



## The Manifestations of Place in Nagib Mahfouz's The Nights of One Thousand Night

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place, The Nights of One Thousand Night, Nagib Mahfouz, Shahrayar, Shahrazad, and Paradise.

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**ABSTRACT** This study examines the manifestations of place in Mahfouz's *The Nights of One Thousand Night*, where he largely seems to depict a real world wrapped up with a queer context to indicate man's alteration between the physical and the spiritual worlds. Mahfouz derives this bizarre and fascinating locale from the well-known novel, *The Thousand Nights and One Night*. Indeed, Mahfouz has managed to create an imaginary context immersed with spheres having the fascination of dawn and the astonishment of the past. In so doing, he has not only refueled the novel with suspense and excitement but also rewritten Shahrazad's tales thus creating a mechanism, which relates the past to the present through intertextuality. Through inventing this new locale, Mahfouz in fact offers various aspects of his reality his world and society, which he could not have drawn, had he resorted to familiar styles and contexts. Hence, these new invented places and figures help the novelist spread his message. Through blurring the lines between reality and imagination, Mahfouz attains the ideal place or Utopia as anticipated by Shahrayar in his attempt to find redemption from life's contradictions and turn the innovated universe into a psychological compensation for the repeated frustrations within the space of the assigned and real world.

### Introduction

The significance of place is particularly crucial in the fabric as well as in the creation of a distinct and perfect narrative text. Its manifestations, however, as perceived by researchers vary to a great extent. Since antiquity, man has acknowledged the distinctive role of place and recognized its relevance to his existence. Man has even known that this relationship is of mutual influence because man leaves his traces in the place and more often than not man brings about a change in its basic nature. In return, the place has a profound impact on man. In fact, both, as maintained by Sayeed Mohammad Ismael, enter a cycle of endless influence where each side cannot obtain a significant meaning for his/its existence in isolation from the other (2002, 3).

Semantically, place is the position where a thing is to be found ... *amkenah* is the plural while *amāken* is the plural of the plural (Iben Manzūr, 1956 2, 517). However, there has never been a consensus among scholars and researchers concerning a definite characterization. Each adopts a definition, which is in harmony with his own visions. Some scholars suggest that the "place" is the space containing and receptive of things (Al 'Obaidey, 1987 17). In other words, it absorbs the bodies entering it and unlike time, which cannot be realized by the senses despite its existence, place is a fact of the reality that can be perceived through the senses.

As a concept, place, as Al-'Arabey maintains, cannot exist except through language (1990, 27) since it is one of the major factors active in the oral story which must somehow be linked to place with disregard to its value or role in the work's fabric (As-Sa'afeen, 1996 165). Looking at the term from a wider angle, 'Ali (1987, 80) suggest the place is a square for the characters' movements, a stage for events and an embodiment of thoughts whereby it becomes a general field at which the characters' features, qualities

and excitements are defined (1987, 80). The novelist prefers to shape his characters and the events in a real space or in the form of semi reality so that his work can anchor solidly and transcend its being a background to perform other tasks.

Although the narrative elements are purely the creation of the novelist's imagination, it is framed by place and in consequence, they become closer to reality. The writer's absorption of the place is supposed to make the reader feel its impression, aroma, sounds and the atmosphere and therefore be able to observe the characters while engaged in the everyday life and undergo the same point view that these characters have for the place (Abu Bakr, 1989 63).

These concepts of place are ancillary to our understanding to Mahfouz' novel which is simply loaded with references to spatial space deepened by Mahfouz' employment of a number of symbols and signs. The mixture between the past represented by *The Thousand Nights and One Night* and the present denoted by *The Nights of One thousand Nights* provides the place with a function that indicates wide inspiration and absolute freedom. It also connects the place with things that are not restricted by boundaries. The reference is to imps or *ifrits* capable of freely moving between places at the speed of light and of diving into the sea bottoms after having been constrained within bottles. To understand the various Mahfouz' notion of place in the novel, we will classify the motif into four categories: the real and sizeable place; the fabulous or the superstitious place; the mobile places and the dream-like place or the paradise.

### The Factual Place

According to Sa'ud Ahmed Younes, the factual place is the physical place seen in reality and viewed in existence which represents diverse types of places constituting

man's environment and the surrounding in which he lives and with which he interacts or which inhabits his memory (1996, 16). Younes' definition of place finds true reflection in Mahfouz' other novels where the events frequently take place in Cairo. However, in this novel readers will discover that the treatment of place is poles apart. Mahfouz talks about the city, the palace, the cafeteria, and other places without ever assigning the exact names of that place or referring to known Cairo neighborhoods. He, for example, refers to a cafeteria which he calls it "The Princes' Cafeteria" but he does not mention its exact whereabouts, thus keeping it unidentified. To be more specific, the palace is the major place in the novel. It is the stage where the major events take place. On it, Shahrazad has told her stories about the terrible nightly killing of the virgins for three years. And it the place which, owing to stories, is afterwards converted from a horrible spot into a site where peace and tranquility prevails and where the impulse for revenge is suppressed and the quench for blood is annulled. Yet, this site does not have clearly recognized features. Telling the story of Shahrayar's escape from his kingdom, the narrator says, "He walked along the path ascending the mountain... then entered the palace crouching over the mountain. The guard led him into a rear gallery overlooking the spacious garden...." (Mahfouz, 1979 3).<sup>1</sup> Neither the crouching palace, nor the mountain or the spacious garden are physically detailed. None of these sites is accurately described. Nonetheless, they are the stage for the stories told.

Similarly, the narrator presents the city as a site for the event providing a true picture of reality. Yet, he does not offer or paint a particular city. Rather the city is assigned as a general urban location despite its name and several references to items brought from cities such as "a cloak from Baghdad, a turban from Damascus and Moroccan shoes and in his hand there was a Persian rosary whose beads were of precious pearls" (247).

Clearly, these references assert that the place is sketchily the Arab space. The city is referred to as "Hena" but the reader cannot recognize its exact location. Nor can he find out which country is implied. All the narrator reveals to us is the name of the city and the name of the ruler, "Ali As-Salluli, Hena's ruler..." (15). Correspondingly, the narrator refers to the house where Sheikh Al-Balakhli lives saying, "Sheikh Al-Balakhli lives in a simple house in the old neighborhood" (2). Again, he does not specify the features of the house thus leaving the reader perplexed.

The same thing happens when the narrator discloses the place where the she-*ifrit*, Zorombaha, "the guest's entertainer" (165) in a tale by the same name, gathers the leadership of the state including the Sultan, at a certain place in the city named "the Red House." Needless to assert, the label is pregnant with symbols and references associated with this corrupted place. In other words, corruption, temptation and seduction are aggregated in this very place to highlight the nether of deterioration that characterizes the leadership. Worse, the writer collects the leading group of the State and jails them without their identifying documents together with criminals and murders in the same location to indicate the evenness of their depreciated level. Luckily, a mad man saves them so that the leadership will not be publicly besmirched and the State will not be left free of leaders. Therefore, the house as a stage for this highly significant event is very realistic but Zorombaha,

the she-*ifrit*, the representative of the Jinni world, invades it.

The city and its wonderful events are mentioned in several locations. As a rule, its non-identified realistic milestones are mixed with known marks. The Street Procession, the festivities, the Principality, and the Washroom near the Green Tongue extended in river are all non-identified locations.

And there are portraits and places assigned in the narration in the tale called, "The Cafeteria of the Princess" (10). This cafe is the major source of stories. It is the place where the city's notable figures meet, stories and conversations are held and the gentlemen and the poor convene. Being a hotbed for comfort, it naturally has a profound impact on all characters. As a matter of fact, the cafe enjoys a remarkable visibility in Arabic and Western novels. (Hamid Al-Hamdani, 1993 72).

The Café plays a central role in the novel. It functions as a prelude to the novel and appears in every tale being the foundation where the tales are narrated and the news is exchanged and figures from all levels and backgrounds convene. The narrator says,

The Café is built in the middle of the right side of the great commercial street. It is square structured and spacious; its gates stand facing the public road while its windows overlook side neighborhoods. At its sides there are couches laid for masters while the average people occupy a third of the cycle on its center. Its nights are witnessed by masters like of San'an Al-Jamalie and his son Hamdan Tarishah, Karam Al-Aseel, Sahlool and Ibrahim Al-'At-Tar, Al-'At-Tar's son, Hassan, Jaleel Al-Bzzaz, and Nur-ed-Deen and Shamlool Al-Ahdab. As for the many average people who attend these nights, the list includes figures like Rajab the Porter and his friend, Sindbad, 'Ajar the Barber and his child 'Ala' Ad-Deen, Ibrahim the Bottler and Ma'rouf. (15)

### The Superstitious Place

The treatment of the superstitious place in Mahfouz's novels stands in opposition to what is familiar and known about places frequently mentioned in the narrative discourse (Khaled Husain, 2000 394). In fact, Mahfouz fills his novel with continuous allusion to superstitious places. We might start with the novel's title, which conjures scenes, spheres, myths, and tales from the original novel, *The Thousand Nights and One Night*. The city, for example, where the Shahrazad's narrated stories flourish, involve bizarre tales and weird events and employ invisible powers from beginning to end. All tales are related to or caused by *ifrits*. Qaf Mountain, to derive another example, is specified three times in the novel as a place for "loss and forfeiture... height, hindrance and end" (15). The writer makes use of these implications to stress its extreme remoteness and unapproachability. No human can reach it to tell about it. When San'an Al-Jamalie copes with a queer force in the tale bearing his name, he is commanded to perform several tasks. If he fails to abide by the orders, he is warned that no place can shelter him not even the Qaf Mountain. The Invisible power says, "Beware! Do not try to cheat me.... You will be in my hands, even if you found refuge on Qaf Mountain" (15). This usage of the Qaf Mountain affirms its existence behind the natural setting. This remote place is acknowledged in myths and superstitions and is associated with *ifrits*, who alone can reach it.

1. All translations from Arabic sources including extracts from the novel and the sources are ours.

A similar incident is disclosed in the tale titled, "Jumsah Al-Baltie," where Jumsah finds himself coping with an goblin. Sinjam, the Jennie, is quoted to have said, "The truth is that I have thought quietly over the mountain and I was convinced you did me a favor, albeit minor and not planned, I decided to repay you in the same manner without transcending the limits" (50). And it is also narrated that a clutch of *ifrits* say to each other, "Let us go to Qaf Mountain to celebrate to celebrate your liberation" (21). The idea is that over Qaf Mountain, the *ifrits* away from humans occupying a place where only his species can tread. Thus, the place can be described, to quote Samawi's words used in another context, as "a mark located on the edge of the Earth and its borders. Every attempt to transcend this limit can be achieved only by the remarkable ones among the Jennies and *ifrits*" (1996, 19). Hence, it might be said that Qaf Mountain is an unparalleled place on earth unmatched by beauty, magnificence or remoteness.

We find similar descriptions for other places dwelled by *ifrits* in the tale of "Jumsah Al-Baltie." For instance, while Jumsahis on his boat trying to pick a metal ball caught in his nets, it goes off producing a loud sound and *ifrit* appears and turns the boat into a superstitious, dust-covered place, which rises in the air. Terrified, Jumsahis pushed towards the edge of the boat. In "The Sultan," a different tale, King Shahrayar, resorts to the city of Al-Fardaous (Paradise) where he is led to a palace to inhabit. The King, we are told, "needed one thousand year to discover the invisible parts of the garden and a thousand more to know the rooms and suits of the palace" (38). So the place which "Jumsah Al-Baltie," enters is so abnormal that it takes him away from what he is familiar with in reality. This is important because Shahrayar, who knows only luxurious palaces, is so much fascinated by the city that he finds no match to it except in Shahrazad's extraordinary tales or Sindbad's stories.

The superstitious place appears in all Sindbad's stories and his seven journeys referred to in various places in the novel. These are seven islands: First, the solid land where the passengers stand after the first shipwreck. Later, it turns out to be a huge whale mounted by an entire city (250-1). The second island of the barren rock. Afterwards they learn it is the egg of a legendary gigantic bird (*ruk*) (252). The third island owned by the giant who fattens people then gulps them (253). Then there is the island where a man who is buried together with his wife alive (253-4). The fifth island is the island on which Sindbad has carried on his back a brown man for a long time (254). The island of the *ruk* and the island of the beautiful *ifrits* who do not mention the name of God in the air for fear of being burned (255). These two species turn the island into a delusory place for the *ruk* is a fabled massive bird, which appears in myths, tales and bizarre journeys, covers impossibly remote distances as indicated in the novel:

The *ruk* has never flown a human being before. What have you done!? Still, you abandoned him as soon as you could blinded by the glittering of the diamonds.... Al-Mohaiminie said ardently, "The *ruk* flies from an unidentified world to another and jumps from the peak of Al-Waq to the topmost of Qaf. Nothing can gratify this bird except the wish of Allah." (262)

As it was demonstrated, the place itself is firstly presented as superstitious or may be turned into one owing to the individuals' conduct or habits in that place. The *ruk*

is conjured from the deep past of the tales. The author brings the bird from its atmosphere and lets it inhabit his own reality and world because the author does not regard his reality as his goal. His reality fails to satisfy his needs so he creates mythical symbols and Shahrazad's queer world for the sake of morals and lessons.

### The Mobile Places

This category encompasses all locations related to water including mobile locations. One major characteristic of water is that it moves from one environment to another. Besides, water forms and contains seas, rivers, lakes and pools in consort with their contents of islands, ships and boats. All adventures and risks, beliefs and miraculous events that take place in and on them are also included. As we shall see, in Mahfouz's novel, water is associated with various symbols and indications, which Mahfouz relates to other issues like *tasawwuf*, cleanliness and purification.

Water as a mobile place occupies a wide space in the novel. It is mostly reflected in the travels of Sindbad, the adventurer, who as part of his search for a stable, dignified life, paradoxically finds himself undergoing seven journeys full of strange islands, queer creatures and miraculous deeds. In these stories, which Sindbad tells to the Sultan, he reveals that he has started as a porter then he promotes his position by taking up travelling. He says, "There is another life. The river connects to the sea, the sea goes deep into the unknown, the unknown leads to islands, mountains, living creatures, angels and demons. I hear a wondrous appeal. It was irresistible. Therefore, I said to myself, "Try your luck, Sinbad! Throw yourself in the embrace of the undetected" (11). When Sindbad sails across the seas and oceans, he plans to rummage around for his identity, his true self. This paradox is solved when we know that during his two-year journeys (for him centuries), Sindbad has learned a lot and gained deep knowledge and experience. He has ascended mountains, dived into the depths of seas, visited unknown islands, and traveled on deck of various ships and confronted dangers. Each journey provides him with a new experience and a wiser mind and offers first hand morals and lessons. Commenting on his first journey, Sindbad says,

After our ship had sunk in our first journey, I swam assisted by a board taken from its body until I was guided into a black island. The survivors and I thanked God upon our arrival and toured the island looking for fruit. We failed and returned to the beach where we gathered hoping to spot a passing ship. Suddenly one of us shouted, "Look! The ground is stirring!" Indeed, it was shifting. We were horrified and suddenly another one shouted, "The ground is sinking!" (250).

This extract indicates beyond doubt that watery locations can be transportable, instable. The sinking island is proved a whale's back. Disturbed by people's movement on its back, the whale swims into its world. Sindbad has to swim and swim until he reaches another island then a passing ship saves him. Sindbad's implication, and behind him Mahfouz's, is that standing on a shaky ground (which metaphorically refers to every insecure experience in all aspects of life) exposes man to danger or high risk. A similar idea is ascertained in the holy Quran where God warns him that "builds on the brink of a crumbling precipice, so that his house is ready to fall with him into the fire of Hell" (Chapter 9, verse 110).

Sindbad's sinking experience is repeated in his seven jour-

neys. Despite the jeopardies and threats Sindbad copes with, his love of the sea is never shaken and his knowledge and wisdom are forever enriched. More still, he is always confident that his risks will end in rescue. Hence lies the elements of suspense and beauty of nature with which the author endows the narrative point of view and Sindbad's journeys, i. e. the place. Let us trace the narrative line, as now occupied by Sindbad. He says, "The ship was submerged and we headed towards an island..... I was picked up by a ship and I survived." The watery space and its different configurations represented by the whale's back, the *rukhs* egg or the land of the beautiful girls are not without the component of weirdness. Additionally, Mahfouz, as previously asserted, harnesses the water to purify his characters and guide them towards self-refinement. After Jumsah Al-Baltie has been converted into Abdullah Al-Barrie (the man of the land), he sees a worshipper with whom he has the following dialogue,

Sir, what keeps you underwater? Which quarter are you from?

I am no more than a worshipper from the infinite kingdom of water.

Do you mean it is an underwater kingdom?

Yes, in its perfection is achieved and contradictions have vanished. Nothing stains its purity save the misery of the people of the land.

Excited, Abdullah said,

What I hear is amazing but God's strength is boundless so is His mercy. Now take off your clothes and immerse in water!

Why Sir? What are you asking me to do this in this cold night?

Do as I say before that deadly grip surrounds your neck.

Soon Abdullah, the Mariner, dived in water letting the man choose as he pleases.... The man

dived till he totally disappeared then a voice told him, "Return to the land safely..... No sooner

had had he felt the ground under his feet than he felt his heart stable between his ribs and knew

that he was a creature of heavens, the earth and the night.... (87-88)

After his immersion into water, he is cleansed in such a way he has never perceived before. He knows cleanliness and refinement in body and spirit. The same experience is reiterated in "The Criers" in which Shahrayar leaves his throne to think of his deeds following the impact of Shahrazad's tales. The narrator maintains, "He found himself approaching a clean pool behind which there was a polished mirror. He hears a voice saying,

"Do as you wish!" he soon gratified his impromptu desires. He undressed himself and dived into the water. The pulses of water massaged him with angelic fingertips and sneaked towards his belly, too.... He went out of the water, stood before the mirror, and saw himself inside the skin of a rebellious young man. He was strong bodied

and consistently shaped. His face was good and ripe with youth; his hair was black and parted with a barely blossoming moustache. He whispered, "Great be the name of the Almighty, Who can do whatever He wants." (264)

It is only natural to conclude that Shahrayar, the sinful king and murderer of virgins, is cleansed motivated by the refining attributes of the space. Shahrayar's cleansing is reminiscent of the tales narrated by Al-Balakhī, who has Sufi inclinations and plans to attain the highest degrees of faith and assurance. Once Al-Balakhī is ordered by a *sheikh* to throw leaflets into the river but I did not obey him, headed towards the sheikh, and claimed I did.

The *sheikh* told me, "You must do as I command. Go back and throw them!" I threw them and soon the water was split revealing a box whose cover was opened. The leaflets fell inside the box, closed and submerged into water. I returned to him and told him what I had seen. He said, "Now you did." I asked him to show the secret of his knowledge. He replied that he had written a book on Tasawwuf, which could not be obtained except by the perfect ones. My brother, Al-Khader once requested it from me. Upon the request of God, the water brought the book to Al-Khader. (208)

Here the space does not serve as a setting or a background to the event. Rather, it functions as a mediator to transport the book and help people enter the universe of *tasawwuf* and become closer to God through the ceremony of purification. In so doing, Mahfouz lets the water interwoven by queer and bizarre stories occupy a wide space and mark very significant issues. Just as *The Thousand Nights and One Night* has excited its reader and audience and deals with our reality asserting very imperative questions, Mahfouz's story is full of symbols. The diving process here, for example, stands for the return to the first stage of life, the mother's womb, where one can enjoy safety, warmth, excellence and existence because immersion in water hints at a return to a situation that precedes the formation of the shape, buoyancy and rise to birth, regeneration and birth (Khaled, 2000 200).

Of the other examples, which illustrate deeply the wide manifestation of movable places, let us study one from the tale of Jumsah Al-Baltie, where the *ifrīts* play a significant role amid the river. Consider the tale, already discussed, when Jumsah finds the metal ball that goes off causing a change in time and place with the complete inattention of everyone on the beach. The *ifrit* released from the bottle helps Jumsah to move from one place to another in the city and perform different tasks. One momentous task is the miraculous redemption of people from prison, the digging of tunnels in the air of the city and in the Princedom House. Every tunnel, which can be crossed by *ifrīts* only, requires more than one year of human strenuous labor (214).

It might be added that the place changes and moves together with its dwellers in accordance with the interference of the two *ifrīts*: Sakhrabout and Zorombaha. These two invisible powers dress Fathel San'an a hat which not only conceals him from people but tempts him and deepens the sense of excitement and suspense among the readers. When Fathel dresses this queer hat, he loses his straightforwardness and becomes immoral. Seduced by *ifrīts*, he steals, causes fights and corruption and dares to enter women's places. The narrator says,

As of the next day, Fathel set off and like air, he went everywhere unnoticeably....This new magical experience dominated him.... He tried being an invisible, moving spirit but triumph made him forget everything even his daily bread. He felt that through inconspicuousness he was higher in his position and social rank.... He became equal to the discreet power and thought he was in control of things. Moreover, he felt the sphere of his activities grew wider and limitless. (217)

Despite the truthiness of his perception that the place is boundless, he is mistaken to believe he is its monarch. Magic subjugates both him and the entire place.

A similar conclusion can be deduced from the tale of "Ma'rouf Al-Askafie" (the Shoemaker) (231). When Ma'rouf finds Suleiman's ring, he guarantees redemption from hard labor, matrimony, and hopelessness:

He rose toward the sky then went down safely. He contemplated, 'Oh, Suleiman's ring, raise me to heavens!' However, he stopped his contemplation and was consumed by a horrible dread. He felt a power uprooting him from his place. He started to ascend and descend slowly and steadily until all the café guests stood up in terror. He headed towards the door and exited while shouting, 'Save me!' Afterwards, he went up and disappeared in the darkness of the winter night. (232)

Apparently, this extract demonstrates that the imperceptible power represented by Suleiman's ring dominates the character's movements over different places through granting him the ability to fly over the ground. Besides, this power, allows him to promote his position and his moral standards. From a shoemaker he is upgraded to the position of the neighborhood ruler, owing to his moral attitudes.

Therefore, it can be said that in employing the movable places in his novel, Mahfouz aims at achieving suspense and excitement intensified by the appeal to unlimited abilities of the *ifrits* and invisible powers. In addition, the mobile place has the upper hand in changing the character's attitudes for better or worse as in the stories of the Shoemaker and Fathel San'an through the hat or Suleiman's ring. The characters' change and movement from one place to another are mixed by the element of fantasy. As a result, the mobile place finds a wide reflection in the narrative structure though in reality it does not exist.

### The Dream Place (Paradise)

It is an ideal place, a form of Utopia, crafted by the narrator's fantasy. In creating it, the narrator hopes to endow people with the opportunity to inhabit a place where goodness, justice and wisdom prevail in isolation from life paradoxes. According to Ismael, this city is most reflective of the human ambition which longs to attain the most prosperous and advanced societies where man can control nature and guide it in the paramount way possible (2002, 155). In this city, man can not only recover himself but also rediscover it. To this dream city, King Shahrayar goes after having lived in his palace for a long time listening to Shahrazad's tales. He abandons the throne and the life of luxury, the wife and the children, and runs away from his past. Upon entering this dream-like city, the narrator says,

Shahrayar found himself in an unmade-man city. It was as beautiful, glamorous and elegant, clean, aromatic and soft-weathered as Paradise. It was tremendously commodious.

In all directions, there were edifices, greens, boulevards and squares crowned with all flowers. Over its surface spread saffron, ponds, and streams. Its dwellers were purely women, without a single man among them. And these women were young and their youth was of angelic beauty. (266)

Apparently, this place is the ideal location where Shahrayar can redeem himself after having been plagued with cruelty and murder. Here, he is authorized to rid himself of deception and traps and enjoy absolute freedom in a kingdom whose language is free of the imperative form save in love. Now he starts to see that compared with this new residence with his new wife, his old palace is no more than a rundown, dirty hut. Despite his attainment, Shahrayar recognizes he has not achieved the real paradise. He attains this recognition after opening a door he is warned not to open. Behind the door, he encounters torture at the hands of an ugly giant. Dissatisfied with his new condition, he is subjected to doom. His luxurious, dreamy life is replaced with torment. This fate is the result of failing to admit reality and be satisfied with what he has and is a reflection of repetitive self-disappointments within the limited space.

Another implication of the place as dreamlike is employed in the tale of "The Sultan," (206) where the Paradise aspired by the hero is far from being a residence for murder, destruction and oppression. When Shahrayar visits this locale, he is surprised to see an illusory monarchy inhabited by a sultan, his assistants and subjects at a place where he crosses the river. Disguised, Shahrayar has the chance to witness a court of law characterized by justice and righteousness contrasted with his real courts where justice is lost and innocent people are killed. What astounds him even more is that its subjects consisting of the poor and tramps: "It is a new kingdom and we are asleep! It is perhaps cannabis, my lord but how do they fund these lavish practices?" (207).

It seems that this surreal monarchy has all that Shahrayar's kingdom retains thus implying that this is the kingdom that his people dream to establish. As for the fake court, it is a just event to acquit Iben 'Ajr the Barber, Ala' Ed-Din, who is the victim of an insidious plot. He is accused of a conspiracy against the Sultan and of stealing the jewel of the Governor's wife, the reverend Ibn Khaqan. Thus, the poor want to establish an illusory monarchy where they together can practice justice and live equally unthreatened by all sorts of tyranny and oppression. In depicting this dreamlike location, Mahfouz wants to conquer the constraints of tough reality and invite horizons devoid of contradictions. He wants perhaps to let Shahrayar see a monarchy ruled by justice thus ironically uncovering his tyrannical activities. The following chart gives a true glimpse of the reality of this place: Shahrayar's palace--> the alternative locale-->redemption-->The Tramps' Monarchy-->Paradise-->justice and wisdom.

### Conclusion

In this paper, we have tried to demonstrate that Mahfouz renders a various implications for the concept of locale. The actual place, for example, is presented in a very clear manner. Its features and names are definite though there are no specific details that can refer the readers to an assigned place. In so doing, Mahfouz perhaps wants to generalize the pace to parallel the structure and content of the novel modeled on the tales of Shahrazad. The other places whether, the movable, the superstitious or the dreamlike,

are entirely different from what our familiar locations. It is most likely that the novelist attempts to abstain from imitating reality including the daily life in order to transcend the physical rules of reality to find a refuge in alternative ones. The implication is the rules of the imaginary art, which is associated with superstition, indiscernible worlds linked to invisible powers like spirits, ghosts, *ifrifs* and bizarre contexts.

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