfouz, 1982)

This miraculous act made the people of the neighborhood believe in the capabilities of al-Warraq, and they consider him a chosen servant of God's servants, and they revere him during his life, as they sanctify him after his death, and they celebrate his birthday, and carry flags in memory of his birthday, and beat tambourines and psalms, and they swear to the poor and needy, and they are what they believe. If he had been resurrected from his death, he would have carried the sword and fought the unjust. (Mahfouz, 1982) It seems that the character al-Warraq in *Arabian Nights and Days* is a picture of the character Arafa in the novel *The Children of Our Alley*; both are images of the man who seeks knowledge to free people from slavery, i.e., both are rebelling against ignorance of knowledge and science, but each presents this science in a different way. Arafa introduces him through the magic tricks he masters. But al-Warraq presents it with the character of the mystical secrets mastered by the Sufi man, who wants to fight injustice with the edge of the sword (Mahfouz, 1982) and refuses to be submissive, calling for revolution, rejection, and rebellion. But the two methods refer to one thing, which is science, which must fight ignorance, weakness, and humiliation and triumph over all of that for man. Naguib Mahfouz chooses the name al-Warraq for this character to indicate to us frankly that this is a scholarly person who is interested in paper and writing. So, al-Warraq was preoccupied with some science, but in the manner of Sufi personalities who have dignity and are searching for knowledge based on the faith of Naguib Mahfouz, who believes that there is Sufism that can only be with more knowledge. (Abdel-Ghani, 1994)

### ***Fourth: The rebellion of Ibn Fatuma in The Journey of Ibn Fatuma***

The character Ibn Fatuma in the novel *The Journey of Ibn Fatuma* is a character presented by his rebellion as a fantastically elusive fantasy par excellence; On a superficial reading of this novel, it may be believed that this character is nothing but the character of a traveling man who undertakes a long journey, which ends with him reaching his goal in Dar al-Jabal, the ideal desired world, and there he remains forever, without returning to his first world to inform us of what he witnessed there, and without knowing the truth of what is being told about that mountainous world from narrations, such as: “It is as if it is the miracle of the country, as if it is perfection after which there is no perfection, but no one has come

across a person who says that he has come across a book or manuscript about it, for it is a closed secret.” (Mahfouz, 1983) But the truth is that Ibn Fatuma, attributed to his mother, was not a traveling man in the usual sense, and his journey was not a natural circumambulation journey. Rather, his journey was a temporal journey through time, from primitiveness to the present era, as it is a wonderful temporal journey that cuts through times and is capable of returning to the overwhelming ones. We come to miraculous worlds of which we do not know the real place and existence, and they are the worlds of Dar al-Jabal, a fantasy place that many have heard about without being able to reach them. It is as if it is the miracle of the country, as if it is perfection after which there is no perfection, but no one has come across a person who says that he visited it, or found a book or manuscript about it, for it is a closed secret. (Campbell, 2003) He was able to make this miraculous, miraculous journey through time with the help of Najib, as it was a journey that spanned for centuries and witnessed the entire experience of humanity up to the time of writing the novel, since human beings were naked, barefoot, and pagans, organized into pastoral tribal societies, passing through the agricultural sector in the agricultural community, the industrial capitalist, and ending with the socialist society, represented by the former Soviet Union. This trip allowed him to see the experiences of humanity through the ages in his search for the ideal form of life, man, and society, and thus Ibn Fatuma was a fantastic searcher for justice, goodness, and the best, but he did not get from this trip what he hoped to achieve: the dream of humanity in an ideal society that enjoys the values of justice, mercy, equality, and freedom; so he preferred to flee to a miraculous world to realize his dream, and Dar Al-Jabal was this desired place, but he did not return from this journey to tell us the truth of what was found in Dar Al-Jabal; as if Naguib Mahfouz wanted to leave the door ajar on the human experience in his search. about the ideal and leaves him with options in this experience.

The fantasy of ibn Fatuma deepened when he reached what humankind could not reach before him, which is Dar Al-Jabal, but by this end, he differed from the ends of the fantasy heroes who return to their worlds after long journeys and bring blessings and blessings to their people (Mahfouz, 1983), as he was no longer with his people, and disappeared from them forever. Naguib Mahfouz concludes his story at the conclusion of the novel by saying, “Not in any of the history books mentioned the owner of the trip after that.” (Mahfouz, 1983, p. 158) This is Ibn Fatuma’s way of achieving his revolution against the world that he does not like, and we can interpret this open ending of the novel by saying that Naguib Mahfouz has left the door open to the human experience. Perhaps the future will bring her a new destiny according to the path she will take in the paths of civilization and civilized advancement. (Al-Anani, 1995)

Among the details of this miraculous fantasy journey that humans cannot take through the penetration of time, Naguib Mahfouz presents his great idea that he insists on, which is that the ideal path to advancement and civilization is the path of science, away from the myths and ignorance that enslave man and his submission to the dark tyrants. For the sake of knowledge, rebellion, whatever its form, must be in its favor against the ignorance that Najib fights in his narration time and time again. The funny thing is that Naguib Mahfouz has chosen the character of the hermit who is cut off from his loneliness in order to say that escaping into isolation and withdrawing from a backward society does no good in the face of reality’s control over all the data. So, the people of Dar Al-Ghuroob have lost the peace and tranquility in which they live thanks to their isolation from humanity as soon as the enemy horses attacked them, so they wanted to escape again to a place where they isolated themselves, and their new destination was Dar Al-Jabal after they started chanting: “Dar Al-Jabal... Dar Al-Jabal” (Mahfouz, 1983, p. 154)



***Fifth: Qasim Amr in the Morning and Evening talks, who fights Rebellion***

If each of the characters Arafa in the novel *The Children of Our Alley*, the character of al-Warraaq in the novel *Arbian Nights and Days*, and the character of Ibn Fatuma represent the characters of scholars and seekers of enlightenment, freedom, justice, and blessing for humanity, they revolt in more than one form, and rebel against their societies from within the confines of their homes in order to enlighten them with science and knowledge. The character of Qasim Amr in the novel *The Morning and Evening talks* (Mahfouz, 1987) is completely opposite to them in construction, despite the fact that it is a strange and miraculous fantasy character at the same time, meaning that it possesses strange powers that some humans can possess at times, such as seeing dreams come true in the morning, or having supernatural powers that humans cannot have within the laws of the living world, but they can have them in cases of miraculous paranormal ties that penetrate the natural systems of this world, such as seeing the future and knowing what will be in it. The personality of Qassem Amr is a personality that does not stem from any scientific dimension, but rather is a calm personality of unknown, unseen worlds that cannot contribute to the progress of man or society in any way, but rather contributes to the involvement of man and society in more myths and illusions that distance them from constructive facts, especially the truth of science. Qasim Amr is a fantasy character, a mixture of humble unseen faculties such as the interpretation of dreams and the applicability of reality to that interpretation. between mosques and shrines. (Mahfouz, 1987) In his youth, he used to claim that he witnessed extraordinary events, such as seeing a ray of light from the sky on the Night of Decree or hearing the voices of demons from the balcony of his house. Then he was struck by epilepsy in his youth, so his mother claimed that he had become able to communicate with the people of the unseen (Mahfouz, 1987). Everyone laughed at him, then it turned out that he had become one of the elderlies in the neighborhood when he started talking to people about unseen matters that would be accomplished. Everyone stopped making fun of him, and people came to him carrying gifts and money, until the family was forced to prepare the living room on the first floor to receive his visitors. And they became his disciples, and his mother was among them. Thus, Naguib Mahfouz depicted for us a picture of an ignorant society that is led by illusions, by patients like Qassem Amr, instead of walking behind science in order to lead them to the right path that solves all their problems for them. The worst of all is that we find ignorant people respecting Qasim Amr, the ignorant of horizons whose existence is based on superstition and ignorance, and they gather around him, showering him with gifts, while these ignorant groups of people are fighting scholars like Arafa and killing them at the end of the battle. This is a tragic paradox, where the ignorant raise the issue of ignorance and "kill" scientists.

***Sixth: Kamel Roba Laz's rebellion in The Mirage***

Kamel Roba Laz in *The Mirage* (Mahfouz, 1948) is a character who revolts against illusions that it reveals to itself. It has created from its personal illusions and its own fears of diseases, a black destiny, a metamorphosis of the image of the person who follows his fears and allows them to destroy him because he decided to rebel and revolution against what should not be raised against him. The problem with Kamel Roba Laz lies in that he is sexually unable to have intercourse with his wife, whom he loves, and he blames his mother, who spent her life pampering him after his father abandoned them and completely neglected him, so he came out as a fluid man, weak, shaken in character, attached to his mother, whom he sees as life remains for him, and "if it were not for you, I would not have known for myself a place of refuge." (Mahfouz, 1948, p. 95) But his sexual and psychological crisis begins when he marries his lover Rabab with the money he inherited from his father, after he was exhausted by the practice of masturbation and covered himself with blame and shame (Mahfouz, 1948), because she

resembles his mother in appearance and personality, and his problem worsens when her mother lives with him in the marital home. His sick soul begs him to conjure up a strange fantasy. Which is that he must kill his mother in order to get rid of her psychological control over him and to recover his lost manhood, and the poor mother feels this desire in her son and says to him: "If one day it pleases you that I should be absent from your face, then all you have to do is nod to me, and you will not find a trace of me." (Mahfouz, 1948, p. 325), and in another place, she says to him: "May my great love, my good intention, and my heart, which I gave you, no longer need you. May forgive me for my sin." (Mahfouz, 1948, p. 168) Kamel decides to kill his mother in his own way as a way of rebellion against her to the point of killing her, and he decides to kill her by way of moral killing by blaming her for the death of his wife Rabab until his mother died of grief and oppression, and she says to him: "You killed me mercilessly". (Mahfouz, 1948, p. 168) Rabab died in an attempt to abort her pregnancy by incest with one of her relatives with whom she was sleeping after her husband failed to perform his marital duties towards her. But Kamel feels remorse for killing his mother, who rebelled against him in an unnecessarily satisfactory way, and he isolates himself in the realms of mystics, where he thinks, delusively, that they might be the deliverers of his regret and grief. But that is not the case, and he soon indulges in the pleasures of the flesh and the pleasures of sex, having been freed from his impotence. The fantasy soul continues in Kamel's life when it receives Enayat, who represents the opposite image of the murdered mother and the dead wife; because of that, he won with her over his impotence, lived the experience of virility completely, and was freed from his mother, who killed her on a strange accusation, which is that she imprisoned him from his manhood, which he could not win except by killing the mother, and getting rid of her, and all of this is weighed in the balance of fantasy in terms of thoughts and behavior, and the sad ending.

Kamel is a strange case of foolish rebellion, so to speak, and the reader cannot understand the meaning of this rebellion, or realize the meaning of his weakness, stubbornness, and downfall, unless he analyzes his character in the light of the period in which the novel was written in 1948, as Naguib Mahfouz was living in extreme states of turmoil due to the surrounding Arab conditions, which resulted in a monstrous weakness that resembles the state of weakness. Kamel, the weak, turbulent, defeated, those who make the wrong decisions and live in a strange schizophrenic state; he is sexually impotent in the lap of a bloody woman he does not love, and there is no explanation for his weakness and his strange condition, as Naguib Mahfouz often formulates a relationship between the name and the role, whether that name is the character or the name has a clear significance to him. (Al-Qaisi, 2004) We can say that this schizophrenic situation that Kamel is experiencing is nothing but a form of Arab schizophrenia, a national inability to face challenges, and an image of the failure to set priorities, establish limitations, and stumble in adopting work and development programs.

### ***Seventh: Didi's rebellion in The Absurdity of fates***

Didi, the Egyptian magician in *The Absurdity of Fates* (Mahfouz, 1939), represents a fantasy character, a mixture of the strange and the miraculous. In terms of exoticism, he "has reached the age of one hundred and ten years and still retains the strength of youth and the youthful youthfulness of his youth" (Mahfouz, 1939, p. 12), while in terms of the miraculous, he "knows the unseen, dies, and brings to life, and he says to a thing, Be, and it is" (Mahfouz, 1939, p. 12), and "has a marvelous ability to dominate people and animals, and a powerful insight that breaks the veils of the unseen Pharaoh (Khufu) told him that the heir to the throne would come from the loins of a priest (Ra), not his own.

The novel's rebellion against predestination begins here; it's as if Naguib Mahfouz built this character on this fantastical form in order to be able to change the course of events and destinies in the novel in the manner that it later did. Were it not for the fact that this charming man possessed these exceptional fantasy qualities, he would not have been able to convince Pharaoh (Khufu) of his dangerous prophecy that made him take fateful decisions in Ancient Egypt to protect his king from any aggressor. These rebellious decisions have also taken on fanciful proportions. We find the pharaoh (Khufu) making a miraculous decision that no human being can be able to do, which is to fight the gods and enter into conflict with them in order to change the fates that I wrote for him, after he knew that whoever would succeed him on the throne of Egypt would not be his son, but would be the son of (Ra) the high priest (Ra) deity (Aun), according to the prophecy of the sorcerer (Didi). (Mahfouz, 1939, p. 12) The pharaoh (Khufu) feels his weakness before fate and the gods. After the wise (Khomeini) reminds him of the wisdom of the Egyptians, which says, "Caution does not dispense with fate" (Mahfouz, 1939, p. 19), he turns his back on this wisdom, and proceeds to fight the fates, trying to defeat them, and he thought that he had been killed. The child that the prophecy mentioned would be the pharaoh of Egypt, but coincidence saves him from this fate, after you deceive the pharaoh (Khufu), to be the promised pharaoh, while (Khufu) was certain that fate is always victorious, and cannot be defeated (Mahfouz, 1939), which is result he reached after a bitter journey, and was the content of his last message to his people. (Mahfouz, 1939) The strange thing about this story is that it is not real and does not exist in the Egyptian Ancient history that Naguib Mahfouz chronicles for him in *The Absurdity of Predestination*. (Al-Hakim, 1990) We can also guess, by looking at the time of the writing of this novel and its implications for Egypt, that it aims to talk about specific circumstances in Egypt at that period by mentioning similar situations in ancient Egyptian Ancient history, and that it alludes to the authority and rule of something, and that it wants to express the state of despair that the citizen feels about this ruling authority, as it incites rebellion, but from a very far place, hidden behind giant eras to escape any clash with the Egyptian authorities that would be a disaster for Naguib Mahfouz.

## Conclusion

Naguib Mahfouz presented his vision of the rebellion that this study monitored in selected male models. Through it, he portrayed his vision of the rebellion, as well as the terms and conditions for its success. Thus, he is waving his necessity, but from a place far from the directness that may be severely punished by the Egyptian and other authorities, and at the same time, he records his credibility about the rebellion, which may become a tool for downfall and loss if a person uses it in the wrong place, or if his goal is far away. When it comes to goodness, brotherhood, and happiness, it becomes a destructive tool and a plague on societies and individuals alike.

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