

In the initial stage of his search, the protagonist is coldly received by a lawyer and a district officer, former acquaintances of Zaabalawi who have become worldly, materialistic, and highly successful. Moreover, these bureaucratics who depend on reason, technology, and businesslike efficiency can do no more than send him to old addresses or draw him city maps. Zaabalawi is still alive, they say, but he is unpredictable and hard to find now that he no longer inhabits his old home—a now-dilapidated mansion in front of which an old bookseller sells used books on mysticism and theology. In contrast, the calligrapher and composer to whom the narrator next turns welcome him as a person. Indeed, the composer reproves him for thinking only of his errand and overlooking the value of getting to know another human being. The relationship among art, human sympathy, and spiritual values is made clear, for Zaabalawi is close to both artists and has provided inspiration for their best works. In the last scene, at the Negma Bar, Mahfouz fuses the realistic description of a hardened drinker with a dream-vision of another, peaceful world. At this stage of the quest, the narrator is not even allowed to state his errand but must place himself on a level with his drunken host before being allowed to speak. When he does sink into oblivion (in stages that suggest a mystic stripping-away of rational faculties), he is rewarded in his dreams by a glimpse of paradise and wakes to find that Zaabalawi has been beside him as he slept. *Zaabalawi* ends as it began—"I have to find Zaabalawi"—but the seeker is now more confident, and the route more clearly marked.

Roger M. A. Allen, *The Arabic Novel: An Historical and Critical Introduction* (1982), is an authoritative introduction that situates Mahfouz in the context of modern Arabic literature and includes a bibliography of works in Arabic and Western languages. The author's own perspective is given in Najib Mahfouz, *Echoes of an Autobiography* (1997), trans. Denys Johnson-Davies. Sasson Somekh, "Za'balawi"—Author, Theme and Technique" in *Journal of Arabic Literature* (1970), examines the story as a "double-layered" structure governed by references to Sufi mysticism. Michael Beard and Adnan Haydar, eds., *Naguib Mahfouz: From Regional Fame to Global Recognition* (1993), assembles eleven original essays on themes, individual works, and cultural contexts in Mahfouz's work. Trevor le Gassick, ed., *Critical Perspectives on Naguib Mahfouz* (1991), reprints articles on Mahfouz's work up to the 1970s. Rasheed El-Enany, ed., *Naguib Mahfouz: The Pursuit of Meaning* (1993), is an excellent study that includes biography, analyses of novels, short stories, and plays and a guide for further reading. Comparative studies include Mona Mikhail, *Studies in the Short Fiction of Mahfouz and Idris* (1992), an introductory work juxtaposing themes in Hemingway, Idris, Mahfouz, and Camus; and Samia Mehrez, *Egyptian Writers between History and Fiction: Essays on Naguib Mahfouz, Sonallah Ibrahim, and Gamal al-Ghitani* (1994).

PRONOUNCING GLOSSARY

The following list uses common English syllables and stress accents to provide rough equivalents of selected words whose pronunciation may be unfamiliar to the general reader.

Hassanein: <i>hassan-ayn'</i>	Wanas al-Damanhour: <i>wan'-nas ad-</i>
Naguib Mahfouz: <i>nah-geeb' mah-fooz'</i>	<i>dam-an-oo'-ree</i>
Qamar: <i>qa-mar'</i>	Zaabalawi: <i>zah-bah-lah'-wee</i>
Umm al-Ghulam: <i>oum al-ghol-am'</i>	

Zaabalawi¹

Finally I became convinced that I had to find Sheikh² Zaabalawi.
The first time I had heard of his name had been in a song:

Oh what's become of the world, Zaabalawi?
They've turned it upside down and taken away its taste.

It had been a popular song in my childhood, and one day it had occurred to me to demand of my father, in the way children have of asking endless questions:

"Who is Zaabalawi?"

He had looked at me hesitantly as though doubting my ability to understand the answer. However, he had replied, "May his blessing descend upon you, he's a true saint of God, a remover of worries and troubles. Were it not for him I would have died miserably—"

In the years that followed, I heard my father many a time sing the praises of this good saint and speak of the miracles he performed. The days passed and brought with them many illnesses, for each one of which I was able, without too much trouble and at a cost I could afford, to find a cure, until I became afflicted with that illness for which no one possesses a remedy. When I had tried everything in vain and was overcome by despair, I remembered by chance what I had heard in my childhood: Why, I asked myself, should I not seek out Sheikh Zaabalawi? I recollected my father saying that he had made his acquaintance in Khan Gaafar³ at the house of Sheikh Qamar, one of those sheikhs who practiced law in the religious courts, and so I took myself off to his house. Wishing to make sure that he was still living there, I made inquiries of a vendor of beans whom I found in the lower part of the house.

"Sheikh Qamar!" he said, looking at me in amazement. "He left the quarter ages ago. They say he's now living in Garden City and has his office in al-Azhar Square."⁴

I looked up the office address in the telephone book and immediately set off to the Chamber of Commerce Building, where it was located. On asking to see Sheikh Qamar, I was ushered into a room just as a beautiful woman with a most intoxicating perfume was leaving it. The man received me with a smile and motioned me toward a fine leather-upholstered chair. Despite the thick soles of my shoes, my feet were conscious of the lushness of the costly carpet. The man wore a lounge suit and was smoking a cigar; his manner of sitting was that of someone well satisfied both with himself and with his worldly possessions. The look of warm welcome he gave me left no doubt in my mind that he thought me a prospective client, and I felt acutely embarrassed at encroaching upon his valuable time.

"Welcome!" he said, prompting me to speak.

"I am the son of your old friend Sheikh Ali al-Tatawi," I answered so as to put an end to my equivocal position.

1. Translated by Denys Johnson-Davies. 2. A title of respect (originally "old man"), often indicating rulership. 3. Gaafar Market, an area of shops. 4. An area of Cairo close to the famous mosque and university of al-Azhar.

A certain languor was apparent in the glance he cast at me; the languor was not total in that he had not as yet lost all hope in me.

"God rest his soul," he said. "He was a fine man."

The very pain that had driven me to go there now prevailed upon me to stay.

"He told me," I continued, "of a devout saint named Zaabalawi whom he met at Your Honor's. I am in need of him, sir, if he be still in the land of the living."

The languor became firmly entrenched in his eyes, and it would have come as no surprise if he had shown the door to both me and my father's memory.

"That," he said in the tone of one who has made up his mind to terminate the conversation, "was a very long time ago and I scarcely recall him now."

Rising to my feet so as to put his mind at rest regarding my intention of going, I asked, "Was he really a saint?"

"We used to regard him as a man of miracles."

"And where could I find him today?" I asked, making another move toward the door.

"To the best of my knowledge he was living in the Birgawi Residence in al-Azhar," and he applied himself to some papers on his desk with a resolute movement that indicated he would not open his mouth again. I bowed my head in thanks, apologized several times for disturbing him, and left the office, my head so buzzing with embarrassment that I was oblivious to all sounds around me.

I went to the Birgawi Residence, which was situated in a thickly populated quarter. I found that time had so eaten at the building that nothing was left of it save an antiquated façade and a courtyard that, despite being supposedly in the charge of a caretaker, was being used as a rubbish dump. A small, insignificant fellow, a mere prologue to a man, was using the covered entrance as a place for the sale of old books on theology and mysticism.

When I asked him about Zaabalawi, he peered at me through narrow, inflamed eyes and said in amazement, "Zaabalawi! Good heavens, what a time ago that was! Certainly he used to live in this house when it was habitable. Many were the times he would sit with me talking of bygone days, and I would be blessed by his holy presence. Where, though, is Zaabalawi today?"

He shrugged his shoulders sorrowfully and soon left me, to attend to an approaching customer. I proceeded to make inquiries of many shopkeepers in the district. While I found that a large number of them had never even heard of Zaabalawi, some, though recalling nostalgically the pleasant times they had spent with him, were ignorant of his present whereabouts, while others openly made fun of him, labeled him a charlatan, and advised me to put myself in the hands of a doctor—as though I had not already done so. I therefore had no alternative but to return disconsolately home.

With the passing of days like motes in the air, my pains grew so severe that I was sure I would not be able to hold out much longer. Once again I fell to wondering about Zaabalawi and clutching at the hope his venerable name stirred within me. Then it occurred to me to seek the help of the local sheikh of the district; in fact, I was surprised I had not thought of this to begin with. His office was in the nature of a small shop, except that it con-

tained a desk and a telephone, and I found him sitting at his desk, wearing a jacket over his striped galabeya.⁵ As he did not interrupt his conversation with a man sitting beside him, I stood waiting till the man had gone. The sheikh then looked up at me coldly. I told myself that I should win him over by the usual methods, and it was not long before I had him cheerfully inviting me to sit down.

"I'm in need of Sheikh Zaabalawi," I answered his inquiry as to the purpose of my visit.

He gazed at me with the same astonishment as that shown by those I had previously encountered.

"At least," he said, giving me a smile that revealed his gold teeth, "he is still alive. The devil of it is, though, he has no fixed abode. You might well bump into him as you go out of here, on the other hand you might spend days and months in fruitless searching."

"Even you can't find him!"

"Even I! He's a baffling man, but I thank the Lord that he's still alive!"

He gazed at me intently, and murmured, "It seems your condition is serious."

"Very."

"May God come to your aid! But why don't you go about it systematically?"

He spread out a sheet of paper on the desk and drew on it with unexpected speed and skill until he had made a full plan of the district, showing all the various quarters, lanes, alleyways, and squares. He looked at it admiringly and said, "These are dwelling-houses, here is the Quarter of the Perfumers, here the Quarter of the Coppersmiths, the Mouski,⁶ the police and fire stations. The drawing is your best guide. Look carefully in the cafés, the places where the dervishes perform their rites, the mosques and prayer-rooms, and the Green Gate,⁷ for he may well be concealed among the beggars and be indistinguishable from them. Actually, I myself haven't seen him for years, having been somewhat preoccupied with the cares of the world, and was only brought back by your inquiry to those most exquisite times of my youth."

I gazed at the map in bewilderment. The telephone rang, and he took up the receiver.

"Take it," he told me, generously. "We're at your service."

Folding up the map, I left and wandered off through the quarter, from square to street to alleyway, making inquiries of everyone I felt was familiar with the place. At last the owner of a small establishment for ironing clothes told me, "Go to the calligrapher⁸ Hassanein in Umm al-Ghulam—they were friends."

I went to Umm al-Ghulam,⁹ where I found old Hassanein working in a deep, narrow shop full of signboards and jars of color. A strange smell, a mixture of glue and perfume, permeated its every corner. Old Hassanein was squatting on a sheepskin rug in front of a board propped against the wall; in the middle of it he had inscribed the word "Allah"¹ in silver lettering. He was engrossed in embellishing the letters with prodigious care. I stood behind

5. The traditional Arabic robe, over which this modernized district officer wears a European jacket.
6. The central bazaar. 7. A medieval gate in Cairo. 8. One who practices the art of decorative lettering (literally "beautiful writing"), which is respected as a fine art in Arabic and Asian cultures. 9. A street in Cairo. 1. God (Arabic).

him, fearful of disturbing him or breaking the inspiration that flowed to his masterly hand. When my concern at not interrupting him had lasted some time, he suddenly inquired with unaffected gentleness, "Yes?"

Realizing that he was aware of my presence, I introduced myself. "I've been told that Sheikh Zaabalawi is your friend; I'm looking for him," I said.

His hand came to a stop. He scrutinized me in astonishment. "Zaabalawi! God be praised!" he said with a sigh.

"He is a friend of yours, isn't he?" I asked eagerly.

"He was, once upon a time. A real man of mystery: he'd visit you so often that people would imagine he was your nearest and dearest, then would disappear as though he'd never existed. Yet saints are not to be blamed."

The spark of hope went out with the suddenness of a lamp snuffed by a power-cut.

"He was so constantly with me," said the man, "that I felt him to be a part of everything I drew. But where is he today?"

"Perhaps he is still alive?"

"He's alive, without a doubt. . . . He had impeccable taste, and it was due to him that I made my most beautiful drawings."

"God knows," I said, in a voice almost stifled by the dead ashes of hope, "how dire my need for him is, and no one knows better than you² of the ailments in respect of which he is sought."

"Yes, yes. May God restore you to health. He is, in truth, as is said of him, a man, and more. . . ."

Smiling broadly, he added, "And his face possesses an unforgettable beauty. But where is he?"

Reluctantly I rose to my feet, shook hands, and left. I continued wandering eastward and westward through the quarter, inquiring about Zaabalawi from everyone who, by reason of age or experience, I felt might be likely to help me. Eventually I was informed by a vendor of lupine³ that he had met him a short while ago at the house of Sheikh Gad, the well-known composer. I went to the musician's house in Tabakshiyya,⁴ where I found him in a room tastefully furnished in the old style, its walls redolent with history. He was seated on a divan, his famous lute beside him, concealing within itself the most beautiful melodies of our age, while somewhere from within the house came the sound of pestle and mortar and the clamor of children. I immediately greeted him and introduced myself, and was put at my ease by the unaffected way in which he received me. He did not ask, either in words or gesture, what had brought me, and I did not feel that he even harbored any such curiosity. Amazed at his understanding and kindness, which boded well, I said, "O Sheikh Gad, I am an admirer of yours, having long been enchanted by the renderings of your songs."

"Thank you," he said with a smile.

"Please excuse my disturbing you," I continued timidly, "but I was told that Zaabalawi was your friend, and I am in urgent need of him."

"Zaabalawi!" he said, frowning in concentration. "You need him? God be with you, for who knows, O Zaabalawi, where you are."

"Doesn't he visit you?" I asked eagerly.

"He visited me some time ago. He might well come right now; on the other hand I mightn't see him till death!"

I gave an audible sigh and asked, "What made him like that?"

The musician took up his lute. "Such are saints or they would not be saints," he said, laughing.

"Do those who need him suffer as I do?"

"Such suffering is part of the cure!"

He took up the plectrum and began plucking soft strains from the strings. Lost in thought, I followed his movements. Then, as though addressing myself, I said, "So my visit has been in vain."

He smiled, laying his cheek against the side of the lute. "God forgive you," he said, "for saying such a thing of a visit that has caused me to know you and you me!"

I was much embarrassed and said apologetically, "Please forgive me; my feelings of defeat made me forget my manners."

"Do not give in to defeat. This extraordinary man brings fatigue to all who seek him. It was easy enough with him in the old days when his place of abode was known. Today, though, the world has changed, and after having enjoyed a position attained only by potentates, he is now pursued by the police on a charge of false pretenses. It is therefore no longer an easy matter to reach him, but have patience and be sure that you will do so."

He raised his head from the lute and skillfully fingered the opening bars of a melody. Then he sang:

I make lavish mention, even though I blame myself, of those I love,
For the stories of the beloved are my wine.⁵

With a heart that was weary and listless, I followed the beauty of the melody and the singing.

"I composed the music to this poem in a single night," he told me when he had finished. "I remember that it was the eve of the Lesser Bairam.⁶ Zaabalawi was my guest for the whole of that night, and the poem was of his choosing. He would sit for a while just where you are, then would get up and play with my children as though he were one of them. Whenever I was overcome by weariness or my inspiration failed me, he would punch me playfully in the chest and joke with me, and I would bubble over with melodies, and thus I continued working till I finished the most beautiful piece I have ever composed."

"Does he know anything about music?"

"He is the epitome of things musical. He has an extremely beautiful speaking voice, and you have only to hear him to want to burst into song and to be inspired to creativity. . . ."

"How was it that he cured those diseases before which men are powerless?"

"That is his secret. Maybe you will learn it when you meet him."

But when would that meeting occur? We relapsed into silence, and the hubbub of children once more filled the room.

Again the sheikh began to sing. He went on repeating the words "and I have a memory of her" in different and beautiful variations until the very

2. One of the calligrapher's major tasks is to write religious documents and prayers to Allah.
3. Beans. 4. A quarter named for the straw trays made and sold there.

5. From a poem by the medieval mystic poet Ibn al-Farid, who represents spiritual ecstasy as a kind of drunkenness. 6. A major Islamic holiday, celebrated for three days to end the month's fasting during Ramadan.

walls danced in ecstasy. I expressed my wholehearted admiration, and he gave me a smile of thanks. I then got up and asked permission to leave, and he accompanied me to the front door. As I shook him by the hand, he said, "I hear that nowadays he frequents the house of Hagg Wanas al-Damanhourri. Do you know him?"

I shook my head, though a modicum of renewed hope crept into my heart. "He is a man of private means," the sheikh told me, "who from time to time visits Cairo, putting up at some hotel or other. Every evening, though, he spends at the Negma Bar in Alfi Street."

I waited for nightfall and went to the Negma Bar. I asked a waiter about Hagg Wanas, and he pointed to a corner that was semisecluded because of its position behind a large pillar with mirrors on all four sides. There I saw a man seated alone at a table with two bottles in front of him, one empty, the other two-thirds empty. There were no snacks or food to be seen, and I was sure that I was in the presence of a hardened drinker. He was wearing a loosely flowing silk galabeya and a carefully wound turban; his legs were stretched out toward the base of the pillar, and as he gazed into the mirror in rapt contentment, the sides of his face, rounded and handsome despite the fact that he was approaching old age, were flushed with wine. I approached quietly till I stood but a few feet away from him. He did not turn toward me or give any indication that he was aware of my presence.

"Good evening, Mr. Wanas," I greeted him cordially.

He turned toward me abruptly, as though my voice had roused him from slumber, and glared at me in disapproval. I was about to explain what had brought me to him when he interrupted in an almost imperative tone of voice that was none the less not devoid of an extraordinary gentleness, "First, please sit down, and, second, please get drunk!"

I opened my mouth to make my excuses but, stopping up his ears with his fingers, he said, "Not a word till you do what I say."

I realized I was in the presence of a capricious drunkard and told myself that I should at least humor him a bit. "Would you permit me to ask one question?" I said with a smile, sitting down.

Without removing his hands from his ears he indicated the bottle. "When engaged in a drinking bout like this, I do not allow any conversation between myself and another unless, like me, he is drunk, otherwise all propriety is lost and mutual comprehension is rendered impossible."

I made a sign indicating that I did not drink.

"That's your lookout," he said offhandedly. "And that's my condition!"

He filled me a glass, which I meekly took and drank. No sooner had the wine settled in my stomach than it seemed to ignite. I waited patiently till I had grown used to its ferocity, and said, "It's very strong, and I think the time has come for me to ask you about—"

Once again, however, he put his fingers in his ears. "I shan't listen to you until you're drunk!"

He filled up my glass for the second time. I glanced at it in trepidation; then, overcoming my inherent objection, I drank it down at a gulp. No sooner had the wine come to rest inside me than I lost all willpower. With the third glass, I lost my memory, and with the fourth the future vanished. The world turned round about me and I forgot why I had gone there. The man leaned toward me attentively, but I saw him—saw everything—as a mere meaning-

less series of colored planes. I don't know how long it was before my head sank down onto the arm of the chair and I plunged into deep sleep. During it, I had a beautiful dream the like of which I had never experienced. I dreamed that I was in an immense garden surrounded on all sides by luxuriant trees, and the sky was nothing but stars seen between the entwined branches, all enfolded in an atmosphere like that of sunset or a sky overcast with cloud. I was lying on a small hummock of jasmine petals, more of which fell upon me like rain, while the lucent spray of a fountain unceasingly sprinkled the crown of my head and my temples. I was in a state of deep contentedness, of ecstatic serenity. An orchestra of warbling and cooing played in my ear. There was an extraordinary sense of harmony between me and my inner self, and between the two of us and the world, everything being in its rightful place, without discord or distortion. In the whole world there was no single reason for speech or movement, for the universe moved in a rapture of ecstasy. This lasted but a short while. When I opened my eyes, consciousness struck at me like a policeman's fist and I saw Wanas al-Damanhourri regarding me with concern. Only a few drowsy customers were left in the bar.

"You have slept deeply," said my companion. "You were obviously hungry for sleep."

I rested my heavy head in the palms of my hands. When I took them away in astonishment and looked down at them, I found that they glistened with drops of water.

"My head's wet," I protested.

"Yes, my friend tried to rouse you," he answered quietly.

"Somebody saw me in this state?"

"Don't worry, he is a good man. Have you not heard of Sheikh Zaabalawi?"

"Zaabalawi!" I exclaimed, jumping to my feet.

"Yes," he answered in surprise. "What's wrong?"

"Where is he?"

"I don't know where he is now. He was here and then he left."

I was about to run off in pursuit but found I was more exhausted than I had imagined. Collapsed over the table, I cried out in despair, "My sole reason for coming to you was to meet him! Help me to catch up with him or send someone after him."

The man called a vendor of prawns and asked him to seek out the sheikh and bring him back. Then he turned to me. "I didn't realize you were afflicted. I'm very sorry. . . ."

"You wouldn't let me speak," I said irritably.

"What a pity! He was sitting on this chair beside you the whole time. He was playing with a string of jasmine petals he had around his neck, a gift from one of his admirers, then, taking pity on you, he began to sprinkle some water on your head to bring you around."

"Does he meet you here every night?" I asked, my eyes not leaving the doorway through which the vendor of prawns had left.

"He was with me tonight, last night and the night before that, but before that I hadn't seen him for a month."

"Perhaps he will come tomorrow," I answered with a sigh.

"Perhaps."

"I am willing to give him any money he wants."

Wanas answered sympathetically, "The strange thing is that he is not open to such temptations, yet he will cure you if you meet him."

"Without charge?"

"Merely on sensing that you love him."

The vendor of prawns returned, having failed in his mission.

I recovered some of my energy and left the bar, albeit unsteadily. At every street corner I called out "Zaabalawi!" in the vague hope that I would be rewarded with an answering shout. The street boys turned contemptuous eyes on me till I sought refuge in the first available taxi.

The following evening I stayed up with Wanas al-Damanhourri till dawn, but the sheikh did not put in an appearance. Wanas informed me that he would be going away to the country and would not be returning to Cairo until he had sold the cotton crop.

I must wait, I told myself; I must train myself to be patient. Let me content myself with having made certain of the existence of Zaabalawi, and even of his affection for me, which encourages me to think that he will be prepared to cure me if a meeting takes place between us.

Sometimes, however, the long delay wearied me. I would become beset by despair and would try to persuade myself to dismiss him from my mind completely. How many weary people in this life know him not or regard him as a mere myth! Why, then, should I torture myself about him in this way?

No sooner, however, did my pains force themselves upon me than I would again begin to think about him, asking myself when I would be fortunate enough to meet him. The fact that I ceased to have any news of Wanas and was told he had gone to live abroad did not deflect me from my purpose; the truth of the matter was that I had become fully convinced that I had to find Zaabalawi.

Yes, I have to find Zaabalawi.