



A Comparative Analysis of Egypt's Yesteryears and Today's Egypt in Al-Hakim's –Fate of the Cockroaches

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Abstract

Fate of a Cockroach, a play with three acts was published in 1966 as MosarSirsar. Second and third acts had been published in Al-Ahram in 1964, 10th and 17th of January as fate of a Cockroach. In 1965, Act one was published in Al-Ahram on November 12th with another title as The Cockroach as a king. Later in 1966 both the plays were combined and published as one play named as Fate of a Cockroach in (2002, p. 143) its political satire, written against censorship and ill governance of Jamal Abdul Nasir of Egypt (Sakhsukh, 2002, p. 143).

Introduction

Fate of a cockroach in the backdrop of the disturbances caused due to the exit of the colonists, the British, the nation Egypt suffered immensely being a Common Wealth state just like several other nations of the world. Rise and fall of rulers and attempts to establish democracy was a gargantuan task. Chaos, Misery, poverty, disenchantment and disillusionment was the norm of the day. Al-Hakim was disillusioned by the censorship laws henceforth he expressed himself through this satirical political allegory. The then regime of Abdul Jamal Nasser, was accused of dictatorial and authoritarian leadership and failure in implementing proper economic policies and paralyzing the government machinery where urgent addressal was required for issues of the ants. The cockroaches were self-centred lost in megalomania and superiority of the ruler class but ants were successful in their collective efforts which was in process in contradiction to each other. The mention of the domination of the patriarchal society and the monopoly of Phallogocentrism in which female gender is Othered and pushed to the periphery with the Phallus in the center. But the cockroach Queen and Samia refuse to accept the concept of the patriarchy. Both reject any kind of domination over themselves. Al Hakim's anthropomorphist allusions in which cockroaches and ants represent or emulate human characteristics is laudable. In the face of harsh state censorship rules, Al-Hakim manages to convey to his readers the various aspects of the then regime.

Key words: Chaos, disenchantment, disillusionment, dictatorial, patriarchy,

anthropomorphism, gargantuan, megalomania.

Fate of a Cockroach (1973) showcases the struggle and survival of a self-declared king who is incapable of taking apt decisions at the required time and appropriate action against the onslaught and threats by the ants. Al-Hakim's concern for the political disarray in Egypt and the lacklustre attitude by the ruler, promulgates or makes public his concern and pens down Fate of the Cockroach. He describes with ease and brilliance the expression of the statelessness, failure in recognition of emergency of the political situation and lethargy in making effective political decisions, therefore bringing about paralysis in policy-making. The self-proclaimed Cockroach King has his firm tentacles spread over powering the domain but is actually an utter disaster for the state he rules. The Cockroach King fails to curb or eliminate the threats from the onslaught of the ants. The portrayal of the Cockroach's struggles for freedom which he pursues tirelessly becomes a source of inspiration for the readers which gives a lesson that life is fraught with thorns and not a bed of roses. Challenges are a must in life. The throne of the king is supposed to be mighty, powerful, robust, who is expected to lead the nation with his wit, might and intelligence but if these qualities go negative, the kingdom and the rule of law falls, bringing about chaos disenchantment, disillusionment, violence etc. Hakim in "Fate of a Cockroach" (2019) describes how the ants perform their work as a collective whole while the cockroaches perform individualistically.

Al-Hakim, writes of the then Presidential ruler of Egypt Sisi as an authoritarian and dictatorial leader who ran the country with policies which proved a failure. Al-Hakim refers to Egypt's time as today that was when he wrote "Fate of a Cockroach" (2019). Under the Presidency of Sisi, Egypt lost stability, peace and normalcy which needed to be restored urgently. Through the portrayal of lawlessness, failed state machinery and parasitic leeches eating into the figs in the galore after carrying coals to New castle, Self/Other, centre/peripheral politics, etc, have been explicitly, and vividly sketched as the "Agathokakological", entities of life (Mandal, 2019).

Fate of a Cockroach has strong features from the theatre of the Absurd in which Al-Hakim juxtaposes symbolic elements in humans and cockroaches of their respective worlds. This paper presents Absurdist leanings occasionally and focusing mostly on the affinity established between the human and cockroaches.

Introduction to the Play: Tawfiq Al-Hakim as Playwright: Allied Literature Reviewed Briefly.

Born in 1898, October 9, Al-Hakim claimed his position as greatest novelist and dramatist in the Egyptian and Arab world. His writings and performances converted onstage, brought about major changes in the Egyptian world be it in literature or the political arena. **Denys Johnson Davies** writes of him in high esteem.

“Taufiq Al Hakim is the undisputed pioneer of dramatic writing in Arabic. While Egypt has a theatrical foundation going back to more than 100 years, the plays produced were until recently either heavy melodrama adapted in the cliché ridden classical Arabic form, French or domestic farce, often with political undertone written in colloquial language. With his natural talent, his wide read knowledge in French, his close study of techniques of European theatre **(the dramatic form was unknown in classical Arabic literature)**. His interest in the problems of language-most pertinent in a culture where the written language differs so much from the spoken- with these attributes Tawfil-al-Hakim gave to the Egyptian theatre the foundations of respectability it needed.” (Abram, Meyers and Harphan Geoffrey. A glossary of Literary Terms. Wordsworths, 2005)

In Masor Sarsir (Fate of a Cockroach) which was published in 1966, originally had two plays in one. Acts II and III had been previously published in Al-Ahram on January 10 and 17, 1964 as Fate of a cockroach. The following year, in 1965, November 12, Act I was published in Al-Ahram. These two plays were then combined in 1966 (Sakhsukh, 143) and published as one named “Fate of a Cockroach” (Zeiden, 2014; Sakhsukh, 2002, p. 143).

Information regarding the publication of this took plays in Al-Ahram was provided by Dr. Joseph Zeiden, Department of Near East Languages and Cultures, The Ohio State University (Sakhsukh, 2002). There has been general consent to the fact the Al-Hakim’s play “Fate of a Cockroach”, was written as two separate plays. Richard Long is of the opinion that “Though Act I and Acts II /III are complete in themselves, the drama as a whole is in no way unsatisfactory (Long, 2002; Sakhsukh, 2002).

Likewise Paul Starkey (2006) finds the play, “remarkable for little other than for being one of the most blatant examples of the tendency to lack unity in Al-Hakim’s plays, indeed, the work can almost be regarded as two plays stitched together” (pp. 164-165). Simultaneously M. Badawi, concurring with Richard Long and Paul Starkey points out that the three One Act Play is, “in effect not one but two plays, since Act I can easily stand by itself and the other two acts constitute a detachable whole can be understood without references to what goes before (Badawi, p. 81; Starkey, 2006, pp. 164-165).

Al-Hakim through Fate of a Cockroach, actually conveys a very demure or serious message to the public by emphasizing and establishing the affinity between the human and cockroach world who are always facing attacks by ants but no proper remedy is delivered nor is any alternative provided by the cockroach king. By reading the translations of Al-Hakim’s plays in English, we find that the scholars of English language do not actually succeed in reflecting the undertones of the play mainly as a political allegory.

Al-Hakim, through this political allegory, very audaciously conveys the message of the oppressive measures taken up by the then regime of Gamal Abdul Nasir. The regime's operation was such that media and news was censored and publications were monitored. But Al-Hakim pursued through his aggressive and scathing attacks at the regime through his writings. It was an act on the part of Al-Hakim which otherwise would have invited wrath of the oppressor. Al-Hakim wrote *Anxiety Bank* in order to draw Nasser's attention to the dire political situation which Nasser ignored.

Al-Hakim writes, "I learnt that, in fact, Abd-al-Nasir read [it] and understood what I intended. Obviously, however, he did not accept my views, but rather plunged forward on his own course" (Hakim, 1985, p. 38). Of the three acts of "*Fate of a Cockroach*" (1980), Act I describes disillusionment and disenchantment of the Egyptian Public with the socialist revolutionary regime under Nasir. M. Badawi (1987) writes "It is an indirect bitter satire on Egyptian society and its leadership, this time in the form of allegory or rather a fable with cockroaches and ants as characters" (pp. 81-83) It is indeed astounding that, despite the strict censorship imposed at the time, Al-Hakim was permitted to say so much (Badawi, 1987, pp. 81-83; Hakim, 1980).

Before *Fate of a Cockroach* was published, *Bunk-al-Qalaq* (*Anxiety bank*) was published which according to Badawi was the "Gloomy Era of Egyptian Society which describes a mixture of satire, farse, nightmarish vision and Gothic elements" (Badawi, 86). Al-Hakim says he wrote *Anxiety*

Bank because Nasir was insufficiently aware of feelings of fear and fragmentation, that had struck Egyptian society before the War of 1967. Publication of *Anxiety Bank* was stalled for 6 months by the censors and until buzz went round that it could be published overseas hence permission was granted for publication. Al-Hakim says "I did not shrink from writing about things as I saw them, even though they were considered dangerous. In the in-tray of one official writings of mine which have not been permitted to appear until now. Some of them were read secretly, as Samizdat" (Al-Hakim 38). *Samizdat* are clandestine publications named after the publishing system within the Soviet Union, by which forbidden and unpublishable literature, was reproduced and circulated privately. In the 1960's Egypt was a police state entirely and since the advent of Gamal Abd al Nasir's rule in 1952, strict censorship laws were in effect in Egypt: 'All incoming and outgoing mail was opened and censored. Unfavourable comments were eliminated from broadcasts or newspapers dispatches going abroad. Egypt's chief newspapers had been naturalised and placed under management of the single political party, controlled in turn by the government. Now there was nothing even resembling free press in the western sense. Telephone lines were tapped. visitors rooms were searched; and ambassadors automobiles were followed. The people dare not discuss, even in whispers, certain subjects, among them the concentration camps hundreds of miles off on the desert where communists, Moslem brothers, and other political prisoners

with few guards and no fences to escape meant death before water could be reached. Political democracy did not yet exist, despite the frequent promises. No party except the National Union was permitted' (John, 1960, p. 314)

The strict censorship imposed by Nasir was justified by him saying that "the individual in Egypt enjoyed less democracy before the revolution than after the Revolutionary Command Council abolished Parliament, imposed almost all perpetual censorship, restricted freedom of movement and assembly, limited the right of free speech abolished opposition political parties and put the country under military rule" (John, 1960, p. 238-239).

The Drakon (The Dragon) by Yevgeni Shvarts wrote a political satire on the era of Joseph Stalin who ruled the Soviet Union with an iron fist from 1922-53. Even the Soviet literature had face strict censorship. Yevgeni highlighted the corruption in the government and military and their indifference to the needs of the public (Segel, 1979, p. 282).

In, 1943, "The Dragon's" first production was praised as an anti-fascist and anti-war pamphlet. It was played only a single night in Leningrad and Moscow, a revival of the same in 1962 and stopped with no more productions allowed by the Soviet Union government. According to Nasir, with the abolishing of colonialism, the public was free. Al-Hakim fearlessly criticised the Nasirist regime through his allegorical writings which escaped censorship but conveyed the real content to the readers (pp. 160-167). Fate of a Cockroach by Al-Hakim is a political allegory. He adeptly describes about the Cockroach King and Queen and the ants who are their enemies, always on the alert to attack the fallen or the injured ones
."Act I expresses the contempt of the Egyptian people (Represented by the Cockroach Queen) for lack of initiative of their leaders (The king and his male advisers) vis-a-vis Israel (the ants)" (Long, 1979, p. 167).

Act I expresses disillusionment with the socialist revolutionary regime under Sisi but the whole of the act takes place in the courtyard of the king and Queen cockroach which is "nothing more than the bathroom floor of an ordinary flat". It is "a indirect, bitter satire on Egyptian society and its leadership, this time in the form of an allegory, or rather of fable, with Cockroaches and ants as characters" (Badawi, 1987, p. 82).

Its indeed astounding that, despite the strict censorship imposed at the time, Al-Hakim was permitted to say so much" (Badawi, 1987, p. 83). Characters are represented symbolically by Cockroaches and Ants. In the third chapter of his book Min-al-Burj-al-Aji (from the Ivory Tower), Al-Hakim writes of watching how Cockroaches were carried away by columns of ants Hutchins (p. 140). Ants have been represented as Israelis. Al-Hakim shows how disciplined the ants are, how they coordinate with each other in performing their tasks. In contradiction to the uniform

performance of the ants, the Cockroaches are not at all programmed to perform any kind of work or acts in clusters instead are focused on self-preservation. Their self-centered focus prevents them from forming alliances. But a unique character trait prevails over this community that they may not be able to lift themselves when overturned and ants might carry them off but they have this tendency of never being wiped off from the face of the earth. They survive almost any kind of disaster but never extinct. Cockroaches are very tiny when compared to human beings. Proletariat (1978) ants feed themselves from the crumb of their masters table and they live in community but on the other hand cockroaches are greedy and proud of their species superiority and even claim themselves as “thinking creatures” Al-Hakim (1980, p. 21). Cockroaches appear as petty bourgeoisie arrogant having exhibitionist and self-fashioning gestures while the ants belong to “[n] on hegemonic groups or classes” (Gramsci, 1978, pp. 312-326; Hakim, 1980, p. 21)

Richard in his “Philosophical and Psychological Themes in Fate of a cockroach” has observed: “If fate of the cockroach is an exercise in disillusion and bitterness..... Political criticism which is examined elsewhere, it is difficult to label (500-501). In act I, the king Cockroach approaches the Queen Cockroach but she is annoyed to which she questions his authority to do so as she feeds for herself and is not dependent on anyone else. Since king has longer whisker in comparison to other males, he has established himself as king. His advantage is that he is a male and the Queen by default is a female and his mate (Hakim, p. 5). She sees the only difference between them both is that he has longer whiskers than her. She is seen regularly ridiculing and minisculing his authority. The Queen also mocks the members of the king’s court as they are self-appointed lot of sycophants comprising of a minister, the savant and the priest (Hakim, 1980, p. 5).

“King: I was really delighted at the length of my whiskers. I immediately rose up and challenged all the cockroaches to compare their whiskers with mine and if it was apparent that mine were the longest then I should become king over them all.

Queen: And they accepted the challenge?

King: No, they conceded it to me there and then, saying they had no time for whiskers measuring” (Hakim, 1980, p. 5).

The parallel drawn here is the challenge from members of the Revolutionary Command Council which Nasir dealt with swiftly. Nasir formed an organisation for free officers in 1942, the members of which owed allegiance only to Nasir and they chalked out plan for revolt which began in 1952. Accordingly things ran and they decided there would be a public figure head from the Army rank gathering support and respect from the Egyptian public and the army. After dismissal of several names, Naguib was chosen (John, 1960, pp. 107-108).

Badwai found the mood in fate of a Cockroach to be “one of cynicism and
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disenchantment both on personal and the social and political levels, partially in Act I which expresses disillusionment with the socialist revolutionary regime under Nasir (Badawi, 1987, p. 82).

The Free Officers Committee made decisions at the national front which eventually was to be renamed as Revolutionary Command Council. In a meeting to the question of how the rebels were to be dealt, the core committee came of the opinion that quick trials and executions in public should be done but Nasir refused to comply quoting reason that he came to power to liberate people from tyranny and not to inflict pain. Hence Nasir resigned as the head of the committee. But soon he was recalled and a unanimous vote on confidence passed in his favour as the only leader without whom the party could be leaderless. He stood without any challenge and all the members coincided to his reign (John, 1960, pp. 136-137) -“there was no challenge to Nasir’s leadership:the rest of the committee members conceded it to him.

In fate of a cockroach, in act I, the king and the Queen cockroach initiate the lingering problem of the ants (the Israelis). The king warns the Queen not to fall on her back and if she falls the ants will carry her away.

“Queen: Is that the only solution you have?

King: do you want, from one day to the next, a solution to aproblem that is as old as time?” (Hakim, 1973).

The king tells the Queen that issue of ants wasn’t a new problem for him to solve. Since 1800, the conflict related to the Jews was on the rise although it was as old as time. History proves the Jews to be in diaspora. The Jews formed a movement called Zionism which intended to unite Jews throughout the world and return to Israel their ancient home land. Zionism is defined by Arthur Goldschmidt Jr as “the belief that the Jews constitute anation and that they deserve the liberties of other such groups including the right to return to what they consider their homeland, the land of Israel or Palestine” (1979). He defines political Zionism as “the belief that the Jews should establish and maintain a state for themselves there” (Goldschmidt, 1979, p. 231).

The non-unification issue by the Cockroaches and, in contradiction, theants unite as collective whole and conquer any feat. Al-Hakim writes about a discussion being held between the Minister and Savant regarding unification of the ants put the cockroaches don’t stay in union (1973, p.13).

“Savant: The ants, because of their tiny size, can do whatthey like,but we larger creatures are in a special position.

Minister: But by their coming together they overcome us.

Savant: Yes, regretfully” (Hakim, 1973, p. 13).

Cockroaches are seen superior to ants according to the Savant the ants are solely concerned with acquiring food and they plunge on carrying the cockroaches away as they overturn and the ants are the ones who decide upon the "Fate of a Cockroach". After the minister announces the death of his son, the Queen is overwhelmed and worried for the fate of the cockroaches and seeks a remedy from the king but the king seems incapable in finding a solution by this the position of king is demeaned and is incapable of taking up the challenge of such crucial times nor able to function properly. (Hakim, 1980, p. 5).

The cockroaches (1980) bask in the glory of the ruling class which stops them from adopting the ways and patterns of performing tasks as a collective whole hence always fall prey to the ants. 'The Cockroach' by Kevin Halligan, a poem is about the movement of a cockroach which assimilates or reflects the human race's pace. Detailed analysis or description of Cockroach as an extended metaphor of the persona and the theme of chaos, confusion and realisation of this worldly life is well conveyed. Halligan, throughout his poem describes a frantic movement of the Cockroach and the title speaks loudly about the triviality of the insect i.e a Cockroach. Several aspects of the Cockroach's journey, according to Halligan assimilates human life. This existentialist theme deriving either by result of the human life, being worthless or the narrators life is just as worthy as a cockroach. (Halligan, 2014; 2015: 2015; Hakim, 1980).

The Arab- Israel conflict pursued after the declaration of an Israeli nation in 1948, May 14. The United Arab Force of Egypt, Iraq, Jordan and Syria attacked the aggressors the Israelis but were defeated (1979, p. 348). Nasir in 1956 nationalised the Suez Canal raising again a conflict between Egypt and Israel. Nasir rejected a cease fire offered by Britain and France in which Israel joined. Situation was eased and problem resolved as UN emergency force occupied Egyptian lands taken up by the aggressors (Goldschmidt, 1979, pp. 348, 209). (229)

As the minister winds up railing against the ants, a chanting procession of ants passes before the cockroach court. The corpse of the minister's son is being carried and a song sung by ants which describes the kibbutz system of the Israelis which was the social and agricultural basis for the expansion of the state of Israel who provided food all-round the year to a population of 650000.

"The ants, here is your feast We
carry it together, together, To our
towns, our villages.

A great and splendid cockroach-
Provision for the winter long.
With it our storerooms we shall fill
None of us will hunger know.
Because we all lend a hand.

We are members of a single body" (Hakim, 1973, p. 17)

The kibbutz was a single body in which each member was taken care of. In contrast

to this organization, the Arabs states failed to collaborate with Egypt against Israel. The King cockroach with his ministers discuss upon how to unite the cockroaches and at least collect ten cockroaches to which the king wonders why he is assigned the task when his predecessors failed to resolve the problem of the ants.

“King: We grew up, our fathers, our grand fathers , and our grandfathers grow up with problems of ants there.

Minister: Truly your Majesty.

King. Seeing that you know all that, why do you today assign me that task of solving it? Why should it be my bad luck that I, out of all those fathers and grandfathers who came before me, should alone be asked to find the solution?

Queen: Because, before you came along there had been no one who was so delighted with the length of his whiskers that he demanded to be made king” (Hakim, 1973, pp. 7,8)

The mobilization of the Cockroaches and collecting 10 cockroaches implied that establishment of United Arab Republic. But such a Republic could not be made. In March 1958 only the Yemeni crown prince was authorized to join the Federation and not a Republic. The tripartite Union into which Yemen was amalgamated became the United Arab States Sicker

(p. 206). Since Nasir took over as the president of Egypt, it was incumbent upon him to meet a solution to problems that arose like the pre-emptive strike following the Suez Canal and issues that arose after 1948. But Nasir did not want to find a solution because of his fears that he would have to compromise with his position as a President (Sicker, 2001, p. 206).

The king Cockroach is self-centred and selfish unmindful of the citizens need of Egypt. Regarding the social conditions of Egypt, Robert St John in (1960) reports that:

“Poverty was still widespread in Cairo and the villages of upper Egypt in all its filthy, squalid, diseased, fly-covered, manure smelling aspect. Clean water had been piped to a few hundred thousand people. But most Egyptians still used the same canals and bank of the Nile for mutually incompatible purposes. The death rate had gone slightly down but birth rate as high as ever assuring that with time Aswan Dam was completed, the land it rescued from the desert would just about feed the increase in population (John, 1960, p. 314).

In Fate of a Cockroach, allegorical usage to portray the political arena like in Egypt the censorship laws put in force is not anything new instead from times unknown

the rulers used strict laws and rules to stop spreading of criticism of the ruling government by the masses. Don Quixote by Miguel de Cervantes was produced in London in 1734, which was a direct political satire on the recent general elections which had been marked by corruption, violence and libel. Both sides were marked in scene of the election. Duke of Bolton and Lord Chesterfield were the foes of Walpole. In Fate of a Cockroach, man's natural love of freedom, his refusal to despair in the face of adversity, are exemplified in the cockroach's striving to climb out of the bath (Hakim, 1980, p. 499). (Danis Jonson Davies)

Act II and III kind of registers Al-Hakim's resentment and protest against feminine domination reflecting his misogynist attitude which probably took birth as he grew and observed his mother's domination over his father. The two acts take place in the flat of Adil and Samia. In the latter two acts, focus gradually shifts from the kingdom of Cockroaches and Ants to the human kingdom and it focuses on the conflict of the opposite genders. The main emphasis is on the life of an urban Egyptian couple Adil and Samia. Adil is shown dealing with an overbearing wife and how his psyche is affected. He tends to escape from her overbearing clutches and take control of events. The two acts represent man's loss of identity and association of his loss with the struggle of another creature but also a woman's realisation of the adverse psychological effect that her dominance has on her husband. In order to sought out the conflicts of both the acts external help is required.

The husband Adil and wife Samia are up in the morning and preparing to go to their jobs but soon a tug of war ensues between both as Samia spots a Cockroach in the bathtub. Hakim describes the plight of the Cockroach who is struggling hard to come out of the tub but slips then and then. Despite the despairing situation the Cockroach is not disappointed, it keeps climbing and falling. "the cockroach in the bathtub has strongly willed to climb out of the tub and its will power is indomitable. Nietzsche says that will power is a force which does not need another force to make it act. It is an irrational force, found in all individuals that can be channeled toward different ends."

In the "thus Spake Zarathustra", Friedrich Nietzsche writes: "The will power is an inexhaustible, irrepressible creative will for more and more power. It is a characteristic of all creatures, and a fundamental human drive in particular. In other words, everyone has the will to power, but the will to power is (in Nietzsche's view, as taught by Zarathustra) only fully manifested by those he calls Higher Men, the strong, or the new nobility. Such people exercise their will to power by destroying old values, creating new ones, and fully embracing life-not only in its current form, but in the eternal recurrence but this 'Cockroach' is antithetical to the Cockroach king of Act 1 who is directionless and doesn't have any purpose in life which resonates with the concept of the theatre of the Absurd as in waiting for Godot will power is absent. The theory of Existentialism reflects in the entity of the Cockroach. The concept of the absurd arose from the ashes of the 1st World War and it is inadvertently linked with the philosophy of existentialism of which Jean

Paul Sartre, Albert Camus and Samuel Beckett, were prominent writers.

The fate of a Cockroach, the dramatist through the use of allegory and highly symbolic elements juxtaposed human beings side by side with Cockroaches and humans in their respective worlds. Martin Esslin was the first to use the term 'Absurd' in his book which tried explaining the meaningless, purposelessness, irrational aimlessness of the human existence. This term exists in literature that is drama, prose, fiction etcetera. The hackneyed event is that human condition is essentially absurd and this condition can be better illustrated exclusively in the works of literature. Taking a people into the intellectual complexities and intricacies covering the theatre of the Absurd, Martin Esslin opines that:

"The human condition being what it is, with man's small, helpless, insecure and unreliable to fathom the world in all its hopelessness, death and absurdity, the theatre has to confront him with the bitter truth that most human endeavor is irrational and senseless, that communication between human beings is well-nigh impossible and that the world with forever remain impenetrable mystery (Aska, 2020, p. 171)

Cockroach has been personified in various political satires. Ian McEvan's Political satire "The Cockroach" is a satirical new Brexit novella. McEvan's "The Cockroach" proposes a reverse Kafka:

"A cockroach wakes in the in the body of a man. This man, it happens, is the Prime Minister of the United Kingdom. His Cabinet: They are mostly cockroaches in human form, too. Soproably, is the President of United States, a twitter-addled vulgarian (wasn't this all in an episode of Black Mirror?) These insects are here to saw human discord, under the guise of patriotism and phrases like "blood and soil" and the motion of making things great again, to ensure their own survival in theresulting rubble."

The struggle of the cockroach catches the fancy of Adil and he is deeply engrossed at this moment whence the Cockroach doesn't put down its will to climb out. Adil is lost, psychologically associating this situation to his own life where he is dominated by his wife Samia but she fails to see that she gains leverage due to his large heartedness that Samia belongs to the weaker sex. Adil identifies the struggle of the Cockroach with that of his own married life. The situation is grim and physician is called to medically

examine Aadil's weird attitude to which firstly the doctor's diagnosis as kind of pathological condition because he has associated the Cockroach's struggle as his own.

But soon the situation gains clarity as the Adil hasn't put in any kind of effort to either save it nor ease its struggle instead a wolly of events cross his mind. Samia and the

doctor bestow upon Adil who experiences variegating emotions as respect, kindness and sympathy. In this despairing situation its surprising that Adil instead of throwing the Cockroach out of the tub, is busy looking for a dictionary in order to learn and research the characteristic of this insect and its synonyms. Its discovered that Adil is writing a thesis paper in his free time. Its also found that he hasn't found any resemblance between him and the insect Protege and doesn't compare his wife to the Cockroach.

“The human hero Adil identifies with the Cockroach king's struggle and rebels against his wife's commands, since he now realises that although she has emasculated him and reduced him to the status of a Cockroach, even a Cockroach can rebel. Though the struggle is futile, it allows him to feel like a human being again” (Hutchins, 2003, p. 179).

The incident of finding a Cockroach in the bathtub by Samia, Adil holds a conversation with his employer in an incoherent manner which makes Rafat, his employer send a physician. As Samia rushes to get an insecticide, Adil closes himself in the bath whence previously as Samia goes into the bath, Adil gives all kinds of philosophical leanings regarding his importance and his position in her life as he is her husband. But she rebuffshis manly approaches and belittles him as she does generally and ordershim to prepare breakfast for her. Al-Hakim's mother was a strong woman who dominated her husband which did make him a misogynist. Samia is always found bossing over her husband-after destereotyping the gender stereotype. Samia's bossing over Adil is a reminder of the writer's own parents' attitude as his mother always dominated her husband. This had adverse effect on Hakim, he was popularly known as a misogynist. This was the result of a patriarchal society in which “where men go to war with phallic swords and women are assigned as experts of the kitchen”.

The patriarchal society while allocating power and structuring the society, very conveniently marginalise the female and other gender. The female has to continuously prove her worth which is then and then marginalised or her entity is ignored.

“The French feminist thinkers of the school of Ericture Feminine also shareDarrida's Phallagocentric reading of “all of western metaphysics like Helene Cixous and Catherine Clement in “The Newly Born Women ”(1975) decry the dual hierarchical oppositions set up by the traditional phallagocentric philosophy of determinate wherein “death is always atwork as “the presence of the woman's abasement” (Cixous & Clement, 1986, p. 65).

Women who has been colonised by Phallogentric thinking will take place through a Derridean-inspired, anti-phallo/logocentric philosophy of indeterminateness (Cixous & Clement, 1986, p. 65). In contemporary literary and philosophical works concerned with gender, the term phallogocentrism is commonplace. Jacques

Derrida uses this term to claim that the western culture is tenderised by a “masculinist (phallic)” and “patriarchal” agenda. Derrida intentionally merges the term phallogocentrism and logocentrism as Phallogocentrism (Dely, 2007).

In the fate of a cockroach the cockroach king is an inherent follower of the term “phallogocentrism” in which the hegemony is of phallic or the masculine. The Cockroach king establishes his dominance as king through his whiskers which are longer than everyone else hence a sign of a pride. We find Adil in the last act addressing his wife Samia as a “ a weak women” (Hakim, 1980, p. 54; Cixous & Clement, 1986, p. 65; Dely, 2007).

“Adil : It’s a desire on my part to please her because she is a women a weak woman, taken up with her youth, her advancement , her talent . I don’t like to shake her own belief in her own strength and superiority. I would regard that as meanness on my part as a strong man. I hold that real manliness demands that she be made to feel her strength and her importance and to raise her morale” (Hakim, 1980, p. 54).

The determinateness of the phallic which Jacques Derrida calls the “Logocentric” is evident in Adil’s words as if he provides the facility for Samia’s existence, sustenance and freedom of thought. In the similar way as the Cockroach king having been given authority to form a fighting force, the king tries to exert his authority over the Queens. She reminds him that he cannot justify his stand for this because he does not provide for her as a spouse should do (Dely, 2007, pp. 4-6).

“Queen: You don’t provide me with food or drink. Have you ever fed me? I feed myself, just as you feed yourself. Do you deny it.

Queen: I myself-the Queen- no one has given me anything, not even my dear husband. I strive for my daily bread like having without any difference at all (Hakim, 1980, pp. 15,54).”

The physician firstly gets to hear Samia’s version of Adil’s condition but as he converses with Adil, he learns that Adil is in a state of depression due to Samia’s dominance. She has shattered his masculinity. Then the doctor turns to Samia and she admits of not being nice to him. Now Samia has been labelled by the doctor as mad and it’s she who needs treatment. She is advised to mellow down and let Adil be given priority to which she agrees to let him take bath first daily. Few concessions are made by Samia .

Here the cook Umma Attiya has arrived. She goes into the bath and flings the Cockroach out of the tub. Soon the ants carry it away to which they are mute spectators.

Conclusion

A fundamental connection is established between the way we conduct ourselves and the inherent characteristics of the animals. The parallels drawn between human functioning and the animal traits helps draw the public interest towards the society which is highlighted by Al-Hakims satirical tone.

In Fate of a Cockroach, Al-Hakim conveys the message that man's greatest flaw is that man believes that he controls his fate which is nothing but a created ideology. Al-Hakim's theory of parallelism with that of an insect and human being was a successful tirade. The satire replicates the inherent qualities of man in the animal/insect world although this parallelism is degrading for human but it has the power to be accepted by the Western readers and of course the East. The political situation is well delineated by parallelism.

In the whole of Cockroach world, there is no Cockroach that feeds on another. Everyone strives for his own daily bread, "illustrates the human vices embodied in the Cockroach who try to live as men. Al-Hakim's comparison of two worlds totally opposite to each other was a successful experiment highly commended by the Western and Eastern readers, stipulating the inherent connection of the nature of deeds of humans relating the innate characteristics of animals/insects. The parallelism is denigrating for the human race but Al-Hakim's satirical approach in "Fate of a Cockroach" proves successful in luring the general masses towards a serious existing problem of governance by the then ruler of Egypt.

Weird decisions by the Cockroach king to solve the problem of ants, quoting that his ancestors didn't resolve the issue, so it's not incumbent on him to go the other way finding resolutions to the Ant Issue. Also the scientist constitution that "we Cockroaches are the most superior creatures on the face of the earth."

In the bath of Samya and Adil, cockroaches are the "moving mountains" Phallogocentrism shows itself when the king Cockroach declares himself as the most powerful male due to the length of his whiskers, belittling the Queen who rebukes him as he doesn't provide for her and she is othered. Similarly, Samia is referred to as "Weak" female by Adil.

In George Orwell's Animal Farm, Snowball and Napoleon (after death of old Major), take command of the farm, stage a revolt, banishing Mr. Jones the owner of the farm, and renaming the property as "Animal Farm".

They adopt the Seven Commandments of Animalism, amongst which the most significant is, "All animals are equal. The same version later comes to be known as in an abridged version as "All animals are equal but some animals are more equal than others". Seven Commandments has been alluded from Noahide code that is 'Seven Laws of Noah'. Animal Farm is a political satire published against the Soviets who were an ally of the British in the World War-II. In Gulliver's Travels, Jonathan Swift reverses the roles of human beings and horses in the fourth book. In Animal Farm, Orwell corroborates with the Swiftian misanthropy, looking ahead to a time 'When

the human race had finally been overthrown.

Finally Al-Hakim rules high that nature is where “Power” truly lies in our world. The paper concludes through the establishment of interconnectedness of the beings and Cockroaches represented through the “Cockroach King” and “Adil”

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