The Fantasy Of A Man’s Character In Najeeb Mahfouz's Novels :  
Selected Examples

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Abstract

This research deals with the fantasy of man’s character in Najeeb Mahfouz’s novels through selected examples, this comes after the terminological distinction between exotic and miraculous as two forms of imagination outside the frame of fantasy, but there are different rules between them. The research dealt with the characters of men who were formed in Najeeb Mahfouz’s novels on fantasy forms [exotic and miraculous], and they benefited from this quality in establishing their worlds, building their behaviors, ideas, attitudes, and affiliations, these bodies were a tool for Najeeb Mahfouz to freely pass his ideas, visions and stances. The research chose prominent and famous fantasy characters for the sake of analyzing the example of the fantasy man in Najeeb Mahfouz’s novels, and these characters are: Didi in the novel The Abath Al Aqdar , and Kamil Ra’ba Laz in the novel Al-Sarab and Al-Jabalawi and Arafa in Al-Sarab and Al-Warraq and Jamaa Al-Balti in Laialy Alf Layla wo Layla, Sayyid Sayyid Al-Rahimi in Al-Tareeq, Ashour Al-Naji in Al Harafish , and Ibn Fatuma in Ibn Fatuma travel, and Qasim Amrcharacter in Hadith Assbah wal Massa’a.

1. Introduction

The exotic and miraculous fantasy of the man in the of Najeeb Mahfouz novels:

Najeeb Mahfouz presents the man character in all his novels in only two images. A normal man who has nothing in his life and his actions but the usual and familiar in human behavior, and often secondary characters have this image, and the second is a man with a fantasy description that makes him different from others, with a heroic man narrative roles.

This fantasy takes one of two forms, or combines both in some cases: an exotic fantasy and miraculous fantasy, on the grounds that the exotic and the miraculous are part of the architecture of fantasy as many critics see, while others see that fantasy goes beyond that to all other imaginative activities [1], with all their relationships with humans, in a basic bond, which is the penetration of all the determinants of time and space in the natural scales that humans know in their lives. [2] Fantasy can be described in its strange and miraculous dimensions as a structure based on anxiety that allows it to be established to generate other neighboring imaginary races, likening it to stopping work with normal meanings [3] and amplifying the feeling whether this feeling is positive, such as pleasure, or it is negative, such as fear. [4] It seems that Najeeb Mahfouz gave the heroic man in his novels both of the forms of fantasy in its miraculous and exotic in order to benefit from the ability of fantasy to present his ideas and his narrative worlds in which many strange things happen that can only be explained in its own terms, taking advantage of that “fantasy literature uses closer implications to the temperamentnal ramifications, which may seem strange at first as inconsistent, so it is either rigid in terms of suggestion or it sends fickle and unlimited strings of it. [5]

When Najeeb Mahfouz presents the man in a fantasy form, he does so with a fictional craftsmanship that seeks to build a special creative sensitivity that can “drop boundaries within the surface of imagination and illusions sometimes invoked by the fabric of reality” [6], proceeding from the hypothesis that does not see a wide difference between truth and fiction in literature, rather it believes that this observed truth is formed from fragments of this world in which we live [7]. Fantasia does not contradict the real, but it gives it symbolic and semantic values.

It seems that Najeeb Mahfouz has chosen the fantasy form of the man in his novels to express the contradictions and conflicts in his world, that man cannot resolve in his favor, so he proceeds to shift his expression about that to imaginary worlds capable of giving him space for contemplation [8], and this is all in an attempt that comes out of “a deep despair about the essence of reality, and awareness of sad psychological transformations that man is going through”. [9] We can expect that Najeeb Mahfouz has created from the fantasy space in the man’s world a method capable of concealing his goals and metaphors surrounded by the laws of taboos, censorship and terror of pressure forces, for fantasy is a practical and effective way to reveal the interests and emotions of the characters that can be hidden, and to be changed in structures governed by custom or social controls, [10] as it is an opportunity to escape from the restrictions of reality and its cruelty. “But the goal and purpose of escape
ranges between achieving security and excitement and enjoyment.”[11] It's a mean "to get rid of the usual perceptions and concepts. However, the purpose behind this escape is to show the distress, suppression, and terror that characterizes our human world" [12]. Likewise, fantasy is able to penetrate all structures and discourses that dominate social consciousness [13], while maintaining a safe distance from these structures after penetrating them without directly confronting them, including the danger to the creator himself, as he evokes worlds of what passes through them quickly, and he means a world else. [4]

It seems that Najeer Mahfouz represented in this fantasy form for the man the creative desire to break the monotony, and to create new worlds in the creative pursuit of it. Everyone runs after the new, looks towards the future, and hates to imitate those who preceded him [15], and when he succeeds in that, he gets the desired pleasure that makes him feel that he has been freed from the shackles of his reality, and he set out to freedom of imagination and the unreasonable. [16]

Najeeb Mahfouz presented the man in a mixture of fantasy, the strange and the miraculous, mixing the boundaries of the two sexes together in a single synthesis, but that does not change the fact that the exotic is different from the miraculous, even if both of them come out of the mantle of fantasy, the miraculous is determined if the reader decides that new laws of nature should be accepted in which phenomena can be explained [17]. The miraculous "is the hesitation felt by a being who knows nothing but the laws of nature while facing an apparently unnatural event" [18], while the exotic is the reader's decision if that the natural laws of reality remain intact and allow the interpretation of the phenomena described [19]; It is the hesitation between a natural explanation and a supernatural interpretation of a strange phenomenon that creates the miraculous act. [20]

In a nutshell, it can be said that “the miraculous whole breaks or breaks the recognized system, and intrudes from the unacceptable to the core of daily legitimacy that does not change” [21] and “hesitation is what extends the miraculous life” [22]. Absolute faith is like absolute mistrust, both of them will carry us out of the miraculous, the reader may hesitate to accept something in the events of a novel or story, and in the end he must decide whether the matter is related to deceiving the senses, or is it a result of imagination, so that the laws of the world remain in their state, or this reality is governed by laws unknown on our part of the miraculous world [23], and this world "does not resemble the realm of reality, but rather neighbors it without clashing or conflict, despite the different laws that govern the two worlds and their different characteristics.” [24]

**Dede:**

Dede, the Pharaonic magician, in the novel Sokhryat Al Aqdar represents a fantasy character, a mixture of the exotic and the miraculous. From an exotic point of view, he “reached a hundred and ten years of age and still retains the strength of youth” [25], and from the miraculous aspect, he possesses supernatural magical powers. He "teaches the unseen, who gives life and death and says to anything he wishes: Be, and it will be" [26], and "has a wonderful ability to rule over humans and animals, and insight that breaks the veil of the unseen" [27], and this magician with his amazing powers can read the unseen, and inform Pharaoh [KhuFu] said that whoever succeeds him on the throne will not be from his progeny, but rather from [Ra’s] priest.

From here the struggle begins in this novel, as if Najeeb Mahfouz built this character on this fantasy form in order to be able to change the course of events and destinies in the novel in the form that took place on him later, and had it not been for this charming man possessing these exceptional fantasy characteristics, he would not have been able to convince pharaoh KhuFu of his dangerous prophecy, which led the pharaoh to take fateful decisions in Pharaonic Egypt to protect his king from any aggressor against him. These decisions took on fantasy proportions as well. So we find the Pharaoh KhuFu deciding a miraculous decision that no human being able to, which is to fight the gods and enter into conflict with them in order to change the destinies that they wrote on him, after knowing that whoever will succeed him on the throne of Egypt will not be his son, but rather a son of Min Ra the high priest of Ra the deity of Onn, according to the prophecy of Dede the magician. [28]

KhuFu feels his weakness in front of fate and the gods, after the sage Khomeini reminds him of the wisdom of the Egyptians, which says, “Caution does not prevent fate” [29], but he turns his back on this wisdom, and proceeds to fight the predestination trying to defeat it, and he thought that he had killed the child whose the prophecy mentioned he will be the Pharaoh of Egypt, but a coincidence saves him from this fate, after deceiving the pharaoh KhuFu, to be the promised Pharaoh, while KhuFu realized that the destiny cannot be defeated but rather wins [30], and this was the result that reached after a hard journey which is the essence of his final message to his people. [31]

The strange thing about this story is that it is not real, and does not exist in the Pharaonic history that Najeeb Mahfouz dates to him in the Sokhryat Al Aqdar novel, so it seems that he has contradicted the spirit of rebellion, positivity and hope that he possesses, and surrendered to the fates in which he found absurdity which made him to name the novel [32].

We can also guess by looking at the time of the writing of this novel and its projections on Egypt that it wants to talk about specific conditions in Egypt during that period by talking about conditions similar to them in the
ancient pharaonic history, and that it implies rulers and want to express a state of despair that the citizens feel about this ruling power.

**Kamil Raouba Laz:**
The character Kamil Raouba Laz in Al-Sarab novel is a bizarre fantasy character par excellence. Who’s personal illusions and self-fears, created diseases that led to black destiny, to become an image of a deformed person who follows his fears and allows them to destroy him.

Kamil Raouba Laz problem is that he is impotent to have sexual relation with his wife that he loves, and he puts the blame on his mother who spent her life pampering him after his father abandoned and neglected them completely, so he became weak and shaken man, clinging to his mother, that he sees her “all that remains for him in life, and without you I would not have found a shelter.”

However, his sexual and psychological crisis begins when he marries his beloved Rabab from the money he inherited from his father, after he was exhausted by the practice of the secret habit, and become full of blame and shame and he discovered that he was unable to have sexual intercourse with her, because she is a reflection of his mother in shape and personality, and his problem becomes worse when his mother lives with him in the same house, so his sick thoughts formed a strange fantasy that is he must kill his mother in order to get rid of her psychological control over him, and to recover his lost virginity, and the poor mother feels this son’s desire, and says to him: “If it liked you one day to be absent from your face, what you have to do is to ask it, and I will leave.” and on another stage she says to him: “May my great sin, my good faith, and my heart be forgiven for which I gave you, and you no longer need it.”

Kamel decides to kill his mother in his own way, which is the method of moral killing by blaming her for the death of his wife Rabab until his mother died rightly of grief and oppression, while she’s telling him: “You are killing me without mercy” after his wife Rabab died in an abortion attempt to abort her pregnancy with a bastard from one of her relatives whom she was with after her husband failed to fulfill his marital duties towards her.

But Kamel feels remorse for his killing of his mother, and isolates himself in the mystical worlds that he thinks that it may save him from his remorse and sadness, but that does not happen, and soon he indulges in lust after he is freed from his impotence, the fantasy continues when he meets Inayat which represents the exact opposite of his dead mother and wife, she is an old, filthy woman with great sexual courage, and because of that, he triumphed with her over his impotence, and lived the experience of virility completely, and was freed from his mother who he killed on a strange accusation, which was that she locked him away from his manhood, which he could not conquer except by killing and getting rid of her, all of this is considered I fantasy in terms of ideas, behavior and sad ends.

Kamil is a really strange case, and the reader cannot understand the meaning of his weakness, wildness and fall unless we analyze his character in light of the period in which the novel was written in 1948, when Najeeb Mahfouz was experiencing the most turbulent conditions due to the surrounding Arab conditions that resulted in the weakness of a monstrosity. He resembles a state of weakness, Kamil the troubled weak who makes the wrong decisions, and lives in a strange state of dissociation; He is impotent in the bosom of his wife who loves her, while he virile in the bosom of an ugly woman who does not love her and is almost a prostitute, so that his name is a strange name that has no meaning and no explanation, such as that there is no explanation for his weakness and strange condition, as Najeeb Mahfouz often formulates a relationship between the name and the role, whether that name is the name of the character or the name of the place, the name has a clear connotation to him.

We can say that this schizophrenic situation that Kamil lives in is nothing but a form of Arab schizophrenia and national impotence in facing challenges, and an image of failure to define priorities, fix determinants, and falter in adopting work and development programs.

**Al Jablawi:**
The character of Al Jablawi in the novel Awlad Haritna is the main fictional character in all the characters of the novel, and from belonging to him the other characters derive their prestige, value and stature, which is sacred. For everyone, and everyone asks for his approval, and “he is the owner of the endowments of the neighborhood and everything that stands on its land and the kings of its surroundings in the desert. That is why we find Hammam his son, who only mentions him with “dignity and pride” for he is “the grandfather and we are the grandchildren”. He does not allow the combination of strength and weakness in the soul except for himself, for he is strong and limits lethality in the bliss of his heart, weak in marrying a mother like yours. Above humans as if from a descended planet. He lived a long time, “He lived above what man aspires or imagines, until he set an example with the length of his life.

But for an unknown reason, Al Jablawi retired from his big house, abandoned people, and hid behind doors, only a few servants saw him, and the story of his retirement and his oldness confuses the minds. “Is it not strange that he disappeared in this large closed house” And generations passed that did not see or meet him. Rather, his story was passed down from generation to generation, “no one of our generation saw him even Jabal did not see him in the darkness of the desert.”
His retirement at his home did not prevent the people of the neighborhood from seeking help from him, and to see him the Savior for their misery and stubbornness, and they deny his ignorance of them." [51] The personality of Al-Jabalawi is a truly fantasy figure "no one has seen, but everyone takes his account" [52] and his might is perhaps the tremendous family power he enjoys alone without anyone else. [53] This personality has received a lot of controversy in the Arab cultural and intellectual circles, and some have even argued that the character of Jabalawi is God, based on the fact that the verb Jabal means creation, just as Jabalawi is the one who built his great house, and gave birth to his children who have given birth in the neighborhood, they made a full life out of it, and this dangerous interpretation made two young Egyptian extremists attack Najeeb Mahfouz, and they stabbed him in his neck in an attempt to kill him, but the Illuminati take this character to another space; As they see it as the dominant power that oppresses the servants, and imposes on them certain restrictions from backwardness and ignorance therefore, Arafa killed Al-Jabalawi, so that this kill would be a symbol for the elimination of knowledge over ignorance.

Arafa:

Versus Al-Jabalawi personality in Awlad Haritina, which represents the beginnings of human existence on the intellectual and cognitive levels, as well as the tyranny of authority, Arafa character comes to form the opposite personality, he does not believe except in the voice of science, and he defends it, and tries to break Jabalawi’s authority in any way, and to achieve a decent and just life for humanity in a final episode of human conflict for the sake of that.

However, Najeeb Mahfouz did not present this duality in a realistic and direct way, but rather in a fantasy form. So Jabalawi is a fantasy figure, a mixture of the exotic and the miraculous, and he represents power, authority and tyranny, while Arafa represents science, but in a fantasy form, it also represents in the magic he mastered; for he can prepare magical materials from dust, lime, plants, spices, animals, insects and glass [54], and he is a person from the same neighborhood who was away and returned, no one knows anything about him, except that he is a son of a women from the neighborhood and unknown father, and that he grew up somewhere where he was delivered by his mother to a magician who has telepathic powers and taught him magic [55], then he returned to the neighborhood carrying an astonishing magic, heals the sick with it, makes miracles, and hopes to fight injustice with. As it is a wondrous and supernatural power, “Magic is a truly wondrous thing, there is no limit to its power, and no one knows where it stands and the clubs will turns into children’s toys in the magician eyes, learn oh Hanash and do not be stupid, imagine if all the guys of our neighborhood were wizards. [56]

But Arafa failed in his endeavor, and he found himself again a servant using his magic in favor of those gangs and injustice, to finally they killed him when he was trying to rebel against them, even if the people remained clinging to his magic, waiting for his student Hanash to return to them, where it was rumored that he obtains Arafa’s special magic book hoping to rid them of enslavement and injustice. It must be that the tragic fate that Arafa met, represents the fate of science and scholars against the ignorant and the foolish who reject enlightenment, knowledge and facts, and fighting those who hold science, and destroy them when they refuse to submit to their brutal authority, till there is no hope for humanity except in the knowledge that is still in the hands of their enlightened disciples, who may be able to revive science in future after the power of the ignorant has weakened.

Arafa’s fantasy character is the key figure to decipher the other characters in Awlad Haritina. For he is nothing but an image of science that came at the end of the history of human conflict to impose itself as a solution to man’s problems and hopes for his aspirations after a long journey for religion in this matter, which he succeeded several times and failed at other times, this success was very much linked to the presence of an inspiring personality, and after its death, things would soon return to previous state, if not for the worse.

Awlad Haritina novel expresses “a preserved doubt that any society can live in justice for a long time because religious character comes and goes, but people remain miserable without strength and power. For Mahfouz, science is the last hope for human race, but the possibility of science defeating injustice remains unclear issue, “it seems that Mahfouz believes that religion, if freed from fanaticism, myths and narrow-mindedness, can lead the rulers to invest it in the interest of all.” [57]

An accurate understanding of Arafa’s personality leads to more accurate understanding of Al-Jabalawi’s. certainly not God, as some scholars thought, for Mahfouz would never killed God in his novel, but it is a symbol of religious authority that sometimes fails to realize the truth, and thus it distracts from the fulfillment of its basic duties which is mankind happiness, while science may succeed in that. [58]

I think that Mahfouz thought that people will lost also if they completely abandoned religion, and rely only in science [59] in all cases he does not make any statements, but rather suggests that religion and science are supposed solutions to the happiness of mankind, without favoring one over the other, which might be understandable, for Najeeb Mahfouz’s view of ideas is based on that it is unlikely for success to overwhelm failure. [60]

We can say that the conflict in awlad haritina between the symbolism of Jabalawi’s personality and Arafa’s is a conflict between religion and science, bearing in mind that we can feel the writer’s sympathy with science, especially since he often declared his belief in science. by saying: “My heart combines aspiration to God and
belief in science, and aversion to socialism” [61] as he said before: “I am a man who loves science” [62] and stated at the same time that he believes “that the religious state is a danger to Egypt” [63] therefore, we find Jabalawi the symbol of religious authority, being killed by mistake at the hands of Arafa, the symbol of science but he forgive him and sends someone to say that he is not mad of him, [64] it sounds like if Mahfoz it is a fair to kill religious authority, and that science has to kill superstition and ignorance without the slightest feeling of remorse or guilt.

This leads us to the fact that Najeeb Mahfouz is biased towards science, while calling for a correct understanding of religion away from authoritarianism, oppression, superstition and backwardness, without implying any of the seeds of atheism or fighting religion or religious people, and the real problem with Najeeb Mahfouz is that no one has paid attention to these facts. [65]

Al-Warraq:

Once again, Najeeb Mahfouz formulates a miraculous fantasy figure capable of penetrating the laws of nature, and forcing us to adopt new laws to explain phenomena with them [66] The miraculous “is the hesitation felt by a being who knows nothing but the laws of nature while facing an apparently unnatural event” [67], and this is what we feel when Al-Warraq in Layale Alf Layla novel does miraculous things that cannot happen to humans, but they are for Al-Warraq who appears to be a mystic man (Sufi), and who has a special and secret knowledge that pervades Sufism and its secrets; This makes a fantasy figure like Al-Khader wanting to learn about him, so he gets to know him, and asks him to show him some papers that Al-Warraq mentor had shown him, so Al-Warraq responds to him, and sends one of his students with him, and orders him to throw papers in the river causing the water to split, and an opened box appears from inside, where the leaves goes inside it, then it closes and goes back to water again. [68]

This miraculous act made the people of the neighborhood believe in Al-Warraq's abilities, and consider him a chosen servant of God, and venerate him in his life, as they sanctify him after his death, celebrate and carry flags on his birthday, play spiritual music, and feast the poor and the needy, while they believe that if he had been sent from his death, he would carry the sword and fight injustice. [69]

It seems that the Al-Warraq's character is an image of Arafa's in Awlad Harimta. Both are images of the man who seeks science to free people from slavery, but each presents this science in a different way of its own. Arafa presents it through the magic games that he mastered, while Al-Warraq presents it with the personality of mystical secrets mastered by the Sufi man who wants to fight oppression with the edge of the sword [70] rejects submission, and calls for revolution, rejection and rebellion. But the two methods refer to one thing, which is science that must fight ignorance, weakness and humiliation. Mahfouz chooses the name Al-Warraq for this character to point out frankly that this is a scholarly figure interested in paper and writing, as scribe has always been the profession of those working in science and its people, and it is the profession of copying books. So Al-Warraq was engaged in some knowledge, but in the manner of Sufi figures who have dignities, and they search for knowledge, based on Mahfouz’s faith, who believes that there is Sufism that can only be achieved with more knowledge. [71]

Sayyid Sayyid Al-Rahimi:

Al Tareek presents a fantasy character perfectly, that is Sayyid Al-Rahimi character, which is a mixture of the exotic that harmonize with nature, but is contrary to normal, and the miraculous that violates the laws of nature, preserving his youth and the abundance of his offspring, although he exceeded ninety years of age as mentioned by those who know him, and he bring every women he had a sexual relation with pregnant; [72] so he is the closest thing to a frivolous young god who does not know illness or impotence, and even gives one of his friends a wonderful book that contains a way to preserve youth for a hundred years. [73] His existence is shown as an individual who has no beginning nor end , As if he is a god , alone, no wife, mother, father, sister, or brother, fulfilled with the great wealth that he inherited from his father, so he gain power and influence , that he is not afraid of the state laws. He is "a master and chief in every sense of the word, there is no limit to his wealth, nor to his influence." [74]

Sayyid Al-Rahimi dedicated his life for love and travel, and he does nothing else. He “used to practice love in all its forms, sexual and passion, leaving no women whatever she was a mature or a teenager, widow or married, poor or rich, even maids, beggars.” [75]

He won’t stay in one place, but rather “his heart became attached to the big world, moving from country to country, continent to continent, relying on his millions, chasing every women”. [76]

He is a hidden unknown character, and no one knows where he is or how to find him, and this increases his fantasy. He does not appear in any of the events of the novel, but we only know about him from Basma Omran Saber’s mother the protagonist of the novel who gave birth to her only boy in a fleeting relationship with him in the past. His name bears divine meanings; the successive name Sayyid Sayyid denotes the attribute of sovereignty, while the name Rahimi refers to the attribute of mercy, which is also an attribute of the divine. Sayed Al Rahimi did not have any real presence in the life of Saber] the hero of this novel except that his mother claims that his great, revered father who is hidden in a place where she does not know. Therefore, the loser son became attached to his father Rahimi, and began to search for him, in order to gain his status from him, based on
his belief that he “worth nothing” \(^{77}\) if Al-Rahimi does not recognize him, forget to make himself glory through effort and sincere hard work. [Saber] searched for his fantasy father Al Rahimi everywhere in more than one way, even he seeks help from the land authority and the elderly people of his neighborhood, putting ads in newspapers hoping that he would find him, but he did not, and ended up in despair, failure, sadness and disappointment for he was hoping to save him from execution for the killing of his mistress [Karima], after he waited for a long time for his father to know about his condition, and to “make it easier for him to escape.” \(^{78}\)

But the fantasy father had failed his delusional, lazy, loser son, and did not intervene to save him from his end, to reflect by that an image of a false illusion that people convince themselves of because of helplessness, laziness and lack of positivity, to reach their worst ends.

We can embody the image of the fantasy father Sayyid Al-Rahimi with the powers of illusion, such as the authority of the state, the ruling and influential class, and the pressure forces that control a person, and make him feel their importance and his need for them, as well as convince him that he belongs to them, and that they are able to help him whenever he needs help, even saving him from death, but at a critical moment these powers abandon the person who believes in, and leaves him to face the toughest endings, they are nothing more than powers, and they are utilitarian and, concerned only with the benefits they achieve from man.

**Ashour an-Naji:**

Perhaps Ashour Al-Naji character is one of the most famous male characters of Najeeb Mahfouz's novels, which achieved great presence in the Arab narrative memory and in the Arab cinematic memory after becoming a hero in many of the famous Egyptian movies that achieved great success, and founded its fantasy in the minds of the recipients.

This exotism extends from the moment of the birth of this character through its biography ending with its eternal disappearance, which are details refer to the fantasy of this character to be symbolic and spiritual leader of the Egyptian neighborhood community in the epic novel *Al Harajfsh* which is full of characters and successive events through generations.

They are generations that have inherited the fantasy of the great-grandfather Ashour al-Naji in successive chronological episodes that perpetuate the idea of continuity and steadfastness that Najeeb Mahfouz insists in building his exemplary characters that he deems fit to play heroic roles despite the intensification of incidents with their adherence to their qualities and characteristics in the face of their destinies that challenge them because they only knew greatness and power.\(^{79}\)

Thus, Ashour al-Naji became a popular humanitarian model for the hero who wages a courageous human battle against injustice and calls for justice, brotherhood and fairness. Therefore, Najeeb Mahfouz gives him many supernatural qualities in order to perform his expected role.

The fantasy of Ashour al-Naji’s character begins from the unknown moment of his birth where no one knows his true identity, and what is the reason he was left in the street, to the moment the kind good Afra Zaidan finds him, and take him as his son, without knowing anything about him, so that his upbringing begins with a mystery that deepens his fantasy qualities, and returns him to the beginning of the universe.

Ashour al-Naji possesses distinctive physical qualities that suit the role he will play later, a role that requires high physical competencies, which he attained many of them. “he grew tremendously like the hospice’s gate, impressively tall, wide shoulders, tough arms like one of the ancient wall stones, leg like the trunk of a mulberry tree, his head is large and noble, sharp thick features filled with life” \(^{80}\) and Ashour is almost like animals because of its excessive strength, he is “a giant with a jaw of a predator, and a mustache like a ram's horn.” \(^{81}\) Ashour begins from the first moments of his heroic journey to the impossible dreams that approach the demands of a prophet, and with wishes of the immortals. He “wants to climb up the rays of the sun, to melt in a drop of dew, or to ride the roaring wind in the basement*.” \(^{82}\)

Likewise, he preserves his youth and strength throughout his life, and refuses to be led by any deficiency, evil, offense or vice, and adheres to the path of goodness that leads him to salvation. When an epidemic attacks the people of the neighborhood, he and his wife Fella and their infant son Shams al-Din saved by a dream that tells them to leave the place and flee to the desert, to escape death, and then he returns to inherit the wealthy who perished in the epidemic, and resides in the house Banan the richest man in the neighborhood.

Ashour al-Naji lives his life in the neighborhood, fair, compassionate, supportive to all, calling for truth, fighting injustice, and transforming the neighborhood into a righteous and ideal society, until he suddenly disappears from the neighborhood without a reason, but his legend remains alive in the neighborhood. As its people reject his death, and continue to dream of his return to support the truth, to return again and again in the image of honest men who are determined to carry his message in life, and many of them are of his progeny. His son Shams al-Din was like him in the triumph of truth and in the strength of the body, as he possesses supernatural physical qualities that enable him to defeat the gangs of the neighborhood even when he is an old man, and his heroic toughness was considered a myth and a gift of the saints until he was called the conqueror of old age and disease. \(^{83}\)
The grandson Wahid bin Samaha al-Naji is a descendant of Ashour al-Naji, and he possesses, like his ancestors, supernatural physical strength, and he obtained it through a dream that he asked him to go to the wilderness where he met his fantasy grandfather Ashour al-Naji who disappeared for years who took his hand and massaged him. He applied some paint, and said to him: “This is magic” [84], after which he becomes strong in flesh, while people believe in this miraculous gift, and consider the whole matter “the first news from heaven.” [85]

Also the character of the grandson Jalal al-Din Ibn Zahira al-Naji is a fantasy figure with an equal dimension. He is fascinated by the idea of immortality to the point of obsession and fascination, and he spends his life in order to obtain immortality after he tries to defeat the death that he sees controlling human beings, “sanctify death and worship it, so they encourage it until it became an eternal reality.” [86] [Jalal] tries to triumph over death and remain immortal, but he fails to do so, and enters into the fate of death humiliated and defeated, after he breathes his last breath between fodder and dung, without performing his natural role in rebuilding the earth. Because he was preoccupied with eternity, and he fought death, which Najeeb Mahfouz believes, “gives value to our life, motivates work, goodness, appreciation, appreciation of things, and the renewal of mankind” [87]. He is also a true symbol of challenging man’s ability and putting a forced end to his chronological path, whether he wants it or not.

Fate has led Jalal to this miraculous fantasy quest for death. As he is contrary to the laws of nature by death and ending after he saw his mother being killed in the most hideous ways at the hands of her husband, then he saw his beloved Qamar al-Naji succumbing to disease and perishing while she was at the age of flowers, so he decided to triumph over death and search for immortality.

But he missed the path, so he thought that immortality might be in the body and not by work and accomplishment, so he turned to falling into the clutches of the antichrist Shawar who lives in the basement in the neighborhood who promised him to grant him immortality in exchange for his slave-girl Hawa a building whose proceeds would be atonement Regarding his sins, and to build a minaret of ten storeys high, and to perform itikaaef in his room for a whole year, only his servant sees him, and to avoid in his isolation anything that astonishes him about himself [88], Jalal imposed these strange, enforceable conditions in front of his impossible request.

On the last day of the written year, “He received a ray of sun washed with the damp of winter” [89], and continue to fulfill his lust forgetting the poor and needy ones but his dream soon vanished for Zainat his mistress filled his food with poison, and killed him in revenge for his neglecting her and for jealousy, and she said "I killed you to kill the life of torment” [90], thus putting an end to his fantasy pursuit of the eternity that is forbidden for humanity.

**Jamsa Al Baltie:**

Jamsa character in Layale Alf Layla novel has a liberal, revolutionary, reformist thought that proceeds from the miraculous act of nature phenomena in order to achieve its ideas and goals despite the miraculous ones it possesses, but it is not driven behind it, as others have done, rather exploits them in order to achieve his enlightening and revolutionary goals, so that, thanks to these extraordinary abilities, it can be a striking force against the group of thieves in the city who steal the capabilities of the people, instead of being their protector and support for them and torment the upper class [91], on top of them the ruler and his gang, so his struggle began by killing the governor of the neighborhood Khalil Al-Hamdhani in order to achieve justice will of God [92]. He realized that goblins interfere in human life only when justice is lost. [93]

This dangerous realization leads him to a series of struggle adventures after he obtained these supernatural abilities from his miraculous relationship with the goblin Senjam, who supports him in all his affairs, so that he saves him from the sword execution as a punishment for his killing of the ruler, and gives him a new miraculous existence when he cleft him into twin; One of them is fictitious in the same form Jamsa, who will be executed in the public square by the sword in front of everyone, and the other side is the new real existence of Jamsa who acquires a new body, in which the soul is poured into the form of an “Ethiopian, with a thin-haired, slender stature” [94] and he named himself later Abdullah Al Hamai [95] thus he escaped death after the sword of Shabib Ramah fell on his head in the old body that he left.

Thus, Jamsa gained a new life and a new body, and completed his path of revolution after he realized that he had escaped death due to great wisdom, which is the victory of the right and the fight against the oppressors after he asked without pause, "Did I remain in life by a miracle to work as a porter", [96] then he addressed his head hung on the door of his house, saying: "Let it remain a symbol of the death of the evil one who tampered with my soul for a long time.” [97]

This new faith of Jamsa earned him more supernatural powers that deepened the miraculous dimension of his character, so he was able to kill the symbols of corruption and injustice in the neighborhood, and they are Battisha Marjan the secret-keeper, Ibrahim Al-Attar, and Adnan Shuma. Once again, he found himself condemned to death again, so he fled towards the green tongue where he met Senjam for the first time, and there his powers were renewed, and there was more mythical powers that he obtained from Abdullah al-Bahri who dwells in the infinite kingdom of water, and gifted him a new face to hide from those who are chasing him, and
this time a light brown face, "with a clear complexion, a black straight beard, and abundant, separated hair that falls down to shoulders, and a look of two eyes flashing with the charm of stars."

This new face encouraged *Jamsa* to continue his struggle in which he hides behind the faces made for him, and this time it was fiercer "as an arrow in the sky of jihad as he imagined. He called his old strength, and this time subjected it to his solid strong will".

So this transformation not a monster; for a monster has an inferior and punitive value, but what was happening with *Jamsa* was a transformation from one image to another in an honorary dimension, a positive supernatural force capable of changing for superiority and highness, while a monster on the other hand follows a negative supernatural force that transform towards the worse or the lesser, and if the metamorphosis is often associated with punishment, revenge, anger, forces of evil, darkness and hate, then the transformation often tends to associating with the idea of reward, help and salvation; therefore, it is associated with the forces of good and giving, but that does not prevent the possibility of the opposite.

In this way, *Jamsa* was able to obtain different faces, and successive opportunities to continue his struggle, which was crowned with success, as it finally got rid of the symbols of evil and authoritarianism, and the kingdom lived a new era of justice, freedom and peace.

Najeeb Mahfouz has borrowed the power of miraculous transformation to provide his hero with extraordinary power that makes him able to fulfill his dangerous responsibility and his sacred duty, thus hints that the revolution, after believing in its pioneer and in itself, needs to work, support and take reasons to win, otherwise it will be failure.

Once again, *Jamsa* fell into the hands of his enemies, so the Sultan ordered to be deposited in the lunatic asylum, but a new miraculous event happens, the sky sends him *Sahiloul* the angel to save him from his new prison, so the angel *Sahiloul* imposed his power on the ground, and a tunnel splits that humans cannot dig it in less than a year, and he said to him: "Give me your hand and let me free you." When he left from the hospital, he completed his fight without complacency or fear, he is certain now, that he will be always saved by supernatural help from the sky and demons, for he is committed to his revolutionary cause on injustice and oppressors, therefore, he freed Shahryar the sultan and *Dandante* the minister from the captured of Zarmabah the goblin, who was formed in a charming woman and called herself *Anis al-Jalees* and locked the sultan and the minister naked in her red palace, tending to sell them as slaves in the city’s market.

*Jamsa* defeated Zarmahah after he says magic words, so her evil powers vanished, and she surrendered to him, and quickly scattered into dust and disappeared without leaving a trace.

But the sultan *Shahriar* did not benefit from his experience with the goblin Zarmabaha, and he was never aware of the necessity to fulfill his duty towards his people, being their ruler, and his duty is to take care of them, manage their affairs and justice among them, instead he indulged in entertainment that led him to turn into a mere puppet defeated man, crying in remorse; because he was expelled from a mythical world that he lived in with the help of supernatural power that made him move a strange rock, entering into a fictional world behind it, where he found the queen of that world, and he married her, after he gained his youth by bathing in a miraculous pool which turns people young, then lived a hundred years with his wife, the queen, which three days equivalent in human life.

However, the fiddler sultan was soon expelled from his palace and his fantasy life because he opened a forbidden door, and he began to cry without stopping, while saying, "All beings are crying from the pain of separation." Thus, *Shahryar* lost his life, existence, youth and happiness; because he was no more than a fiddler sultan who neglected his duties towards his people, and entertaining in hidden worlds by playing love, marriage and recovering lost youth, while *Jamsa Al-Balti* committed to his revolutionary cause, and kept his existence, and made himself and his people happier enjoying justice, mercy and brotherhood they gain. He summarized all this experience saying: “the jealousy of the rightness that it let no one defeat it, and no one despairs of reaching it, and the transformation often tends to associating with the idea of reward, help and salvation; therefore, it is associated with the forces of good and giving, but that does not prevent the possibility of the opposite."

**Ibn Fatuma:**

*Ibn Fatuma* character in *The Journey of Ibn Fatuma* is a fantasy miraculous, purely elusive character; In a superficial reading of this novel, someone might think that this character is nothing but a figure of a traveling man who makes long journey that ends with reaching his goal in *Dar al-Jabal* the ideal desired world, and there he remains forever, and does not return to his first word to tell us what he saw, and without knowing the truth about *Dar Al Jabal* that: “As if it is a miracle of the country, the only perfection, but no one has encountered a person who says that he visited it, or found a book or manuscript describe it, for it is a hidden secret.” But the truth is that *Ibn Fatuma* who has a matrilineal descent was not a traveling man in the usual sense, and his journey was not a natural cruise, but rather a temporal journey through the ages from the primitive to the present age, as it is a journey through ages, and is able to return to ancient times reaching miraculous worlds for which we do not know a real place or existence, which are the worlds of *Dar Al Jabal*, a fantasy place that many
have heard about without being able to be reached " a miracle of the land, the only and the one perfection, but no one has encountered a person who says that he visited it or he finds a book or manuscript describe it, for it is a hidden secret." [105]

He was able to make this super miraculous journey through the ages with the help of Najih, as it is a journey that extended for centuries, and examined the entire experience of humanity to the time of writing the novel since people were naked, barefoot and pagan, organized in tribal pastoral societies, passing through the feudal agricultural community, stopping at industrial capitalist society, ending with socialist society, represented by the former Soviet Union.

This journey allowed him to see the experiences of humanity through the ages in his search for the ideal form of life, mankind and society, and thus Ibn Fatuma was a fantasy searcher for justice, goodness and the best, but he did not gain from this journey what he hoped to achieve the dream of humanity in an ideal, benevolent society with values of justice, mercy, equality and freedom. Therefore he preferred to flee to a miraculous world in order to fulfill his dream. Dar Al-Jabal was this desired place, but he did not return from this trip to tell us the truth of what was found in Dar Al-Jabal as if Najeeb Mahfouz wanted to leave the door ajar in the human experience in his pursuit for the perfection, leaving the options to him in this experiment.

The fantasy of Ibn Fatuma deepened when he reached what a human being could not reach before, which is Dar Al Jabal, but by his end this is the ends of the fantasy heroes who return to their worlds after long journeys and carry blessings to their peop [106] for he did not return to his people, and he disappeared forever, so Najeeb Mahfouz concluded his story by saying, "there is no more in any of the history books about this traveler after that." [107]

We can interpret this flexible end of the novel by saying that Najeeb Mahfouz has left the door open to the human experience, perhaps the future holds a new destiny for it, according to the path that it will take in the paths of civilization and civilization advancement. [108]

Among the details of this miraculous fantasy journey that mankind cannot take by breaking through time, Najeeb Mahfouz presents his great idea that he insists on, which is that the optimal path for advancement and civilization is the path of knowledge, away from the myths and ignorance that enslave man, and his kneeling to the mighty tyrants, and the hidden capabilities that the ascetic talks about in the novel is but the abilities of science which capable of creating better worlds for humanity in every place and time.

The funny thing is that Najeeb Mahfouz chose the character of the hermit who was disconnected in his loneliness in order to say that escaping to isolation and withdrawing from the backward society is of no use in the face of reality's control over facts, so that the people of Dar al-Grood have lost the peace and tranquility in which they live thanks to their isolation from humanity as soon as they were attacked by the horses of the enemies, so they wanted to flee again to a place where they would be isolated, and their new destination was Dar al-Jabal after they started chanting: "Dar al-Jabal...Dar al-Jabal." [109]

Qasim Amr:

If of Arafat's character in Awlad Haritna, Al Warraq in Layale Alf Layla, Ibn Fatuma all represent the personalities of scholars and researchers of enlightenment, freedom, justice and blessing for humanity, then Qasim Amr's character in Hadith Al Saban Walmasa'a is completely opposite to them in construction, although it is a strange and miraculous fantasy character at the same time, that is, it has strange powers that some people can have at times, such as seeing dreams come true, or possessing supernatural powers that humans cannot possess within laws of the world, but they can possess them in the miraculous paranormal states that penetrate the natural systems of this world, such as seeing the future and knowing what will be in it.

Qasim Amr is a character that does not stem from any scientific dimension, but rather is a submissive figure of unknown worlds that cannot contribute to the advancement of man or society in any way. Rather, it contributes to the involvement of people and society in more myths and delusions that keep them away on constructive facts, on top of which is the truth of science.

Qasim Amr is a fantasy character, a mixture of humble occult gifts, such as the interpretation of dreams, and the applicability of reality to that interpretation, and he was formed from a devoted, Sufi fabric, after a journey of torment between love and worship. “He was the most sincere listeners to his mother and the most sincere followers of her in her dreams and in her spiritual tours between mosques and shrines.” [110]

In his youth, he claimed that he witnessed miraculous events, such as seeing a ray of light from the sky on the holy Qader Night, or hearing the voices of demons from the balcony of his house, then he suffered an epilepsy in his youth, so his mother claimed that he had become able to communicate with the unseen and everyone mocked him, then the situation turns when he became one of the Sheikhs of the neighborhood when he starts talking to people about mysterious things that will be fulfilled, then everyone stops mocking him, and people come to him with gifts and money, until the family had to prepare the living room in the first floor to receive his visitors, and he has students and seekers, his mother was one of them.

Thus, Najeeb Mahfouz drew a picture of the ignorant society that is driven behind delusions, ignorance, and patients like Qasim Amr instead of walking behind science in order to lead them to the right path that solves all
their problems, and this is a satirical picture that Najeeb Mahfouz magnifies so that we can see the ugliness of its divisions.

What is worse of all is that we find ignorant people respect Qasim Amr the ignorant juggler whose existence is based on superstitions and ignorance, and rally around him, showering him with gifts, while these ignorant groups of people fight scholars like Arafa and kill them in the end, a tragic irony when the ignorant praise ignorance, and kill science and scholars.

Conclusion:
Najeeb Mahfouz, when he used fantasy to build the man’s character in his novels, he did not just want to conjure up a new experimental form that establishes, to amazement, what counts in favor of his novelistic creativity, rather, the study of these fantasy models leads us to many deep and dangerous goals that he wanted to pass to the reader with ease and intelligence behind a mask that protects him from the burden of accountability and the brutality of forces with him. Therefore, he allowed his fantasy characters to say their human, intellectual, religious, political and social sayings, and he remained on an external impartiality, exempting him from the risk of serious criticism directed at the individual, society and authority, and he also allowed the reader to pick up his advice and calls to the extent that corresponds to his talents, intelligence, acumen and perception.

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