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THE IMAGE OF WOMAN IN THE VIEW OF ERNEST HEMINGWAY  
AND NAGUIB MAHFOUZ

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SOSYAL BİLİMLERİ ENSTİTÜSÜ  
BATI DİLLERİ VE EDEBİYATI ANABİLİM DALI  
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ERNEST HEMINGWAY VE NECİP MAHFUZ'DA KADIN

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YÜKSEK LİSANS TEZİ

DANIŞMAN  
Doç. Dr. Ömer ŞEKERCİ

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Yeni Tez Başlığı <sup>1</sup> (Eğer değişmesi önerildi ise)	Ernest Hemingway ve Necip Mahfuz'da Kadın	
<p>Süleyman Demirel Üniversitesi Sosyal Bilimler Enstitüsü Lisansüstü Eğitim-Öğretim ve Sınav Yönetmeliği hükümleri uyarınca yapılan Yüksek Lisans Tez Savunma Sınavında Jürimiz 02.03.2017 tarihinde toplanmış ve yukarıda adı geçen öğrencinin Yüksek Lisans tezi için;</p> <p><input checked="" type="checkbox"/> OY BİRLİĞİ <input type="checkbox"/> OY ÇOKLUĞU<sup>2</sup></p> <p>ile aşağıdaki kararı almıştır.</p> <p><input checked="" type="checkbox"/> Yapılan savunma sınavı sonucunda aday başarılı bulunmuş ve tez <b>KABUL</b> edilmiştir. <input type="checkbox"/> Yapılan savunma sınavı sonucunda tezin <b>DÜZELTİLMESİ</b><sup>3</sup> kararlaştırılmıştır. <input type="checkbox"/> Yapılan savunma sınavı sonucunda aday başarısız bulunmuş ve tezinin <b>REDDEDİLMESİ</b><sup>4</sup> kararlaştırılmıştır.</p>		
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<sup>2</sup> OY ÇOKLUĞU ile alınan karar için muhalefet gerekçesi raporu eklenmelidir.

<sup>3</sup> DÜZELTME kararı için gerekçeli jüri raporu eklenmeli ve raporu tüm üyeler imzalamalıdır.

LİSANSÜSTÜ EĞİTİM-ÖĞRETİM VE SINAV YÖNETMELİĞİ Madde 28-(4) Tezi hakkında DÜZELTME kararı verilen öğrenci sınav tarihinden itibaren en geç üç ay içinde gereğini yaparak tezini aynı jüri önünde yeniden savunur.

<sup>4</sup> Tezi REDDEDİLEN öğrenciler için gerekçeli jüri raporu eklenmeli ve raporu tüm üyeler imzalamalıdır. Tezi reddedilen öğrenci, yeni tez konusu belirler.



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### YEMİN METNİ

Yüksek lisans tezi olarak sunduğum "THE IMAGE OF WOMAN IN THE VEIW OF ERNEST HEMINGWAY AND NAGUIB MAHFOUZ" (Ernest Hemingway ve Necip Mahfuz'da Kadın) adlı çalışmanın, tezin proje safhasından sonuçlanmasına kadar ki bütün süreçlerde bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurulmaksızın yazıldığını ve yararlandığım eserlerin Bibliyografya'da gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve onurumla beyan ederim.

**Timur Najeib AHMEDZAKI**

2/ 8/2016

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**Declaration**

I, hereby, certify that this thesis "*WOMEN IN THE VIEW OF ERNEST HEMINGWAY AND NAGUIB MAHFOUZ*," is entirely the result of my own work, using only the sources listed in the bibliography.

**Timur Najeeb AHMEDZAKI**

2/ 8/2016





**To my Family**

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TIMUR NAJEEB AHMEDZAKI

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## ABSTRACT

This thesis studies how the American writer Ernest Hemingway and the Egyptian writer Naguib Mahfouz presented their female characters', and the way they dealt with them. Most of the critics utterly demeaned their works and criticized their female characters' choice very severely. They used to call them a submissive, or a perfect mistress. Critics also used to charge the two writers as women enemy. However, this thesis refutes them and shows that they are far from truth. This study tries to show that Ernest Hemingway and Naguib Mahfouz's women characters should be positively re-evaluated.

This thesis helps to find out the facts and the reasons behind the bad acts of the heroines of both writers and to view the situations that forced them to choose a particular road to walk through. Finally, this thesis shows the role of religion and war in the life of women in both writer's works and ensures that the both writers who are from different societies and different geographic locations, had a hidden sympathy towards women.

**Keywords:** Ernest Hemingway, Naguib Mahfouz, women in the East and West, religion, war.

(AHMEDZAKI, Timur Najeeb, ERNEST HEMINGWAY VE NECİP MAHFOUZ'DA KADIN, Yüksek Lisans, Isparta,2017)

## ÖZET

Çoğu eleştirmen Ernest Hemingway ve Necip Mahfuz'un kadına bakış açısını, Hemingway'ın kadını aşağılayıcı, hor gören, kötü veya metres gibi olumsuz özellikleriyle ön plana çıkardığını iddia ederek, kadını yıkıcı, öldürücü sıfatlarıyla tanımladığını söyler. Bu tezin amacı ise, bu suçlamaların ve öne sürülen olumsuz yorumları reddetmek ve aksini ispat etmek için yazılmıştır. Necip Mahfuz için de durum farklı değildir. Mahfuz'un kadınları "yoldan sapmış" olarak gösterdiğini söyleyen birçok eleştirmen olmuştur. Mahfuz'un bu tavrını zaman zaman kadın yazarlar bile eleştirmiş ve kendisine karşı ölüm tehditleri savuranlar olmuştur. Bu tez, yukarıda sözü geçen suçlamaların yersiz olduğunu ispatlamaya çalışmaktadır. Bu çalışma, her iki yazarın da kadınlar hakkında oluşturduğu bilincin, yeniden değerlendirmeye ihtiyacı olduğunu göstermektedir.

Bu tez her iki yazarında kadınlar hakkındaki olumsuz izlenimlerinin nedenlerini ortaya koyar ve aynı zamanda kadınların sosyoekonomik durumlarını değerlendirip, onların hangi şartlar altında meydana geldiğini ve bu şartlardan nasıl etkilendiklerinin araştırmasını, baskılandıkları durumlarda hangi zorluklarla başa çıktığını, bu zorlukları aşmak için sarf ettikleri çabayı okuyucusuna sunmaktadır. Sonuç olarak, bu tez iki farklı coğrafyada yaşayan ve farklı kültürlere sahip bu iki yazarın, kadınlara verdiği önemin, onların hayatları ve onurları için gösterdikleri ilginin söz konusu suçlamaların aksine, oldukça farklı olduğunu ortaya koyar ve Doğu Batı çatışmasının aksine her iki yazarın da kadınlar üzerinde önemle durduğunu ispatlar.

**Anahtar Kelimeler:** Ernest Hemingway, Naguib Mahfouz, Doğuda ve Batıda Kadın, Din, Savaş.

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## CHAPTER I

### 1. INTRODUCTION

This thesis focuses to make an in-depth analysis of women's life and its difficulties in our world through the works of the American writer Ernest Hemingway and the Egyptian writer Naguib Mahfouz. Eastern and Western cultures used to treat women unfairly, and for that reason this thesis aims to depict all that difficulties and unfair treatments that women are facing in our world according to the point of view of Ernest Hemingway and Naguib Mahfouz. In this thesis, we have used speeches of both Ernest Hemingway and Naguib Mahfouz about women, as well as, the letters and interviews they had. This thesis is the first study of its kind that compares and contrasts the two writers works about women. This thesis studies works of two important writers from different places in the world, one of them from the West "Ernest Hemingway" and the other from East "Naguib Mahfouz", both of them are winners of the Noble Award in literature, they also lived in the same era.

This Thesis is made up of three Chapters. The first Chapter focuses on the aim, scope and the significant of this thesis. The second Chapter deals with Ernest Hemingway's two-woman model "Brett Ashley" and "Catherine Barkley", in his two novels "*The Sun Also Rises 1926*" and "*A Farwell to Arms 1929*". This chapter shows "The lost generation people", and focuses on how difficult life was at the war time and how it affected people's life and forced them to make a lot of wrong mistakes toward women and themselves. This chapter shows the both heroine struggling against the life and its problems. In this chapter names of many critics are mentioned and one of them is Leslie Fiedler the critic that criticized Hemingway's works so much.

The Third Chapter deals with Naguib Mahfouz, it presents his two-woman model "Nafisa" and "Noor" in his two novels "*The Beginning and the End*" and "*The Thief and the Dogs*". This chapter shows the difficulties in Nafisa and Noor's life, as Nafisa had to work as a tailor she knew that she is destroying her reputation to save her family, while Noor obliged to choose prostitution to stay a life. This chapter shows how much society was against women, no women could work easily and no women could choose the life that suits her because simply, her society will not accept that.

The major sources we have used in our thesis are as following: *The Sun Also Rises*, *A Farwell to Arms*, *The Beginning and the End*, *The Thief and the Dogs*, some of the interviews and letters of both Ernest Hemingway and Naguib Mahfouz, some letters from Naguib Mahfouz have been translated by us from Arabic.

### **1.1. The Aim of the Study**

This thesis aims to display the real life of people especially women during the period between the two-world war. It aims to depict men's aggressive attitudes towards women by using works, words and sentences that the two authors wrote and spoke about women. Also, it aims to correct the wrong thoughts, ideas that critics and the readers used to think about these two writer's women, and proves the opposite. Finally, this thesis aims to prove that both of the writers could show the real life of women in their society with all of its dirtiness.

### **1.2. The Scope of the Study**

This thesis covers the Eastern and the Western Women, Their situations and conditions. In this thesis, we have given information about western and eastern women life style, their situations. This thesis also covers many challenges against opinions of critics about both writer's women by giving examples, gestures, reasons through their works to prove that they are not "out of the right way women" as they used to call them. This thesis takes two novels and two women from each writer and analyzes them to be a witness for the sympathy of both writers towards women. This thesis also covers the difference in the social ranks in the both world. The study tries to reflect women's difficult life in our manly world.

### **1.3. The Significance of the Study**

This thesis is the first of its kind. It makes a deep look at women's life conditions in the two worlds and makes a deep focus to our corrupted societies (western and eastern), through the works of two Nobel prize owner writers. It is a fact that the both writers earned a great fame in the world, their works attracted many writers and readers around the world, as a result, many studies have been done on their novels and short stories, some studies have revealed their look to the war, and some other focused on their opinions about religion, but none of them focuses on their view about women's situation. It shows how women affected to the society and changed it, and how men are unfair with women, it also shows the corrupted society and how its rules oppress its people especially middle class families. This thesis will be a good endeavor in encouraging the other seekers to discover more about women subject because it is the first works that joins and analysis life of women in the east and the west. Finally, this thesis contributes a lot in understanding the reasons that pushed people to especially women to lose their way in the life at that time.

### **1.3.Limitations**

There are so many of works and thesis about women's life and rights in the whole world. But there are few thesis and works about the Eastern and Western women through view of Nobel prize winners. Researchers about eastern women life, rights, needs information's from eastern writer. At the same time, researchers about western women life, rights, needs information from western writers. For this reason, this work aims to depict the big tragedy that eastern and western women are facing in their life from the view of Earnest Hemingway and Naguib Mahfouz. These two writers view about women can help a lot in saving all of the suffers that women are facing in the east and the west. When we think of women's life, rights, we will not think firstly to have information's through writers about women, for this reason, Ernest Hemingway and Naguib Mahfouz's view about women should be re-consideration. These two writer's women characters represent the real women. No one of them added or removed anything by themselves, the both writers could successfully present women as they are

in the real life, and their women characters become famous because they could depict the life as it is and they could deliver their message to the world.

## CHAPTER II

### 2. Ernest Hemingway's Attitude Towards Women

Ernest Hemingway had many experiences with women and first of them was his mother Grace Hall Hemingway, "A domineering type, who Gave Hemingway his first music lesson in his life."<sup>1</sup> She dressed Ernest as a girl and called him Ernestine, Grace "had a habit of abusing his quiet father, who was suffering from diabetes. Critics showed that this fact started to make Ernest feel a kind of hatred towards women even his mother Grace, but in fact, Hemingway always tried to please his parents, he tried his best to make his parents happy especially his Father and mother."<sup>2</sup> It is true that "Hemingway made a wall of masculinity around himself, because he could not find himself as a male child, but his sympathy towards women appeared clearly in his novels and short stories."<sup>3</sup> for instance about Ernest's sympathy toward women, in the 'Hills Like White Elephants' Hemingway pictured a girl in a poor shape, "She is nameless, helpless, confused, and indecisive. He pictured the American guy as clever, portrayed as omniscient, knowledgeable, worldly, and always in control of himself."<sup>4</sup> In the conversation between the two in the novel, we come to know that "the woman is pregnant but the man is trying to convince her for the abortion.

"The man is too clever to the extent that he succeeded to convince the girl to have the operation. First the girl wonders what will happen after she has had the operation? The man answers that things will be fine afterwards, just like they were

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<sup>1</sup> Yasemin Kubulay, "Death in the Works of Ernest Hemingway", Yüzüncü Yıl University, Social Sciences Institute, (M.A) Thesis, Van,2008, p.9.

<sup>2</sup> Ahmet Kâzım Ürün, "Naguib Mahfouz in the Modern Egyptian Novel", Ata Turk University, Social Sciences Institute, (M.A) Thesis, Erzurum,1994, p.55.

<sup>3</sup> Ibid., p.56.

<sup>4</sup> Ibid., p.59.

before, and that it will fix their problems. He says that he has known a lot of people who have had the operation and found happiness afterwards.”<sup>5</sup>

The American man tells her that nothing will happen and they will go back just like they were before. The poor girl agrees because “she is too weak and cannot put her own thoughts in front of her eyes.”<sup>6</sup> Finally, she told him that she doesn’t care if something bad happens to her during the operation because she is so happy by knowing that she and her boyfriend will be just like in the beginning of their relationship and as long as he will still love her and they will be able to live happily together afterwards. This novel shows how ordinary women are, they can scarify themselves just to be happy and to be with the man they love.

Hemingway’s other short story ‘Cat in the rain is a tale of an American couple on holiday in Italy. The story revolves around the young woman obsessed over a cat stuck in the rain which she wants to have as a pet. Her husband, on the other hand, is not in the least inclined to grant her wish.<sup>7</sup>

Here, Hemingway shows his ability to depict women with their problems, and apparently sympathize with them. Also, Hemingway displays how ordinary women are, they can be happy even with the smallest things. “The scene is set in a hotel where two Americans are staying. From the window, the American wife notices a cat crouching underneath a table in the square.”<sup>8</sup> She tells her husband, who is lying on the bed, that she is going to go down and bring her in. Her husband tells her not to get wet. She opens the door, and the hotel maid appears behind her with an umbrella and follows her into the rain. “When the wife could not find the cat under the table, the maid notices her disappointment and asks her what’s wrong...all in a nice mix of Italian and English phrases.”<sup>9</sup>

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<sup>5</sup> Yasemin Kubulay, “Death in The Works of Ernest Hemingway”, Yüzüncü Yıl University, Social Sciences Institute, (M.A) Thesis, Van, 2008, p.14.

<sup>6</sup> Ibid., p.19.

<sup>7</sup> Mohammad Reza Hashemi, *A Cross- Cultural Analysis of Hemingway’s Cat in The Rain for The Iranian Efl Context*, Ferdowsi University of Mashhad, Mashhad, 2010, p.104.

<sup>8</sup> Çayan Yazar, “Realistic Women in The Major Works of Ernest Hemingway”, Yüzüncü Yıl University, Social Sciences Institute, (M.A) Thesis, Van, 2012, p.40.

<sup>9</sup> Mohammad Reza Hashemi, *A Cross- Cultural Analysis of Hemingway’s Cat in The Rain for the Iranian Efl Context*, Ferdowsi University of Mashhad, Mashhad, 2010, p.106.

The maid is a little skeptical at the thought of a "gatto" hanging out in the rainy square, but the wife only affirms that she saw it and that she wanted it so much. Hemingway here describes the strange but wonderful feeling of the ordinary girl, a very small thing i.e. the cat, and at the same time this small thing was enough for her to make her happy. "When she comes back to the hotel room she begins to talk about the things she feels and wants which are a cat, long hair, to have her own candles. Finally, to be spring outside."<sup>10</sup> Here, we can see how simple the poor wife is, and how some small things can make her happy. The husband tells her to shut up and she pulls back to the simple desire for a cat. As the room grows darker, someone knocks at the door. It is the maid, and she is holding a cat as a gift for the "Signora" from the padrone. "A look at Hemingway's thoughts that he put it inside his novels and short stories can reveal how much sympathy he showed toward women."<sup>11</sup>

Hemingway has two types of women, "first type is the weak one who is under her man's order, like the women in 'Hills Like White Elephants' and 'Cat in the rain'. The second type is the clever active ones that represent the liberated new woman of post-war America."<sup>12</sup> Both types are excellent models of heroines. Critics never thought about these high qualities of Hemingway's women.

## **2.1. *The Sun Also Rises* (1926)**

The events begins in Paris, a light is shade over the lost generation people, then we see that Jake Barnes "an expatriate American journalist in Paris,"<sup>13</sup> is the protagonist of the novel. "Jake suffered a war wound that has caused him to be impotent, though The nature of his wound is never explicitly described in the novel."<sup>14</sup> Jake had a friend called Robert Cohn, "A wealthy Jewish American writer who lives in Paris."<sup>15</sup> The both friends meet Lady Brett Ashley in a party in Paris, then at the end of the party, in the

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<sup>10</sup> Ibid., p.111.

<sup>11</sup> Mohammad Reza Hashemi, *A Cross- Cultural Analysis of Hemingway's Cat in The Rain for the Iranian Efl Context*, Ferdowsi University of Mashhad, Mashhad, 2010, p.105.

<sup>12</sup> Çayan Yazar, "Realistic Women in the Major Works of Ernest Hemingway", Yüzüncü Yıl University, Social Sciences Institute, (M.A) Thesis, Van, 2012, p.44.

<sup>13</sup> Ernest Hemingway, *The Sun Also Rises*, York Press, Beirut, 1989, p.114.

<sup>14</sup> Mohamed Adel Mahmoud Fadil, "The Image of woman in Ernest Hemingway's major Novels", Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo, 1994, p.46.

<sup>15</sup> Ernest Hemingway, *The Sun Also Rises*, York Press, Beirut,1989, p.119.

taxi, Brett confesses her love to Jake and both leave together, but before they leave the party it becomes obvious that Jake's friend "Robert Cohn is also trying to be close to Brett."<sup>16</sup> Brett also confesses that she got engaged to Mike Campbell, who is Jake's friend from Scotland.

Then, Jake remembers his first meeting with Brett in a hospital when he was wounded and taking a rest "Brett was a nurse in the hospital, she told him that after her husband was killed in 1960, she decided to become a nurse in order to help people."<sup>17</sup> In the same hospital, Jake receives the bad news from his doctor that changed his life forever, his doctor told him that he became impotent, because of his wound. Jake then meets "Bill Gorton, like Jake, who is a heavy-drinking war veteran, though not an expatriate, he came from New York."<sup>18</sup> Then Jake and Bill decides to travel to Pamplona/ Spain for fishing, and there Jake speaks frankly about his love to Brett for the first and the last time in the novel. Jake and Bill decides to go to Spain to watch bullfighting, there they meet Brett Ashley and her fiancé Mike Campbell, "A constantly drunk, bankrupt Scottish war veteran."<sup>19</sup> Also, they meet with Robert Cohn.

Jake takes his friend to meet Pedro Romero, "A nineteen-year-old bullfighter."<sup>20</sup> During their meeting, Romero had the chance to see Brett for the first time and soon he admires her. "After two meetings with Brett she admires him as well and they decide to escape together. Jake feels terrible for many reasons, among them is the fear that he corrupted Romero in some way by introducing him to Brett. John's thwarted infatuation with Brett leads to arguments with everyone."<sup>21</sup> Finally, he broke the unfortunate Romero to a bloody pulp. As the fiesta winds down, everyone leaves Pamplona in various states of anxiety. Brett decides to leave her fiancé Mike Campbell behind. Jake goes to San Sebastian. After he leaves to San Sebastian he receives a telegram from Brett:

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<sup>16</sup>Çayan Yazar, "Realistic Women in The Major Works of Ernest Hemingway", Yüzüncü Yil University, Social Sciences Institute, (M.A) Thesis, Van, 2012, p.30.

<sup>17</sup> Mohamed Adel Mahmoud Fadil, "The Image of Woman in Ernest Hemingway's Major Novels", Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo, 1994, p.70.

<sup>18</sup> Ernest Hemingway, *The Sun Also Rises*, York Press, Beirut,1989, p.67.

<sup>19</sup> Ibid., p.71.

<sup>20</sup> Ibid., p.72.

<sup>21</sup> Mohamed Adel Mahmoud Fadil, "The Image of Woman in Ernest Hemingway's Major Novels", Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo,1994, p.101.

“Could you come Hotel Montana, am rather in trouble, Brett.”<sup>22</sup>

Jake goes back to find her in a cheap hotel, without money, and without Romero. She announces that she has decided to go back to Mike. “The novel ends with Jake and Brett in a taxi speaking of the things that might have been.”<sup>23</sup> At the end, they both understand that they can never be together even though they love each other.

### 2.1.1 Brett Ashley

Critics call her the sun which the events go around her. Most critics label her as a bad woman. Little of them loved her. Some other times they stated that she is a low person. So, labeling her as such cannot be accepted. Critics never thought about the complicity of this character. Linda Miller stated that Brett is one of the “Hemingway women most often maligned and misread.”<sup>24</sup> Hemingway tried to show the generation of his time i.e. ‘The Lost Generation’. The author presented his heroine to the readers and wanted to make clear to the readers that his heroine is a free woman.

Leslie Fiedler stated that Brett is a bitch, and called her as one of the “outstanding examples of Hemingway's bitch women.”<sup>25</sup> Other critics saw Brett as a woman who did not care about anyone but herself and loved no one but herself. Critics saw her as a pleasure seeker who never loved any man. But the worst accusation to her was her being a “compulsive bitch.”<sup>26</sup> Finally, Brett as most of the critics saw her, was a confused person, who could not have a stable relationship with anyone including Jake. Hemingway described her as an exact model of the Lost Generation. Brett Ashley had been denounced as a fatal character. She was called “a temptress who destroys.”<sup>27</sup>

Brett who seeks to set up a special world of lovers, this was Carol Smith’s view about Brett. Like all Hemingway's women, she was bad since she was dangerous. She

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<sup>22</sup> Ernest Hemingway, *The Sun Also Rises*, York press, Beirut, 1989, p.238-39.

<sup>23</sup> Çayan Yazar, “Realistic Women in The Major Works of Ernest Hemingway”, Yüzüncü Yıl University, Social Sciences Institute, (M.A) Thesis, Van, 2012, p.44.

<sup>24</sup> Lawrence R. Broer - Gloria Holland, *Hemingway and Women: Female Critics and the Female Voice*, University of Alabama Press, Tuscaloosa, 2002, p.46.

<sup>25</sup> Leslie Fiedler, *Love and Death in the American Novel*, Stein and Day, New York University Press, New York, 1975, p.345-365.

<sup>26</sup> John W. Aldridge, *After the lost generation: A Critical Study of The Writers of two Wars*, The Noonday Press, New York, 1958, p.24.

<sup>27</sup> Delbert E Wylder, *Hemingway's Heroes*, New Mexico UP, New Mexico, 1969, p.59.

was able to dominate and threaten men as “she forces them to recognize the primitiveness of their desire and fragility of male bonding when threatened by lust, sexual need, or competition for a woman.”<sup>28</sup>

Most of Brett's features can only be referred to implicitly, and that embodies the idea of Hemingway's iceberg theory: (a style of writing <turned colloquialism> coined by American writer Ernest Hemingway).

Brett asserted this idea of implication when she told Jake that she will not talk about her relationship with Pedro Romero, but will: just talk around it.”<sup>29</sup> Then Gertrude Stein was prefaced the novel, you are all a Lost Generation that defined the emotional, and physical emptiness of the young World War I generation.<sup>30</sup>

Characters were restless and signified disaffiliation since they deserted their home and started living in Paris. All characters except Pedro Romero “had lost their original code of values, felt the loss, and they tried to live by a simpler code, essentially that of soldiers on furlough, and it was this effort that united them as a group.”<sup>31</sup>

Characters' life reflected the physical and emotional blemishes of World War I, like impotence, bankruptcy, hopelessness and alcoholism. Each character lived a hard life and they could not forget their bad situations, people lived according to their own roles, each character picked the way that fitted him or her, and each character lived for him or herself.

Women were suffering a lot in their lives, for instance, women were fighting and struggling for their freedom, they were far away from politics. Brett was one of them and she was facing the same problems. Wendy Martin stated: the female role was undergoing a transformation in the popular consciousness from a passive, private creature to an avid individualist in pursuit of new experience.<sup>32</sup>

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<sup>28</sup> Harold ed. Bloom, *Brett Ashley*, New York UP, Philadelphia, 1991, p.29.

<sup>29</sup> Ernest Hemingway, *The Sun Also Rises*, York Press, Beirut, 1989, p.200.

<sup>30</sup> Mohamed Adel Mahmoud Fadil, “The Image of Woman in Ernest Hemingway’s Major Novels”, Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo, 1994, p.78.

<sup>31</sup> Harold ed. Bloom, *Brett Ashley*, New York UP, Philadelphia, 1991, p. 34.

<sup>32</sup> Mohamed Adel Mahmoud Fadil, “The Image of Woman in Ernest Hemingway’s Major Novels”, Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo, 1994, p.99.

This change seemed to represent a dramatic break with the past. Since Brett was a woman of the age, she attempted to redefine herself. She struggled against the traditions of the past.”<sup>33</sup> Brett did not only signify a “liberated, freethinking woman in American literature but rather an embodiment of what became known as the new woman in nineteenth century fiction.”<sup>34</sup>

Brett had a very important characteristic that showed her personality. Her characteristic showed many of the social and psychological conflicts of the age. First, characteristic was her beauty and attractiveness. The author showed that she was very beautiful. Jake stated that her looking was strange in a way “that made you wonder whether she really looking out of her own eyes. ... She looked as though there were nothing on earth she would not look at like that.”<sup>35</sup>

Her beauty allowed her to play the role of an enchantress and was often compared to Crice, the Goddess of magic in Greek mythology, was a goddess of magic, or sometimes a nymph, witch, enchantress or sorceress. Perhaps the most common thing between Brett and Crice was that both of them had the power of beauty that enabled them to attract anyone. Herbert Gorman said: “the structure of the book ... is concerned with the effect of lady Ashly on (the novel's) men.”<sup>36</sup> They followed her and were easily mastered and made dependent upon her. Jake also followed her though he knew that Brett will not be with him because of his impotency. Each time Jake was with Brett he used to feel that he is losing his self-control. He was emotionally disturbed by Brett. Jake summed up his dilemma in being fully infatuated: “I had the feeling of a nightmare of it all being something repeated, something I had been through and now I must go through again”<sup>37</sup> The both struggled the desire to be with each other but they knew that it was just a dream for them.

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<sup>33</sup> Linda ed. Wagner-Martin, *New Essays on The Sun Also Rises*, Cambridge University Press, New York, 1987, p.67.

<sup>34</sup> Scott Donaldson, *The Cambridge Companion to Hemingway*, Cambridge University Press, New York, 2000, p.108.

<sup>35</sup> Ernest Hemingway, *The Sun Also Rises*, York Press, Beirut, 1989, p.20.

<sup>36</sup> Jeffery Meyers, *Hemingway: The Critical Heritage*, Routledge & Kegan Paul Press, London, 1983, p.92.

<sup>37</sup> Ernest Hemingway, *The Sun Also Rises*, York Press, Beirut, 1989, p.52.

Moreover, "Jake betrayed his principles and self-respect for Brett's sake."<sup>38</sup> Jake was upset when they were at the Bar Milano in Spain, he was upset because he was feeling that Brett started to love Romeo and he could realize how much he loved her. When Jake introduced Romeo to Brett, many things weakened him, and his introduction caused him to betray things he respected as his true affection like his passion for bullfights, and the aficionados, i.e. passionate bullfight fans. Jake's deceiving of values was evidenced more when he advised Montoya: the owner of the hotel, not to give Romero the invitation of the Ambassador because there was a major danger from the older women who collected bullfighters. Montoya agreed that Romero the "fine boy"<sup>39</sup> should not be ruined by foreigners.

Though Jake's advice looked loyal, but in fact it was disloyal and its disloyalty was assured by arranging Brett's meeting with the torero. Jake then, betrayed Montoya's trust in him and this thing corrupted their relationship. Thus he "violated both his self-respect and the qualities he most valued in the bullfight."<sup>40</sup> Moreover, the force that pushed Jake to introduce Brett to Romero can give another indication. It was known that Jake is a very strong man and he has the power to repress his feelings. So he can be vicious, i.e., he obeyed Brett's request easily to revenge and punish her for her knowing other men.<sup>41</sup>

Also, Jake's losing his grace under Brett's pressure appeared when he received her telegram asking for his help after her leaving Romeo. He answered it directly though he faced himself with his mistake. "That was it send a girl off with one man. Introduce her to another to go off with him. Now go and bring her back. And sign the wire with love."<sup>42</sup>

Jake thought that he can leave Brett any time he wants but he discovered that he cannot move anywhere without her. Robert Chon: an expatriate Jewish American writer, was also fond of Brett, in fact he was affected by two women Brett and Frances Clyne. Frances described Cohn's interest in a romantic adventure: "I know the real

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<sup>38</sup> Mohamed Adel Mahmoud Fadl, "The Image of Woman in Ernest Hemingway's Major Novels", Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo, 1994, p.45.

<sup>39</sup> Ibid., p.135.

<sup>40</sup> Harold ed. Bloom, *Brett Ashley*, New York UP, Philadelphia,1991, p.161.

<sup>41</sup> Mohamed Adel Mahmoud Fadl, "The Image of Woman in Ernest Hemingway's Major Novels", Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo, 1994, p.56.

<sup>42</sup> Ibid., p.195.

reason why Robert won't marry me... Robert always wanted to have a mistress...and if he marries me... that would be the end of all the romance.”<sup>43</sup>

Cohn never denied Brett's power over him. Because of Brett's effect on John, he called her Circe, an enchantress, who lived with her wild animals on the island of Aea. When Odysseus visited the island, his companions were changed into pigs by her potions, but he protected himself with the mythical herb moly and forced her to restore his men into human form, because he felt that she turned him into her swine. Mike ironically commented on Cohn's view of Brett as a Circe “He called her Circe ... He claimed she turned him into swine. Damn good. I wish I were one of these literary chaps.”<sup>44</sup> The depicting of Cohn about Brett as Circe does not cope with the mainstream of the text. It was Cohn who was like a swine even before meeting Brett because he had been thinking for months about leaving his wife Clyne, and had not done it because it would be too cruel to deprive her of himself. But Cohn did not think of himself as a swine, he kept fighting for Brett until finally he was ejected from her life. Pedro Romero the fine boy, was also in love with Brett, and to some extent became another swine to her, although he had beauty, grace, courage and an untroubled, simple sense of sexual role- the qualities of the code hero. These qualities were comparable to those of the men in Brett's life, prevented him from falling fully under her enchantment. Even though he knew that Mike wanted to marry her, he tried to attract her attention in the bullring, he performed the action in front of her, then he presented to her the ear he was awarded for his triumph. “Don't get bloody, Romero said, and grinned.”<sup>45</sup> He wanted her to be for him because he used to get what he wanted, not because he truly loved her.

For Brett, Romero was a man she seemed really to love and respect. She admired him because he was the manly man i.e., the man of right conduct and of stable masculinity. Brett also admired “how Romero avoided every brusque moment and saved his bulls for the last when he wanted them and never made any contortions, always it was straight and pure and natural in line.”<sup>46</sup> Romero thought if Brett could fit his simple image of a wife maybe he will think to marry her. He believed that those who

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<sup>43</sup> James, ed Negal, *Critical Essays on Ernest Hemingway's The Sun Also Rises*, Cambridge UP, New York, 1987, p.41.

<sup>44</sup> Ernest Hemingway, *The Sun Also Rises*, York Press, Beirut, 1998, p.116.

<sup>45</sup> *Ibid.*, p.180.

<sup>46</sup> *Ibid.*, p.134-136.

have short hair are not women. He asked Brett to grow her hair out to be more womanly. Brett refused to fit to his image of femininity. She said, "Me with long hair. I'd look so like hell."<sup>47</sup> Though she was still obsessed with him, she preferred to leave him. The last three men (Bill, the Count and Mike) were also affected by Brett but not in the same degree. Because they hardly had any illusion, they thought that there is no supreme ideal that can govern their lives. They considered Brett as "a wanton woman whom each in his own way wanted to marry. Brett made every man compete for her, every male character in the novel were fighting for her, and she was claimed to be purposefully exploiting their love and thus dominating them."<sup>48</sup> But in fact, Brett's action to men was largely the result of what life had already done to her. Brett had been coarsened, twisted by the colossal violence of war and by the disruption of her personal life."<sup>49</sup>

As Hemingway stated, "Brett's dilemma was too heavy to bear and that her unstable condition had been caused at least by two shocking and awful experiences with love."<sup>50</sup> First, she lost her husband, who died of dysentery in World War I. Second, to restore herself, Brett married the sailor Lord Ashley, a British baronet from whom she took the title. Unexpectedly, he abused her and treated her cruelly. He made her sleep on bare floor at night and kept a loaded pistol under his pillow and tried to kill her. Because of these reasons, Brett become a frustrated, pessimistic and despairing soul."<sup>51</sup> These problems "seemed to release her from her womanly nature and to expose her to the male prerogatives of drink and promiscuity. Hemingway assured Brett's pessimism with these words "Nobody ever lived their life all the way up."<sup>52</sup> Gunther Schmigalle also assured this very sense "All satisfaction, or what is commonly called happiness is really and essentially always negative only, and never positive."<sup>53</sup>

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<sup>47</sup> Ibid., p.198.

<sup>48</sup> Mohamed Adel Mahmoud Fadil, "The Image of Woman in Ernest Hemingway's Major Novels", Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo, 1994, p.42.

<sup>49</sup> Frederik J, Svoboda - Joseph eds. Waldmeir, *Hemingway Up in Michigan Perspectives*, Michigan State Press, Michigan, 1995, p.131.

<sup>50</sup> Mohamed Adel Mahmoud Fadil, "The Image of Woman in Ernest Hemingway's Major Novels," Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo, 1994, p.59.

<sup>51</sup> John, ed. Mc Caffery, *Ernest Hemingway: The Man and His Work*, The World Publishing Company, New York, 1950, p.156.

<sup>52</sup> Ernest Hemingway, *The Sun also Rises*, York Press, Beirut, 1998, p.8.

<sup>53</sup> Gunther Schmigalle, "How people go to Hell Pessimism. Tragedy, and Affinity to Schopenhauer in the Sun Also Rises", Web.22. Nov.2015, (<http://findarticles.com/p/articles/miqa3786>)

Brett's pains were getting deeper every time she was with Jake. Being a member of the Voluntary Aid Detachment (V.A.D) during the war, Brett nursed the wounded Jake in a hospital; they fell in love but Jake was physically handicapped and unable to return her love. Brett who was fond of life could not dissolve herself. She broke up steadily because she was not a woman of weak passion or who was unable to love except in bedtime. Even though Jake and Brett realized the despair of the situation, they could not stay away from each other. For this reason, Brett deserved much kindness and pity from readers. Brett was unable to satisfy her needs because of Jake's condition; this thing caused her to experience inner conflict, and that also led her to lack of connection, frustration and neurosis. Psychologically speaking, all human beings have in-born instinct. They naturally need to sleep, food, drink, shelter, safety and 'a complete love relationship', but "the last one was not available to Brett, and that caused her a lot of difficulties, and for this reason, Brett's behaviors or faults could be due to Jake's impotence."<sup>54</sup> Brett was destroyed, but if she had not lost her love, or if Jake's wound had not felt agony when near him, Brett would not have been destroyed. Brett had another characteristic which was her Quest for self-definition. She simply searched for a way to make sense of the changed world and the war that had thrust upon her. She looked for a meaning through religion but in vain. Very early, some people prevented Brett from reaching out to religion. When she tried to enter the church in Pamplona, she was stopped at the door for not having a hat, and this is not a convincing reason to stop someone from entering the church. It was obvious that Brett lost her faith in Christianity. Having lost faith in religion, Brett looked for comfort in urban cities and avoided the country. Also, Brett appreciated her relation with Jake, she valued him so much because he was the only lover who remained beside her<sup>55</sup>.

The author showed Brett's dependence on Jake, when she left for San Sebastian with Cohn. The night before leaving, she told Jake that she must go because their parting will be useful for them both. But when she returned, she admitted the futility of her attempt, "I was a fool to go away."<sup>56</sup> Brett considered Jake as her only family, because she had

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<sup>54</sup> Mohamed Adel Mahmoud Fadil, "The Image of woman in Ernest Hemingway's Major Novels", Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo, 1994, p.59.

<sup>55</sup> Ibid., p.16.

<sup>56</sup> Ernest Hemingway, *The Sun Also Rises*, York Press, Beirut, 1998, p.81.

no family to protect her “I haven't a friend in the world. Except Jake”<sup>57</sup> she considered Jake her protector. Jake said, Brett is so afraid of many things that “she can't go anywhere alone.”<sup>58</sup> As it was the case of Hemingway's women Brett found herself in the service of her man. At the same time Jake used to get a great deal of benefit from Brett like physical pleasure. Wolfgang Rudat said, Jake kept the relationship with Brett because he enjoyed it. “Both giving and receiving sexual satisfaction, through anal homo-sexual intercourse that is, through taking what Jake would consider the female role during such intercourse.”<sup>59</sup> At the end of the novel, Jake used the word (pretty), “Isn't it pretty to think so, to have a damned good time together?”<sup>60</sup> This indicates that he felt comfortable with Brett. The word pretty for impotence Jake means that he was feeling satisfied somewhat by seeing things as if they were ordinary. Also, it means that Brett's presence beside him made him a better person.

A look at the friendship between Jake and Brett we can notice that it explains that there was some hope, and not all of it was pessimistic. It was obvious that their friendship helped them a lot to get out of their misery. Being with Romero, Brett was seeking a self-definition through her relationship with Romero, because Romero was believing in the code of bullfight. Jake noticed that she was happy when she was with Romero and she admitted to Jake “I feel altogether changed.”<sup>61</sup> Brett's words reflected that she could find what she had lost. Also, they mean that Romero helped her understand herself. She went further in her self-quest through defining a value and moral code of her own. Her working conscience replaced God in her beliefs as she was not a religious woman. She explained “It's sort of what we have instead of God.”<sup>62</sup> Her working conscience appeared in her caring to others. So this in turn, proved that she was not immoral. She displayed a main female value which was a strong desire to protect the young, “Brett passionately played the role of mother and protector of a group of men who behaved like an adolescent.”<sup>63</sup>

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<sup>57</sup> Ibid., p.47.

<sup>58</sup> Ibid., p.82.

<sup>59</sup> Kenneth ed. Rosen, *Hemingway: Repossessed*, Prager Press, London,1994, p.176.

<sup>60</sup> Ernest Hemingway, *The Sun Also Rises*, York Press,Beirut,1998, p.202.

<sup>61</sup> Ibid., p.168

<sup>62</sup> Ibid., p.200.

<sup>63</sup> James ed. Negal, *Critical Essays on Ernest Hemingway's The Sun Also Rises*, Cambridge UP, New York,1987, p.92.

Brett nursed Romero When he fought with Cohn. She gave him up because she did not want to be immoral, and because she knew it was good for him to do so. Kathleen Morgan said: “Romero was sent away because his youth made Brett uncomfortable in her role as lover.”<sup>64</sup> Though she stressed the age difference: “I am thirty-four”<sup>65</sup> “and he is a boy.”<sup>66</sup>. When Brett decided to end her relationship with Romero that decision made her appear morally superior and showed a development in her self-knowledge. She said: “It isn't the sort of thing one does?”<sup>67</sup> Her act was also sacrificial because although she loved him, she left him and kept her suffering to herself. Brett abided by the moral gauge: “We suffer and we make suffer, and everybody loses out in the long run; but in the meantime, we can lose with honor.”<sup>68</sup>

The biggest opposed was by Brett toward Jake the hero by her ability to make a choice, to think and talk about her problems, because Jake could not do such things. For her, moral was the thing what you feel good after, and immoral was the thing what you feel bad after. Harold Bloom's words, “Brett is defined by her own self-validated morality.”<sup>69</sup>

Morality according to Jake was “things that made you disgusted afterward, and then decides, No. that must be immorality.”<sup>70</sup> Jake interpreted Brett’s act from his own view, believing that she gave Romeo up not because she had morals, but because the affair corrupted the pure masculinity of the bullfighter.

There are feminine and masculine qualities among Brett's characteristics. These qualities are unique in terms of activities and behavior that had been defined by the society as male or female qualities. Comley and Robert deduced that, “Brett embodied an almost ideal Hemingway character for having male and female features but of course this features tired her a lot. She found herself far beyond the world of home and family. She differed greatly from other women in this respect. She never totally freed herself from the world of women. She was aware of its values. Brett was introduced by

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<sup>64</sup> Linda, ed. Wagner- Martin, *New Essays on The Sun Also Rises*, Cambridge UP, New York,1987, p.180.

<sup>65</sup> Ernest Hemingway, *The Sun Also Rises*, York Press, Beirut,1998, p.199.

<sup>66</sup> *Ibid.*, p.148.

<sup>67</sup> *Ibid.*, p.197.

<sup>68</sup> John ed. Mc Caffery, *Ernest Hemingway: The Man and His Work*, Houghton Mifflin, New York,1992, p.240.

<sup>69</sup> Harold ed. Bloom, *Brett Ashley*, New York UP, Philadelphia,1991, p.128.

<sup>70</sup> Ernest Hemingway, *The Sun Also Rises*, York Press, Beirut,1998, p.120.

Hemingway at the dance with a group of young men. With this group, Brett was trying “to reject the traditional female world .”<sup>71</sup> “she put men felt hat”<sup>72</sup> and was described as a woman whose hair was brushed back like a boy's. Also, she called herself ‘a chap’. She was exposed to this, often male activity after losing her lovers in war. She used to drink to hide her anxiety, misery and cynicism<sup>73</sup>.

Brett was symbolically likened to a matador, embodying his characteristics and by association, the code hero. “These qualities most often included pride, independence, resistance of authority, arrogance, and courage that may reach the point of recklessness or self-destructiveness.”<sup>74</sup> Like a matador Brett captivated people with her presence and character. Sincerity and honesty was also within Brett’s character. John Atkins said, “It is impossible to read Fiesta ‘*The Sun also rises*’ ... and miss Brett's honesty, awareness and sincerity.”<sup>75</sup> Brett was so honorable, when Jake asked her to marry him she refused because if she did, she could deceive him with anyone else:

“I'm going away from you.  
Why are you going away?  
Better for you. Better for me.”<sup>76</sup>

Although Brett had been accused with many bad things, through this dialogue it is obvious that she is thinking the best for her and Jake. Brett was sure from the fact that her beauty was drawing men who admired her outer image. “They wanted her as an image to dance around.”<sup>77</sup> But she wanted to believe that people wanted her for her inner beauty and not for her external appearance. Also, Brett befriended men because she felt alone and alienated from others and from herself due to her extreme beauty. She did so mostly not for a sexual passion but for her, to see a man of right conduct<sup>78</sup>.

Brett accompanied Mike who turned to be devoid of emotions and true love, then she went to Cohn who insisted on remaking her into his own image of her, and whom she

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<sup>71</sup> Ibid., p.18.

<sup>72</sup> Ibid., p.10.

<sup>73</sup> Mohamed Adel Mahmoud Fadl, “The Image of woman in Ernest Hemingway’s major Novels”, Ain-Shams University Social Sciences Institute, (M.A) Thesis, Cairo,1994, p.38.

<sup>74</sup> Lawrence R. Broer, - Gloria eds. Holland, *Hemingway and Women: Female Critics and The Female Voice*, The University of Alabama Press, Tuscaloosa,2002, p.51.

<sup>75</sup> Ibid., p.125.

<sup>76</sup> Ernest Hemingway, *The Sun Also Rises*, York Press, Beirut,1998, p.44-45.

<sup>77</sup> Ibid., p.219.

<sup>78</sup> Mohamed Adel Mahmoud Fadl, “The Image of Woman in Ernest Hemingway’s Major Novels”, Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo,1994, p.48.

believed to have a moral code for being untouched by war. But he turned to be “the last chivalric hero, the last defender of an outworn faith.”<sup>79</sup> She turned to the Count. But their relationship did not last for long because he did not value love. She told him “You haven't any values. You're dead, that's all.”<sup>80</sup>

Then Brett loved Romero who helped her regain self-respect and perceive her inner self not just outer image. But when Romero wanted her to grow her hair to be more womanly, she preferred to end her relationship with him. She refused him because she realized that Romero wanted her to fit the image of woman in his own mind. But she wanted to be loved for her own sake as she really was. She said, “Me, with long hair. I'd look so like hell.”<sup>81</sup> Men who accompanied Brett did not blame her, and that is for sure a good prove of Brett's honesty. Insisted, they forgot about her past and even fought themselves for her because they saw her utterly fine and straight. Thus, Linda Miller described Brett as, a woman who is “Neither a nymphomaniac nor devourer of men, but remains a woman who was aware of and trapped by her beauty.”<sup>82</sup>

Because she was so honest and sensitive, and because she had a kind heart, all of her features made her feel guilty for the men who accompanied her not because her abused, but because she felt that they are too victims of their hard conditions that made them all unable to help themselves. She induced suffering to herself by feeling that she caused pain for others, “I think of the hell I've put chaps through.”<sup>83</sup> Her mind was so confused, because of her sense of guilt. Yet, her good nature pushed her to remove this sense through an obsession with cleansing, because she could not go to church, she did it at the bath. She used to say “I must bath”<sup>84</sup> So through bathing Hemingway wanted to say that Brett was desiring for purifying herself from any blemish or bad claim. Brett's honesty can be seen through her not financially exploiting men she met, despite being accused of exchanging sex for money, Brett never took money for sexual favors.

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<sup>79</sup> Mark Spilka, *The Death of love in The Sun Also Rises, Twelve Original Essays on Great American Novels*, Wayne State UP, Lincoln,1958, p.241.

<sup>80</sup> Ernest Hemingway, *The Sun Also Rises*, York Press, Beirut,1998, p.49.

<sup>81</sup> *Ibid.*, p.198.

<sup>82</sup> Lawrence R. Broer, - Gloria eds. Holland, *Hemingway and Women: Female Critics and The Female Voice*, The University of Alabama press, Tuscaloosa,2002, p.3.

<sup>83</sup> Ernest Hemingway, *The Sun Also Rises*, York Press, Beirut,1998, p.21.

<sup>84</sup> *Ibid.*, p.117.

Brett never preferred money, for instance, “she did not give her favors to Cohn for money. She declined the Count's big offer of ten thousand dollars to company her to Biarritz (French resort on the Atlantic, near the Spanish border).”<sup>85</sup> Also she could not accept the gift from Romero. Male characters did not understand that Brett was seeking not pleasure but happiness and freedom. Thus it cannot be accepted to say that Brett's relationships depended on money or to consider her “parasitic living off three men's money.”<sup>86</sup> She considers Hemingway's heroine because she was vulnerable to matters of love, so “miserable”<sup>87</sup> and psychologically wounded by the awful war.

Brett possessed features of the code heroine, she suffered without complaint. She faced many people's death for example her husband's death and the deaths of the soldiers that she was taking care of, at the end, she showed a dignity in facing her own death. Also, she was defined by her love to freedom “Let's enjoy a little more.”<sup>88</sup> for this reasons Brett embodied much of what made Hemingway's male characters' heroic. In effect “Brett provided a model no less significant, important, or romantic than any of the male code heroes who had inspired or influenced countless readers.”<sup>89</sup> Moreover, Hemingway treated Brett very kindly. He liked and “even identified her with tough, rebellious, or courageous ladies, and was far more attracted to liberated types like Brett.”<sup>90</sup>

Hemingway presented her so well and gave reasons that personified her image. He presented her as deciding not to be immoral. She was shown honest in her own way. Hemingway's sympathy appeared in making her a victim of beauty and love. Finally, Brett was broken so hard, she lived an endless suffer although she had the features of the code heroine, here pains never stopped, she completely represented the lost generation.<sup>91</sup>

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<sup>85</sup> Mohamed Adel Mahmoud Fadil, “The Image of Woman in Ernest Hemingway's Major Novels”, Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo,1994, p.32.

<sup>86</sup> Harold ed. Bloom, *Brett Ashley*, New York UP, Philadelphia,1991, p.127.

<sup>87</sup> Ernest Hemingway, *The Sun also Rises*, York Press, Beirut,1998, p.52.

<sup>88</sup> Ibid. p.48.

<sup>89</sup> Lawrence R., Broer, - Gloria eds. Holland, *Hemingway and Women: Female Critics and The Female Voice*, The University of Alabama Press, Tuscaloosa,2002, p.34.

<sup>90</sup> Mark Spilka, *Hemingway's Quarrel with Androgyny*, Nebraska UP, Lincoln,1990, p.123.

<sup>91</sup> Mohamed Adel Mahmoud Fadl, “The Image of Woman in Ernest Hemingway's Major Novels”, Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo,1994, p.24.

## **2.2. *A Farewell to Arms* (1929)**

The events of this novel run around an American man driving ambulances for the Red Cross in Italy during World War I. During Book One he is known as Mr. Henry. Readers of this novel are confused about the time of the events, because the novel did not even give us information regarding the years during which it occurred.

Book One, shows Mr. Henry meeting Catherine Barkley, an English V.A.D nurse in Gorizia, Italy, where the Red Cross hospital he works for is located. They meet a few times then they start to like each other. And she tells him that she had loved a man who died in the battle. Book Two, shows Mr. Henry arrives at the American hospital in Milan, then we soon learn that his first name is Frederic and his last name is Henry. Catherine also arrives at the hospital, and when Frederic saw her, he realizes that he loves her. Then they find themselves in deep love with each other.

Book Three shows Frederic is going back to Gorizia and becomes involved in the Italian retreat from Caporetto. Book Four, shows Frederic goes back to Milan in order to look for Catherine. He finds out that she was in Stresa (a town in Italy). In the middle of the night, they find out that Frederic will be arrested for desertion in the morning. They make a bold and daring escape, by rowboat, to nearby Switzerland. Book Five, shows Frederic and Catherine enjoying themselves at the mountainside cottage and until a month before the baby is due. Then they move to a hotel to be closer to the hospital. Catherine gets a Cesarean Operation. Then the baby dies shortly after its birth. The doctor tells Henry that the baby is dead but his mother will be fine, but Henry cannot stop worrying about her, then when the doctor takes him to a bar to have a glass of wine and to relax, he keeps thinking about her and wonders what was going to happen to her, and at the end he runs to the hospital to find out that she was dead. Then in the rain Henry walks out the hospital full of sorrow and sadness.

### **2.2.1. Catherine Barkley**

The heroine of the novel. She was attacked by many critics and readers but the worst attack was seen her as a “passive sex kitten”<sup>92</sup> In this novel. Millicent Bell viewed her as “a sort of inflated rubber doll woman available at will to all dreamers.”<sup>93</sup> Leslie Fiedler, talking about Catherine's relationship with the hero Fredric Henry, believed that Catherine liked to humiliate her lover. She had the sexual ability that asserted her power and helped her destroy him. Fiedler claimed that, what she wanted was an innocent orgasm after orgasm the very thing that turned her into a bitch; for this was the fate in Hemingway's imagination of all his women.”<sup>94</sup> These claims cannot be accepted because “Catherine was depicted as a stoically complicated character whose interests were not in the erotic desire but in love.”<sup>95</sup>

A novel about love between an American volunteer -Lieutenant Fredric Henry and an English woman called ‘Catherine’. For her, love was life. She experienced love to forget the war. It was a way “of stopping thinking about terror, horror.”<sup>96</sup> Catherine and Henry’s relationship began when they met at the Milan Hospital where she was nursing him. In Henry’s words, Catherine was “quite tall, had a tawny skin and gray eyes, was very beautiful.”<sup>97</sup> Catharine had a great deal of femininity, and her femininity was marked by her long and blonde hair. When Harry first met her, he observed that she had wonderful beautiful hair.

Henry considered the affair a game, like bridge, in which one says things instead of playing cards. Robert Weeks described Henry and Catherine's use of love, at the beginning of their relationship, as a game of role-playing, “a chess game or a bridge.”<sup>98</sup> Both saw role-playing a useful mean to satisfy certain emotional needs. The author showed the big difference between the love of Henry and Catherine. Henry was unable to love truly and to serve the person he loved. But Catherine had known that she was experiencing love. In Hemingway's view, Catherine loved and wanted “to be loved, to become all to the other and thus assimilated his freedom into hers. In her love, she lost

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<sup>92</sup> Roger Whitlow, *Cassandra's Daughters*, Greenwood Press, London,1984, p.13.

<sup>93</sup> Harold ed. Bloom, *Ernest Hemingway's A Farwell to Arms, Modern Critical Interpretations*, Chelsea House Publishers, New York,1987, p.119.

<sup>94</sup> *Ibid.*, p.306.

<sup>95</sup> Mohamed Adel Mahmoud Fadl, “The Image of Woman in Ernest Hemingway’s Major Novels”, Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo,1994, p.33.

<sup>96</sup> Miles Donald, *Comparative Literature: The American Novel in The Twentieth Century*, Davis and Charles, London,1978, p.30.

<sup>97</sup> Ernest Hemingway, *A Farwell to Arms*, Penguin Books Ltd. England,1973, p.18.

<sup>98</sup> *Ibid.*, p.141.

her being but had it in the being of her man.”<sup>99</sup> Catherine seemed to have merged her personality with his and promised never to leave him. She assured: “I’ll say just do what I wish and I’ll do what you wish and then you will never want any other girls.”<sup>100</sup> Before the delivery operation, she effaced herself: “There isn’t any me. I am you. Don’t make up a separate me.”<sup>101</sup> Millicent Bell stated that, Catherine always had the “resolution not to offer him otherness but to collapse her own selfhood into his.”<sup>102</sup> Her relationship went far beyond any sacrament which could be performed by either the church or the State. Her self-sacrifice to Henry reached a spiritual phase. The priest described her love to Henry as love for God since the orders of her love were, “when you love you wish to do things for. You wish to sacrifice for. You wish to serve.”<sup>103</sup> Being sacrificial, Catherine ignored his previous love affairs with other girls and instantly assured to him that she cannot live without him. Also, critics claimed that Jake’s character was Catherine made, because her love influenced him so much. Henry revealed how notably his life was changed due to love. It was only when he loved Catherine that his life had some meaning. Despite his part in the Italian ambulance service and his friendly relation with the officer Rinaldi and the priest, he was really a lonely man escaping from boredom to drinking and love affairs. Henry expressed his need of Catherine, saying that “he never went anywhere except with her.”<sup>104</sup> Henry was made to think of Catherine all the time due to her love. When alone, he thought about the nights he spent and how empty they were. He began to feel a sense of oneness with her. He admitted, “We’re the same one.”<sup>105</sup> Henry could realize that Catherine is not a sex object, because she exceeded him in love. So, he started to love her then he found that everything turned over inside him.

Henry was less loyal to Catharine, and his attitude towards her was disappointing. When he came to love her, he was confused because he used to take much and give nothing. Scott Donaldson stated: “Throughout their affair, Fredric rarely displayed

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<sup>99</sup> John Kilinger, *Hemingway and the Dead Gods: A Study in Existentialism*, University Press of Kentucky, Kentucky, 1960, p.90-91.

<sup>100</sup> Ernest Hemingway, *A Farewell to Arms*, Penguin Books Ltd. England, 1973, p.84.

<sup>101</sup> *Ibid.*, p.88.

<sup>102</sup> Harold ed. Bloom, *Ernest Hemingway’s A Farewell to Arms, Modern Critical Interpretations*, Chelsea House Publishers, Philadelphia, 1987, p.120.

<sup>103</sup> Ernest Hemingway, *A Farewell to Arms*, Penguin Books Ltd., England, 1973, p.60.

<sup>104</sup> *Ibid.*, p.182.

<sup>105</sup> *Ibid.*, p.230.

honest and thoughtful concern for Catherine's feelings. Where she invariably thought of him first, he often did not think of her at all... Worse yet, he did not love Catherine as she deserved. He took without giving”<sup>106</sup> He himself admitted “I am not trying to love her:”<sup>107</sup> and “God knows I had not wanted to fall in love with her. I had not wanted to fall in love with anyone.”<sup>108</sup> Rinaldi told him that he cannot value Catherine because he was concerning only with getting “the simpler pleasures.”<sup>109</sup> Catherine sensed his lack of loyalty, and told him: “You don't have to pretend you love me. That's over for the evening. Is there anything you'd like to talk about?.”<sup>110</sup> Henry liked Catherine to be available for his desires day and night, for this reason he can be considered a selfish man. He was unaware of her fatigue due to her extra duty all day while he was sleeping. So, Catherine's friend, Ferguson, insisted that he should let her rest. For this, miss van Campen; Catherine's head nurse, saw him as “domineering and rude.”<sup>111</sup> Henry was thus egocentric and insensitive because he expected to get his pleasure while other men were dying. Also, his insistence to seduce Catherine though she slapped him shows that he was insincere.

Henry never cared about Catherine. He failed her in the hotel room where they spent a short time before leaving for the front. The idea of taking a room for three hours made her feel depressed, alienated and feel like a whore and when he saw her unhappy, he felt himself upset, not for being unkind to her but for destroying the pleasure he was looking for with her. All that he could do is to say, “You're not a whore.”<sup>112</sup> thinking that these words were enough, to make up for her sense of degradation. He wanted her to obey him and above all of that, the critics instead of condemning Henry, they directed their critique toward Catherine. Her deep love of Henry and her refusal to marry him caused her to be accused of being an unreal person. Critics used to call her one of Hemingway's most unreal creations. Yet, such view was unfair since her love proved her to be real and believable. Catherine was not idealized. She was indeed a complicated character

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<sup>106</sup> Scott Donaldson, *By Force of Will: The Life and Art of Ernest Hemingway*, The Overlook Press, New York, 1977, p.70.

<sup>107</sup> Mohamed Adel Mahmoud Fadl, “The Image of Woman in Ernest Hemingway’s Major Novels”, Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo, 1994, p.76.

<sup>108</sup> *Ibid.*, p.162.

<sup>109</sup> Ernest Hemingway, *A Farewell to Arms*, Penguin Books Ltd. England 1973, p.36.

<sup>110</sup> *Ibid.*, p.36.

<sup>111</sup> *Ibid.*, p.71.

<sup>112</sup> *Ibid.*, p.120.

whom Hemingway had given a private position of considerable significance.<sup>113</sup> Also, Catherine refused Frederic's proposal for marriage while she was nursing him in the hospital in Milan. Because this was due to the fact, according to her view, the formal marriage imposed certain limits that crippled her lover. Her view proved right because Henry's idea was that: "I suppose I enjoyed not being married, really."<sup>114</sup> At the same time, her refusal can be accounted within the frame of the hard conditions of war time. She said that the authorities can send her away. So, she told him that she loved him very much and she was not bothered about the formality of marriage.

Catherine was obsessed with the idea of going beyond the love affair with Henry. Her self-reliance and ability to willingly do what her lover likes indicated her superiority and moral standards and reflected her strength and desire to experience a perfect love, not just a temporary relationship. Catherine's thought beyond a mere love affair indicated that she did not fully reject conventional values. Her adherence to some social traditions was assured when she said, "I suppose if we really have this child we ought to get married."<sup>115</sup> For her, the emotional relationship and its biological results were content not to do anything."<sup>116</sup> Another sign of keeping some traditions appeared when she registered her name as 'Catherine Henry' in the hospital where she was going to give birth to a child. So Catherine's traditional trait was proved by her being monogamous and by her readiness to be with the man she loved. Thus, she never completely deserted social traditions but critics devalued Catherine without considering her psychological state which was deeply troubled. She was seen not as a convincing character. Malcolm Cowley said, Catherine was "only a woman at the beginning of the book, in her near madness."<sup>117</sup> This claim overlooks Catherine's tragedy. The superficial reading of the novel may give an impression that Catherine was either a ridiculous, or a little crazy person. Her action and words seemed abnormal. When she first met Frederic, she responded to his attempt to kiss her by slapping him, and a moment later she told

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<sup>113</sup> Mohamed Adel Mahmoud Fadl, "The Image of Woman in Ernest Hemingway's Major Novels", Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo,1994, p.41.

<sup>114</sup> Ernest Hemingway, *A Farewell to Arms*, Penguin Books Ltd., England,1973, p.90.

<sup>115</sup> *Ibid.*, p.225.

<sup>116</sup> *Ibid.*, p.229.

<sup>117</sup> Carlos Baker, *Hemingway: The Writer as Artist*, Princeton UP, Princeton,1952, p.111.

him “You are a dear. I'd be glad to kiss you if you don't mind.”<sup>118</sup> In fact, she was psychologically an unstable person<sup>119</sup>.

It is very important to pay attention to her living conditions, and to know that “she was more subtly maddened by the social and emotional pressures of modern warfare.”<sup>120</sup> But critics paid no attention to these matters in criticizing Catherine. She suffered a lot from the sorrow due to her lover's death, she was unable to forget him. She also suffered because she refused to make love to her lover before he went off to the war. To forget her pains, she decided to start a new love story with Henry, thinking that she may forget her dead lover. She loved Henry as a substitute for her first love and in case Henry was killed as well, she prepared herself to make the same break with Frederic. At the end, she suffered from the fears of her own death which was brought sharply to her mind due to her lover's death. And as a result, Judith Fetterley accused Catherine as the real source of betrayal in the novel, because according to her, Catherine betrayed Henry and made him a passive character. She involved him in a relationship with her and at the end she left him sick and alone.

Judith Fetterley's claims cannot be accepted because it was Henry's passivity that was deeply rooted in his character, and only became positive by Catherine's assertiveness. It was Henry who lacked the will to make decisions. He proved to be the passive recipient of Catherine's knowledge and experience. Many critics also proved that Henry was the one who lacked a personality, for instance, Peter Hays said, “Henry was the passive acceptor for services, while Catherine the donor.”<sup>121</sup> Henry was unable to complete his duty as a husband and father and he himself chose to be like that, he cared not to improve himself or to make any effort to make himself a better person.

Carlos Baker stated, “Where she is, home is.”<sup>122</sup> Catherine proved that she was an ideal character of home and her features helped Henry a lot to feel home, when he was with her. She could turn the hospital room to a home for Henry when he said “in a little while, the room felt like our own home. My room at the hospital had been our home and

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<sup>118</sup> Ernest Hemingway, *A Farewell to Arms*, Penguin Books Ltd., England, 1973, p.25.

<sup>119</sup> Mohamed Adel Mahmoud Fadl, “The Image of Woman in Ernest Hemingway's Major Novels”, Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo,1994, p.30.

<sup>120</sup> Kenneth ed. Rosen, *Hemingway: Repossessed*, Praeger, London,1994, p.44.

<sup>121</sup> Robert W. ed. Lewis, *Hemingway in Italy and other Essays*, Prager, New York,1990, p.14.

<sup>122</sup> Carlos Baker, *Hemingway: The Writer as Artist*, Princeton UP, Princeton,1952, p.112.

this room was our home too in the same way.”<sup>123</sup> Critics thought that the only hero in the novel was Henry, for instance, Frohock said, Henry was the only major character in the novel. But Frohock did not see the heroism that could exceed those of the hero. He also could not see Catherine facing a lot of dangers before death. The death theme played a great role in the novel, From the beginning of the novel, thousands have lost their lives due to cholera. Due to war, one hundred and fifty thousand Italians were killed. But the most distressing death in the novel was that of Catherine who bravely faced death and after the two lovers escaped to Switzerland Catherine endured the difficulties of pregnancy without complaining, her only concern was for Henry because he might felt bored, and even though she had lost her first lover, and the second one, her baby’s father Henry was on the front line, she could travel to a desert resort town to give birth to her baby, for this reason she deserved to be a code heroine<sup>124</sup>. Catherine after her miserable and difficult life filled with pain, dies after giving birth to her baby. And she was able to face her death bravely because she did not complain and moan while she was dying, she did not become nervous at the thought of death. Even her crying was because she thought that she was making trouble for Henry, “Oh, I wanted so to have this baby and not make that trouble.”<sup>125</sup> Hemingway described Catherine as a heroine who sacrificed for her love, and who faced death with great bravery like... any of the bullfighters. The reason behind her death was because her hips and pelvis was too narrow for a normal delivery. So she was forced to have a Caesarean section that led to an internal bleeding.

Many views have reasoned Catherine’s death and critics thought that, Hemingway judged Catherine to die because he understood how much the suffering of women was during the delivery. Catherine had a remarkable competence to understand the world and to possess some sense of her own morality. She accepted that death is always the end. Catherine was the central character in the novel she was “free from any guilt, trickery, cunning.”<sup>126</sup> Catherine lived a life full of pain and sorrow, she wished to live a good and stable life and has a man who can support her in her life but the time was not

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<sup>123</sup> Ernest Hemingway, *A Farewell to Arms*, Penguin Books Ltd., England, 1973, p.121.

<sup>124</sup> Mohamed Adel Mahmoud Fadel, “The Image of Woman in Ernest Hemingway’s Major Novels”, Ain-Shams University, Social Sciences Institute, (M.A) Thesis, Cairo, 1994, p.44.

<sup>125</sup> Ernest Hemingway, *A Farewell to Arms*, Penguin Books Ltd., England, 1973, p.247.

<sup>126</sup> Ramji Lall, *Ernest Hemingway, A Farewell to Arms*, Rama Brothers, New Delhi, 1985, p.228.

with her because men were also suffering from the war who took many of them to death and the others were living an unstable life.<sup>127</sup> She could love a man but the war took him from her, then when she loved the second one he could not love her in the same way, so Catherine bared so much and scarified so much to reach the wanted goal but she could not, instead, she faced troubles that forced her to be an unstable person. Finally, Catherine faced death with a great deal of bravery with no fear or hesitation, her only worry was on Henry, because she thought that she is making troubles for him.<sup>128</sup> For all of those reasons she totally deserved to be the heroine of the novel, and all views of critics cannot be true.

## CHAPTER III

### 3. Naguib Mahfouz's Attitude Towards Women

Naguib Mahfouz stated “Women are the same in both my life and my literature.”<sup>129</sup> From the beginnings of his literary writings Mahfouz devoted a lot of space to women and their social level, because his mother had a great effect on him, he loved his mother. “His mother used to introduce him with many museums in Egypt and that was one of the reasons that pushed him to read a lot of historical books.”<sup>130</sup> “Mahfouz wrote a very interesting article when he was nine years old, then he published it in a weekly political magazine (10/11/1930) under the title (Women and their working in Government Positions).”<sup>131</sup> With this work, he desired to educate the Egyptian women, although he was against her working in the beginning of Forties, “because that will lead to the increasing of the unemployment rate between men in Egypt in that time. Consequently, that also led to the loss of morality in the government positions. At the end, it caused to

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<sup>127</sup> Yusuf köşeli, “Necip Mahfouz, Life, Works and His Al-Shahaz Novel”, Ata Turk University, Social Sciences Institute, (M.A) Thesis, Erzurum, 2005, p.22.

<sup>128</sup> Ibid., p.7.

<sup>129</sup> Shafik AL-Bikaii, *Renaissance literature*, Dar Al- Ilim, Cairo, 1990, p.35.

<sup>130</sup> Yusuf köşeli, “Necip Mahfouz, Life, Works and His Al-Shahaz Novel”, Ata Turk University, Social Sciences Institute, (M.A) Thesis, Erzurum, 2005, p.2.

<sup>131</sup> Ibid., p.4.

the destruction of families and the end of morality.”<sup>132</sup> Mahfouz kept his childhood opinions even when he became a famous writer although it was considered a little bit rigid and against women in the beginning. Also, Mahfouz had different opinion about women for instance “He often portrays prostitutes as stronger and more intelligent than the generality of womankind.”<sup>133</sup>

In his first real novel, “Mahfouz paid much attention to make a meaningful discussion between young people, to express his own opinions about women, her education, work and her freedom.”<sup>134</sup> Mahfouz always cared about the changes that happened to women's social positions to create a kind of harmony between the discussion and the time of narration of his novel in order not to cause “an Anachronism which is a difference in time, and that is what allows every researcher to trace the historical chain of Mahfouz's novels and stories.”<sup>135</sup>

Although Mahfouz was firstly against women and their freedom, he never denied their great role in the society. Mahfouz always gave them a great space in his novels and “showed them as a doll which the tyrant community always tried to exploit.”<sup>136</sup> Picture of women from the view of Mahfouz reflects the point of view of the Eastern people about women, and this is because Mahfouz succeeded in displaying women very close to the reality.<sup>137</sup> Mahfouz showed the reality of his community towards women and because of his accurate display to his community and because of the fact that he dared to show all the ugliness that women were facing in his time many critics showed him as a person who hates women. Critics also explained that Mahfouz always lowers women’s position, but none of them have taken the period and the conditions of the Countries that his women were living in into consideration. If we note, all of Mahfouz’s women lived in abnormal conditions, their lives were very hard, they faced big problems in their lives and all of that was true, because women really faced all these

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<sup>132</sup> Ibid., p.19.

<sup>133</sup> Michael Beard, *Naguib Mahfouz from Regional Fame to Global Recognition*, Syracuse University Press, New York, 1993, p.113.

<sup>134</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through The Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland, 1983, p.1.

<sup>135</sup> Michael Beard, *Naguib Mahfouz from Regional Fame to Global Recognition*, Syracuse University Press, New York, 1993, p.29.

<sup>136</sup> Ibid., p.30.

<sup>137</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the novels of Naguib Mahfouz*, University of Geneva Press, Switzerland, 1983, p.12.

problems at that time. It is true that Mahfouz depicted his heroines as women who are out of the right path but at the same time he gave many reasons about their behaviors. He blamed the society and men not women. Mahfouz showed that the society and men forced women to deviate from the right way, for instance, “he showed the corrupted community that his heroines were living in and how men used to exploit them for their sake. Mahfouz showed all the traumas that his heroines used to face.”<sup>138</sup>

In his novel, *The New Cairo* he showed Ihsan Shahada, “Mahfouz showed her as a student in the Institute whose family is very poor. All the members of her family were forced to work so they could keep their heart beating. Ihsan used to feel the power of her beauty as much as she felt the harshness of the poverty.”<sup>139</sup> Living in these contradicting feelings she fell against a community that respected nothing but money and power. A community, where, no one can live a comfortable life in, without having money, power and a name. Also, the society that Mahfouz displayed did not know about religion “They had no idea about the rights their God gave to women. The fact of being away from Islam had a great role in destroying the Eastern Community. So Ihsan could play her role in this big tragic theatre (i.e. the Community), and at the end of this novel all the characters have fallen down.”<sup>140</sup>

In the novel *Midaq Alley* – (1947) Mahfouz brings (Hamed): a beautiful woman living among the characters of *Midaq Alley*. Hamed, as Mahfouz pictured, is a very ambitious woman, and extremely greedy, her beautiful eyes were looking to what was beyond her district. Her heart beats for those women with beautiful clothes and she cannot stop herself from saying: “This life has no meaning without beautiful clothes”<sup>141</sup>. Hamed was eager to live in a better place but the situation was not always on her side, so she threw herself into the heart of the crowded city while living the atmosphere of the Second World War. The harsh conditions of the bad life because of the war forced her to deviate from the right path as Mahfouz said. As her community was away from

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<sup>138</sup> Ibid., p.30.

<sup>139</sup> Ibid., p.34.

<sup>140</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland, 1983, p.12.

<sup>141</sup> Naguib Mahfouz, *Midaq Alley*, Dar Al-Shrook Print House, Cairo, 1951, p.67.

religion nobody advised her to take the right way in her life, and that also played a great role in her loss.<sup>142</sup>

In the trilogy, we find Amina: the loyal wife to her husband. Amina was displayed by Mahfouz as a great woman, she was the medication to everyone around her, she had a respected place between her children and she never complained about her life although she had a manipulative and a tyrant husband. Amina was the servant of her husband; she did not say anything to her husband when he hit her. Mahfouz showed to the reader to how extent the Eastern men can be bad through Amina's husband. He used to drink with whore women till the morning, but when he came home he used to hit Amina for silly reasons, like why the food was not hot enough. Until the end of the novel we can see that Amina kept her love and respect to her tyrant husband. When he died, she locked herself in her room as she was so sad.

Last, in *Miramar*(1967), there is Zahra, the beautiful daughter of a poor farmer. She flees to work as a servant in a motel. The readers can note how much the society that she was living in was corrupted, "everybody was trying to exploit her by manipulating her and exploiting her good heart."<sup>143</sup>

### **3.1. *The Beginning and the End* (1949)**

In the novel, lives of three different social ranks in Egypt is depicted by Naguib Mahfouz, first published in 1956, "This is a powerful portrayal of a middle-class Egyptian family confronted by material, moral, and spiritual problems during World War II."<sup>144</sup> In the novel, Mahfouz criticized the Egyptian life style and showed all the difficulties that existed at that time. Women had to face very hard challenges just to keep themselves alive, hard situations forced them to risk their honor and reputation in order to" stay alive. "This novel begins with the death of the father (the savior of the family), leaving behind a very little salary that could hardly cover the needs of his

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<sup>142</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva, Switzerland ,1983, p.41.

<sup>143</sup> *Ibid.*, p.44.

<sup>144</sup> Naguib Mahfouz, "The Beginning and The End", Web.25. Jul.2016, (<http://www.goodreads.com/book/show/5954846>)

family. The writer presents the tragedies one by one”<sup>145</sup>. Everyone in the family could feel the pain of the life and all of them wondered whether it was possible for them to stay alive. The deceased man's wife decides to take care of her children now that there is no one to do so. The beginning of this family was so bad and the situation became worse and worse day by day. “Their life was all about struggling with poverty, deviation, regret, sin, ambition and conviction. Their miserable beginning led them to their deadly end.”<sup>146</sup> Husain could not accept for his sister to work as a tailor in people's houses, but his need for money forced him to close his mouth. Nafisa could not find a suitable husband for herself as she lost her father and that led her to start a relationship with the son of a butcher. At the end, he left her after having taken her honor, so she deviates from the right way. “The novel ends with the police chasing Husain with the charge of taking drugs, and regarding Hassanin, he was destroyed after he saw his sister practicing Prostitution. As a result, he forced Nafisa to jump on the Nile river to clear her sins but after he saw her death he also jumped on the Nile river after her.”<sup>147</sup>

### 3.1.1. Nafisa

She considers the heroine of *The Beginning and the End* novel by Naguib Mahfouz (1949), “Mahfouz made her one of his best characters because she represented a whole Social class, and embodied a social entity existing in the Egyptian society.”<sup>148</sup> Nafisa did not only represent the Egyptian woman from the middle class in Cairo at the end of Thirties and beginnings of Forties, but also, “she represented all the problems and social issues that this class was facing during the hard times between the two World Wars.”<sup>149</sup> Moreover, “she represented the situation of loss, corruption, fall of morality and the economic crisis which was a big problem for the Middle-Class people especially the young people during that time.”<sup>150</sup> From the first page when Naguib Mahfouz presents Nafisa, he made sure to display her ugliness and the inconsistent features of her face that she inherited from the shape of her mother.

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<sup>145</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland, 1983, p.91.

<sup>146</sup> *Ibid.*, p.92.

<sup>147</sup> Hasan Racab, *Naguib Mahfouz says*, Egyptian Book Organization, Cairo, 1993, p.41.

<sup>148</sup> *Ibid.*, p.52.

<sup>149</sup> *Ibid.*, p.56.

<sup>150</sup> Ahmet Kâzım Ürün, “Naguib Mahfouz in the Modern Egyptian Novel”, Ata Turk University, Social Sciences Institute, (M.A) Thesis, Erzurum, 1994, p.26.

Also, the author wanted to show how much Nafisa's father loved her, and preferred her to his boys except Hassanein, as he was the smallest between his brothers and how her father encouraged her to laugh in order to make her forget her ugliness and to have confidence in herself. At the same time, Mahfouz showed that “Nafisa went to the Elementary school and studied there till puberty, just like the most girls from her class in the Thirties, then her father locked her from the school and forced her to stay at home with her mother waiting for a suitable husband”<sup>151</sup>. “All of Mahfouz’s novels focuses on the poverty and ignorance that women were facing at that time, women had no chance to educate themselves their activities were only inside their houses, because she has to clean the house and make the food for men.”<sup>152</sup>

Mahfouz insured that Nafisa was not rebellious against her family's traditions but on the contrary, she was such a peaceful and obedient child to her father. She did not show any objection to her father and began to build her character in the hands of her mother to teach her house work, then she learned sewing.<sup>153</sup>

Nafisa was living a quiet life just like other girls from the Middle Class in Egypt in the period between the two World Wars, and waiting for the suitable husband who would make her happy.<sup>154</sup> However, she reached her twenty-third years and still no one proposed to marry her. That was not a common case at that time, because “all girls used to marry as early as the age of fourteen. Nafisa did not lose her hope regarding the arrival of the belated husband.”<sup>155</sup> It was maybe because of her ugliness, but soon or later he would come for sure. “Naguib Mahfouz made sure to display how much Nafisa was close to her father Kamel Affandi Ali, she liked her father just like all the girls in her age.”<sup>156</sup> Mahfouz also displayed the bad economic conditions of the family. He told us that “Their father’s salary barely could cover the needs of the family; their father was a simple clerk at the Ministry of Education. He moved from Dumyat, which was a city

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<sup>151</sup> Ibid., p.27.

<sup>152</sup> Khadija Kelly Zadeh, “Naguib Mahfouz’s Novel (The Beginning and The End) In the View of Monetary Feminist”, Web.16.Nov.2016, ([http://www.diwanalarab.com/spip.php?page=article&id\\_article=28432](http://www.diwanalarab.com/spip.php?page=article&id_article=28432))

<sup>153</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland ,1983, p.42.

<sup>154</sup> Ibid., p.45.

<sup>155</sup> Ibid., p.56.

<sup>156</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland ,1983, p.30.

in Egypt, with his grandmother to the capital city Cairo when he was seventeen years old.”<sup>157</sup> He served twenty-five years at the Ministry of Education until he passed away and his salary never exceeded seventeen Egyptian Pounds monthly, “five pounds per month was not enough to fill the needs of the family, all the responsibilities was on his shoulders.”<sup>158</sup> The salary barely covered his and his family's needs, he could not save any money because of the expensive life, and because of his children's outlay in the school. Husain and Hassanein the two brothers were students at the secondary school and the schools were very expensive for middle class families who were eager to educate their children in order to become a respectable Affandi (Affandi), was a nickname taken from the Turkish language -Efendi), meaning a respectable person.

Kamel Affendi Ali had a good reputation in a popular neighborhood where the family were living, it was the neighborhood of Shubra in the Thirties. “The family had a big apartment at the second floor, and always kept in touch with the neighbors especially the upper floor neighbor, the family of Fred Affandi,”<sup>159</sup> (because this family has an important role in the events of the novel later). Mahfouz ensured to draw his novel's characters in high accuracy by taking the new discoveries, scientific theories about human origin, and the genealogy, genetic factors in the forming of each child's character into consideration. Mahfouz ensured each character's dimensions in this novel, and how each child took a specific side from their father or mother. “Hassan took the technical side from his father and his love for singing and going out with his friends, but the events and his bad friends force him to go out of the right path and to commit a crime.”<sup>160</sup>

“Each child took something from their parents, “Hassanein took from his father the love to be in the upper Class of the society, and to be friends with rich people, while Hussain took his kind heart, simplicity and conviction from his mother. Nafisa took her ugliness, intelligence, pride and her lightness of spirit from her mother, even if the hard situations have defeated her and destroyed all of her hopes.”<sup>161</sup>

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<sup>157</sup> Ahmet Kâzım Ürün, “Naguib Mahfouz in the Modern Egyptian Novel”, Ata Turk University, Social Sciences Institute, (M.A) Thesis, Erzurum,1994, p.60.

<sup>158</sup> Ibid., p.189.

<sup>159</sup> Naguib Mahfouz, *The Beginning and the End*, Dar Al-Shrook Print House, Cairo,1950, p.70.

<sup>160</sup> Ibid., p.57.

<sup>161</sup> Ibid., p.91.

As a result, “she deviated out of the right way and the Prevailing Custom that her mother lived as a prisoner to it.”<sup>162</sup> The death of the father considers the turning point in this novel, it displays the fact that;

“there were no social guarantees in Egypt at that time which could help a simple clerk’s family to live well, as well as helping the clerk's children who died suddenly, to continue with their education. Because, education is the responsibility of the government and it is not the responsibility of the family. The children were affected so deeply by the death of their father.”<sup>163</sup>

The author initially succeeded in displaying the psychological as well as the moral effects and then the financial effects on the family in a way that the reader could feel the size of the tragedy that resulted from the death of the father.

It was natural for Nafisa to suffer most by the death of her father, the ugly girl that was the favorite of her father. The author clarifies the reactions of the children through their attitudes when the news struck them like a thunder. Also, he uses the funeral of the father as a chance to present a part of each child's character, and a chance to display the social rank of the family:

“And (Hassanein)... he turned his eyes from the people around him and no one could see the tears in his eyes except their neighbor Fred Affandi Mohammed, and his aunt's husband was in the rank of the workers, and Cousin Jabber Suleiman the grocer was at the same rank with his aunt's husband, and the barber was worse than the both, so these people's absence is more honorable than their presents.”<sup>164</sup>

Then, something unexpectedly happened, an expensive car arrived and stopped near the house, the driver opened its door and a man who looked very rich came towards them. Everybody wondered and asked “Who is this man? Later, they knew that this man was a friend of their father Ahmed Beck.”<sup>165</sup> However, even though his friendship with the dead man was deep, Kamel Affandi Ali bent to traditions, as it was not suitable for a man in his position ‘the Beck’ to visit a simple clerk working in his office. But this one gained the honor of entry to Beck's castle to join at the parties and play an instrument

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<sup>162</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland ,1983, p.94.

<sup>163</sup> Naguib Mahfouz, *The Beginning and the End*, Dar Al-Shrook Print House, Cairo,1950, p.44.

<sup>164</sup> Ibid., p.45.

<sup>165</sup> Ibid., p.64.

for the Beck and his guests. Mahfouz showed how stingy Beck was, because he never tried to help his dead friend's wife financially;

“All of his help to the family of Kamel Affandi Ali, was just the use of his authority, name and his high position, to make the procedures of retirement payments easy for the family, or to provide an easy employment for the middle son, or to help the smallest son Hassanein to join the Military College.”<sup>166</sup>

But Nafisa and her family had to face all the troubles that resulted from the sudden death of the father. The old Egyptian society had an unfair look to the working women at that time, no women could work easily to earn her money “This weak person that loves to give a lot to her society and she represents half of the society, and if there is a mistake toward her means the society will not be able to move on and live in Peace.”<sup>167</sup> So, the umbrella of the Insurance that the government was providing for its employers was not enough to cover the expenses of a such Catastrophes. So, all what the government provided to the family was a little salary which did not exceed one third of the original salary, and because of the original salary was very little “Only seventeen pounds.”<sup>168</sup> the new salary now was (five pounds), after the cutbacks. The family found themselves in an overnight without provider, because their father left nothing behind him, not even a small amount of money, and there was no food saved in the house to keep them living. Also, Kamel Affandi Ali had no brother to take care of them.<sup>169</sup>

The poor widow found herself alone with four orphans, the biggest one was only a teenager without a job. The widow knew that she could not depend on him to help her facing the troubles of life. The poor mother had to take harsh and quick measures to solve the problem that surrounded them, and “she was ready to do anything to make her children happy, she had a great control to her nerves, and a very patient woman.”<sup>170</sup> Firstly, she decided to move from the big apartment. Secondly, she gave permission to the young servant to go. Thirdly, she cancelled the money that she used to give to her children. Fourthly, she cancelled the dinner to save money. Finally, she began to sell the

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<sup>166</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland, 1983, p.97.

<sup>167</sup> Husain Ahmed, “Women Conquer”, Web.17. Nov.2016, ([http://www.grenc.com/show\\_article\\_main.cfm?id=16195](http://www.grenc.com/show_article_main.cfm?id=16195))

<sup>168</sup> Naguib Mahfouz, *The Beginning and the End*, Dar Al-Shrook Print House, Cairo, 1950, p.71.

<sup>169</sup> *Ibid.*, p.64.

<sup>170</sup> Ahmet Kazım Ürün, “Naguib Mahfouz in the Modern Egyptian Novel, Socialist Novels”, Ata Turk University, Social Sciences Institute, (M.A) Thesis, Erzurum, 1994, p.181.

furniture of the house piece by piece. However, although she had taken some harsh precautions, she could not save her family from falling into a hard-financial crisis. She could find no one to help her except her daughter Nafisa. Maybe she could help her by sewing clothes for neighbors”. The decision was not easy for both Nafisa and her brothers especially the youngest one revolutionary Hassanein because no women could work out of her home, that was not acceptable. According to Pilgrims “eastern women are living inside a jail and they are under a deep observation by men.”<sup>171</sup>

Nobody in the family was convinced about the work of Nafisa as a tailor because it was not common at that time in the Thirties for a girl from a respectable family to go and work as a tailor in other people houses for money. That was considered as an insult for the girl and her family as her mother said. Nafisa was also not convinced about the idea but she had no other solution. Nafisa had no choice but to accept the work and she was psychologically affected and her dignity was wounded so badly.<sup>172</sup> Now, how could she give up from her social rank to be a tailor with a questionable manner, because she used to go to strange people's house, and according to the traditions at that time, that was not an acceptable behavior for a respectable girl from a respectable family. Naguib Mahfouz described for the reader the situation of the girl:

“she felt that she is going from upper places to lower one, and she is no longer the same girl, she was a respectable girl but now she turned to a tailor. She felt ashamed and her sorrow increased to her father, so she started crying very hard, the most precious man was dead and her most precious dignity died with him.”<sup>173</sup>

Mahfouz wanted to display the importance of the social and psychological frame, and the effect of customs and traditions of the society that the heroine was living in. He mentioned all the details, because the details will later be a justification of the behaviors of the heroine. Moreover, the author used a comparison method on purpose between the old and the new situation of the family, especially the condition of Nafisa before and after her father's death, in order to clarify that most of Nafisa's behaviors were because of the disaster that happened to the family. “The first accident that changed Nafisa's life

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<sup>171</sup> Mohammed Al-Ruwashda, “Eastern Women picture in the Pilgrims literature”, Damascus University, Social Sciences Institute, (M.A) Thesis, Damascus, 2012, p.58.

<sup>172</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland, 1983, p.94.

<sup>173</sup> Naguib Mahfouz, *The Beginning and the End*, Dar Al-Shrook print house, Cairo, 1950, p.77.

upside down was the accident of her father's death and her acceptance of working as a mobile tailor in other people's houses. This accident was the first step in the beginning of a hard road filled with thorns which the poor girl had to go through. Nafisa accepted in the beginning to work as a tailor in order to help her family and bring some money to help her mother."<sup>174</sup>

Starting to work as a tailor was the first action from the acceptance of the reality to the real action, through a series of events where the tragedy of the girl started, the tragedies that resulted from the death of the father. Their father was the social umbrella that covered Nafisa and provided the due respect for her, and with the closing of this umbrella, troubles started to shower one after the other over the poor girl Nafisa.<sup>175</sup>

The same roles and morals would apply to the lives at the poor districts in Cairo that would apply to the small villages that surrounded Cairo. The families that came from these villages to Cairo kept respecting the old village traditions, and at the top of these traditions was the great place that was given to the father of the family. The respect and the position of the family depended on him and to his name and position. In Islam, this thing is a taboo and not acceptable. Islam has assigned a position of dignity and honor to woman."<sup>176</sup> What was worse than this was if the father lost his position or died, the family will also lose its place and its social rank, unless one of its sons had enough manhood to sit in his father's position and became the new head of the family instead of his father, only that time the respect and the dignity will come back again to the family. In the case of Nafisa she had no father or a big brother that she could be proud of. According to the traditions, if any girl lost her father, she will lose many features, features that Nafisa used to be proud of. Moreover, the girl that has no high positioned father will not be a desirable person for marriage. Nafisa found herself at this new situation after the death of her father, she lost a great chance to marry a respectable husband maybe he was going to propose to her to alliance with her respectable father, but Nafisa lost her respectable father.

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<sup>174</sup> Ibid., p.78.

<sup>175</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland, 1983, p.89.

<sup>176</sup> Muhammad Zafrulla Khan, *Woman in Islam, A clarification of the Myth in the West about the Status of Woman in Islam*, Sheephatch Lane, Islamabad, 1991, p.2.

Nafisa also faced the trouble of not having a big brother to replace her father's place. Her bigger brother Hassan was neither an employee nor a respectable person, but a corrupted person without a job, "the biggest son of the family was supposed to take his father's place in the family but because his father could not make him a good guy he did not study and he had no work."<sup>177</sup> That means that Nafisa would lose the chance to have a respectable husband especially as she was basically ugly. Nafisa was specialized in sewing bride's clothes but she knew well that this profession was not a respectable job. She was aware that people had a prejudice to women who worked in this field. Because these kinds of women were always with men, it was so easy to reach them. Because of this stigma some of these women were forced to be depressed women. As a result, sometimes they could deviate from the right path as a kind of revenge from the unjust society. When Mahfouz drew the character of Nafisa, he wanted to show how hard the lives of those honorable women were just because they were forced to choose to become tailors or nurses, just like Nafisa. Mahfouz also showed the feelings of Nafisa when she stated her wish to revenge from her society, she was talking with herself and saying 'No money, no beauty, no father, there were two persons who cared about my future, one of them died and the other one is now too busy to carry life's burdens. It is important to realize that "Nafisa's problem (not being able to get married with a respectable man) was not because of her ugliness, because her mother was also ugly but she could marry with a respectable man Kamel Affandi Ali."<sup>178</sup>

Years passed to Nafisa, and her silence about the situation that she was in, pushed her to the deepest distress, she really wished to get married. She couldn't stop her desires about that, everything in this poor girl died except her femininity. So what was the solution to scrape off this pain? "She started to search for a man, any man he can pull her out of this hell."<sup>179</sup> As a result, she found her needs with Salman, the son of a grocer, the man that she used to go to his father's shop to buy meat. She always felt that this guy was looking at her, so it was possible that he likes her? to be sure, she started to stand at the shop for a longer time, to give him the chance to come and express his care

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<sup>177</sup> Ahmet Kâzım Ürün, "Naguib Mahfouz in the Modern Egyptian Novel", Ata Turk University, Social Sciences Institute, (M.A) Thesis, Erzurum, 1994, p.187.

<sup>178</sup> Naguib Mahfouz, *The Beginning and the End*, Dar Al-Shrook Print House, Cairo, 1950, p.49.

<sup>179</sup> Fatima Mernissi, *Beyond the Veil: Male-Female Dynamics in Modern Muslim Society*, Indiana University Press, Indiana, 1987, p.122.

for her, and of course Salman used that chance, and had the time to stand and talk to her easily, although it was not easy for a man at that time to talk to a girl even if she was ugly. In addition, Salman's father was so harsh on him, he kept him away from all the girls:

“his eyes were not blind to not see her ugliness but it was his tyrant father who kept him in a need to a lover, so he welcomed this opportunity that can offer to him a chance to taste the love, because she is a girl and belongs to the other loved gender.”<sup>180</sup>

Thirst of love gathered between Nafisa and Salman, in spite of the social differences between them, “Nafisa knew well that she had a higher position than him, she was a daughter of a respected employer who wears a suit and a hat, and he and his father wears Galabia, he is ignorant and cannot read and write.”<sup>181</sup>

Nafisa forgot those social differences in front of love. “It was natural after their relation for Nafisa to think about the most precious thing for her (marriage), but Salman did not have enough power and dare to stand in front of his tyrant father, the father who forced him to work with him as a boy”<sup>182</sup>. Also, his father forced him to marry with his friend's daughter. Nafisa did not care about that because love blinded her, so she kept her relationship with him thinking that he will think more seriously to marry her. During these thoughts Nafisa could not prevent herself regarding her desires, she was afraid but things were going out of her control, she turned to a person who could not say no. Mahfouz planned to display that the events had a huge control over Nafisa, she had no control of herself. Later, Mahfouz ensured more about Nafisa's uncontrollable case, after Salman's treachery, she found herself in an absolute negative situation:

“she bit her lips and she do not know how to face this decay and moulder that goes through her blood, it is not a loss in love, it is a loss of a whole life... she could not believe herself, she was astonished to this situation, she pulled her hair very hard while looking to the polluted roof of the that was filled with dust and Soot and the spider settled in its nest on its corners, it was a hard hit, a wound that never heal, everything is done.”<sup>183</sup>

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<sup>180</sup> Naguib Mahfouz, *The Beginning and the End*, Dar Al-Shrook Print House, Cairo,1950, p.50.

<sup>181</sup> Fadwa El-Guindi, “Gendered Resistance, Feminist Veiling, Islamic Feminism”, *The Afhad Journal* 22.1, 2005, p.33-61.

<sup>182</sup> Naguib Mahfouz, *The Beginning and the End*, Dar Al-Shrook Print House, Cairo,,1950, p.60.

<sup>183</sup> *Ibid.*, p.132.

Mahfouz through the dirty roof of the kitchen and the spider on it, wanted to indicate to the miserable future that waits Nafisa, spider indicates the misfortune because she lost her honor, Nafisa ended in the mud as Mahfouz pictured her in this scene. This scene prepares the reader to the next event that will happen to Nafisa.<sup>184</sup> Nafisa became a different person after Salman's left, she would not mind to do anything for a little money because now that she had nothing to lose. The last question that Nafisa asked to herself indicated how desperate she was: do I let myself do what it wants? She knew that she was going out of the right path. Nafisa's problems came from her lack of social security, she found herself without security, without beauty, money and father. Also, her situation was totally not accepted in Islam "Woman is the second part of the society, Islam gave her an eminent place, after the human laws wasted her rights."<sup>185</sup> At the end, after he was arrested by the police, she was very sad because she caused a shame to her brothers Hussain and Hassan. For this reason, Nafisa chose death as a final solution to end her miserable life in the novel. "By displaying Nafisa and her situation, Mahfouz wanted to show to his community how unfair they were, and how much women were suffering in their lives, it is not their fault or if they have lost their fathers or if their fathers are not high ranked men."<sup>186</sup>

### **3.2. *The Thief and the Dogs* (1961)**

This novel was taken from a true story happened in Iskandariya / Egypt. It is about Said Mahran and Noor. The novel starts with Mahran being released from the jail and going back to his home, "No one smiled or seemed happy. But whom of these people could have suffered more than he had, with four years lost, taken from him by betrayal?"<sup>187</sup> Mahran find out his wife cheating him with Alesh. "Mahran was shocked because he saw that his daughter did not know him. Mahran decides to go to Alwan but again he is shocked because Alwan tells him that he never wanted him to come again."<sup>188</sup> As a result, Mahran decides to revenge from his enemies 'dogs' as he calls

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<sup>184</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland, 1983, p.111.

<sup>185</sup> Layla Hassan Saad Eddin, *Women in Islam, as a Daughter, Wife and Mother*, Dar Al-Fikr for Publishing and Distribution, Cairo, 1985, p.7.

<sup>186</sup> Said Hansali, *The Beginning and the End, Study and Analysis*, Dār Tūbqāl lil-Nashr, Cairo, 1995, p.98.

<sup>187</sup> Naguib Mahfouz, *The Thief and The Dogs*, Egypt Print House, Cairo, 1961, p.55

<sup>188</sup> *Ibid.*, p.65.

them. Mehran by accident finds the whore woman (Noor) in the past he hated her, but now he could not find anywhere to go but to her. Noor takes care of him very well because she had a very kind heart, “In the past she loved him and when she saw him in front of her she started to love him again.”<sup>189</sup> However, Marhan was so deeply wounded to the extent that prevented him to see her kind heart and love. At the end, “Mahran kills Alesh, but he does nothing to his wife because he was thinking about his daughter Sana.”<sup>190</sup> At the same night of the crime when he was sleeping he wakes up to find the police above him. Alwan was talking bad about him because he wanted him to be inside the jail so no one will disclose him because he was a big thief. The corrupted society destroyed Mahran because everyone cheated on him and even Noor was not a real light, she was a whore. Mahran wished to dip his genuine principles in this world but at the end, the Dogs came and his hope was done, the bad people could survive and the life said it’s last word that it is just a futility.

### 3.2.1. Noor

Noor, the heroine of *The Thief and the Dogs* 1961, is a perverted woman who had very good and very noble feelings, a victim of poverty and the hard-social conditions. “Noor's role is closely associated with the stereotype of prostitutes and women in Arab society. She abolishes the stereotypical image of prostitutes by arguing that prostitution is simply an occupation, and at the same time represents exploited women in Arabian societies.”<sup>191</sup>

Naguib Mahfouz gave this woman a beautiful name (Noor: Light), because he wanted her to be a light that shone through the darkness of despair that surrounded the heroine. Said Mehran is the thief that newly went out of the jail after having spent many years there. Said Mehran was thinking to take his revenge from all the (dogs) the traitors that were the reason behind his entry to the jail. The characters of this novel lived a lot of conflicts and psychological crisis. Most of this novel’s events were told from the

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<sup>189</sup> Ibid., p.67.

<sup>190</sup> Ibid., p.68.

<sup>191</sup> Alice John, ”Nur, A Filthy Prostitute and Inferior Representation”, Web.20.Dec.2016, (<http://www.markedbyteachers.com/international-baccalaureate/world-literature>).

point of view of the hero Said Mahran, he presents the reader the other characters according to his ill point of view about the community and people.

Said Mahran was hunted by the society and as a result, he could not find a place to hide to be saved from the those who have betrayed him (the Dogs) as he called them. He also could not find a place to hide from police that chased him, he could not find any place to hide except the house of his old friend Noor (the whore), towards whom he used to have a great deal of hatred in the past, and his hate was also in the first time he saw her “Even when Said first meets Noor, he can only think of taking advantage of her. While Said clearly respects and cares for Tarzan, he seeks to financially benefit from Noor as he tells her that what he? really needs is a car?”<sup>192</sup> The hero was so wounded, but the biggest wound came from his lover and wife Nabawiya. She betrayed him with his friend and servant Aleesh Sira. Besides all of these betrayals, there was another betrayal which according to Said Mahran was the deepest and the biggest one, it was the betrayal of his master and first teacher the big journalist Rauf Alwan. He was a revolutionary person against the society, and always called for socialism. Alwan encouraged Said to steal from rich people because they were also thieves, they stole our poor people's money. Character of Rauf Alwan represented the opportunistic and hypocrite personality. Mahfouz wanted to show the reader the differences between high ranked men in the view of the society, people who have very high positions in the government but a corrupted heart. They called for socialism but they did not apply it to themselves, they lived in castles and spent a lot of money. Said Mahran was one of the students of Rauf Alwan, he lived within this corrupted society, and when the student wanted to imitate his master he became a thief, and went to jail, while his master lived a very comfortable life. Noor’s character was the opposite of Rauf Alwan. She was a bad corrupted woman, with a very low rank living and a disgusting personality in the view of her society, but in fact she was a very good woman with a very kind heart. When Mahran met Noor for the first time in front of the readers in the novel, their meeting was before his entry to the jail. There was nothing in the mind of Mahran but revenge from the dogs. Their second meeting was by accident. Mahfouz showed that their first meeting in front of the reader was also an accident, no one planned to meet the other,

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<sup>192</sup> Said Hansali, *The Beginning and The End, Study and Analysis*, Dar Tubqal lil-Nashr, Cairo,1995, p.102.

accidentally Mahran found himself in front of the whore woman Noor. “Mahfouz represented her as a woman who has a very feminine laugh, and the reader can understand that Noor was not a respectable woman because of her kind of laughter.”<sup>193</sup> Also, she wore a white colored dress, as white represented purity. By this meeting between her and Mahran, it became obvious to the reader that Noor tried to seduce Mahram once in the past. However, she could not seduce Mahram because he was so loyal to his wife. “The author did not reveal Noor's identity until the end of the novel when Noor started to feel about Mahran's love towards her”<sup>194</sup>. The first thing the author revealed to the reader was Noor's age then he revealed her tortured and torn soul between the painful fact that she was living in, and the darkened future that was waiting for her. “he found her sitting with a crying face, and her eyes were red, so he sat beside her and asked her: what is wrong Noor?”

Dead. I have vomited till the death.

So what is the reason?

They hit me, because I wanted my money from them.”<sup>195</sup>

Here the author wanted to show that these kinds of women were facing very deep problems and their problems were not only psychological because they sell their body. But they have physical problems as well, as many times the customers refuse to pay them, and instead, they hit them badly. According to the Islamic roles “Muslims have no right to hit a woman even if she was a whore but they should advise her first, but if she did not listen then they should threaten her to convince her to give up her bad work.”<sup>196</sup> This kind of women always feared from the darkness of the future because the people and the government of Egypt did not apply Islamic rulings in dealing with these kinds of women and they did not offer an honorable job for them to live well.

“I have a friend that is elder than me and she repeatedly says: we are going to be bones or worse than that because even dogs run away from us.”<sup>197</sup>

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<sup>193</sup> Alice John, “Nur, A Filthy Prostitute and Inferior Representation”, Web.20.Dec.2016, (<http://www.markedbyteachers.com/international-baccalaureate/world-literature>).

<sup>194</sup> Fawzia Al Ashmawi, *Aspects of the development of women through the Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland, 1983, p.67.

<sup>195</sup> Naguib Mahfouz, *The Thief and The Dogs*, Egypt Print House, Cairo, 1961, p.93,94.

<sup>196</sup> Rauf Adnan, “Islamic way of Life”, Web.27. Dec.2016, (<http://fatwa.islamweb.net/fatwa/index>)

<sup>197</sup> Naguib Mahfouz, *The Thief and The Dogs*, Egypt Print House, Cairo, 1961, p.94.

The expression 'Even dogs run away from us' was because people considered them as disgusting meat.<sup>198</sup> After Noor and Mahran started to be close to each other, Noor's words started to show its effects on him. When he saw her crying for the first time he felt a deep sadness, while she was talking about her fears from the dark future that waits for her. Mahfouz did care about telling the psychological and the social conditions that led Noor out of the right way, but all conditions can be known by following the line of events that happened to her. Noor practiced her profession away from her home, so no one could recognize her, she lived a hidden life, so no one could know her secrets. She also lived in a killing loneliness. It was not hard to discover Noor's motivation that pushed her to deviate from the right way. Firstly, that was the poverty of the social life, she had to hide herself, so no one could recognize her. Secondly, the lack of relatives, friends, the warm feelings and emotions that resulted from visiting relatives and friends. Thirdly, her lacking people's respect, because people did not apply Islamic rules with this kind of women, even the hero Mehran was firstly discussing with her. But at the same time Noor loved him, she was so honest with him even though she knew that Mehran was staying with her because he had no other place to stay.<sup>199</sup> She kept holding to the hope that one day he will love her, and leave his plans of the revenge from the dogs, she wished, 'Where is the safety? I want a deep sleep and a happy wake up, is it possible for God?)' Noor the whore, who had a kind heart was eager to have what she was lacking, a safe and a clean life. So, she asked God to help her, but it was a hard thing to happen, because of her profession that she could not change because she had no other choice in her tyrant society. Mahfouz made clear that keeping this kind of women out of the society without taking care of them and offering a good life for them will affect the society's growth in the future, because this type of women were getting more and more in the society at that time, and by losing all these women the country would face serious problems. As women are half of the society and if the half of the society were having problems that means the country is also facing real problems<sup>200</sup>.

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<sup>198</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland, 1983, p.114.

<sup>199</sup> Naguib Mahfouz, *The Thief and The Dogs*, Egypt Print House, Cairo, 1961, p.96.

<sup>200</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland, 1983, p.55.

As Amal Altum said: “There is no doubt that women are the part that cannot be separated from the working power in the country, women are the true measurement about the economic and social position of the country.”<sup>201</sup>

When Noor reached that point of hopelessness, Mahfouz hurried to get her out of the freeze mode that she was living in. So, the polluted Noor, that was under the pressure of society, the society that did not know anything about the equality between man and woman because women did not have the right to express themselves or to have a voice in the society. Dr. Nawal El Saadawi explains “Women participation in taking the biggest decisions is not a heresy from the west, but it is an equality and justice that the democracy and Islam depends on.”<sup>202</sup> Although Noor faced a lot of problems, she could raise her voice and had noble emotions towards Mahran. She decided to help the wanted man and save him. She was sure that Mehran did not love her and the reason behind his staying with her was because he had no other place to go. Mahran could not think about anything except his plans and how he could get back to his daughter Sana, but Sana was terrified from his look and refused even to hug him. This wounded husband would never be able to love any other woman, because his wife's betrayal and his daughter's aversion made him lose the trust to all the women in the world. He told his friend: “I no longer have trust to any woman.”<sup>203</sup> Maybe Mahran was the reason behind his wife's betrayal because according to Andrew Marshall: “If your partner made another relationship, that is maybe because your relationship with him or her was not stable or had so many routines.”<sup>204</sup> When Mehran met Noor he was living in the past, and the future for him was how to get his revenge. But Noor decided to hide him in her own house that no man entered before. Noor used to tell Mehran ‘I didn't know happiness but with you’, and that made her ready to do anything for him, but because of Mahra's corrupted mind he could not think about anything but his revenge, and maybe Mahran's condition was also because of the corrupted society and government, because government's duty is to educate people and teach them how to be a good person and

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<sup>201</sup> Amal Altum Al-Amin, “Women and Development, Reconstruction and Peace, Respect, Sudanese”, *Journal for Human Rights' Culture and Issues of Cultural Diversity*, 3<sup>rd</sup> Issue, July 2006, p.2.

<sup>202</sup> Nawal El Saadawi, *Women, Thoughts and Policy Issues*, Madbouly Library Press, 2002, p.147.

<sup>203</sup> Naguib Mahfouz, *The Thief and The Dogs*, Egypt Print House, Cairo, 1961, p.94.

<sup>204</sup> Andrew G. Marshall, *Marital Infidelity from the moment of Discovery till the Cured*, Arabic Book House, Beirut, 2012, p.94.

that also because every person in Egypt was seeking for his or her sake.<sup>205</sup> When Mahran wore an officer uniform, Noor was sure that he was hiding himself behind this uniform in order to go and kill his wife and his servant, and no one would recognize him but Noor did not do anything. "Mehran's bullet did not hit his wife and servant, it hit Rauf Alwan's servant, the sinless person by fault."<sup>204</sup> When Noor heard this news she felt that she was going to die:

"You are too tough to me, I do not understand you, but be kind to me and kill me, you are thinking to kill not to escape. Everything is done, kill me and mercy me."<sup>206</sup>

Noor gained nothing from Mahran but a shame, every time Mahran looked at her, he made a comparison between them and the result and Noor fails in that comparison. At the end, Noor failed to protect the hero, and her road came to an end, she disappeared forever without the hero knowing where she went, she was gone at the end of the novel. Mahran waited to see her in her dark house, but she did not come back, and would never do so.

"Noor was not the reason behind this failure, it was Mahran's fault because he refused to live in the present, he kept holding to the past but even if she could not save him from the police who killed him when they chased him later, she could plant the feelings of love and gratitude in his heart."<sup>207</sup>

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<sup>205</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland, 1983, p.35.

<sup>206</sup> Naguib Mahfouz, *The Thief and the Dogs*, Egypt Print House, Cairo, 1961, p.121.

<sup>207</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Switzerland, 1983, p.198.

## CONCLUSION

Ernest Hemingway and Naguib Mahfouz presented life in the Eastern and the Western world, the world they were living in. They presented the life in a different light, Also, they gave descriptions of the political changes that took place in the world. In this thesis 'lives of women, their circumstances and situations in both the Western and the Eastern world' were discussed. Also, in this thesis, the matter of the exploitation by men and the society and how tough the society and men were on the women have been discussed through the view of both Nobel prize winners Ernest Hemingway and Naguib Mahfouz. A different look at women is discussed, because in a time when most of the people were thinking that women of that time were corrupted, these two writers put a light on the facts and the circumstances that played a great role in their deviation. These two writes put hidden messages in their novels and showed how much women were tortured and exploited by the community and men. Also, how much their society were corrupted that people lost their faith, and hope.

The relationship between man and woman has also been discussed in this thesis through the both writer's point of view. This thesis shows the upper place of men above women in both the Eastern and the Western society. Naguib Mahfouz tells the reader how tyrannous the husband was at their house, using divorce against their wives without shame and to force them to be their slaves. Ernest Hemingway tells the reader how much selfish and tyrannous men were, they used to exploit women for their sake, wanting her to be available for them to satisfy their desires without thinking of her. At the end, both the Western as well as Eastern writers agree that women matters should be re-considered in their society.

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## APPENDIX

### Biography and Literary life of Ernest Hemingway

Ernest Miller Hemingway “was born in 1899, in Oak Park, Illinois. Raised in an upper middle class environment. He was the second of six children. His father was Dr. Clarence Edmonds Hemingway, His patients called him (Doc Ed.). His mother was Grace Hall Hemingway.”<sup>208</sup> “His father was a physician and his mother had trained as a singer. The family spent summers in Michigan, where Ernest became a great lover of anything that was outdoors related.”<sup>209</sup>

“Hemingway's family grew up to total of two sons and three daughters. Decades later it became clear that Hemingway's family shared a tendency towards depression and suicide.”<sup>210</sup> “His mother Grace Hall was a religious woman She exposed her son Ernest to the arts by taking him to museums in Chicago and by enrolling him in piano lessons.”<sup>211</sup> Hemingway, as both son and writer, frequently rebelled against her puritanical values. A bit long after Ernest's birth,

“She developed an odd fondness for dressing Ernest and his sister Marceline as twins, sometimes as boys with short hair and sometimes as girls with flowery dresses and long hair. This game of dressing occurred frequently enough that three years old Hemingway got worried that at Christmas Santa Claus would not know he was a boy.”<sup>212</sup>

When his mother allowed him to cut his long hair, Hemingway then started proving his masculinity to himself and to everybody around him.<sup>213</sup> Hemingway's mother Grace “the former Grace Hall, kept an attractive house at 439 North Oak Park Avenue, her father’s dwelling, into which her husband moved and lived until her father’s death in 1905. Grace had the upper hand in the house, she forced her husband to develop his hopeless music

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<sup>208</sup> Jackson Benson, *New Critical Approaches to the Short Stories of Ernest Hemingway*, Duke University Press, England, 1990, p.12.

<sup>209</sup> Ronald Berman, *Fitzgerald, Hemingway, and the Twenties*, University of Alabama Press, Alabama, 2001, p.46.

<sup>210</sup> Jackson Benson, *New Critical Approaches to the Short Stories of Ernest Hemingway*, Duke University Press, England, 1990, p.18.

<sup>211</sup> *Ibid.*, p.57.

<sup>212</sup> *Ibid.*, p.58.

<sup>213</sup> *Ibid.*, p.27.

ability. "Hemingway once wrote a character like his father, he was married to a woman who had nothing in common with her."<sup>214</sup> "His father was often harsh on them, he used to punish them if they did not listen to him, and then he forced them to pray to God for forgiveness after he hit them."<sup>215</sup> Ernest always tried to please his parents especially his mother and felt a deep guilt over his wrong doing. Sometimes he used to hit himself so that his mother will not have to punish him.

In the high school, he was the center of attention. He was well light with girls but very shy. Hemingway played football but he was a poor athletic. He began writing for school paper and he contributed to the school newspaper and other publications. Upon graduation, he realized that he would soon be in some way drawn into World War I. His uncle was a close friend of the editor of the Kansas City star, Ernest used his uncle's connection to get a job in the newspaper. Hemingway later acknowledged: Those were the best rules I have ever learned for the business of writing. I have never forgotten them.<sup>216</sup>

In 1917, America's war called for young people of the United States, and Hemingway was no exception. He was rejected by the Army because of the problems in his eyes. he enlisted as an ambulance driver for the Red Cross early in 1918 and was sent to Italy, there he tasted his first experience of freedom. Hemingway had an opinion on Wars, he always thought that in Modern War, there is nothing sweet nor fitting in your dying.<sup>217</sup>

Then Hemingway got bored from the ambulance section and tried to find out where the real war was. In 1919 Italy was bombarded by the Austrian forces while Hemingway was delivering cigarette and chocolates for the Italian soldiers and a big bomb hit the front line, one soldier died and Hemingway was hurt in his knee and leg. According to a legend Hemingway kept transferring soldiers to safety until he completely collapsed and lost his consciousness. Hemingway was transferred to Red

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<sup>214</sup> Ronald Berman, *Fitzgerald, Hemingway, and The Twenties*, University of Alabama Press, Alabama, 2001, p.67.

<sup>215</sup> *Ibid.*, p.44.

<sup>216</sup> Jackson J. Benson, *New Critical Approaches to the Short Stories of Ernest Hemingway*, Duke University Press, England, 1990, p.44.

<sup>217</sup> *Ibid.*, p.56.

Cross hospital in Milan, there love found him, he was attracted to Agnes von Kurowsky, an American nurse who inspired his most famous love story, he described her as:

“She had wonderfully beautiful hair and I would lie sometimes and watch her twisting it up in the light that came in the open door and it shone even in the night as water shines sometimes just before it is really daylight. She had a lovely face and body and lovely smooth skin too. We would be lying together and I would touch her cheeks and her forehead and under her eyes and her chin and throat with the tips of my fingers and say, Smooth as piano keys, and she would stroke my chin with her finger and say, Smooth as emery paper and very hard on piano keys. Is it rough?

No, darling I was just making fun of you.

It was lovely in the nights and if we could only touch each other we were happy. Besides all the big times we had many small ways of making love and we tried putting thoughts in the other one’s head while we were in different rooms. It seemed to work sometimes but that was probably because we were thinking the same thing anyway”<sup>218</sup>

Hemingway told his friend that he was worth getting wounded so he could meet her. So 19 years old Hemingway become in deep love with her. Agnes was 27 years old, he hoped that their relationship will continue even though his time in Italy was coming to an end. Hemingway returned to Oak park / United States as a war hero, he used to tell people that he was an actual soldier in the Italian Army, and that he was awarded by the King of Italy. In Oak park Hemingway started to focus on his novels. After his arrival, he was shocked by a letter from Agnes, telling him that she does not want him:

“Ernie, dear boy,

I am writing this late at night after a long think by myself, & I am afraid it is going to hurt you, but, I’m sure it won’t harm you permanently.

For quite a while before you left, I was trying to convince myself it was a real love-affair, because, we always seemed to disagree, & then arguments always wore me out so that I finally gave in to keep you from doing something desperate. Now, after a couple of months away from you, I know that I am still very fond of you, but, it is more as a mother than as a sweetheart. It’s alright to say I’m a kid, but, I’m not, & I’m getting less & less so every day.

So, Kid (still Kid to me, & always will be) can you forgive me some day for unwittingly deceiving you? You know I’m not really bad, & don’t mean to do wrong, & now I realize it was my fault in the beginning that you cared for me, & regret it from the bottom of my heart. But, I am now & always will be too old, & that’s the truth, & I can’t get away from the fact that you’re just a boy – a kid.

I tried hard to make you understand a bit of what I was thinking on that trip from Padua to Milan, but, you acted like a spoiled child, & I couldn’t keep on hurting you. Now, I only have the courage because I’m far away.

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<sup>218</sup> Ernest Hemingway, *A Farewell to Arms*, Charles Scribner’s Sons Press, England, 1957, p.107.

Then – & believe me when I say this is sudden for me, too – I expect to be married soon. And I hope & pray that after you thought things out, you'll be able to forgive me & start a wonderful career & show what a man you really are.

Ever admiringly & fondly,

Your friend,

Aggie.”<sup>219</sup>

Hemingway's mother Grace kicked him out of the house, she was so angry with her son's lack of direction and decided to put him on the way that she regarded the right path. Hemingway wrote a letter to his friend:

“My family, God bless them as always, are wolfing at me to go to college. They want me to settle down for a while and the place that they are pulling for very strongly is Wisconsin.”<sup>220</sup>

Hemingway decided to go to Chicago and “at a party he met Elizabeth Hadley Richardson, who was visiting Chicago from Saint Louis, Elizabeth loved him although their eight years' difference.”<sup>221</sup> Five visits and nine months later they got married. Hemingway was encouraged by the author (Sherwood Anderson) to move to Paris, so Hemingway and his wife moved to Europe, there Hemingway worked at Toronto Star. “Paris at that time was unique, and France was the place that Hemingway as an adult could make a contact with the artistic world.”<sup>222</sup> Hemingway was introduced to a lot of artists, and there he could visualize those things on Art. By the help of Gertrude Stein: Hemingway's literary advisor. She had a lot of influence on Hemingway's life. Because of her Hemingway could improve his writing skills for instance, “she always told Hemingway in his early writing: Ernest you do use the word (very) too much. Ernest, you do not need more than four words in that sentence.”<sup>223</sup> With her guidance Hemingway could make his style in writing.

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<sup>219</sup> Jackson J. Benson, *New Critical Approaches to the Short Stories of Ernest Hemingway*, Duke University Press, England, 1990, p.54.

<sup>220</sup> Carlos Baker, *Ernest Hemingway Selected Letters 1917-1961*, Avenue of The Americas, England, 1981, p.24.

<sup>221</sup> *Ibid.*, p.27.

<sup>222</sup> Agnes Von, “Kurowsky to Ernest Hemingway”, Web. 17. Nov. 2015, (<http://www.bookrags/notes/fta/quo.html>)

<sup>223</sup> Jackson J. Benson, *New Critical Approaches to the Short Stories of Ernest Hemingway*, Duke University Press, England, 1990, p.77.

Stein had a long relationship with “Alice B. Toklas, who was an American born and a member of the Parisian avant-garde of the early 20<sup>th</sup> century.”<sup>224</sup> Toklas had her own opinion on Hemingway and his life style which was largely based on the clubs at Paris, she gave her opinion about Hemingway: “That is what you are, that is what all you are, people who served in the war, you are a lost generation.”<sup>225</sup> Hemingway met other literary expatriates in Paris and Ezra Pound was one of them, most of the time they quarreled. Hemingway described their quarrels: “Ezra was right about half the time; when he was wrong, he was so wrong that it was completely apparent, but Gertrude Stein was never wrong.”<sup>226</sup> Hemingway created stories using things he had heard and seen, stories he had been told by others and things he had actually seen himself, but the magic was in the way he could put all of them together. In Paris energy was for his work in the first place and his wife Hadley came in the second place. When Hadley bought a jacket to keep herself warm, Hemingway was worried that she is spending all of what they earned to new clothes.

“In December 1922, Hemingway went to Austria and asked his wife to E-mail him his writings but Hadley decided to pay him a surprise visit bringing all of his writings with her, during the course of the train trip she lost the manuscripts, and three stories were forever lost.”<sup>227</sup> In “1923 Hemingway took a break from writing in Paris and travelled to Spain, he loved Spain because he was thinking that people of Spain are very loyal and live directly in their life. Three months later his first son John Hadley Nicanor- Jack Hemingway was born.”<sup>228</sup>

Hemingway took his new book ‘The sun also rises’, to Manhattan publishing firm called Charles Scribner's sons. He gave this firm the right to publish the manuscript of ‘The sun also rises’. The firm accepted to publish ‘The Torrents of Spring’ as well. The firm published ‘The sun also rises’. In 1926, the New York Times wrote about the story, then Hemingway was asked about his writing style, he said: It is only my awkwardness in writing that they call a style. Hemingway also wrote about the ‘Lost Generation People and tried to give a portrait about the group. Americans were

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<sup>224</sup> A.e. Hotchner, *Hemingway in love His Own Story*, St. Martin's Press, England,2015, p.39.

<sup>225</sup> Ibid., p.40.

<sup>226</sup> Carlos Baker, *Ernest Hemingway Selected Letters 1917-1961*, Avenue of The Americas, New York,1981, p.11.

<sup>227</sup> A.e. Hotchner, *Hemingway in love His Own Story*, St. Martin's Press,England,2015, p.78.

<sup>228</sup> Ibid., p.79.

fascinated by the Lost Generation although many critics accused them for the lack of morality.

Hemingway's mother Grace sent him a news paper clip stating that "The sun also rises is out of focus, and wrote: surely you have other words in your vocabulary besides the word damn and bitch."<sup>229</sup> "And there's not a damn thing we could do, I said."<sup>230</sup>

Hemingway also used the word "Bitch" in his novel 'A Farewell to Arms' "The Austrians were sons of bitches."<sup>231</sup> And for defense "Hemingway wrote a letter to his mother stating that he is trying to feel the actual life across, not just depicting life or to criticize it, but to actually make it alive."<sup>232</sup> After 'The Sun also rise' was published, Hemingway met Pauline Pfeiffer: an attractive socialized who worked for the Paris Vogue magazine, she became a good friend with Hadley, they went on vacations, skiing and to the beach. During those days Hemingway was rising in literature and social circle and his attitude began to change and began to see Pauline as more suitable for his needs. At the end he and Pauline decided to live together. In 1928 Hemingway and Pauline left to America, Florida. Hemingway started fishing and catching swordfish, then Hemingway built his own boat 'the pillar'. His first novel in Key West was 'A Farewell to Arms', inspired from his war time romance with Agnes, and his service in Italy. The novel was published in 1929 and became very famous. The New York time stated that 'A Farewell to Arms' is the finest thing Hemingway has ever done.<sup>233</sup> Pauline supported Hemingway a lot but she was a Catholic and in order for her to marry Hemingway, he had to convert to Catholicism, and what happened was, Hemingway converted to Catholicism and they got married.

While Hemingway was writing 'A Farewell to Arms' "he was shocked when he knew that his father committed suicide. Shortly before his father's death, Pauline gave birth to Hemingway's second son Patrick in 1928. Exactly after three years she gave a birth to Gregory in 1931."<sup>234</sup> In year 1932 Hemingway published his second work in Key west 'Death in the afternoon': a novel which explores his attitude on death. "This novel was

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<sup>229</sup> James Nagel, *Ernest Hemingway The Oak Park legacy*, The University of Alabama press, Alabama,1996, p.33.

<sup>230</sup> Ernest Hemingway, *The Sun Also Rises*, York Press, Beirut,1989, p.31.

<sup>231</sup> Ernest Hemingway, *A farewell to Arms*, Charles Scribner's Sons, Beirut, 1929, p.288.

<sup>232</sup> James Nagel, *Ernest Hemingway The Oak Park legacy*, The University of Alabama Press, Alabama,1996, p.57.

<sup>233</sup> Percy Hutchison," Love and War in the Pages of MR. Hemingway",\_Web. 22.Nov.2015, (<http://www.nytimes.com/books/99/07/04/specials/hemingway-farewell.html>).

<sup>234</sup> Ibid.,

also Hemingway's tribute to the art of Bullfighting.”<sup>235</sup> For Hemingway matadors were live heroes. In 1933 he founded a hunting safari in Africa, he was astonished by the beauty of the place. There he wrote a short story named ‘The snows of Kilimanjaro’. During his first trip, he killed over thirty animals including three lions, and gathered a wealth of material for his later work.

“In 1935 ‘Green hills of Africa’ was published, in the novel Pauline was characterized as the willing wife and a companion to Hemingway, yet, just a year later Hemingway characterized her as the manipulative wife in the snows of Kilimanjaro, at this point their relationship turned worse. After that Hemingway started a relationship with Jane Manson: a young and beautiful woman, but she was emotionally unstable and during their affair she broke her back in a suicide attempt, Hemingway called her the girl who fell for him,<sup>236</sup>

That was the end of the relationship between Hemingway and Pauline. A few months after breaking with Manson, in the summer of 1936 Hemingway met Martha Gellhorn “a beautiful novelist and a journalist, she was a serious writer and like Hemingway she had a great interest in adventures.”<sup>237</sup> Together as journalists, they decided to travel to Spain to cover the Spanish Civil War. He was involved in filming “The Spanish Earth, which was a Republican propaganda film, and after screening the movie on Hollywood he raised twenty thousand dollars for Ambulances for the Spanish Republicans.”<sup>238</sup>

In Spain, Hemingway wrote ‘For whom the Bell tolls’, where “he depicted some brutal incidents taken place in the town of Ronda/Spain.”<sup>239</sup> In Spain, the relationship between Hemingway and Gellhorn intensified, and when he returned to Key west, his relationship with Pauline was over, he married Gellhorn a few weeks after he got divorced from Pauline. In 1939 Hemingway and Gellhorn moved to Cuba, which was a familiar place for Hemingway from his fishing expeditions.<sup>240</sup> Cuba was considered the

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<sup>235</sup> Percy Hutchison, “Love and War in the Pages of MR. Hemingway”, Web. 22.Nov.2015, (<http://www.nytimes.com/books/99/07/04/specials/hemingway-farewell.html>).

<sup>236</sup> James Nagel, *Ernest Hemingway The Oak Park legacy*, The University of Alabama press, Alabama, 1996, p.33.

<sup>237</sup> Thomas Putnam, “Hemingway on Ear and Its Aftermath”, Web.25. Nov.2015, (<http://www.archives.gov/publications/prologue/2006>)

<sup>238</sup> Ibid.,

<sup>239</sup> James Nagel, *Ernest Hemingway The Oak Park legacy*, The University of Alabama Press, Alabama, 1996, p.33.

<sup>240</sup> Ibid., p.50.

escape place for Hemingway, because Key west was becoming a more and more difficult place to find privacy for writing, but there was also his breaking up with Pauline. “Martha founded their property out of Havana and for years it provided a real quiet private place and good place for writing. Hemingway called his property "The Finca" was a beautiful place for reading.”<sup>241</sup> In Cuba “Hemingway met with a fisherman, an old man named Gregorio Fuentes’ the pillar captain and the model of the Santiago in ‘The Old Man and the Sea’.<sup>242</sup> Also, “in Cuba, Hemingway was at the top of his game, he was enjoying the success of his novel ‘For whom the Bell Tolls’ which was considered a masterpiece.”<sup>243</sup> Hemingway developed a masculine image for several generations, he used to repeat the phrase: “Being a man is hard, it is harder to be a good man.”<sup>244</sup> “These scenes were crucial to an understanding of Hemingway's work because they adumbrate a concept of masculinity that cannot simply be explained in terms of despotic gazing.”<sup>245</sup>

When the World War exploded in Europe, Gellhorn left for Europe to join the war as a correspondent, she put her career above Hemingway and above their marriage. Hemingway himself left for London as a correspondent as well. “World War II was a great chance for Hemingway to show off his previous experience in battle, he joined the Royal Air Force on bombing missions.”<sup>246</sup> In 1942 Hemingway edited (Men at War) an anthology of the best war stories of all time. With the United States now at war, Hemingway remarked in the introduction:

"The Germans are not successful because they are supermen. They are simply practical professionals in war who have abandoned all the old theories. And who have developed the best practical use of weapons and tactics. It is at that point that we can take over if no dead hand of last-war thinking lies on the high command.”<sup>247</sup>

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<sup>241</sup> Percy Hutchison, “Love and War in the Pages of MR. Hemingway”, Web.11. Dec.2015, (<http://www.nytimes.com/books/99/07/04/specials/hemingway-farewell.html>)

<sup>242</sup> Ibid.,

<sup>243</sup> Ibid.,

<sup>244</sup> Ibid.,

<sup>245</sup> James Nagel, *Ernest Hemingway The Oak Park legacy*, The University of Alabama Press, Alabama,1996, p.40.

<sup>246</sup> Ibid., p.70.

<sup>247</sup> Thomas Putnam, “Hemingway on Ear and Its Aftermath”, Web.25. Nov.2015, (<http://www.archives.gov/publications/prologue/2006>)

Hemingway was awarded a bronze star for bravery. World War II also signified the end of the relationship between Martha and Hemingway. Martha was willing to end her marriage when Hemingway met 'Marry Welsh' during the war. "Marry was a correspondent, she was a different woman, she was petite and never put her career above his. She understood her role as Mrs. Hemingway."<sup>248</sup> With Hemingway's divorce from Gellhorn, the two left to Cuba and got married in 1946. Their relationship involved excessive,

"Drinking and violent arguments and her determination to be the final Mrs. Hemingway. One of their most famous arguments took place at the 'Ritz Hotel' in Paris, he was with Marry while they had a violent argument, he took his gun and shot the toilet."<sup>249</sup>

In the late forties and early fifties Hemingway's life was full of tragedies,

"in 1947, his son Patrick was injured in a car accident. In 1951 his mother Grace died, and at the same year his wife Pauline died. In 1951 his son Gregory was arrested in the West Coast for possession of marijuana, after he was bailed out, his mother died."<sup>250</sup>

The year following the Second World War was not good for Hemingway, he lost people near to him and he never wrote a good novel, then it was discovered that he is suffering from blood pressure. Lastly, he wrote a novel 'The Old Man and the Sea' based on a story he had heard about an old fisherman who struggled for a big swordfish for four days only to lose it to sharks, "he finished the novel in only eight weeks."<sup>251</sup> This novel would be known for many people as the defining work of Hemingway's career. The novel was reflected on Hemingway's life combined with his passion for deep sea, fishing and his deep affection for captain Gregorio Fuentes. "The novel was awarded with 'Pulitzer prize for fiction' in 1953, and was cited by the "Nobel committee" as a contribution to the awarding of the "Nobel prize in literature"<sup>252</sup> to

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<sup>248</sup> Thomas Putnam, "Hemingway on Ear and Its Aftermath", Web.25. Nov.2015, (<http://www.archives.gov/publications/prologue/2006>)

<sup>249</sup> James Nagel, *Ernest Hemingway The Oak Park legacy*, The University of Alabama Press, Alabama,1996, p.71.

<sup>250</sup> Thomas Kral, *Portrait in Words*, United States Information Agency, New York,1985, p.54.

<sup>251</sup> James Nagel, *Ernest Hemingway The Oak Park Legacy*, The University of Alabama Press, Alabama,1996, p.85.

<sup>252</sup> *Ibid.*, p.92.

Hemingway in 1954. He was considered by the critic, the best novel writer, and as Thomas Kral remarked

"Reporter, soldier, short story writer, novelist, playwright, deep sea fisherman, and big game hunter, Hemingway was a man whose unique mastery of the art of writing influenced the style of an entire generation of writers. That influence spread far beyond the borders of the United States and far beyond the English language. It is an influence that persists today."<sup>253</sup>

In 1959,

"Fidel Castro seized Havana, and Hemingway cleared his support to him, then he left Cuba for the last time in July 1960, and moved to Paris. Three years earlier he had left two small boxes in Ritz hotel in Paris, he had left them there when he moved to Key west in 1928, the box contained his old clothes, newspapers, notebooks full of his writings from his twenties, the discovery inspired him to write 'A movable feast'"<sup>254</sup>

which was his last work. Hemingway's health was going worse a few years after his last novel, he was taken to the male clinic for Hypertension treatment.<sup>255</sup> He was out of the clinic in 1961, but after that his wife once found him with a gun trying to kill himself, but she convinced him to return to the Clinic and he accepted, but "after the second Clinic experience his body was very tired from the electric shocks, he was physically done, then he returned again home. Three days after his arrival, in the morning of July the second he shot himself with his gun in his room."<sup>256</sup>

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<sup>253</sup> A.e. Hotchner, *Hemingway in Love His Own Story*, St. Martin's Press, England, 2015, p.39.

<sup>254</sup> Ibid., p.41.

<sup>255</sup> Percy Hutchison, "Love and War in the Pages of MR. Hemingway", Web.11. Dec.2015, (<http://www.nytimes.com/books/99/07/04/specials/hemingway-farewell.html>)

<sup>256</sup> Ibid.,

## Biography and Literary Life of Naguib Mahfouz

His original name is “Naguib Mahfouz Abdul-Aziz.”<sup>257</sup> “Naguib Mahfouz is one of the most recognized writes in the world. “His study of philosophy at what is now Cairo University greatly influenced his works, as did his wide readings and his work in the government and in the cinema Organization.”<sup>258</sup> He is an Egyptian writer who won the 1988 Nobel Prize for Literature. He was regarded as one of the first contemporary Egyptian writers who wrote about the existentialism. Throughout his entire life and his 70-year career, he wrote 34 novels, over 350 short stories, dozens of movie scripts, and five plays. Naguib Mahfouz wrote from the beginning of forties and last till 2004. The events of his stories takes place in Egypt and a repeated theme appears in his novels which is the poor neighborhood, which equals the world. Most of the works of the Egyptian writer Naguib Mahfouz, have been turned to movie scripts and theater plays.

When he was eight years old, Egyptian people made a true and a big insurrection in 1919, and the little boy could see the war between the Egyptians and the English, from the Balcony of his house, Also, he could even see the insurrection of women in millions against English.<sup>259</sup> Eight years prior to these insurrections and exactly in the morning of 11.12.1911, wife of Abdul Aziz Ibrahim Ahmed Pasha (Naguib Mahfouz’s father), she was having a dangerous birth and the situation was saved by the doctor Naguib Mahfouz who he later became the most famous Obstetrics and Gynecology doctor in the world, then his father insisted to give the name of the baby Naguib Mahfouz as an honor to the Christian doctor because he could save the life of his son and wife.<sup>260</sup>

Mahfouz then started to read old novels of old writers. In the secondary school he started to read about Egypt's history, about Pharaohs. Reading about the old Arabic literature helped Mahfouz a lot to create brilliant ideas about the writing style of important writers, then when he started to read about the modern writers works for example: ‘Bin Abdi Rabbi 860 – 940’. He tried to use the way of the writing that this big writer used. When he was in the high school he started to apply this way of writing

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<sup>257</sup> Ahmet Kâzım Ürün, “Naguib Mahfouz in the Modern Egyptian Novel”, Ata Turk University, Social Sciences Institute, (M.A) Thesis, Erzurum,1994, p.38.

<sup>258</sup> Aleya Serour, *Naguib Mahfouz Life’s Wisdom from the works of the Nobel Laureate*, The American University in Cairo Press, Cairo,2006, p.4.

<sup>259</sup> Ibid., p.12.

<sup>260</sup> Ibid., p.12.

in his home works in order to attract the attention of all his teachers on him. Mahfouz was very interested in history especially the history of Egypt. On the one hand he used to read books about the history of old Egypt, and in another hand he was busy with the classic Arabic literature, and then modern Arab writers works, thoughts, philosophy<sup>261</sup>.

At the end, Mahfouz decided to leave philosophy when he was making his master degree in the Islamic philosophy. He left the field that he was sure that, he could depend his life on and never fall in financial problems. However, instead, he followed his heart that told him to continue with literature, although he was sure that by choosing to continue with literature means that financially he will live a poor life.<sup>262</sup> So he started to work in the library of Cairo University. At the same time, he was gathering information about literature and making along researches about novels and short stories.

Mahfouz was busy with reading stories of the famous writers at that time, but the most effective writer to him was 'Mustafa Lutfi Al-Menfaluti- 1856 /1924'. Mahfouz explained his feelings toward this writer in these words: 'Al-Menfaluti was the first writer who made 'me', I started to read his writings when I was a little boy. In year 1925 el-Menfaluti could make my heart free by his style.<sup>263</sup> Young writers were trying to imitate him at that time, for me I believe that there is a lot of Al-Menfaluti pieces in me.

After he finished reading novels of the famous Egyptian writers, he started to look forward to the English, French and German writers, and that forced him to leave his education in the University of Cairo where he was pursuing his education. Mahfouz could adapt the Western novel and short story to Egyptian Culture.<sup>264</sup> As he said once, he was thinking that it was too late for him to study world's literature. Then he added that he still has time to read all of these literature, he still has time for world's literature. Mahfouz also stated that he was very impressed by Shakespeare's theatre works.

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<sup>261</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Geneva, 1983, p.12.

<sup>262</sup> Ibid., p.44.

<sup>263</sup> Ibid., p.47.

<sup>264</sup> Gale Cengage, *A Study Guide for Naguib Mahfouz's The Norwegian Rat*, University of Mexico Press, Mexico, 1995, p.2.

Mahfouz's first work was to improve his English language, Mahfouz studied philosophy at university but somehow acquired enough proficiency in English to be able to read many great classics, by writers such as Tolstoy, Mann, and Proust, in English translation. He even learned enough French to be able to read French classics by writers such as Flaubert. He also read widely in the extensive literature of Sufism.<sup>265</sup> Mahfouz translated a written work by James Baikie named *The Ancient Egypt*. In 1939 Mahfouz wrote his first novel named *Abesu-al akhdar/ Mess of Destinies*, in this novel Mahfouz describes Ancient old Egypt, at the same time he left his job as a secretary at the Cairo University and started working at the Ministry of Endowments. He worked there for about fifteen years.<sup>266</sup> After this novel, he wrote the *Radubis-1943* and then *Kifah Tibe-1944*. Mahfouz was very impressed when he found out that the English Writer Sir Walter Scott was describing his own society's history in his novels, and according to this impression he decided to write about his own society's history as well in his novels. He was thinking to take Egypt's history as a main theme in his novels.

Mahfouz was so impressed by Sir Walter Scott to the extent that in his last novel *Kifah Tibe*, readers could easily recognize Sir Walter Scott's influence in it. It is a novel about the old Pharaohs and how they lived, how they defended their States when the outside powers tried to occupy them. Mahfouz used a style that was different from Sir Walter Scott's style, At the same time he tried to put a light to the problems in the Society (Egyptian society) that he himself lived in.<sup>267</sup> As a result, Mahfouz's impression about Sir Walter Scott was so great that he decided to make something that was very close to that of Sir Walter's style. He decided to write forty novels about his own Country's history, but for an unknown reason he left them after he wrote only three and focused his attention toward stories that dealt with the Community. Mahfouz's interest for historical novels came firstly because his mother was so interested in history, and the second reason was Sir Walter Scott. But none of them had an influence on him like Salami Musa- 1887/1958, Mahfouz was affected not only by Salami Musa's style but also his philosophy and vision of life.<sup>268</sup>

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<sup>265</sup> Johnson Davies, *The Essential Naguib Mahfouz*, The American University in Cairo Press, Cairo,2011, p.14

<sup>266</sup> Ibid., p.22.

<sup>267</sup> Ibid., p.24.

<sup>268</sup> Ibid., p.29.

The year when Mahfouz left the historical novels in 1944, critics called that year 'The Real Community Season'. In 1945, Mahfouz wrote his first real novel that dealt with Community and its problems named *Al Qahira Al- Jadeda / The new Cairo*. This period lasted from 1944 till 1952.<sup>269</sup> Critics ensured that the trilogy which consisted of three novels by Naguib Mahfouz (1. *Bain al- Kasrain*, 2. *Kasru-al Shawk* and 3. *Sukkariye*), were published at a different period from the real community season, but other critics ensured that the three novels were written in the period of real community season (1944 -1952), because Mahfouz wrote the Trilogy and finished them a bit before the end of 1952.<sup>270</sup>

In this period, which lasted for eight years, Mahfouz wrote eight novels in it and they were (*Al-Kahiratu- Al Jadida*, *Hanu Al Halili*, / *Al- Sarab/ Zukak Al Madak/ Bidaye and Nihaye* and *Bayna Al Kasrain*). During this period, Mahfouz wrote *Zokak el-Madak*: a novel about heroes who want to change their social level to a higher level in order to solve their various problems. This novel was translated into many languages in the world. Afterwards it was shot as a movie, for that reason, "it has a unique fame when compared to Mahfouz's other novels."<sup>271</sup> In 1952 Gamal Abdel Nasser Hussein: was the second President of Egypt, serving from 1952 until his death, made a military coup and became the number one power in Egypt. But the interesting thing was although Mahfouz was one of the most eager one for the coup and as one of the most popular persons who worked hard for the sake of the Coup, for a reason he became one of the strongest opponents of the coup in Egypt, and became very angry for Nassir's control of Egypt. Then he stated that he will forever stand against Nassir, in another declaration Mahfouz declared that, he is going to stop writing because of his anger to Nasser.

In another instance, we can see that Mahfouz changed his mind about the coup, for example, in the *Miramar* novel we can see a conversation between two heroes talking about the coup in Egypt and saying to each other:

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<sup>269</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Geneva, 1983, p.55.

<sup>270</sup> *Ibid.*, p.56.

<sup>271</sup> Naguib Mahfouz, "Life as A Writer", Web.15. Dec.2015, (<http://www.library.cornell.edu/colldev/Mideast/mhfz.htm>).

“- But don't you think that it is strange to be against Muslims brothers and the Communists at the same time?  
- No, the two sides were in a strong mess of understanding each other and the coup has made a great benefit from the good ideas of the both sides and that is what made the coup great.”<sup>272</sup>

Mahfouz stopped writing novels and stories for about seven years (1952-1959). He started to write again in 1959, however in a critical style for a reason in 1959, for he criticized the 1952's coup and the situation in Egypt, explaining that he was disappointed about the government of Gamal Abdul Nassir, he added: “Some gaps are still open in the country, even the coup could not save the country”<sup>273</sup>. At the same time, Mahfouz faced another problem with the “political opponents, they resented his support for Egypt’s peace treaty with Israel in 1979 and his earlier criticisms of President Gamal Abdel Nasser, who seized power after a 1952 coup.”<sup>274</sup>

In the years that Mahfouz stopped writing for a long time, he was so confused whether he should marry or not, this situation was just like when he was confused about taking a decision whether to choose philosophy or literature to continue his way with. Mahfouz’s mother was advising him to get married, but because he had a high literal discipline he could not justify people’s relations around him, he was thinking that marriage will end people's life, and because of this view he was refusing to get married. Then after a long time of being confused he got married in 1954.<sup>275</sup> When Mahfouz stopped writing (1952-1959) he felt a big gap in his life, then he on purpose tend to put the date of his late marriage in the time that he stopped writing as a try to fill the gap that was bothering him and maybe because he was thinking that he should never return to writing again. At the same time, he started working in the Ministry of Culture, Cinema Department, then he began writing for the cinema in another try to fill the gap that appeared after his break with writing.

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<sup>272</sup> Naguib Mahfouz, *Miramar*, Arabic Book House, Cairo, 1967, p.61.

<sup>273</sup> Ibid., p.75.

<sup>274</sup> Robert D. Mcfadden, “Naguib Mahfouz, Chronicler of Arab Life, Dies at 94”, Web.02. Jan.2016, (<http://www.nytimes.com/2006/08/30/books/31mahfouzend.html>).

<sup>275</sup> Ibid.,

A long time of falling in a big gap which prevented him from writing, for him was full of stress and confusion about what he would do next, but after along thinking for many days Mahfouz at last decided in 1959 to start writing again.<sup>276</sup>

As a result, he published *Evladu Haretina - Our Neighbors' Children*, Mahfouz wrote this novel in a style that the Egyptian society received it as something unfamiliar to them, his society was not used to these kinds of novels. The story was about the existence of human beings and their adventures. Moreover, he explained his experiences and the things that happened inside his mind as well as the things that happened around him. In his novel Mahfouz explained human life starting from the first human being on earth i.e. Adam and how human beings appeared in many different shapes from Adam till now. The human being appeared in so many shapes like: bad, good, mistaken, right, just, unjust, ugly and beautiful.<sup>277</sup> Many opinions appeared about this novel and some critics had the daring to go deeper and say that Mahfouz wrote this novel in a try to make this novel equal to the Holy Quran. Critics explained the reason behind their opinion. One of the reasons was while the Quran contains 114 chapters, Mahfouz's novel also contains 114 chapters. According to this defamation, people got angry about the writer and carried the news to the Al-Azhar: A university in Cairo, Egypt. Associated with Al-Azhar Mosque in Islamic Cairo, it is the oldest degree-granting university of Egypt and is renowned as “Sunni Islam’s most prestigious University.”<sup>278</sup> The Azhar made a big protest against the novel and as a result the government stopped and prevented the publication of this novel. The novel was stopped from being published, the government forced ‘Al-Ahram Magazine’ to stop publishing the novel for many years. But in 1966 Mahfouz could publish it in Lebanon under the name *Children of Gebelawi* using English language.

In 1994 he was attacked with a knife by a young guy while he was taking a walk near the Nile river, later it was discovered that the reason of the attack was because of the novel that he wrote. Omar Abdurrahman: “The blind Egyptian man who was accused of carrying out many acts of violence, including the 1993 World Trade Center

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<sup>276</sup> Husain Bin-Reshod Al- Afnan” Did You Know? A Secret in Naguib Mahfouz’s Life”, Web.18. Jan.2016, (<http://www.saaid.net/wahat/hussein/67.htm>).

<sup>277</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Geneva,1983, p.58.

<sup>278</sup> Rauf Adnnan, “Al-Azhar University”, Web.18. Jan.2016, (<http://www.azhar.eg/education.com>).

bombing”<sup>279</sup>, stated that: “Mahfouz the writer of *Children of Gebelawi*-(1959), if he would have been killed, Ahmad Salman Rushdie would not have the courage to write *The Satanic Verses*.<sup>280</sup> Mahfouz was secured from the killing attempt but his neck was deeply injured, but because of the operation he had to his right leg, he was unable to move his right leg very well. Surely Naguib Mahfouz did not deny that his novels are about religion and sex and “During an interview with him the interviewer told him that his stories run about religion, policy and sex, and Mahfouz accepted that and he added that all of those things are linked together.”<sup>281</sup>

After *Children of Gebelawi* (1959), Mahfouz wrote *The Thief and the Dogs* (1961), *Quail and Autumn* (1962), *The Search* (1964), *The Beggar* (1965), *Adrift on the Nile* (1966) and *Miramar* (1967). All his novels were written in this season. Critics considered them as symbolic novels. Mahfouz's *Miramar* had a hard interpretation from the critics just like *Children of Gebelawi*-1959, because in this novel Mahfouz showed the politicians as bad persons. He also added that the coup is lacking a lot of things. As the *Children of Gebelawi* made a lot of troubles with the Islamic organizations, this time the other novel *Miramar* had a strong criticism from the socialist sector. Long after these events and after Mahfouz was nominated to the Nobel prize by the French, the agencies and all of the objecting sides made bigger attacks against him and this time they accused him of being a traitor to his country, people said: “That is why he was given the Nobel Prize”<sup>282</sup>.

In 1967 and after he wrote *Miramar*, Surrealism affected Mahfouz a lot, for that reason all his novels and stories faced a lot of problems and none of his works could make a progress. Also, short stories that he wrote had no meaning at all, and because Mahfouz was aware of this recession in his works, he tried to look for a new style in his novels and short stories in the beginnings of the seventies.<sup>283</sup> In 1971 he was retired from the Ministry of Culture, Cinema Department, and started working in *Al-Ahram*

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<sup>279</sup> Richard Perez, "A Gamble Pays Off as the Prosecution Uses an Obscure 19th-Century Law", Web.19.Jan.2016, ([https://en.wikipedia.org/wiki/Omar\\_Abdel-Rahman](https://en.wikipedia.org/wiki/Omar_Abdel-Rahman)).

<sup>280</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Geneva,1983, p.21.

<sup>281</sup> Rasheed el-Enany, “Religion in the Works of Naguib Mahfouz”, Erciyes University, Social Sciences Institute, (M.A) Thesis, Erzurum,2013, p.101.

<sup>282</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Geneva,1983, p.22.

<sup>283</sup> *Ibid.*, p.46.

Magazine, and of course being far from the government's place gave him a big psychological release, as a result, he had a clearer mind and could concentrate more to his writings. His novels for example *Adrift on the Nile* (1966), *Midaq Alley* (1947) and *Children of Gebelawi* (1959), were translated into Swiss Language and his nomination to a Nobel prize created a lot of problems for him. At the beginning, Mahfouz did know that he was nominated to a Nobel Prize. Moreover, in one of his interviews with the Middle East magazine he stated "I never thought about this prize at all".<sup>284</sup> Mahfouz shared his opinion about the prize many years before he took the Nobel Prize, as a proof that he never cared about the prize. On the 13<sup>th</sup> of October 1988, Mahfouz was given the Nobel Prize for Literature by the Swiss Academy, as a result, he became the first Eastern writer who was awarded with the Nobel prize. After he heard the news about the Nobel "he was shocked and never expected that he would have won the prize".<sup>285</sup> Again in his statement to the Middle East Magazine, he stated that 'I never expected this prize, not for me or for any Eastern writer'. He was very happy with the prize but at the same time he was thinking that this prize should go to those writers who taught him writing and literature.

Mahfouz was awarded with the prize because he could write in his own language, language of simple people in his community, and that was of course something that made him so proud, he said: "Noble prize is not his own prize but at the same time the prize of the Eastern literature."<sup>286</sup>

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<sup>284</sup> Rasheed el-Enany, "Religion in the Works of Naguib Mahfouz", Erciyes University, Social Sciences Institute, (M.A) Thesis, Erzurum, 2013, p.101.

<sup>285</sup> Fawzia Al Ashmawi, *Aspects of the Development of Women through the Novels of Naguib Mahfouz*, University of Geneva Press, Geneva, 1983, p.32.

<sup>286</sup> *Ibid.*, p.161.

## **CURRICULUM VITAE**

### **Personal Information**

Name and Surname: Timur Najeeb AHMEDZAKI

Place of Birth: Kirkuk

Date of Birth: 13. 02. 1987

Marital Status: married

### **Education**

Secondary School: AL- AL-Uhuvva Secondary school.

Bachelor's Degree: University of Kirkuk, English Department.

Master Degree: Süleyman Demirel University, Social Sciences Institution,  
English Language and Literature.

### **Foreign Languages**

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Turkish: Excellent

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## ÖZGEÇMİŞİM

### **Kişisel Bilgiler**

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Doğum Tarihi: 13.02.1987

Medeni Durumu: Evli

### **Eğitim Bilgileri**

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### **Yabancı Diller**

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Türkçe: Mükemmel

Arapça: Mükemmel