

from him. "Be a man," he said. "Today you truly begin life. You will find me waiting for you when it's time to leave."

I took a few steps, then stopped and looked but saw nothing. Then the faces of boys and girls came into view. I did not know a single one of them, and none of them knew me. I felt I was a stranger who had lost his way. But glances of curiosity were directed toward me, and one boy approached and asked, "Who brought you?"

"My father," I whispered.

"My father's dead," he said quite simply.

I did not know what to say. The gate was closed, letting out a pitiable screech. Some of the children burst into tears. The bell rang. A lady came along, followed by a group of men. The men began sorting us into ranks. We were formed into an intricate pattern in the great courtyard surrounded on three sides by high buildings of several floors; from each floor we were overlooked by a long balcony roofed in wood.

"This is your new home," said the woman. "Here too there are mothers and fathers. Here there is everything that is enjoyable and beneficial to knowledge and religion. Dry your tears and face life joyfully."

We submitted to the facts, and this submission brought a sort of contentment. Living beings were drawn to other living beings, and from the first moments my heart made friends with such boys as were to be my friends and fell in love with such girls as I was to be in love with, so that it seemed my misgivings had had no basis. I had never imagined school would have this rich variety. We played all sorts of different games: swings, the vaulting horse, ball games. In the music room we chanted our first songs. We also had our first introduction to language. We saw a globe of the Earth, which revolved and showed the various continents and countries. We started learning the numbers. The story of the Creator of the universe was read to us, we

were told of His present world and of His Hereafter, and we heard examples of what He said. We ate delicious food, took a little nap, and woke up to go on with friendship and love, play and learning.

As our path revealed itself to us, however, we did not find it as totally sweet and unclouded as we had presumed. Dust-laden winds and unexpected accidents came about suddenly, so we had to be watchful, at the ready, and very patient. It was not all a matter of playing and fooling around. Rivalries could bring about pain and hatred or give rise to fighting. And while the lady would sometimes smile, she would often scowl and scold. Even more frequently she would resort to physical punishment.

In addition, the time for changing one's mind was over and gone and there was no question of ever returning to the paradise of home. Nothing lay ahead of us but exertion, struggle, and perseverance. Those who were able took advantage of the opportunities for success and happiness that presented themselves amid the worries.

The bell rang announcing the passing of the day and the end of work. The throngs of children rushed toward the gate, which was opened again. I bade farewell to friends and sweethearts and passed through the gate. I peered around but found no trace of my father, who had promised to be there. I stepped aside to wait. When I had waited for a long time without avail, I decided to return home on my own. After I had taken a few steps, a middle-aged man passed by, and I realized at once that I knew him. He came toward me, smiling, and shook me by the hand, saying, "It's a long time since we last met—how are you?"

With a nod of my head, I agreed with him and in turn asked, "And you, how are you?"

"As you can see, not all that good, the Almighty be praised!"

Again he shook me by the hand and went off. I proceeded a few steps, then came to a startled halt. Good Lord! Where was

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the street lined with gardens? Where had it disappeared to? When did all these vehicles invade it? And when did all these hordes of humanity come to rest upon its surface? How did these hills of refuse come to cover its sides? And where were the fields that bordered it? High buildings had taken over, the street surged with children, and disturbing noises shook the air. At various points stood conjurers showing off their tricks and making snakes appear from baskets. Then there was a band announcing the opening of a circus, with clowns and weight lifters walking in front. A line of trucks carrying central security troops crawled majestically by. The siren of a fire engine shrieked, and it was not clear how the vehicle would cleave its way to reach the blazing fire. A battle raged between a taxi driver and his passenger, while the passenger's wife called out for help and no one answered. Good God! I was in a daze. My head spun. I almost went crazy. How could all this have happened in half a day, between early morning and sunset? I would find the answer at home with my father. But where was my home? I could see only tall buildings and hordes of people. I hastened on to the crossroads between the gardens and Abu Khoda. I had to cross Abu Khoda to reach my house, but the stream of cars would not let up. The fire engine's siren was shrieking at full pitch as it moved at a snail's pace, and I said to myself, "Let the fire take its pleasure in what it consumes." Extremely irritated, I wondered when I would be able to cross. I stood there a long time, until the young lad employed at the ironing shop on the corner came up to me. He stretched out his arm and said gallantly, "Grandpa, let me take you across."

Naguib Mahfouz
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Half a Day

I proceeded alongside my father, clutching his right hand, running to keep up with the long strides he was taking. All my clothes were new: the black shoes, the green school uniform, and the red tarboosh. My delight in my new clothes, however, was not altogether unmarred, for this was no feast day but the day on which I was to be cast into school for the first time.

My mother stood at the window watching our progress, and I would turn toward her from time to time, as though appealing for help. We walked along a street lined with gardens; on both sides were extensive fields planted with crops, prickly pears, henna trees, and a few date palms.

"Why school?" I challenged my father openly. "I shall never do anything to annoy you."

"I'm not punishing you," he said, laughing. "School's not a punishment. It's the factory that makes useful men out of boys. Don't you want to be like your father and brothers?"

I was not convinced. I did not believe there was really any good to be had in tearing me away from the intimacy of my home and throwing me into this building that stood at the end of the road like some huge, high-walled fortress, exceedingly stern and grim.

When we arrived at the gate we could see the courtyard, vast and crammed full of boys and girls. "Go in by yourself," said my father, "and join them. Put a smile on your face and be a good example to others."

I hesitated and clung to his hand, but he gently pushed me

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Following a Pattern in Mahfouz's *HALF A DAY*

Keywords: *Naguib Mahfouz, individuality, pattern, signifiers, mindfulness*

Naguib Mahfouz's suspenseful focus on life's transience in "Half a Day," translated into English by Denys Johnson-Davies, shows how the author discusses a rudimentary subject with dramatic succinctness as he traces the process through which the human mind usually loses its potential and becomes oblivious to the passage of time. Journeying for the first time to school "alongside" his father, the Narrator as a child, who is conscious of "time" in a preurban Egyptian setting of "a street lined with gardens" and of "extensive fields planted with crops, prickly pears, henna trees, and a few date palms," shows Mahfouz using this organic imagery to symbolize the abundance of creative potential and mindfulness with which the protagonist begins a new phase of life (55). But Mahfouz depicts the plight of mediocrity, as this nameless protagonist represents the average man who, upon entering "school" (55), loses his sense of flexibility and thus whose whole life becomes so mechanically repetitive that it may be compressed into one day. Mahfouz's point is that, despite all his initial potential, the Narrator never develops his individual identity; for, as he dutifully follows a given "pattern" (56), which he acquires through the instruction that school signifies, his faculties of attention, imagination, emotions, and instinct suffer from inhibition, and he loses the freedom to create a meaningful and original pattern as an individual.

As Mahfouz shows the contrast between the Narrator and his father at the "early morning" of the former's life, the father is ironically oblivious to the son's potential as a unique individual (58). The self-absorbed father, who represents the average adult and who thus wishes the young boy to emulate his "father and brothers," calls school a metaphorical "factory"

Naguib Mahfouz's "Half a Day"

From *The Time and the Place and Other Stories*. Trans. Denys Johnson-Davies

Topics:

TRANSCIENCE OF LIFE
SYMBOLIC SCHOOL
SYMBOLIC JOURNEY
SYMBOLIC GARDENS
MAHFOUZ'S USE OF STRUCTURAL IRONY
BLINDNESS AND AWARENESS
ILLUSIONS AND DISILLUSION
SYMBOLIC CITY
QUEST FOR KNOWLEDGE
QUEST FOR HARMONY

Discussion Questions:

WHAT KIND OF NARRATOR DOES MAHFOUZ PORTRAY IN "HALF A DAY"?
EXPLICATE THE PHRASE "MY MOTHER STOOD AT THE WINDOW, WATCHING OUR PROGRESS, AND I WOULD TURN TOWARD HER FROM TIME TO TIME" (196). DISCUSS THE NARRATOR'S SYMBOLIC JOURNEY TO SCHOOL.
DISCUSS THE SYMBOL OF "GARDENS".
DISCUSS THE FIGURE OF SPEECH (IMAGE / TROPE) OF "FACTORY" (196). WHAT KIND OF TROPE IS "FACTORY"?
DISCUSS THE FIGURE OF SPEECH (IMAGE / TROPE) OF "FORTRESS" (196). WHAT KIND OF TROPE IS "FORTRESS"? ALSO DISCUSS "FORTRESS" AS A SIGNIFIER
DISCUSS "SCHOOL" AS SIGNIFIER AND SYMBOL.
DISCUSS THE TITLE OF THE STORY.
DISCUSS THE FATHER'S WORDS, "YOU WILL FIND ME WAITING FOR YOU WHEN IT IS TIME TO LEAVE" (196).
DISCUSS THE WORDS OF THE BOY WHO SAYS, "MY FATHER IS DEAD" (196).
WHAT DOES THE NARRATOR DO IN THE SCHOOL?
EXPLICATE THE SENTENCE, "WE SUBMITTED TO THE FACTS, AND THIS SUBMISSION BROUGHT A SORT OF CONTENTMENT" (197).
EXPLICATE THE LINE, "THE BELL RANG ANNOUNCING THE PASSING OF THE DAY AND THE END OF WORK" (197).
EXPLICATE THE PHRASE, "I WAITED FOR A LONG TIME WITHOUT AVAIL" (197).
DISCUSS THE NARRATOR'S CONFUSION AND FRUSTRATION AT THE END OF THE STORY.
WHY DOES "THE YOUNG LAD" CALL THE NARRATOR "GRANDPA" (198)?
DOES MAHFOUZ USE IRONY IN THIS STORY? WHAT KIND OF IRONY DO YOU SEE IN IT?