



A History of Two Cities: The Literature of Cairo and Istanbul

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ABSTRACT

This paper is an effort to find out about both cities, Cairo in the Arab world and Istanbul's historical heritage, literature, and cultural horizons. Cairo and Istanbul are as ancient as Arab and Turkish ties are deeply rooted, perhaps even more so. In the Ottoman Empire, the Arabic language received significant attention from the Turks in the past and before the declaration of the Turkish Republic. In terms of the number of old Masjids and other ancient Islamic architectural sites, Cairo and Istanbul have a common history. During the reign of the Ottoman Empire, almost all of the historical sites, whether in Cairo or Istanbul, were supervised by the same sultans. However, culturally and historically, each city has its own characteristics. Though Cairo is Arab and Istanbul is not, both have many things in common in terms of the civilization, culture, and history. This paper sheds light on the key issues discussed about both cities by Arab and Turkish literature.

Keywords— Istanbul, Cairo History, Literature of Cairo And Istanbul, Ottoman Rule.

1. INTRODUCTION

Cairo and Istanbul are considered as two important historical cities in the region. Cairo is the capital of Egypt whereas Istanbul is the main modern seaport of Turkey. The significance of the two cities are as crucial as the deep-rooted relations between the two nations, Arab and Turkish.

In the ancient settlement of Memphis, now 24km (15 miles) southwest of the town, Cairo has its origins. Established in 2000 BC, it was ruled by King Menes, who brought Upper and Lower Egypt together. The Romans founded the Babylon fortress on the Nile in the 1st century, the oldest building in the region. The Arabic name for Cairo is al-Qahirah, which means "the conqueror," "the vanquisher" or "the victorious." Most Egyptians call Cairo "Masr", the Arabic for Egypt. Cairo is also called the City of 1000 Minarets, and Umm al-Dounia, the "Mother of the World." (Mertez).

The Ottomans conquered Cairo in 1517 and ruled there until 1798 when the area was captured during an expedition led by Napoleon I of France. Ottoman rule was restored in 1801, but by the middle of the 19th century, Egypt's foreign debt and the weakness of the Ottoman Empire invited greater European influence in Cairo. The Viceroy Ismail Pasha, who ruled from 1863 to 1879, built many European-style structures in the city and used the occasion of the opening of the Suez Canal northeast of Cairo in 1869 to showcase the city for the European powers. However, much of the development that took place during this period was funded by foreign loans, which led to an increase in the national debt and left Cairo vulnerable to control by Great Britain. The British effectively ruled Egypt from Cairo from the late 19th century through the period after World War I (1914-1918), when the foreign presence in Cairo began to diminish.

The rich cultural life is further enhanced by local theatre, cinema, dance, and music, in addition to the city's vibrant community of journalists and fiction writers. Cairo residents take great pride in the work of Nobel Prize-winning author and Cairo native Naguib Mahfouz, whose fiction has provided a chronicle of the fascinating and exciting city.

2. HISTORIC CAIRO

One of the world's oldest Islamic cities, with its prominent mosques, madrasas, hammams, and fountains, lies tucked away in the modern urban area of Cairo. It was founded in the 10th century and became the new center of the Islamic world in the 14th century, achieving its golden age.

Cairo hosts one of the oldest universities in the world, al-Azhar University, founded in 975 CE. And Naguib Mahfouz, winner of the Nobel Prize for Literature, was born in Cairo in 1882. The other interesting fact about the city is that The Nile runs through Cairo, and there are two large islands in the middle of the city.

3. ATTRACTION HISTORICAL SITES

Pyramids of Giza, Arabic Ahrāmāt Al-Jīzah, Giza also spelled Gizeh, three 4th-dynasty (c. 2575–c. 2465 BCE) pyramids erected on a rocky plateau on the west bank of the Nile River near Al-Jīzah (Giza) in northern Egypt. In ancient times they were included among the Seven Wonders of the World. The ancient ruins of the Memphis area, including the Pyramids of Giza, Şaqqārah, Dahshūr, Abū Ruwaysh, and Abū Şīr, were collectively designated a UNESCO World Heritage site in 1979.

The pyramids of Giza were royal tombs built for three different pharaohs. The northernmost and oldest pyramid of the group was built for Khufu (Greek: Cheops), the second king of the 4th dynasty. Called the Great Pyramid, it is the largest of the three. The middle pyramid was built for Khafre (Greek: Chephren), the fourth of the eight kings of the 4th dynasty. The southernmost and last pyramid to be built was that of Menkaure (Greek: Mykerinus), the fifth king of the 4th dynasty. It is 218 feet (66 metres) high, significantly smaller than the pyramids of Khufu (481.4 feet [147 metres]) and Khafre (471 feet [143 metres]). Historians continue to debate about the ancient Egyptians' use of the pyramid form for the royal tombs at Giza and in funerary sites elsewhere. Several theories have been proposed about what the form represents: the pyramid may function as a stairway for the pharaoh's ka to reach the heavens, it could refer to the ancient mound of creation, or it might symbolize sunrays spreading to the earth (Pyramids of Gizeh).

Among the most popular tales in ancient Egypt concerning the Nile is that of the god Osiris and his betrayal and murder by his brother-god Set. Set was jealous of Osiris' power and popularity and so tricked him into laying down inside an elaborate coffin (sarcophagus) pretending he would give it as a gift to the one who fit into it the best. Once Osiris was inside, Set slammed the lid down and threw Osiris into the Nile River. Osiris' wife, Isis, went searching for her husband's body in order to give it proper burial and, after looking in many places, came upon some children playing by the Nile who told her where she could find the coffin. From this story comes the ancient belief of the Egyptians that children possessed the gift of divination as they were able to tell the goddess something which she could not discover herself. The coffin floated down the Nile until it lodged in a tree at Byblos (in Phoenicia) which grew quickly around and enclosed it. The king of Byblos admired the strong, stout-looking tree and had it brought to his court and erected as a pillar. When Isis arrived at Byblos, in the course of her search, she recognized her husband's corpse was inside the tree and, after endearing herself to the king, requested the pillar as a favor. Isis then brought her dead husband back to Egypt to return him to life. This sequence of events would inspire the Djed column, a symbol which appears in Egyptian architecture and art throughout the history of the country, which symbolizes stability. The Djed, according to some interpretations, represents Osiris' backbone when he was encased in the tree or, according to others, the tree itself from which Isis removed Osiris' body to bring him back to life.

The Nile river remains an integral part of Egyptian life, lore and commerce today and it is said by the Egyptians that, should a visitor once look upon the beauty of the Nile, the return of that visitor to Egypt is assured (a claim made, also, in antiquity). Seneca described the Nile as an amazing wonder and a "remarkable spectacle" and this is an opinion shared by many ancient writers who visited this "mother of all men" of Egypt; a view shared by many who experience it even today.

Constantinople is an ancient city in modern-day Turkey that's now known as Istanbul. First settled in the seventh century B.C., Constantinople developed into a thriving port thanks to its prime geographic location between Europe and Asia and its natural harbor. In 330 A.D., it became the site of Roman Emperor Constantine's "New Rome," a Christian city of immense wealth and magnificent architecture. Constantinople stood as the seat of the Byzantine Empire for the next 1,100 years, enduring periods of great fortune and horrific sieges, until being overrun by Mehmed II of the Ottoman Empire in 1453.

Istanbul is located where Europe ends or probably where it begins. Apart of the country is in the West in terms of location, culture, ideology, and civilization and the other part is located in the East. The oldest city and historical city in turkey is Istanbul which was sometimes the capital of the Islamic empire.

4. BOSPORUS

In 657 B.C., the ruler Byzas from the ancient Greek city of Megara founded a settlement on the western side of the Strait of Bosphorus, which linked the Black Sea with the Mediterranean Sea. Thanks to the pristine natural harbor created by the Golden Horn, Byzantium (or Byzantion) grew into a thriving port city.

Over the following centuries, Byzantium was alternately controlled by the Persians, Athenians, Spartans and Macedonians as they jockeyed for power in the region. The city was destroyed by Roman Emperor Septimius Severus around 196 B.C., but subsequently was rebuilt with some of the structures that survived into the Byzantine Empire, including the Baths of Zeuxippus, the Hippodrome and a protective wall. After defeating his rival Licinius to become sole emperor of the Roman Empire in 324 A.D., Constantine I decided to establish a new capital at Byzantium called "Nova Roma"—New Rome.

5. HIPPODROME

Constantinople endured for more than 1,100 years as the Byzantine capital in large part due to the protective wall completed under Theodosius II in 413. Expanding the city perimeter west from Constantine's wall by approximately a mile, the new one stretched 3-1/2 miles from the Sea of Marmara to the Golden Horn. A double set of walls was added after a series of earthquakes in the mid-fifth century, the inner layer standing some 40 feet high and studded with towers that reached another 20 feet.

The Hippodrome, originally built by Severus in the third century and expanded by Constantine, served as an arena for chariot races and other public events such as parades and displaying of the emperor's captive enemies. More than 400 feet long, it's estimated to have seated up to 100,000 people.

6. HAGIA SOPHIA

The Hagia Sophia marked a triumph of architectural design. Built on the site of former imperial churches by Justinian I, it was completed in less than six years by a workforce of 10,000 laborers. Four columns supported a massive dome with a diameter of more than 100 feet, while its polished marble and dazzling mosaics gave the Hagia Sophia the impression of always being brightly lit. Less is known of Constantine's Imperial Palace, which also figured prominently in the heart of the city, but it featured an elaborate display of mosaics, as well as a grand entrance known as the Chalke Gate.

7. CHRISTIAN AND MUSLIM RULE

While Constantine's founding of New Rome coincided with efforts to establish Christianity as the state religion, that didn't formally happen until after Theodosius I ascended to power in 379. He convened the First Council of Constantinople in 381, which supported the Council of Nicaea of 325, and declared the city patriarch as second in power only to Rome's.

Constantinople became a center of the iconoclast controversy after Leo III in 730 outlawed the worshipping of religious icons. Although the Seventh Ecumenical Council of 787 reversed that decision, iconoclasm resumed as a rule of law less than 30 years later and lasted until 843. With the Great Schism of 1054, when the Christian church split into Roman and Eastern divisions, Constantinople became the seat of the Eastern Orthodox Church, remaining so even after the Muslim Ottoman Empire took control of the city in the 15th century.

8. FALL OF CONSTANTINOPLE

Famed for its immense wealth, Constantinople endured at least a dozen sieges over its 1,000-plus years as the Byzantine capital. These included attempts by Arab armies in the seventh and eighth centuries, as well as the Bulgarians and the Rus (early Russians) in the ninth and 10th centuries ("Constantinople").

In the early 13th century, prior to heading to Jerusalem, the armies of the Crusades were diverted to Constantinople over a power struggle. When their promised payments fell through, they sacked the city in 1204 and established a Latin state. Although the Byzantines reclaimed control of Constantinople in 1261, the city remained the sole major population center of what was now a shell of the empire. Shortly after ascending to the Ottoman throne in 1451, Mehmed II began formulating plans for a major assault on Constantinople. With the overwhelming size of his armed forces, and additional advantages gained by the use of gunpowder, he succeeded where his predecessors failed, claiming Constantinople for Muslim rule on May 29, 1453.

9. OTTOMAN RULE

While the early decades of an Ottoman Empire-ruled Constantinople were marked by the transformation of churches into mosques, Mehmed II spared the church of the Holy Apostles and allowed a diverse population to remain. Following the conqueror, the most prominent ruler of the Ottomans was Suleyman the Magnificent (who ruled from 1520 to 1566). Along with developing a series of public works, Suleyman transformed the judicial system, championed the arts and continued to expand the empire. In the 19th century, the declining Ottoman state underwent major changes with the implementation of the Tanzimat Reforms, which guaranteed property rights and outlawed execution without a trial.

10. ISTANBUL

Early in the following century, the Balkan Wars, World War I and the Greco-Turkish War wiped out the remains of the Ottoman Empire. The 1923 Treaty of Lausanne formally established the Republic of Turkey, which moved its capital to Ankara. Old Constantinople, long known informally as Istanbul, officially adopted the name in 1930.

11. LITERATURE OF BOTH CITIES

The history of Turkish Literature may be divided into three periods, reflecting the history of Turkish civilization as follows: the period up to the adoption of Islam, the Islamic period and the period under western influence. Turkish literature was the joint product of the Turkish clans and was mostly oral. The oldest known examples of Turkish writings are on obelisks dating from the late 7th and early 8th centuries. The Orhun monumental inscriptions written in 720 for Tonyukuk, in 732 for Kültigin and in 735 for Bilge Kagan are masterpieces of Turkish literature with their subject matter and perfect style. Turkish epics dating from those times include the Yaratilis, Saka, Oguz-Kagan, Göktürk, Uygur and Manas. The "Book of Dede Korkut", put down in writing in the 14th century, is an extremely valuable work that preserves the memory of that epic era in beautiful language.

12. TURKISH LITERATURE AFTER THE ADOPTION OF ISLAM

Turkish migrations into Anatolia in the wake of the Malazgirt victory in 1071, the establishment of various Beyliks in Anatolia and the eventual founding of the Seljuk and Ottoman Empires set the scene for Turkish literature to develop along two distinct lines, with "divan" or classical literature drawing its inspiration from the Arabic and Persian languages and Turkish folk literature still remaining deeply rooted in Central Asian traditions.

Divan poets did not have independent philosophies, they were content to express the same ideas in different ways. The magnificence of the poet came from his artistry in finding original and beautiful forms of expression. The most famous of the Divan poets were Baki, Fuzuli, Nedim and Nef'i. Initially based on two foreign literary traditions, Arab and Persian, literature gradually stopped being merely imitative and took on Ottoman national characteristics.

To a certain extent, the Turkish folk literature which has survived till our day, reflects the influence of Islam and the new life style and form of the traditional literature of Central Asia after the adoption of Islam. Turkish folk literature comprised anonymous works of bard poems and Tekke (mystical religious retreats) literature. Yunus Emre who lived in the second half of the 13th and

early 14th centuries were an epoch-making poet and sufi (mystical philosopher) expert in all three areas of folk literature as well as divan poetry. Important figures of poetic literature were Karacaoglan, Atik Ömer, Erzurumlu Emrah and Kayserili Seyrani.

13. INFLUENCE OF WESTERN LITERATURE ON TURKISH LITERATURE

Turkish Literature was influenced by the Western Literature. Changes in social, economic and political life were reflected in the literature of the time and the quest for change continued till the proclamation of the Republic. The distinguishing characteristic of the era in literature was the concern with intellectual content rather than esthetic values or perfection of style. The latest period in literature, which is known as the Turkish Literature of the Republican period, came to be influenced by the following literary schools after Divan literary styles had been abandoned: Tanzimat (reforms), Servet-i Fünun (scientific wealth), Fecr-i Ati (dawn of the new age) and Ulusal Edebiyat (national literature).

Leading figures in the first period (1860-1880) in Tanzimat literature were Sinasi, Ziya Pasa, Namik Kemal, and Ahmet Mithat Efendi. Leading figures during the second period (1880-1896) were Rezaizade Mahmut Ekrem, Abdülhak Hamit, Sami Pasazade Sezai, and Nabizade Nazim. Tevfik Fikret, Cenap Sahabettin, Süleyman Nazif, Halit Ziya Usakligil, Mehmet Rauf, Hüseyin Cahit Yalçın and Ahmet Hikmet Müftüoğlu are the important representatives of this trend. Others who adopted the western approach, but who were outside the group, were Ahmet Rasim and Hüseyin Rahmi Gürpınar who supported the new Turkish literature. The most interesting Fecr-i Ati poet was Ahmet Hasim. Yakup Kadri Karaosmanoglu and Refik Halit Karay who initially were in the Fecr-i Ati at the start of their careers, attained their true literary identities later in the National Literature Movement.

National Literature was created between the years 1911 and 1923. The leading literary figures of the period were Ziya Gokalp, Ömer Seyfettin, Mehmet Emin Yurdakul, Yusuf Ziya Ortaç, Faruk Nafiz Camlibel, Enis Behiç Koryürek, Kemalletin Kamu, Aka Gündüz, Yakup Kadri Karaosmanoglu, Halide Edip Adivar, Halit Karay, Resat Nuri Güntekin, Ahmet Hikmet Müftüoğlu, Necip Fazıl Kısakürek, Halide Nusret Zorlutuna, Sükufe Nihal, Peyami Safa, and Ahmet Hamdi Tanpınar.

The Republic later encompassed practically all national literary figures in the fields of culture, ideology and literature. The first decade of the Republic bore the stamp of the National Literature movement, wherein the simple clear language, poetic forms and syllabic metre of folk literature and topics from Turkey were favoured. The topics, written in simple language, were taken from real life and mirrored the conditions of the country. A unity was created in which all artists: Islamic, Ottoman, traditionalist and individualist could be a part, because the issue was not the concept of the trend of national literature, but the period itself of national literature.

The first poets of the Republic used simple language and the syllabic metre. The advocates of the syllabic metre who won fame during the Truce Years were Orhan Seyfi Orhon, Yusuf Ziya Ortac, Faruk Nafiz Camlibel and Kemalettin Kamu, all poets who stressed themes from Anatolia and the lives of ordinary people in their poems.

The most well-known and widely-read writers of the 1950-1990 period can be listed as follows: Tarik Dursun K., Atilla İhan, Yasar Kemal, Orhan Kemal, Kemal Tahir, Tarik Bugra, Aziz Nesin, Mustafa Necati Sepetçioğlu, Firuzan, Adalet Agaoglu, Sevgi Soysal, Tomris Uyar, Selim İleri, Cevat Sakir (Halikarnas Balıkcısı), Necati Cumali, Haldun Taner. Prominent poets in this period are: Behçet Kemal Çağlar, Necati Cumali, Oktay Rifat, Melih Cevdet Anday, Cemal Süreya, Edip Cansever, Özdemir İnce, Atıf Behramoğlu, İsmet Özel, Ece Ayhan, Turgut Uyar, Sezai Karakoç, Bahaettin Karakoç, Ümit Yasar Oğuzcan, Orhan Pamuk, Karpat.

When in 1517 the Ottoman Turks conquered Egypt, the situation did not improve. The Turks entered into a compromise with the Mamelukes. The compromise resulted in a delicate balance which procured for the Sultans in Istanbul the advantage that any dynastic aspirations would want, i.e. governing the land and its people. To Egypt, however, it represented one of the worst imaginable forms of government. The Turks had the least to impart to the nations they subjugated. These were not only kept down-trodden but segregated themselves from the currents of the world affairs bypassing them completely. While great upheavals were taking place in Europe and the Americas, the Arabs hibernated in the backwaters (Mahdi 2). Although some of the contacts between the Arabs and the outside world were maintained in the Levant from the sixteenth century onwards in the form of scholarly exchanges with the Church of Rome, it was only a clash of arms that finally broke down the insulation of the Arab world. In 1798 Egypt was conquered by Napoleon Bonaparte. Neither the Mamelukes nor the Turks were therefore intrinsically patrons of Arabic literature. But not all cultural activities had waned in the seventeenth- and eighteenth-century Egypt; in their own way, the Mamelukes promoted science and their zeal for building is still visible in the old Cairo.

With its rich history and beauty, Istanbul has been a source of inspiration for many art forms, especially literature. From fictional stories to photography, historical accounts to a comprehensive city guide.

Istanbul: Memories and the City, this novel, by Nobel laureate Orhan Pamuk, has been said to be an autobiographical memoir that inspects how Istanbul has changed drastically in terms of culture. Deeply melancholic, the book is filled with memories by Pamuk, literary essays by writers connected to Istanbul by some means, and photographs by famous photojournalist Ara Güler as well as other photographers chosen personally by Pamuk. *The Bastard of Istanbul*, bestselling author Elif Şafak got into a bit of trouble after the release of this novel in 2006. The plot revolves around the two characters, Asya Kazancı and Armanoush Tchakhmakhchian, who are connected through the events of the Armenian Genocide of 1915. As Armanoush travels to Istanbul, the reader follows her story as she uncovers the story of her Armenian roots. The year the novel was published, Şafak was charged for "insulting Turkishness," facing up to three years in jail until the charges were dropped due to the lack of legal grounds and sufficient evidence. *Strolling Through Istanbul: The Classic Guide to the City*, written by Hilary Sumner-Boyd and John Freely,

this book allows readers to explore Istanbul on foot as the authors relate the story of historic monuments and sites that go back to the Byzantine and Ottoman Empires. There's also plenty of secret histories and sights that you'll likely not come across on a regular tour of Istanbul. With practical tips and vivid descriptions, this is definitely a befitting companion for history enthusiasts who are interested in the details of the city and its rich past. *The Museum of Innocence* the other famous novel by Orhan Pamuk that revolves around Istanbul, *The Museum of Innocence* became quite popular because of the actual museum that was opened in Cihangir and was inspired by the novel. The novel's protagonist Kemal is a wealthy businessman who falls in love with Füsün, a distant relative of lower income. Set between 1975 and 1984, Kemal begins to collect memorabilia that relay the story of their love and in the actual museum, these antique items are on display as if their love story is real. *Istanbul: the Ultimate Guide* quite encyclopedic in its comprehensive scope of the city, *Istanbul: the Ultimate Guide* has pretty much everything you need to know on more than 600 pages. Written by travel writers Saffet Emre Tonguç and Pat Yale, the guide uncovers such details as Russian churches hiding on the rooftops in Karaköy or an old wooden house belonging to a Turkish artist in Beyazıt. It's definitely a unique journey that looks at both the popular touristic sights as well as the secret tales hiding in the back streets. *Istanbul: the Imperial City* written by American physicist, teacher, and author John Freely, *Istanbul: the Imperial City* is an essential and in-depth historical guide to Istanbul. Freely not only follows Istanbul from its foundation to its present, but also is able to capture the feel of its everyday life. The book also has a geographical index of all of Istanbul's historical sights and museums, which is an excellent source for travelers. *Ara Güler's Istanbul* one of Turkey's most renowned photojournalists, Ara Güler is known as "The Eye of Istanbul," because of his stunning black and white photography that captured the city in its prime. This book shows the everyday lives of Istanbul residents between 1940 and 1980 underneath a sheath of melancholy stuck between tradition and modernity. The photos are also accompanied by text from Orhan Pamuk.

14. LITERATURE OF CAIRO

Every city has icons that constitute part of its memory and its history; they may be exceptional architectural or physical structures of the built environment or they may be people who are readily recognized as having some outstanding role or significance in the political or cultural life of the city. National figures have an important signification in literary texts, for the tones and modes of their representation betray the authors' own political and ideological leanings. Among the national figures who occupy a very special space in literary representations of the first half of the twentieth century is the figure of Saad Zaghloul, the icon of the 1919 revolution who headed the delegation, or wafd, that demanded Egypt's independence from the British high commissioner in November 1919:

"Many writers, specifically since Naguib Mahfouz, the author of the city par excellence, have emerged either from Cairo's middle and lower middle classes or from its recent rural immigrant communities. In fact, since the mid-twentieth century, more and more writers from the city's low-income neighborhoods and 'ashwa'iyat (informal housing settlements) have made these 'marginal' informal settlements the very center of their literary representations: Imbaba, Bulaq, Manshiyat Nasir, Dar al-Salam, and so on. Given the conscious and central role of these writers as 'underground historians,' it is no surprise that their works painstakingly represent these silenced and unwritten faces of the city that are so crucial to understanding Cairo's modern history" (Mehrez 313).

In Mahfouz's *Midaq Alley*, urban poverty is represented as part of a rigorous hierarchical social order. Mahfouz's hara, or alley, is a microcosm of Egyptian society and contains within its walls and boundaries a representative spectrum of society at large who all cohabit the same space: from the affluent merchant to the professional beggar at the very bottom of this social ladder.

In *Zeenat Marches in the President's Funeral*, Salwa Bakr invests her poor and completely marginal woman protagonist Zeenat with a personal drama, a personal dream, and a personal politics, all represented through the consciousness, idiom, and language of illiterate Zeenat, who quietly seized a tiny piece of government land to build a small shack with her own bare hands. In Yahya Taher Abdullah's folk-like tale, "The Story of the Upper Egyptian," the underworld of immigrant Upper Egyptians (vendors of vegetables, doormen, construction workers, hawkers) is endowed with communal solidarity and organization not to mention a nascent urban class-consciousness.

The hope that Cairo will improve the fortunes of the dispossessed is shattered in all of these texts; the fantasy is transformed into nightmare as these new urban settlers discover the impossibility of realizing their dream. In Hamdi Abu Golayyel's *A Dog with No Tail*, the construction worker whose point of view shapes the narrative tells us that so many successive waves of young men from his village have come to Shubra neighborhood in Cairo to work in construction that it has become a tradition and rite of passage after which they are expected to return to the village with a "few hard earned pennies." How these 'pennies' were earned may remain part of their own burdensome, undisclosed urban experience, which is masked, like the case of the narrator, in unrealized, phantasmagoric success stories in the city:

"I myself would put in two- or three-weeks' hard graft in Shubra and on my return to the village tried my hardest to convince people that I was, in fact, a pilot in Cairo." (Golayyel 48).

Mapping drug culture in Cairo through literary representations over a whole century is therefore of considerable importance and significance, since it traces the changes that have taken place in drug consumption, state politics, class attitudes, as well as local and global practices and networks. Since drug consumption cuts across social class and is part of the life of both rich and poor, its diverse and contextually different literary representations illuminate a whole array of social phenomena and problems, from excessive wealth to excessive misery.

Perhaps the most remarkable example of the representation of drug culture in Egyptian literature is Naguib Mahfouz's 1966 classic, *Adrift on the Nile*, which shocked Egyptian readers with its daring representation of defeatism and escapism in Egyptian

society just before the Arab defeat in the 1967 Six Day War, and subjected Mahfouz himself to a direct confrontation with no less than President Nasser himself.

People like us hardened hashish-smokers preferred to smoke in a real den, not in some café. . . . The more a den resembled a cave, cellar, hole in the ground, or chicken coop, the better the mood of the smokers and the more he imagination was aroused (Guba 44).

15. CONCLUSION

Both cities Cairo and Istanbul have great significance in the historical space and in the literature. The glory of the cities stems from the magnificent love of their habitants. History cannot be eternal if these two cities do not exist. In Yasser Abdel Hafez's novel *In Celebration of Life*, we witness how the patriarch of the Abou Id family, which had monopolized the cocaine business in the neighborhood, becomes the inspirational guru for the literati and celebrity figures, who, having had their drug hit, would get ideas from him for their film scripts, plays, and essays. Under the Ottomans, Cairo expanded south and west from its nucleus around the Citadel.[46] The city was the second-largest in the empire, behind Constantinople, and, although migration was not the primary source of Cairo's growth, twenty percent of its population at the end of the 18th century consisted of religious minorities and foreigners from around the Mediterranean.

Istanbul is the most populous city in Europe, and the world's fifteenth-largest city. Founded as Byzantium by Megarian colonists in 660 BCE, and renamed as Constantinople in 330 CE, the city grew in size and influence, becoming a beacon of the Silk Road and one of the most important cities in history.

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