

# **International Journal of Cultural Inheritance & Social Sciences (IJCISS)**

**VOLUME NO. 6  
ISSUE NO. 2  
MAY - AUGUST 2025**



**ENRICHED PUBLICATIONS PVT. LTD**

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# **International Journal of Cultural Inheritance & Social Sciences (IJCIS)**

## **Aims and Scope**

International Journal of Cultural Inheritance & Social Sciences (IJCIS) ISSN 2632-7597 is an open access, peer-reviewed, and refereed quarterly journal published by IJMRA (International Journals of Multidisciplinary Research Academy). The main objective of IJCIS is to provide an intellectual platform for the international scholars. IJCIS aims to promote interdisciplinary studies in Cultural Inheritance and social sciences and become the leading journal in Cultural Inheritance and social sciences in the world.

The journal publishes research papers in the fields of Cultural Inheritance, management, marketing, finance, economics, banking, accounting, human resources management, international business, Information Technology, hotel and tourism, entrepreneurship development, business ethics, international relations, law, development studies, population studies, political science, history, journalism and mass communication, corporate governance, cross-cultural studies, public administration, psychology, philosophy, sociology, women studies, religious studies, social welfare, anthropology, linguistics, education and so on.

The journal is published in both printed and online versions.

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(Volume No. 6, Issue No. 2, May - August 2025)

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# THE EVENTS THAT FOLLOWED THE BRITISH CAMPAIGN IN 1807 AT THE EGYPTIAN AND INTERNATIONAL LEVELS

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## **ABSTRACT**

*This research deals with a presentation of eighteen scientific researches dealing with several historical aspects, on the British campaign in 1807 and the events and developments that followed on the Egyptian and international levels. The research deals with the eight axes of analytical studies as follows: the Rakhito Writes History, Great Britain's Campaign against Rosetta in 1807, in Light of British Archives Documents, the role of Rosetta fortifications against the English expedition on Egypt, (new vision through the French and British documents), the failed colonial campaign of the British army on Rosetta of Egypt in 1807 according to the English documents, the fortifications of Alexandria and Rosetta before the English campaign in 1807, the internal situation in Britain and the Ottoman Sublime Porte after the defeat of the British army in Rosetta 1807, the Franco-British conflict after the withdrawal of the French campaign from Egypt (1801-1807), the conflicts between the great powers after the withdrawal of the British campaign on Egypt (1806-1812), the struggle of political forces in Egypt after the withdrawal of the French campaign from Egypt (1801-1807).*

**Keywords:** Egypt, Rosetta, British campaign, Rakhito, Great Britain, Rosetta fortifications, British army, Ottoman Sublime Porte, French campaign.

## **1. The Rakhito Writes History, Great Britain's Campaign against Rosetta in 1807, in Light of British Archives Documents [1].**

This paper provides a review of the Rakhito Writes History, Great Britain's Campaign against Rosetta in 1807 in Light of British Archives Documents, which was published in October 2020.

This book, which bears the name of Rakhito, which is the name that the inhabitants of Rosetta took over since the Pharaonic era. The Egyptian people, and the book highlights the preference of the people of Rosetta in repelling the invasion and defeating the British army.

This book is an addition to the Arab Library, as it refutes the historical events of the British campaign from both the Arab and British viewpoints, and although the Arab point of view is marred by some ambiguity or lack of truth, the British point of view carries a truth proven by historical documents that cannot be discussed. And the reports of the enemy, who had no choice but to admit their utter failure and defeat, which wished the honor of the British Empire by the recognition of the leaders themselves, proved the failure of planning, lack of experience and vanity.

In the completion of his research, the researcher used the study, and the researcher used the field study in general to complete his research, in addition to direct references related to the subject, including references as: [2], [3] [4], [5], [6], [7].

The researcher also reached the following conclusions:

Based on the foregoing, this book is an addition to the Arab Library, as it refutes the historical events of the British campaign from both the Arab and British viewpoints.

Although the Arab viewpoint is marred by some ambiguity or lack of truth, the British point of view carries a truth proven by historical documents that cannot be discussed.

The British documents are letters and reports on behalf of the enemy, who was unavoidable to admit his utter failure and defeat, which won the honor of the British Empire by the admission of the leaders themselves, and demonstrated the failure of planning, lack of experience and vanity.

The study reviews the political situation in Great Britain during the campaign against Egypt in 1807, through the repercussions of this defeat on the British king, who paid a dear price for this brutal campaign, after the defeat of his army that bestowed British honor, according to what the campaign leaders said in their letters included in this book in More than one position.

The study confirmed that King George III had yet to defeat his army of any major political decisions during his remaining reign. Three years after the defeat of the British army at Rosetta, George III, in November 1810, was completely insane after being defeated by the parliamentary opposition.

The defeat of the British army was a direct cause of the dismissal of William Wyndham Grenville's ministry for its failure to manage the war and the shameful defeat of the British Empire army in front of the people of Rosetta. And they caused a change in the political arena in Britain, as the Foxite Whig party was removed.

The defeat ended the political or military life of all political and military leaders, William Windham's cabinet was sacked, and the British House of Commons headed by Lord Howick was dissolved on March 31, 1807. With the exception of Major Edward Messet, who continued to exercise his duties as an intelligence officer in disguise under the guise of the consulate until 1815.

His lack of experience with the climate of Egypt and the launch of the campaign during the blowing of the Khamseen winds, which were the cause of the spread of inflammatory eye disease and spring conjunctivitis, was a great spread among the forces, as it struck almost all of them, in addition to his complete dependence on reckless leaders and without military experience. After the forces arrived in Rosetta, the officers left their duties and went to dinner at the house of the British Consul Petrucci, which was located on the outskirts of the city, while the soldiers were busy sitting quietly in groups of eight or ten people, in the shops and cafes, thinking badly that the city had come to them. .



The study proved that the Great sons of Rosetta, who defeated the British army, and played a role in resolving the political conflicts between the great powers.

The sons of Rosetta, who have the right to rewrite the history of their city's victory, are not based on the transmitted narratives and historians who attributed the campaign to a person (Fraser) to belittle it, and attributed the victory to Mohamed Ali, the Albanians and the Ottomans. But according to the documents and reports of the British political and military leaders, they found no choice but to admit that a small town like Rosetta inflicted the harshest defeats on the British Empire's army.

The book affirmed that the crushing victory of the people of Rosettasons over the victorious British Empire's army overthrew the Ottoman Sultan, the British King, the House of Commons, the ruling party, the British Ministry, and most of the political and military leaders who had a role in this campaign.

## **2. The role of Rosetta fortifications against the English expedition on Egypt, (new vision through the French and British documents)[8].**

In (1807), Egypt witnessed a military expedition in the framework of the Crusades, it is the English expedition by General Fraser, the British House of Commons of the United Kingdom request to transfer troops to Egypt to seize Alexandria, to prevent the French from setting their feet in it, and the imposition of protection to Egypt, to force it to maintain friendly relations with Great Britain, and will be the basis to help Mamluks beys, who are fighting for power within the country.

Despite the success of the expedition in the occupation of Alexandria, it shattered on the fortifications of Rosetta, British army is defeated a major defeat, changed the course of military history for long periods, and rise the private national spirit among the Egyptians and people of Rosetta in particular.

The research aims to highlight the military role of Rosetta in addressing of the English expedition, and its defeat and expulsion from Egypt, by reading the sources and documents specially the documents of French expedition saved in National House Archives and the value book of Douin, G. et Fautier Jones, E. C. (1928). *L'Angleterre et l'Egypt - La Campagne 1907*, IFAO pour La SRGE, which ensure publication of documents of the campaign (1807) for the English side of the boot start of the expedition until the end, that dealt with this subject, to show the heroic role of people, the strength of its military and defensive fortifications.

In the completion of his research, the researcher used the study, and the researcher used the field study in general to complete his research, in addition to direct references related to the subject, including references as:[4], [9], [10], [11].

The researcher also reached the following conclusions:

The research aimed to highlight of the military role of Rosetta in addressing of the English expedition, and its defeat and expulsion from Egypt by reading the sources and documents that dealt with this subject, to show the heroic role of the people of Rosetta, the strength of its military and defense fortifications, and track the progress of the expedition through from the English documents and exchange of letters between the expedition's leaders and the Egyptian sources.

The failure of the British expedition (1807), and the defeat of the British in Rosetta and Al-Hammad, is the glory and Pottery pages to Egypt and the Egyptians.

It is wrong to bring great number of historians to release the name of "Fraser expedition" on this expedition and the right to be called the name "English expedition" and no Fraser expedition, in what is called the French expedition name on Bonaparte's expedition, given that this expedition were not only expedition superpower wanted the occupation of Egypt, to stretch the English empire to the east, it was England they want to seize the city of Alexandria, at the request of the House of Commons of the United Kingdom.

But Egypt did not succumb to that invasion, the nation showed the same spirit that arose out confronted the French expedition, that is, the spirit of resistance and giving and sacrifice and defense even ended the expedition of disappointment and failure, where a defeat Rosetta expedition in delaying the occupation of Egypt for five seventy-year-old, and this is what has been achieved in a year (1882).

In the first expedition on Rosetta, general Wauckope was killed, and many of his officers, and the incident ended by defeating of the English army and bounce neighborhoods him about Rosetta a state of despair and failure, withdrawn to Alexandria by way of Abu Qir The number of the dead, including about (170) dead and (250) wounded and the families of the Egyptians of them (120) prisoners.

In the second expedition, the great defeating on English army in Al-Hammad, were not spared him one, it did not realize killing It was not spared from the families, and stood to lose nearly (416) dead and (400) prisoners.

The battle of Al-Hammad was a crushing defeat for the English army, and filled the hearts of the Egyptians by determination and pride, and brought down the prestige of the English army, and has been collect their captives and shipped in barges to Cairo to people achieved bone victory that catches the Egyptian army.

### **3. The fortifications of Alexandria and Rosetta before the English campaign in 1807**

The location of Alexandria and Rosetta on the Mediterranean Sea and at the entrance to the River Nile had a significant impact on increasing interest in fortifying them, this explains the dangers to which the western borders and the Egyptian coasts were exposed. During the French campaign, Alexandria was

chosen to be the site of the campaign's descent due to its strategic location on the one hand and the proximity of Abu Qir Bay, in which it was decided to anchor the French ships, on the other hand, the campaign also headed to Rosetta in a move to control the western Nile outlet and to prevent the British fleet from reaching Cairo.

Alexandria and Rosetta witnessed the construction of a large number of castles and fences chosen to be the site of the campaign's descent due to its strategic location on the one hand and the proximity of Abu Qir Bay, in which it was decided to anchor the French ships, on the other hand, the campaign also headed to Rosetta in a move to control the western Nile outlet and to prevent the British fleet from reaching Cairo. Alexandria and Rosetta witnessed the construction of a large number of castles and fences with gates during historical times. These castles and ramparts played a major role in defending the two cities during the French campaign (1798-1801) and the British campaign (1807).

The research deals with several axes, including: an introduction to the location of the cities of Alexandria and Rosetta on the Mediterranean and at the entrance to the Nile, and its impact on increasing interest in fortifying them, and the defensive state of Alexandria, in terms of the city gates, Al-Fanar fort, Al-Rokn castle, Al-Zahir castle, Al-Silsila castle, Kom El-Dikka castle, the Roman fortress (Caesar's camp), the 'Ajami fortress and the ports of Alexandria, as for the defensive situation of Rosetta, it deals with: Salah al-Din Ibn 'Aram castle in the south of the city and the Qaitbay castle in the north, along with the walls of Rosetta.

In the completion of his research, the researcher used the study, and the researcher used the field study in general to complete his research, in addition to direct references related to the subject, including references as: [1], [13], [14], [15], [16], [17], [18], [19], [20], [21], [22], [23], [24], [25].

The researcher also reached the following conclusions:

The location of the cities of Alexandria and Rosetta on the Mediterranean and at the entrance to the River Nile had a significant impact on increasing interest in fortifying them, from the Pharaonic era until the era of Mohamed Ali, and this illustrates the danger to which the western borders and the Egyptian coasts were exposed.

Alexandria and Rosetta witnessed the construction of a large number of castles and fences with gates during historical times. These castles and ramparts played a major role in defending the two cities during the French campaign.

Alexandria and Rosetta witnessed great care in constructing castles and walls to protect the two cities from the Crusader and Ottoman danger, especially during the reign of alZahir Baybars, Sultan al-Ashraf

Sha'ban, Sultan Qaytbay and Sultan al-Ghuri.

The Ottomans did not care about the castles and walls of Rosetta or Alexandria, around which mosques and shrines were built, and the buildings bypassed these walls, which became memorial items.

The castles of Alexandria, which were not able to face the French or British aggression. In general, the poor condition of the castles and walls was the reason for the French (1798-1801) occupation of Alexandria and Rosetta, and this was repeated in the British campaign (1807).

During the French campaign, Alexandria was chosen to be the landing site of the campaign due to its strategic location on the one hand and the proximity of Abu Qir Bay, in which it was decided to anchor the French ships, on the other hand. The campaign also headed to Rosetta in a move to control the western Nile outlet and to prevent the British fleet from reaching Cairo.

#### **4. The failed colonial campaign of the British army on Rosetta of Egypt in 1907 according to the English documents [26].**

This research dealt with an important event in the history of Egypt in general and especially rational, as the most important Egyptian ports in the period when the conflicts between the French who failed their campaign (1898-1801) failed miserably.

England, which was trying to occupy Egypt and had the conditions after the withdrawal of the French campaign, along with the Mamluks who were trying to return to the scene of events in Egypt, even betrayed and collusion of the aggressors, whether French or English. England wanted to take over the city of Alexandria, where the campaign was prepared at the request of the British House of Commons, and stripped the campaign led by General Alexander Mackenzie-Fraser after the agreement with the Mamluk leader Mohammed Bey Al-Alfi.

But Egypt did not surrender to this invasion, but resisted it with all its strength and strength, and the nation emerged in the same spirit that rose up against the French campaign, in the spirit of resistance, sacrifice, sacrifice and defense until the campaign ended with disappointment and failure.

This research begins with an introduction to the introduction of the campaign and the preparations that accompanied it, and addresses the subject through three axes: The first axis of the occupation of the English fleet of Alexandria, the second axis of the failed English campaigns on Rosetta and the role played by the people of Rosetta and Egyptian volunteers to achieve victory over the army of the British Empire, and the third on the results of the campaign.

In the completion of his research, the researcher used the study, and the researcher used the field study in general to complete his research, in addition to direct references related to the subject, including references as: [2], [4], [19], [21], [27].

The researcher also reached the following conclusions:

This research dealt with the failed colonial campaign of the British army on Rosetta of Egypt in 1907 according to the English documents

England wanted to take decisive action against the Turkish government in order to seize the city of Alexandria, to prevent the French from setting foot and imposing protection on Egypt to force it to maintain friendly relations with Great Britain over time. This will be done on the basis of assisting the Mamluks who fight power inside the country.

England stripped its campaign against Egypt under the leadership of General Fraser, and had an agreement with the Mamluk leader Mohamed Bey al-Alfi to support and urge her to ensure that the Mamluks took over the government of the country.

Egypt did not surrender to this invasion, but resisted it with all its strength and strength, in the spirit of resistance, sacrifice, sacrifice and defense until the campaign ended with disappointment and failure.

The English campaign came to a previous agreement with the two thousand Mamluk leader, but the divine predestined decrees that the millennia would die before the campaign landed in Egypt, that was one of the reasons created by the divine care beside the resistance shown by Egypt to the failure of this campaign.

The commander of Alexandria devoted all his efforts to the repair of the city walls and urgently, as well as the installation of a few guns in castles and forts and put the crowds in the entrance to the port and the old and the new and supply troops with ammunition,

The English campaign (1807) was to recall by Mohamed Bey al-Alfi and agree with the English to occupy the country, that the Mamluks were the products of English politics, and remained their works until the country rested them.

It has been said that the governor of Alexandria colluded with the English, and that he stood forty-eight hours to protect himself from the wrath of his government, and the people did not open the doors quickly, their desire to show strength.

The argument of collusion has no firm evidence, and the English in their letters to their government suffices. The city governor refused the extradition and stated that he would defend until the last moment.

The surrender of Alexandria was not easy, which denies what was said that the city was handed over without firing a single shell from the mouths of its guns. The British recognition of their deaths and wounds is a sure proof of the resistance of the city, and it is said that the shooting did not stop until after the people begged the invaders the demand for safety also contradicts the English letters.

The surrender was the result of the siege of the city and the cutting of supplies. The main reason for the surrender is the lack of parity between the garrison of the city and the invading forces. He was also forced to do so because the amount of wheat and rice in the city was not enough for more than two weeks.

The British plan in the fighting was that the Mamluks would march over Cairo and occupy it, and that the British would take the Egyptian stooges and crawl into the interior of their fleet and spread their hands over the government of the country, using their Mamluk clients.

General Fraser, He then planned to march on Rosetta to occupy it and take it as a military base, to the interior of the country.

Ali Bey Al-Salanikly, the governor of Rosetta ordered the closure of the doors of the floor and its windows to mislead the men of the campaign, and that the people and soldiers held their houses ready to be beaten when the fire signal was issued to them, and assured the soldiers of the enemy and moved towards the city and entered it safely and then spread in the streets and markets. They left it until the order was issued for the shooting, Wakoub killed the campaign leader and trained many invading forces.

Ali Bey Al-Salanikly was a very courageous man who was determined to resist the English army, relying on the strength of the garrison and the participation of the people in the defense of the city, he ordered that the garrison retreat into the city and that they and their families would be ready to strike and not start a movement until they were given a signal to fire.

Rosetta's parents had the largest share in the defeat of the English army, because their military garrison was few, did not allow the people to take charge of the city themselves and took most of the burden of resistance and fighting.

The victory in the battle of Rosetta is due to the people, and they are the ones who bear most of the burden of jihad, and they have done the best in defending the city.

Rosetta's campaign had a great influence on the evolution of the situation, because this victory has filled the hearts of the Egyptians with enthusiasm and pride, and the prestige that the English had in the hearts of the people, that prestige that came from their previous victories over the French army in Egypt and on the French fleets over the sea, That this victory brings to the hearts of the people the spirit of confidence, and motivates them to continue to resist.

The call to jihad broadcast by Omar Makram, and the spirit he breathed in the layers of the people is similar to his position when he called on the people to volunteer to fight the French before the battle of Al-Ahram.

The battle of Rosetta was an overwhelming defeat for the English, the Egyptian souls filled with determination and pride, and the prestige of the English army was dropped, especially when their families were assembled and shipped in boats to Cairo.



The failure of the British campaign (1807) and the defeat of the English in Rosetta and Al-Hammad are the pages of glory and pride for Egypt and the Egyptians. It is wrong for historians to call the launch of the campaign's name on Fraser. The French campaign is called Bonaparte, The English campaign, not the Fraser campaign, was a campaign of a superpower that wanted to occupy Egypt, to extend the English Empire to the East. England wanted to take over the city of Alexandria at the request of the British House of Commons, to prevent the French from and to protect them, to force them to maintain their friendly relations with Great Britain. This will be done on the basis of the assistance of traitors and puppets of the Mamluks, in agreement with Mohamed al-Alfi. General Fraser to lead the campaign.

The campaign confirmed that Al-Azhar and its scholars throughout the ages was a beacon of resistance against the enemies of the nation, as it was a beacon of science and enlightenment. From Al-Azhar Al-Sharif and under the leadership of its scientists, the resistance went out to defend the nation against the dangers of the occupiers and the oppressors. The Egyptian people, led by their scientists, bore the burden of the struggle to repel the English aggression.

## **5. The internal situation in Britain and the Ottoman Sublime Porte after the defeat of the British army in Rosetta 1807,an analytical study [28].**

Undoubtedly, the political scene and the international conflict after the English campaign on Egypt in 1807 witnessed decisive changes, especially after the denounced defeat of the British army, and the emergence of signs of inclusion and complicity between Britain and the Ottoman court represented by the Ottomans' failure to occupy Egyptian ports such as Alexandria, Rosetta and Damietta to extend military authority over them. This appealed to Muhammad Ali, who found in the defeat of the British army a reason to extend his authority over the ports, to eliminate the Mamluks, and to make efforts to ensure the stability of the rule. Many changes occurred in the Ottoman court after the battle that helped start the coups in the Ottoman palace, and caused the coup against the Ottoman Sultan Selim III, who blessed this campaign.

As for Britain, the political and military features of this conflict have emerged, especially since the defeat of the British army has confused the global political situation, and has affected society, the government and the British House of Commons, in addition to the tragedies that befell King George III.

This research deals with the disastrous results that affected the internal situation in the ottoman sublime Court and Britain after the defeat of the British army in rosette 1807. The Ottoman Empire by the beginning of the nineteenth century, and presents the coups against the Ottoman palace and the removal and killing of Selim III. It also presents the internal situation in Great Britain after the defeat at Rosetta

(1807-1812), where the repercussions of the defeat on the British king and the impact of the defeat on the political and military scene in Britain emerged.

In the completion of his research, the researcher used the study, and the researcher used the field study in general to complete his research, in addition to direct references related to the subject, including references as: [29], [30], [31], [32], [33].

The researcher also reached the following conclusions:

The defeat of the British army in Rosetta in 1807 revealed that Rosetta fell prey to the betrayal of the leaders of the Mamluks, the complicity of Muhammad Ali and his forces from the Albanians, and the conspiracy of the Ottomans, along with arrogance, arrogance and British colonial ambitions. The goal of occupying the city was to enable all parties to control the ports, including tightening control to rule, even under the banner of Great Britain.

The political scene and the international conflict after the English campaign on Egypt in 1807 witnessed decisive changes, especially after the denounced defeat of the British army, and the emergence of signs of inclusion and complicity between Britain and the Ottoman court represented by the Ottomans' failure to occupy Egyptian ports such as Alexandria, Rosetta and Damietta to establish military authority over them.

The research showed the many changes that occurred in the Ottoman court after the battle, which helped to start the coups in the Ottoman palace, and caused the coup against the Ottoman Sultan Selim III, who blessed this campaign, where he was isolated and then killed, which helped open the way for the major countries to arrange for the judiciary on the Ottoman Empire.

The research highlighted the political and military features of the conflict with regard to the British army, especially since the defeat of this army has confused the global political situation, and caused effects on society, the government and the British House of Commons, as well as the tragedies that befell King George III.

The research dealt with the disastrous consequences of the internal situation in the ottoman sublime Corte and Britain after the defeat of the British army in rosette 1807. For the Ottoman court, it presented the causes of the coups against the Ottoman palace (1807-1808), which ended with the isolation and murder of Selim III. It also presented the internal situation in Great Britain after the defeat at Rosetta (1807-1812), where the repercussions of the defeat on the British king and the impact of the defeat on the political and military arena in Britain emerged.



The research confirmed that King George III, after defeating his army, did not make any major political decisions during his remaining reign, and three years after the defeat, he became completely insane and lived in seclusion at Windsor Castle until his death. He recognized the need for a Regency Act of the year under which his son, George IV, Prince of Wales, became regent for the duration of 1811 until the king's death in 1820.

The defeat had a strong impact on the political and military arena in Britain, about the fate of the Ministry of William Wyndham Grenville, which took the decision to campaign on Egypt, the defeat was a direct cause of isolating this ministry on the same day for its failure to manage the war and the shameful defeat of the army of the British Empire before the people of Rosetta.

The defeat caused a change in Britain's political arena, as the Foxite Whig party was ousted and the Tory Party rose to power, and Parliament was dissolved.

The research highlighted the unfortunate situation of the political and military team that ran the campaign, and it consisted of political leaders from military backgrounds, most notably: William Windham, the Prime Minister, and Lord Howick, leader of the House of Commons, who submitted their resignations on March 31, 1807, and the military leaders They are the leaders of the British Army, Fleet and Admiralty: including William Marsden Esq, First Secretary to the Admiralty, General Henry Edward Fox, Supreme Commander of the British Mediterranean Forces, Lord Collingwood, Supreme Commander of the Mediterranean Fleet., Deputy Admiral Sir John Duckworth, who commanded the squadron protecting transport operations on Alexandria in 1807, and General Alexander Mackenzie Fraser, commander of the English Expedition to Egypt, who was forced to leave Egypt on September 19, 1807.

## **6. The Franco-British conflict after the withdrawal of the French campaign from Egypt (1801-1807), An Analytical Study [34].**

The English campaign on Alexandria in 1807 was linked to the international conflict that emerged in the aftermath of the French Revolution of 1789, and the subsequent international alliances and Anglo-French conflicts that led to Napoleon's campaign on Egypt (1798-1801), which ended with the Amiens Agreement in March 1802. This research deals with the Franco-British conflict after the French campaign (1801-1807), which intensified after the advent of the campaign to Egypt, where Britain, exhausted at war, finally decided to negotiate. In March 1802, France and Britain signed the Treaty of Amiens, which returned Egypt to the Ottoman Sultan. Following the Treaty of Paris concluded on June 26, 1802, diplomatic relations between France and the Sublime Porte were restored, but the English took possession of Malta, and there was no way for them to abandon it. Possessing India, which was the base of their empires, they kept in Egypt 4,430 English soldiers, while the misfortune of Egypt was that

it was torn between the conflicts of the Turks and the Mamluks, and the castles and fortresses were suffering from great destruction and ruin.

All these reasons prompted Great Britain to decide to implement what it had previously decided to invade Egypt in 1807 to limit Napoleon's influence and so that Egypt would not fall again into the hands of the French.

The research deals with the Franco-British conflict, the European alliance against France, and the English campaign against Alexandria.

In the completion of his research, the researcher used the study, and the researcher used the field study in general to complete his research, in addition to direct references related to the subject, including references in Arabic as: [4], [19], [31], [35], [36], [37], The researcher also reached the following conclusions:

This research deals with the Franco-British conflict after the French campaign (1801-1807), which intensified after the advent of the campaign to Egypt, where Britain, exhausted in war, finally decided to negotiate.

The French campaign against Egypt was a major cause of the Franco-British conflict. Although France and Britain signed the Treaty of Amiens in March 1802, which returned Egypt to the Ottoman Sultan, diplomatic relations between France and the Sublime Porte returned, following the Treaty of Paris concluded on June 26, 1802, but the English acquired Malta, and then began their control of the Mediterranean, and the English considered this a necessary condition to secure their possession of India, which was the base of their empire.

Where they kept in Egypt 4,430 English soldiers, while Egypt's misfortune was to make it torn between the conflicts of the Turks and the Mamluks, and the castles and fortresses were suffering from great destruction and devastation.

The English campaign on Alexandria in 1807 was linked to the international conflict that emerged in the aftermath of the French Revolution of 1789, and the subsequent international alliances and Anglo-French conflicts that led to Napoleon's campaign on Egypt (1798-1801), which ended with the Amiens Agreement in March 1802.

On March 16, 1807, Britain stripped of a campaign against Egypt, and occupied Alexandria, but the Egyptians defeated it in Rosetta, and forced her to leave after six months.

The descent of the British to Egypt in March 1807, through a preventive action inspired by the immediate desire to thwart the ambitions and supposed plans of France in this country, and had also another reason that gave birth to the events of the military campaign in 1807, is the desire to occupy

Egypt.

In order to understand the full meaning, it is necessary to return to the campaign of Bonaparte, and to point out, the course of the policy of Great Britain from the time she was preparing to occupy Egypt as an ally of the Sultan until the day she appeared in opposition to the Porte.

## **7. The conflicts between the great powers after the withdrawal of the British campaign on Egypt (1806-1812), An analytical study [38].**

The conflicts between the great powers after the withdrawal of the British campaign on Egypt (1806-1812), by addressing the Anglo-Ottoman War (1807-1809), which was part of the Napoleonic Wars. In the summer of 1806, during the War of the Third Alliance between Britain, Russia, Prussia and Sweden against the First French Empire, after Count Sebastiani, Napoleon I's ambassador to the Ottoman Empire, managed to persuade the Ottomans to cancel all the special privileges granted to Russia in 1805, and restrict the opening of the Turkish Straits ( Dardanelles) on French warships. In return, Napoleon promised to help the Sultan quell the rebellion in Serbia and restore the territories lost by the Ottoman Empire. After the Russian army entered Moldova and Achaia in 1806, the Ottomans declared war on Russia.

The research also deals with the Anglo-Russian War (1807-1812), which occurred during the Napoleonic Wars. As part of the terms of the Treaty of Tilsit, Russia was forced to close sea trade with Great Britain, as part of Napoleon's efforts to establish the Continental Blockade, and to strengthen economic relations between the various countries in Europe under French control, with the ultimate goal being to close one of Britain's most important foreign markets to economically strangle it. And make her submit. This prompted the Russian Empire to declare war on Great Britain in November 1807.

As for the Russian-Ottoman War (1806-1812), it was one of the longest wars that took place between the Ottoman Empire and Tsarist Russia. The economic and military aspects, as the Ottoman Empire suffered as a result of that war from a deficit in the public treasury of the state. It also showed the extent to which the Janissaries went to extremes until they reached the limit of isolating and killing some of the sultans, and this is a clear indication of the extent of the weakness of the Ottoman Empire during that period. Russia was able to use these conditions to its advantage.

In the completion of his research, the researcher used the study, and the researcher used the field study in general to complete his research, in addition to direct references related to the subject, including references as: [19],[20], [28], [31], [39].

The researcher also reached the following conclusions:

This research dealt with the conflicts between the great powers after the withdrawal of the British campaign on Egypt (1806-1812), by addressing the Anglo-Ottoman War (1807-1809).

The Anglo-Turkish War was part of the Napoleonic Wars. In the summer of 1806, the Ottomans declared war on Russia, during the War of the Third Alliance between Britain, Russia, Prussia and Sweden against the First French Empire.

One of the reasons for the Anglo-Ottoman war was the cancellation by the Ottomans of all the special privileges granted to Russia in 1805, and the restriction of the opening of the Turkish Straits (the Dardanelles) to French warships.

Napoleon promised to help the Sultan quell the rebellion in Serbia and restore the territories lost by the Ottoman Empire. It was the Anglo-Russian War (1807-1812), which took place during the Napoleonic Wars. As part of the terms of the Treaty of Tilsit, Russia was forced to close sea trade with Great Britain, as part of Napoleon's efforts to establish the Continental Blockade, and to strengthen economic relations between the various countries in Europe under French control.

The main end goal of the Anglo-Russian War was to close one of Britain's most important foreign markets, to strangle it economically and bring it into submission.

The Ottoman-Russian War (1806-1812) was one of the longest wars that took place between the Ottoman Empire and Tsarist Russia.

That war showed the extent of the superiority of the Russian war machine over the Ottomans, as well as it revealed clearly the weakness in the Ottoman Empire, especially in the economic and military aspects, as the Ottoman State suffered as a result of that war from a deficit in the public treasury of the state.

This war helped the Janissaries go on and on until they reached the point of isolating and killing some of the sultans, and this is a clear indication of the weakness of the Ottoman Empire during that period, as Russia was able to exploit these circumstances to its advantage.

## **8. The struggle of political forces in Egypt after the withdrawal of the French campaign from Egypt (1801-1807), An analytical study [40].**

After the failure of the French campaign against Egypt, Egypt entered a difficult transitional period, which is the period after the evacuation of the French campaign and until the advent of Muhammad Ali as ruler of Egypt. Before the advent of the French, a state belonging to the Ottoman Empire, which was at the beginning of the phase of weakness and dissolution since the 17th century, but Ottoman Egypt was characterized by Mamluk Ottoman struggles for power. And when the campaign was evacuated from Egypt, the Mamluks looked forward to the return of their old authority, especially since the French

occupation of Egypt had confirmed the weakness of the Ottoman Sultan and the Ottoman state, and that without the help of the English to the Turks to expel the French from Egypt, they could not expel the French, especially since the last commander of the campaign, Jacques Mino was adhering to the continued presence in Egypt to make Egypt a major French colony of a special character. In return, the Ottomans wanted Egypt to return to their fold, and to prove the legitimacy of their rule over it in various ways.

The research deals with the conflict of political forces in Egypt after the French campaign and the assumption of Muhammad Ali, especially as the strength of the Egyptian people appeared, and the weakness of the Mamluks and the Ottomans and their constant competition helped to increase the influence of scholars.

They had the most prominent impact in the subsequent period and a decisive role in this bitter conflict at home and abroad as well, hoping for Egypt.

In the completion of his research, the researcher used the study, and the researcher used the field study in general to complete his research, in addition to direct references related to the subject, including references as: [41], [42], [43].

The researcher also reached the following conclusions:

The failure of the French campaign against Egypt encouraged the Mamluks to return to the scene of events in Egypt, but they split into two groups, one on the side of the Ottoman forces returning to Egypt led by Ibrahim Bey the Great and the other on the side of the English led by Muhammad Bey Al-Alfi.

The evacuation of the campaign left a political vacuum, as there were conflicting forces, stalking and thirsting for power and control, and the monopoly of the rule of Egypt and the expulsion of the Ottomans.

When the campaign was evacuated from Egypt, the Mamluks looked forward to the return of their old authority, especially since the French occupation of Egypt had confirmed the weakness of the Ottoman Sultan and the Ottoman state, and that without the help of the British to the Turks to expel the French from Egypt, they could not expel the French.

History highlights an important issue, especially in the civilized aspect of it, which is that Egypt after the French campaign came out with a different face than the Ottoman face that existed before the campaign, given the cultural shock caused by the campaign to the Egyptian people, who lived in complete isolation from the events in Europe.

When the Ottomans invaded Egypt, they did not care that it was a different region with a civilizational

and cultural heritage since ancient times, but even the other Arab states were imposed on them civilizational isolation, so it was natural for backwardness to prevail and ignorance to spread as well. To the surrounding world with its hopes, sciences and culture. The campaign was the window from which the people looked out to the world.

The date of the campaign's entry into Egypt in 1798 was the date of the end of the Ottoman rule, politically speaking, and it had a role in reducing the chances of Ottoman sovereignty over Egypt later, and it was a factor of weakness in the Ottoman rule, and thus the clash was definitive between the Ottomans and the Mamluks.

The conflict between the political forces in Egypt after the withdrawal of the French protectors gave the foreign power that is lurking in Egypt, England, the opportunity to prepare for its occupation.

The events that followed the exit of the French from Egypt, led to a period of chaos as a result of the conflict between the Ottomans, who wished to have real, not formal, authority over Egypt, and not to return to the state in which the rule of Egypt was in the hands of the Mamluks, and the Mamluks, who saw this as a negative for an original right. of their rights.

Muhammad Ali was keen on the presence of thousands of Albanians in Alexandria and Rosetta so that they would be his arm that would enable him to control the frontiers when the opportunity came, and the evidence for this is that after the campaign against Alexandria and Rosetta failed, he was able to simplify his authority over them as soon as they withdrew.

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# ANNUNCIATION ICON IN THE CHURCHES OF ABU SERGA, THE HANGING CHURCH IN ANCIENT EGYPT, AND TAHA IN MINYA (18TH-19TH AD), AN ARCHAEOLOGICAL AND ARTISTIC STUDY

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## **ABSTRACT**

*This research deals with one of the religious images in Coptic art, which represents the icon of the Annunciation, as Coptic photographers excelled in expressing this event as an expression of what was mentioned about this story in the Bible, and it refers to the event of the angel Gabriel's announcement to the Virgin Mary, of the birth of Jesus Christ, which St. Luke was the only one in his Gospel to narrate them, and the study deals with three icons, the first in the Church of Abu Serga in Cairo, in ancient Egypt, the second in the Hanging Church in Cairo and the third in the Church of Taha in Minya,. It is produced by photographers Hanna Al-Armani, Anasati Al-Rumi, Ibrahim Al-Nasikh and Youhanna AlArmani. The research includes three axes, starting with an introduction to the art of icons, the icon of the Annunciation, and the story of this icon, which deals with an important religious event in Coptic history and art, especially in the field of iconography, and the descriptive study of the three icons that the research deals with, in addition to the analytical study. Keywords: icon, Virgin Mary, depictions, Coptic art, the Annunciation, Coptic icons, Abu Serga Church, Hanging Church, Taha in Minya.*

## **First: Introduction**

### **Icon**

The word Coptic means a religious image, and it includes the image of Christ, the Virgin, saints, martyrs, angels, and other religious subjects mentioned in the Bible or in church history.

The Copts took drawing and painting from the Pharaohs, and in every image, we find the Copts symbolizing the people or occasions that the icon reflects, and the icon is not just a decoration or a piece of art, and therefore the Copts took it as a means of teaching based on its simplicity, and the personality of the person drawn in it appears in the icon, whether his or her appearance. Or his holiness, or his chastity, or his courage, or his ingenuity and simplicity.

Many materials have been used in drawing icons, whether by relief engraving or color drawing. The first of these materials is stone, which appeared among ancient Coptic antiquities in some paintings and stone friezes that were engraved in relief, including representations of Jesus Christ, the Virgin, and the martyrs.

## The story of the Annunciation:

The Feast of the Annunciation is considered one of the major Christian holidays<sup>1</sup>. Luke alone narrated the event of the Annunciation in his Gospel. The story of the Annunciation depicted in icons and pictures is summarized in the Annunciation of the Angel<sup>2</sup> Gabriel<sup>3</sup> (one of the seven angels in Christian sources) to the Virgin<sup>4</sup> Mary<sup>5</sup>, as stated in the Gospel of Luke the Evangelist.

"وفي الشهر السادس أرسل جبرائيل الملاك من الله إلى مدينة من الجليل اسمها الناصرة، إلى عذراء مخطوبة لرجل من بيت داود اسمه يوسف، واسم العذراء مريم، فدخل إليها الملاك وقال: سلام لك أيتها المنعم عليها!، الرب معك، مباركة أنت في النساء، فلما رآته اضطربت من كلامه، وفكرت: "ما عسى أن تكون هذه التحية!" فقال لها الملاك: "لا تخافي يا مريم، لأنك قد وجدت نعمة عند الله وها أنت ستحبلين وتلدن ابنا وتسمينه يسوع. هذا يكون عظيما، وابن العلي يدعى، ويعطيه الرب الإله كرسي داود أبيه، ويملك على بيت يعقوب إلى الأبد، ولا يكون لملكه نهاية". فقالت مريم للملاك: "كيف يكون هذا وأنا لست أعرف رجلا؟"، فأجاب الملاك وقال لها: "الروح القدس يحل عليك، وقوة العلي تظلك، فلذلك أيضا القدوس المولود منك يدعى ابن الله. وهو ذا أليصابات نسيبتك هي أيضا حبلت بابن في شيخوختها، وهذا هو الشهر السادس لتلك المدعوة عاقرا، لأنه ليس شيء غير ممكن لدى الله"، فقالت مريم: "هو ذا أنا أمة الرب، ليكن لي كقولك"، فمضى منعدها الملاك.

In the sixth month, the angel Gabriel was sent by God to a city in Galilee called Nazareth, to a virgin engaged to a man of the house of David whose name is Joseph, and the virgin's name is Mary. Then the angel entered her and said: Peace be upon you, you who have been favored! The Lord is with you, blessed are you among women. When she saw him, she was troubled by his words and thought, "What could this greeting be?" Then the angel said to her: "Do not be afraid, Mary, for you have found favor with God, and now you will conceive and give birth to a son, and you will name him Jesus. He will be great, and he will be called the Son of the Most High, and the Lord God will give him the throne of his father David, and he will reign over the house of Jacob forever, and of his kingdom there will be no end". Then Mary said to the angel: "How can this be, since I do not know a man?" Then the angel answered and said to her: "The Holy Spirit will come upon you, and the power of the Most High will overshadow you. Therefore also the Holy One who is to be born will be called the Son of God. And behold, your relative Elizabeth<sup>6</sup> has also conceived a son in her old age, and this is the sixth month for her who is called barren, for nothing is impossible for God." Then Mary said: "Behold, I am the handmaid of the Lord.

Let it be done to me according to your word." Then the angel left her. The good news was summarized in her being informed of the virginal conception of Jesus Christ, born of her by the Holy Spirit"<sup>7</sup>.

The talk revolved around her acceptance of peace and good news, and the angel told her of Elizabeth's conception of the Baptist (John, son of Zacharias)<sup>8</sup>.

وذكرت قصة البشارة أيضا في القرآن الكريم:

The story of the Annunciation is also mentioned in the Holy Qur'an:

"إِذْ قَالَتِ الْمَلَائِكَةُ يَا مَرْيَمُ إِنَّ اللَّهَ يُبَشِّرُكِ بِكَلِمَةٍ مِّنْهُ اسْمُهُ الْمَسِيحُ عِيسَى ابْنُ مَرْيَمَ وَجِيهًا فِي الدُّنْيَا وَالْآخِرَةِ وَمِنَ الْمُقَرَّبِينَ (45) وَيُكَلِّمُ النَّاسَ فِي الْمَهْدِ وَكَهْلًا وَمِنَ الصَّالِحِينَ (46) قَالَتْ رَبِّ أَنَّى يَكُونُ لِي وَلَدٌ وَلَمْ يَمَسِّنِي بَشَرٌ قَالَ كَذَلِكَ اللَّهُ يَخْلُقُ مَا يَشَاءُ إِذَا قَضَىٰ أَمْرًا فَإِنَّمَا يَقُولُ لَهُ كُنْ فَيَكُونُ".

“When the angels said, „O Mary, indeed God gives you good tidings of a word from Him. His name is the Messiah, Jesus, son of Mary, distinguished in this world and the hereafter, and among those who are brought near. 45) And He will speak to people in the cradle, and as an old man, and of the righteous. (46) She said, “My Lord, how can I have a child when no human being has touched me?” He said: “Thus does God create what He wills. When He decides a matter, He only says to it, be, and it is9.

Then also the words of God Almighty in the Holy Qur'an, specifically in Surat Maryam:

"وَاذْكُرْ فِي الْكِتَابِ مَرْيَمَ إِذِ اتَّخَذَتْ مِنْ أَهْلِهَا مَكَانًا شَرْقِيًّا (16) فَاتَّخَذَتْ مِنْ دُونِهِمْ حِجَابًا فَأَرْسَلْنَا إِلَيْهَا رُوحَنَا فَتَمَثَّلَ لَهَا بَشَرًا سَوِيًّا (17) قَالَتْ إِنِّي أَعُوذُ بِالرَّحْمَنِ مِنْكَ إِنْ كُنْتَ تَقِيًّا (18) قَالَ إِنَّمَا أَنَا رَسُولُ رَبِّكِ لِأَهَبَ لَكِ غُلَامًا زَكِيًّا (19) قَالَتْ أَنَّى يَكُونُ لِي غُلَامٌ وَلَمْ يَمَسِّنِي بَشَرٌ وَلَمْ أَكُ بَغِيًّا (20) قَالَ كَذَلِكَ قَالَ رَبُّكِ هُوَ عَلَيَّ هَيِّئٌ وَلَنَجْعَلَ لَآيَةً لِلنَّاسِ وَرَحْمَةً مِنَّا وَكَانَ أَمْرًا مَّقْضِيًّا (21) فَحَمَلَتْهُ فَانْتَبَذَتْ بِهِ مَكَانًا قَصِيًّا".

“And mention in the Book Maryam when she withdrew from her people to an eastern place (16) and took a veil from them, so We sent to her Our Spirit, and it appeared to her. (17) She said, “I seek refuge in the Most Gracious from you, if you are pious.” (18) He said, “I am only the messenger of your Lord to give you a pure boy.” (19) ) She said, “How can I have a son when no human being has touched me and I have not been a transgressor?” (20) He said, “Thus said your Lord, „It is easy for me.” And “And We will certainly make him a sign for the people.” It was a mercy from Us. And it was a decreed matter. (21) So she carried him and withdrew with him to a faraway place10.

The story of the Annunciation came in some Christian11-Islamic12 sources, and it was mentioned in the orders of the Virgin Mary: “The pure, undefiled bride, the golden lampstand, the second dome, the pride of our race, the beautiful dove, the new heaven, the fat rope of God, the vine that prospers, the king’s seat, the Holy of Holies.” The gate of heaven, the city of the living God, the temple of God, the true queen, the ever-virgin, the mother of light13.

On the glorious Feast of the Annunciation, the Church reads in the Mass the Gospel of Luke (1:26:38), faithful to the Annunciation of the Angel Gabriel to the Virgin Mary. The story of the Annunciation is read in front of the icon of the Annunciation (the Angel Gabriel and the Virgin Mary), early on Palm Sunday, the Gospel of Luke (1:26:38)14. .

## Second: Descriptive study of the icons of the Annunciation

### 1. Icon of the Annunciation of the Angel Gabriel to the Virgin Mary (pl. 1).

Abu Sarga Church<sup>15</sup> in ancient Egypt<sup>16</sup>.



pl. 1. Icon of the Annunciation,  
Abu Sarga Church in ancient Egypt

#### Icon data

Location: Abu Sarga Church in Old Egypt.

Icon dimensions: 47 x 40 cm

Photographer: Hanna Al-Armani

Inscriptions: I depicted the Annunciation and his parents in Your Kingdom, the Sun, the work in the year 1497 Coptic, the work of the Armenian wretched in the year 1195.

Artistic style: graffiti - wood

Icon condition: good

Colors: golden - sky blue - dark blue - red - white.

School: Hanna Al-Armani

History: No date.

The icon is surrounded by a brown colored wooden frame, followed by another frame with yellow, red, white and blue geometric decorations painted on it.

The front of the icon is represented by a yellow colored ground as evidence of the desert nature, and on it is a chair on which the Virgin Mary sits, with the angel Gabriel in front of her.

At the bottom of the Virgin's feet, he painted a rug (a small rug), through which the artist wanted to show the viewer that it is the same rug on which the father priest stands at the altar to perform the Mass.



As for the middle of the icon, it is represented by a drawing of the Virgin Mary sitting on the throne, which symbolizes the throne of David, and her right hand is towards her chest, indicating her submission to the will of God, and her left hand is holding a spindle, and her clothes are brown, called in the Coptic language the colors of art (raw clay), indicating that she is human. Like us, it is made of clay, with a yellow and dark blue scarf, and a golden yellow halo around its head.

While on the right of the icon, there is a drawing of the Angel Gabriel wearing a shirt in the same color as the Virgin Mary's scarf, and on top of it is a brown scarf in the same color as the Virgin Mary and the same color as his wings, and his right hand is facing towards the Virgin Lady using only the ring finger, and the rest of his fingers are bent, while his left hand is holding a cross, a golden halo surrounds his head.

For the background of the icon, it represents a golden yellow sky, and in the middle of it is a semi-circle colored blue, from which emerge three rays that symbolize the Father, the Son, and the Holy Spirit heading to the Virgin Mary.

The background of the icon is represented by buildings colored yellow and white with windows resembling Noah's Ark. Behind the Virgin Mary is a building with a blue dome supported on two columns, and behind the angel there is a high building topped with a semi-circular dome colored red, and below it is colored blue and white, and between the two buildings from above. There is a tree. This icon included writings in Arabic in Naskh script, and it is present in various places in the icon. In the center of the icon is written

صور البشارة *the Annunciation painting* in red, and under the angel's feet there is a text, "والديه في ملكوتك الشمس العمل سنة ١٤٩٧ قبطية عمل الحقير حنا الأرمني", "And his parents are in your kingdom, the sun, the work of the year 1497 Coptic, the work of the despicable Hanna the Armenian." It included the signature of the artist Hanna Al-Armani.

### 3. Annunciation of the Angel Gabriel to the Virgin Mary in the Church of the Virgin (Hanging Church) (pl. 2)



pl. 2. Annunciation of the Angel Gabriel to the Virgin Mary  
the Church of the Virgin (Hanging Church)

**Icon data**

Impact number: 570

Location: The Hanging Church in ancient Egypt, the northern portico.

Dimensions: 24 x 29 cm.

Its date: It is dated 1422 and therefore 1755 AD.

Photographer: Ibrahim Al-Nasikh and Youhanna Al-Armani.

Writings: The Annunciation

Artistic style: linen tempera on wood

School: Ibrahim Al-Nasikh and John the Armenian.

Icon condition: good.

Colors: red - dark blue - gold - dark olive - yellow - white.

The icon of the Annunciation is one of the icons collected in the Hanging Church. This icon is surrounded on the outside by a dark frame decorated with inscriptions in the Coptic language, and is kept inside a modern wooden frame. The front of the icon is represented by a golden yellow colored ground on which both the Angel Gabriel and the Virgin Mary stand, with his sickles in the middle.

As for the center of the icon, it is represented by a drawing of the Virgin Mary and the Angel Gabriel the Evangelist, standing and listening to each other. The artist was able to express that there is a conversation taking place between them through the movement of the hands and the movement of the bodies, which shows how lively the drawing is.

The Virgin Mary was drawn standing in her full form, wearing loose clothing that reaches to the feet, with long sleeves with narrow cuffs, and a long dark blue robe that reaches to the feet, topped with a crimson scarf that covers the head and shoulders, and hangs from the figure as she stands with reverence, which indicates vitality and movement in the drawing, then She extends her right hand in the book placed on the sickle, and places her left hand on her chest, which is the artist's confirmation of acceptance of the good news, to indicate what is written in the biblical text "I worshiped the Lord." She has drawn the head of the Virgin Mary with small, round, almond-shaped eyes with clear details and eyebrows. Black, curved, the mouth is small with red lips, and the nose is long, linear. This style - in drawing existence - is known in Coptic paintings<sup>17</sup>. Around her head is a round golden halo with a red frame around it, and the lady tilts her head towards the angel as if she is listening carefully to his words.



To the right of the Virgin Mary, the angel Gabriel stands in loose clothing that reaches to his feet. He wears a light brown-orange garment with long sleeves, and on his shoulder is an olive-coloured scarf hanging from behind, with both ends tied over his chest. He wears shoes on his feet to illustrate the idea of the vision. The artist distinguished the angel's drawing. He is oval, with almond-shaped eyes, a small, closed mouth, and long brown hair that hangs on his shoulder, and around his head is a golden halo with a red frame. The angel extends his right hand using only the ring finger, while the rest of the fingers of the hand are bent inward to give them a blessing, and his left hand is extended to the Virgin Mary and contains a lotus flower, which is also a symbol of the Virgin's immaculate pregnancy.

It is an ancient Egyptian influence, and the same appearance and method of holding it is seen in an icon of Akhenaten and Nefertiti offering him lotus flowers. It has great religious importance for the ancient Egyptians, because it has a religious ritual among kings and gods, but it is extracted from the precious and precious perfumes in ancient Egypt, physician used it as a sedative to treat patients.

As for the background of the icon, it is completely devoid of architectural backgrounds or natural scenes. The artist contented himself with coloring the background in golden yellow<sup>18</sup> to reflect the divine light, there is another opinion that in some schools it symbolizes eternity.

As for the back of the icon, it represents a white dove flying with its wings spread, and around its head is a circular halo<sup>19</sup> colored golden yellow with a red frame like the halo of the Virgin Mary and the angel. The artist painted the dove's leg in yellow and red, as it is heading towards the Virgin Mary.

### 3. Icon of the Annunciation of the Angel Gabriel to the Virgin Mary (pl. 3). Taha Church<sup>20</sup> – Minya



pl. 3. Icon of the Annunciation of the Angel Gabriel to the Virgin Mary,  
Taha Church – Minya

Icon data:

Location: St. Mina Church, Taha Al-Amoud - Minya

Dimensions: 60 x 50 x 5 cm

Its date: 1566/1850 AD.

Photographer: Anastati Al-Rumi<sup>21</sup>

Writings: The bearer of the good news, the angel Gabriel

Artistic style: implemented on a book

School: Hanna Al-Armani

Icon condition: good

Colors: red - gold - blue - green - white.

The icon is surrounded by a brown wooden frame devoid of decoration, followed by a red semicircular arch supported on two columns.

The front of the icon is represented by a ground colored yellow as if it were a desert nature, with plants scattered throughout the icon. It symbolizes the Holy Conception without human transplantation. The Virgin Mary and the Angel Gabriel the Evangelist stand on it, and in their midst is a sickle with an open book on it.

The artist wanted to place the sickle<sup>22</sup> with the book on it to separate the spiritual world from the open book, and on it was a book in Arabic (I am the servant of the Lord), through which the artist wanted to make clear that the Virgin Lady was at home praying, and placing the sickle in the middle between the Virgin Lady and the angel has a purpose as well. The sickle in the church clarifies the relationship between the altar and the community of believers. Believers cannot approach the mysteries of the altar and practice their liturgies<sup>23</sup> except through the Word of God<sup>24</sup>.

As for the middle of the icon, it represents a drawing of the Virgin Mary, kneeling on her feet, with a red colored rug underneath her, her left hand on her chest, and her right hand holding an open book placed on a sickle. She is wearing a beige shirt and over it is a blue scarf with a golden frame, and around her head is a red frame. .

On her right, the angel Gabriel is drawn, standing with his right leg ahead of his left, in a moving position. He is wearing a green shirt and a beige scarf, the same color as the Virgin Mary's shirt, and is pointing with his left hand using his ring finger.

As for the last icon, it represents a sky colored in gold, and in the middle of it it is as if the sky is open in the form of an open book from which a red ray emerges, from which a dove colored in yellow and white emerges, heading to the Virgin Mary.

As for the background of the icon, it represents a building painted in white, with a window above it with a semicircular vault, and the inscriptions are located above the angel, written in Arabic in Naskh script,

above the head of the angel (the bearer of the good news, the angel Gabriel).

### **Third: Analytical study of the icons of the Annunciation**

#### **The raw materials from which the icon is made**

##### **1. Stone**

The Egyptian Coptic artist used all available materials in nature to draw on, whether by relief engraving or by drawing in colors, and therefore we find that he used many materials in drawing.

It is noted that the Coptic Orthodox do not accept the placement of sculptures in their churches, and the only acceptable thing is engraving on stones, such as the picture or the carved inscription in the Coptic Museum, which represents the painting of the Three Boys in the Fiery Furnace.

We also find in the Coptic Museum in the Saqqara Hall a vessel from among the relics found in the Monastery of Saint Jeremiah in Saqqara, with an inscription representing the saints, and it is broken. It appears that this deformation that occurred during the days of persecutions, coups, and the period of the iconoclastic movement that occurred during the reign of Emperor Leo III.

##### **2. Wood**

Wood is considered an essential material for the Copts, as it is easy to carve and draw on. Wood was used to decorate churches, including church doors, church lintels, and temple veils. We find that most of the temple barriers (icon holders) were made of wood, and icons representing Jesus Christ, the Virgin Mary, and John the Baptist were depicted on them. The annunciation, angels, and saints. The custom of engraving these veils continued until the eleventh century, and this is clear in the wooden veils represented in the churches of ancient Egypt, such as the Muallaqa, Abu Sarja, and Saint Barbara, which is currently preserved in the Coptic Museum.

##### **3. Ivory and bone**

The Coptic artist also used ivory and bones to represent the pictures to be drawn, and there are many pieces in the Coptic Museum made of ivory to represent Jesus Christ and the ivory comb, which represents the miracle of raising Lazarus and healing the man born blind.

##### **4. Metals**

We find that metal tools are widely used in churches, and therefore they must be decorated, even if they are not precious metals. Thus, we find copper dishes and incense burners, all of which had scenes drawn from the Holy Bible represented.

## **5. Mosaics**

Since ancient times, it has been known among the Copts that they decorate the apse or the east of the church with an icon representing the ruler of all, either on wood and then pasted on the wall, or from plaster, or sometimes from mosaic. According to what Abu AlMakarem mentioned in his writing, there was a church in the Church of the Apostles in Deir Al-Qasr in Helwan script that was decorated with a picture of the Virgin Mary carrying Jesus Christ, and Khumarawayh bin Ahmed bin Tulun greatly admired it. Naturally, in the Monastery of St. Catherine, there is a semicircle on the east side of the temple with mosaics, surmounted by a half dome representing the Transfiguration of Jesus Christ, also made of mosaics<sup>25</sup>. But we must clarify that the use of mosaics was known to the Romans, who used to decorate their walls and floors with mosaics. Consequently, mosaics continued to be used in the Byzantine Empire more than among the Copts of Egypt.

## **6. Coptic cloth or fabric**

It is known that the Coptic Egyptians were famous for their fabric, and therefore it was called the Coptic fabric, which is a continuation of the idea of the existence of the fabric among the ancient Egyptians. Painting was done either directly on the fabric or by weaving it with the fabric. The Coptic artist was known for not imitating nature in Byzantine art<sup>26</sup>. We found fabrics representing saints and Jesus Christ, as well as scenes of temples, crosses, birds, and other symbols of Christianity<sup>27</sup>.

## **7. Plaster**

Plaster means wall drawings that were made before the use of wooden icons in churches and monasteries. It is a very old method since the beginning of the first Christian era. These drawings are still present in ancient monasteries, especially in the Baggawat area in the Kharga Oasis, or in the monasteries of Upper Egypt or the monasteries of Wadi ElNatroun. The art of painting on plaster with watercolors continued to be represented on walls until the eleventh century or a little later, then they replaced this method and replaced it with wooden paintings<sup>28</sup>.

## **8. Drawing on square or rectangular wooden boards**

It is common knowledge that the Copts use wood to make the domes that top the altars in churches, and this dome had an icon representing Jesus Christ in more than one position placed inside it<sup>29</sup>. The churches are full of wooden panels representing wooden icons, which began to appear in abundance, especially in the eleventh century, when frescoes were gradually dispensed with. However, it is known that wood requires permanent restoration because it can be damaged as a result of being affected by weather factors, such as heat or humidity, which cause the wood to expand, shrink, or crack. A surface painted in colors with a thin background of chalk and glue is not able to overcome the factors of expansion and contraction that affect the wood<sup>30</sup>.

This is considered a shame because icons must always be destroyed, and this was not the case among the Copts because they imagined that they were old images that had no value, so they were used to light fires in making the holy chrism oil<sup>31</sup>, and for this oil to be cooked, the flames must be burned on it for a long period, that is, for a long time. At night, wood is used to light it (especially sycamore wood, which is of course the wood used to make Coptic icons).

## Conclusions

This research dealt with one of the religious images in Coptic art, which represents the icon of the Annunciation, as Coptic photographers excelled in expressing this event as an expression of what was mentioned regarding this story in the Holy Bible.

The importance of the study is due to the event of the annunciation that Luke alone narrated in his Gospel, and it is summed up in the angel Gabriel's annunciation to the Virgin Mary of the birth of Jesus Christ.

The study dealt with three icons, the first in the Abu Sarga Church in Cairo, Old Egypt, the third in the Hanging Church in Cairo, and the second in the Taha Church in Minya,

The icons have multiple sizes, with the area of the first icon being 47 x 40 cm, the second being 60 x 50, and the third being 24 x 29 cm.

There were many illustrators of the icons of the Annunciation, as the first icon was drawn by the illustrator Hanna the Armenian, the second icon was drawn by the illustrator Anastati Al-Rumi, and the third icon was drawn by the illustrator Ibrahim AlNasikh and John the Armenian.

The colors used in drawing elements on the icons varied between gold, sky blue, dark blue, red, and white in the first, and red, gold, blue, green, and white, while the third colors were red, dark blue, golden, dark olive, yellow, and white.



## **SOCIAL AND ECONOMIC CONDITIONS OF WOMEN IN GUPTA PERIOD**

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Since ancient times, women were being respected and honored in Hindu society. Women are the cornerstone of society. She could achieve self-development and upliftment as per her wish. The germination of a man's personality lies in his mother's number. That is his primary and first Shiva temple. The contribution made by them in the family and community as daughters, wives, brides and mothers has a very important and proud place. In religious scriptures, women are considered omnipotent and are considered a symbol of love, fame and wealth. Gradually its importance increased in the society that without it a single man was considered incomplete and incomplete. If mother is the nurturing ground of a man's character then wife is the pillar of his development. In the form of a wife, she provides constant companionship to the man and woman in the conflicts of happiness-sorrow, hope-disappointment, rise-fall etc., and remains a constant companion of his blessings and curses, moving with him on the even and odd paths of life. Is. The entire society is affected by his social condition. It has often been seen that the history of its progress and decline becomes the history of the progress and decline of the entire society. From this point of view, woman is the measuring stick of society. The entire society can be evaluated from its social value. This is the reason why the history of women's society has its own special importance. This topic in Indian history is a long story of women's development-decline, prestige, struggle-struggle and rise-merge, which has various sweet and bitter truths in our social history.

Forgetting the glorious and advanced ancient Indian culture, today's man boasts of being modern. As soon as one hears the word ancient, a feeling of conservatism, ostentation, poverty, tightness of social bonds and suffocation starts appearing in the mind. But if we look at the available evidence of ancient culture, there is a detailed description of the advanced status of women, their scholarship, higher education and corrupt activities in Indian literature.

There was no discrimination between men and women in ancient India. Her status was adequate, advanced, women, like men, contributed in studies, havan-worship, literature and service to the upliftment of the society. The names of hundreds of women are mentioned in Brahmin, Buddhist-Jain literature etc. who were great scholars in the subjects of Vedas, philosophy, logic, Mimamsa, dialogue literature, fine arts (dance, music, painting) and practical education etc.

In the Gupta period, there was already existing Varna system, there was division of work of all the Varnas, there were not as many castes as there are today, but due to the change in the economic system at that time, some changes are also seen in the social system, like till now. Brahmins could only do yagya, teaching, taking alms, giving alms, but now Smritikars had also allowed them to adopt any other occupation in times of crisis. Smriti writer named Brihaspati has said that in times of crisis, even a Brahmin or Shudra could accept food. That is, by this time the financial condition of the Brahmins had weakened, the rituals of Yagya had reduced.

Although the practice of land donation started again in the Gupta period, due to which they got land as donation, at this time some Brahmins had also adopted other professions apart from teaching, performing Yagya, dynasties like Vakataka and Kadamba dynasty which were from Brahmin clan. And there were powerful dynasties.

The Guptas were likely non-Kshatriyas, so steps were taken to revive the Brahmanical system to enable the Gupta rulers to rise up in the social structure. There were some changes in this system, now the Gupta kings gave priority to devotion instead of Yagya, with the concept of incarnation, the principle of worshiping gods along with idol worship came into vogue in the temples for the first time, now worship of non-Aryan gods along with Aryan gods like Snake worship and worship of Mother Goddess also started. In this way, if we look at the situation of Kshatriyas, then their main work was to earn their living by fighting in war, but at this time due to feudal system, there was no organized military force directly under the king, due to this, Kshatriyas also adopted the professions of Brahmins and Vaishyas. Like Vaishyas, some also did agricultural work. When we go further into the post-Gupta period, we will see that there were two parts in the Kshatriya class, one who adopted military career and an ordinary Kshatriya who seems to be engaged in trade or agricultural work. In the Gupta period, from the copper plate found in Indore during the time of King Skandagupta, we get information that sometimes Kshatriyas also took up the work of Vaishyas.

During the Gupta period, the condition of Shudras had improved a bit, Shudras also started doing agricultural work, new castes were born due to inter-varna marriages, like the caste born from the marriage of a Brahmin man and a Vaishya woman was Ambastha, similarly other inter-varna marriages Hybrid castes were formed, in the post-Gupta period you will see that hundreds of mixed castes had emerged, similarly with the beginning of land grants, the class that handled their accounts created a new caste for themselves, Kayastha.

During this period, untouchable castes other than the Shudra varna were formed, like a foreign traveler



named Fa-hien has described a caste called Chandal who was untouchable and used to do menial jobs outside the settlements like funeral processions, incineration of dead persons, Probably this was a caste born from the contact of a Shudra man and a Brahmin woman.

### **Condition of women during Gupta Period**

During the Gupta period, there was a decline in the condition of women, women were mostly imprisoned within the walls, they had to live under the protection of the male class from birth till death, and some upper class women were allowed to take part in the profession of artist, teacher, and administration. Taking into consideration, we find that in *Abhijnanashakuntalam*, Anasuya has been described as knowledgeable in history, in *Malatimadhava*, Malati has been described as proficient in painting, Prabhavati Gupta served as the guardian of her son in the Vakataka kingdom for 20 years, Dhruva Swamini is capable like There were women in this period, apart from this, Smritis writer Yajnavalkya was also there in this period, he also gave rights to women in property, yet the social condition of women declined because the early evidence of Devdasi system, purdah system and Sati system was found in Gupta period. Have met in. During this period, child marriage and polygamy were also becoming prevalent, the Eran inscription of 510 AD gives authentic information about Gopraj Senapati committing Sati.

Although the women of the Gupta period lived an independent life, still they had some activities, women were bound, women could move around without veil but they did not have the right to have meaningless conversations with strangers. She could go anywhere with her husband. There were few social restrictions on unmarried widows. Such women did not go out alone. In the Gupta period, the form of purdah was unknown, although the living place of women in the house was different from that of men. In the princely states, the part of the palace where they lived was called Antapur, Abhrad or Shaddansh. When women went out in front of elders, especially with their husbands, they were expected to cover their faces out of shame. Avagunthan was mentioned in many texts of Kalidas and from the play *Shakuntalam*, it is known that when Shakuntala goes to Dushyant's royal court, she keeps wearing avagunthan on her face, and when there is a need to be recognized then she removes the avagunthan. In 'Mrichchakatika', as soon as Vasantha Sena (prostitute) attains the position of bride, she covers her face. In fact, it has been said above that purdah was only a cure for shyness, how could it be possible for women who used to beat the water while bathing in the Karna river and sang to produce sweet fragrance, or who sang freely on occasions like marriage etc., to have purdah? In the art works of the Gupta period, is there no veil covering the female statues? In fact, due to their upper part being completely open, some people have also interpreted it to mean that women did not wear anything above the waist at that time.

. This is also wrong because Gupta period poet Kalidas has used their choli, kanchku, breast-hook etc. In 'Harshacharita' written by Vanbhata, there is a description of untying and there is an indication of Rajya Shri covering herself in front of her husband.

Abhisarikas or dancing women existed during the Gupta period. They were used for singing and dancing on occasions like birth etc. and in temples. The great poet Kalidas has clearly described the dance of Chanwar Dharini dancers in the Mahakal temple of Ujjyini. Although they were prostitutes, they worshiped God with devotion through playing music, singing and dancing. Beautiful girls were bought for the temple. It is mentioned in Bhavishya Purana that the only way to conquer Surya Lok is that many prostitutes were asked to be dedicated to the Sun Temple. The Chinese traveler Hiuen Tsang also mentions dancers employed in a Sun temple in Sindh in his travelogue. Regarding courtesans, it was said in 'Kama Sutra' that they had a special place in the society because of their beauty and various qualities. The stories of courtesans reveal their humanity, kindness and tenderness as well as their cruelty, cunningness, nobility, greed for money and betrayal. Later, many of their names became popular in literature like Nartaki, Rupajiva, Veshya, Varangana, Devdasi etc. In these, Devadasis used to serve the temple. There is a literary tradition that Kalidas himself had to die due to the intrigues of a prostitute.

### **Economic system in Gupta era**

During the Gupta period, the economic system was based on agriculture. In agriculture, farmers used to cultivate various grains, pulses, oilseeds, fruits, vegetables, cotton cultivation and spices. In Amarkosh, 12 types of land have been described according to the yield and characteristics of the land. The king had the accounts of all the land, farmers could buy and sell only with the permission of the state government, due to increase in land grant, farmers got land in pieces, mostly small farmers were there, farmers mostly used rain water for irrigation. We waited, very few measures were taken for artificial irrigation. Along with agricultural work, farmers also earned money from animal husbandry. The king had authority over the forest. The king used to get various medicines, herbs, honey, ivory, precious animal skins from the forest.

### **Various occupations during the Gupta period-**

In the Gupta period, the business of pottery in which clay idols were made, the business of making stone idols was also developed, the business of weaving and sewing was developed, similarly the business of wood, the business of perfume, the business of making flowers for gardeners, the business of washing

flowers for gardeners, the business of washing clothes. Business, the business of dyers who dyed clothes were developed, the industry of gold, silver and copper utensils was developed, we see an excellent example of metal extraction of that period in the iron pillar of the Gupta period, which even after so many years is still visible in the form of iron pillar of Mehrauli in Delhi. As you can see, all these businesses were divided into categories to run their business. Every business had a category, a corporation, which made rules for its organization. This category was called religion. All the members associated with that business had to follow those rules. These categories also used to run their own seal and currency. Details of donating money to the temples of many categories are available from various copper plates and inscriptions, such as the Mandsaur copper plate inscription mentions the construction of a grand sun temple by a category of silk weavers.

During this period, a decline in trade is seen, the foreign trade from various ports which was abundant during the time of Kushan had now weakened, although trade with China and Sri Lanka and the countries of South East Asia was done through a port named Tamralipta. .

During the Gupta period, there was a decline in trade and commerce due to which the condition of farmers and craftsmen in the country declined. During this period, many trading cities declined. Fa Hien found many cities like Pataliputra, Mathura, Takshashila in a ruined state, Fa Hien found this Cowries have been described as the medium of transactions at that time. During this period, due to the system of land grant, agricultural production declined due to feudalism, bonded laborers increased in agriculture.

## **Conclusion**

In conclusion, the status of dancers was high and respected during the Gupta period. Their importance was not only from the luxury point of view but also from the religious and social point of view. Their political importance was also no less due to the use of courtesans as spies.

During the Gupta period, the social condition of women declined compared to before, yet in many cases the society's attitude was positive. During this period, women's social rights were curtailed, but according to Fa Hien and Hiuen Tsang, the practice of purdah was not in vogue at this time. If a woman was kidnapped, she would not get social respect again. But after the penance ritual, she was accepted by her husband and family.

During the Gupta period, women had the right to own immovable property. Katyayan considered woman as the owner of immovable property. According to Yajnavalkya Smriti, in the absence of a son, a man's wife had the first right on his property. Yajnavalkya, Brihaspati and Vishnu also considered the widowed wife as her successor after the death of her childless husband. During the Gupta period, queens were given equal place in the coins of that time. Chandra Gupta married Kumaradevi, the princess of Lichchhavi dynasty. In the coins of Chandra Gupta period, both Kumaradevi and Chandra Gupta have been given equal place.

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# Voices of Protest: A Study of Manohar Malgonkar's Fictional Women

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## **ABSTRACT**

*Contemporary fiction aims at bringing the marginalized into the mainstream so as to accord voice to the powerless, the oppressed and the dispossessed. The writers especially the women writers in India seem to grapple with the multifarious aspects and concerns of contemporary women in their writings. They emphatically present detailed accounts of women's lives, experiences, emotions, ideas and pre-occupations. They present women in love, women in adjustment, women in emotional conflict, women in whirlpool of difficulty and ultimately women desiring empowerment to move confidently in the new world as 'a new woman'. However, Manohar Malgonkar has often been considered a male chauvinist writer and it is alleged that his male characters are superior to his women, who are either objects of entertainment, playing subservient role or social rebels. This paper tries to exonerate him of this reductionist view and highlight the aspects, which reveal his sympathy for the woman cause, his adoration for strong and modern women capable of taking challenges at the face, and surviving, that too with confidence.*

Men and society have marginalized woman since time immemorial. She has always been a victim of male subordination and oppression and has been considered inferior to him to the extent that becomes clear when we go through what Manu wrote thousands of years back. According to him, "Even though the husband be of bad character and seeks pleasure elsewhere he must be constantly worshipped as a god by a faithful wife" (Manusmriti, IX, 14). No wonder Manu was a man like all the men of the society who share Manu's thoughts. A woman's life, her identity has always been questionable in society. She has been forced to live as a shadow of one or the other man all through her life; as an obedient daughter of her father; as a caring sister of her brother; as a dutiful wife of her husband and then, as a devoted mother of her son. In every phase of her life, she has been subjugated to man. Even marriage could not get her the happiness and freedom. Ironically, "... it (marriage) fails to assure woman the promised happiness – there is no such thing as assurance in regard to happiness – but that it mutilates her; it dooms her to repetition and routine" (Beauvoir 478).

However, in modern times, the feminist writers have challenged this view that man and woman are essentially different. They have raised the fundamental question about the social role of woman. "The refusal to be crushed, the attempt to fight and voice protest" (Rai 135) is the core of feminism. Contemporary fiction aims at bringing the marginalized into the mainstream so as to accord voice to the powerless, the oppressed and the dispossessed. The writers especially the women writers in India seem to grapple with the multifarious aspects and concerns of contemporary women in their writings. They

does not get true love from her husband and is cheated by him. Her marriage to Gopal is merely conventional and no love is lost between them, and hence, there is emptiness in her life.

Sundari could not help being conscious of the artificiality that had crept between them. She knew now that he did not love her, had never been in love with her... She had come to accept that a Hindu wife must subordinate herself for the sake of convention.... (A Bend in the Ganges 314 - 315).

His faithlessness to her kills the finer feeling in her. She is totally shattered at seeing her husband making love to another woman. "For days, she had been nervous and irritable ... resenting what she could see was a growing intimacy between her husband and Malini" (A Bend in the Ganges 316). But she is not ready to play a second fiddle to him. She retaliates and pays him back in the same coin. She so manages that Gopal sees her lying on the beach embraced in Gian's arms, semi naked, something that she had seen Gopal doing with the other woman.

He (Gopal) was aware, even as he applied his eye to the telescope that he was looking at exactly what he was meant to see ... Sundari and a man lay in the thickest of reeds ... so this was her way of getting her own back, delivering the death-blow to their marriage....(A Bend in the Ganges 321).

This way she kills the man, the husband in Gopal, just as he had killed the woman in her. Malgonkar's Sundari is neither a coward nor a show piece nor a social rebel. On the contrary, she is a strong woman with self respect who is ready to retaliate when taken for a ride.

Sundari finds true love in Gian, and this new relationship opens a new vista. All the ingredients of a tempestuous exciting love affair conducting in secrete are there, but to Gian the happiness, this bond brings, is deeply flawed by his sense of guilt. The unpardonable crime of having betrayed Sundari's brother Debidayal lies like a heavy shadow between them. A new conflict is born within him. He wants to tell her everything about his relationship with Debidayal before confessing his love to her, but she is not prepared to listen to him. The thought that his romance is built on the foundation of deceit torments him. But to Gian now life means nothing without Sundari. She has given meaning to his life and he wants her to share his life openly. He tells her that love is something special to him. If Sundari rejects his suggestions, he will go back to Andamans and live lonely life there. Malgonkar here shows Gian's weakness but at the same time he shows us how Gian is prepared to sacrifice everything as Sundari's love has made him strong. This is the turning point in Gian's life. He gives up deceit and becomes truthful. However, still he is not courageous enough to tell Sundari everything that happened in the Andamans between him and her brother. Obviously, Gian's need for Sundari, to share his life with her,



is too great to take this last step towards complete truthfulness. Gian's transformation because of Sundari's love and truthfulness bears a testimony to the inner strength of Sundari. Not only Gian, Debidayal is also fulfilled through the pure love of Mumtaz. His compassion for Mumtaz transforms him and compels him to review the philosophy of his life.

The Maharani of The Princess, Prince Abhays mother is another sufferer in this male-dominated society where the subject of love has a totally different connotation. The maharaja Hiroji considers love as a duty or social obligation. His slack views on marriage are:

A marriage is a sacred thing. It is not a private, purely personal matter at all, but an affair of the state, as it were. Even the Political Department has an interest. There is a duty, an obligation, to marry someone suitable, someone whom the people will one day have to accept as their Maharani (The Princes 166).

These words, from the mouth of the Maharaja who ill-treats his wife as an untouchable, have a signal of pretension. He regards her as a woman with a white foot, bringing bad luck wherever she went. The queen, being very miserable, speaks of her marriage as being tied to a pair of feet. Even her son, the prince pities her in the beginning, when she narrates to him the story of her being kicked by her husband on the very first night of their marriage. She is discarded and left alone like a leper, so much so that she has to suppress her instinct to live the life of a normal woman. This was the plight of the maharani who was ill treated all through her life and was denied the very right to live life happily to the extent that hearing of her predicament, the prince advises her to break away before it is too late:

"Maji", I said. "Go away from here. Go somewhere and live life of your own. You have your own money, your own houses. You can't go on living here, the way you are living; shut away forgotten. I have always pitied you, felt for you." (The Princes 164)

And ultimately, Malgonkar infuses in her so much strength and courage to live the way she wants to and determines to break away the chains of marriage and live a full life. However, when she finally decides to go, the same son on becoming a man fails to appreciate the spirit of her action. He insults her very cruelly on her decision, but the mother is determined to break away the chains of marriage and live life fully. She prefers to be a woman of the streets than to be a Maharani in darkness. She wants to be a complete woman who is loved by her husband. Thus, her confrontation with Abhay proves that, despite the apparent differences in attitude, he was basically just like his father; he has always been his (the Maharaja's) boy. Here again, Malgonkar highlights the disparity in men's behavior by showing that her son, who initially sympathized with her, fails to appreciate the spirit of her action.

Thus, Malgonkar has very artistically shown Abhay in the very vortex of a whirlpool of conflicting emotions. His love for his mother clashes with his upbringing as an Indian male of the princely class to whom the women of his family are just sheltered chaste dolls, waiting in the wings, may be forever, to be called by their men. They are supposed to be seen only by their men, devoted to their husbands to the extent that they may not even lift their eyes to other men. The male in Abhay demands from his mother this unquestioning acceptance of her utterly degrading position, while all the time he is painfully aware of the great wrong done to her by his father. The nightmare of his childhood comes true when his mother tells him of her resolve to leave the palace. The turmoil in his mind – the war between his rational self and his emotional self – is very aesthetically depicted by the author.

Malgonkar has clearly shown how a modern man feels, first as a man, an Indian, who cannot accept his mother's decision to live a life of her own, and as an individual, who believes in a woman's right to live and to be loved. This agonizing conflict purges his mind fully and he comes to appreciate and love his own wife Kamala, whom he had married simply to please his father. Abhay's conflict goes through a phase of intense unhappiness, of blind anger and then of mature sympathy leading on to peace and understanding. Abhay emerges from this experience, a better individual, a man who can set his own interests aside to feel the agony of another. Thus, what shocks Abhay is Maharani's betrayal of princely tradition. The critics could point out that "this, after Abhay's affair with Minnie, and after advice to his mother to lead her own life!" But that only reflects how deeply rooted is in Abhay, his princely tradition and how superficial, the impact of modern influences.

In *Combat of Shadows*, the saga of clash of cultures and races, Malgonkar shows the moral degradation of Henry Winton, the hero by involving him in a kind of cultural conflict - his relationship with Ruby Miranda, the Anglo-Indian school-teacher who becomes his mistress. Ruby is highly ambitious and is attracted to Henry and hopes to be his wife one day. She is driven by a dream of marrying an English man and be considered English. Her relation with Henry is to her a passport to her dream. But Henry has other ideas. After a fleeting affair with her, he discards her away like an old piece of furniture and marries an all-white English woman from England. Malgonkar clearly demonstrates that though Henry's involvement with Ruby is very deep, he could not cross the thin line that separates the English men from the Anglo-Indian women. He is self-centered and thinks only of his own position and race, and never has any consideration for Ruby's feelings. Henry treats Ruby merely as an object of pleasure and wants to be cautious about „the thin line that separates fun from serious involvement“ and thus uses Ruby only for fun. Henry loves her only to seek animal pleasure. Ruby loves him to be his wife and get the rightful status. She craves to lift their relationship from „a hole-and-corner affair of passion to the sphere of love“ but in vain. She even tells Henry about her former love for Eddie. Thus, Malgonkar has contrasted

Ruby's frankness to guileful nature of Henry. Having the inclination that his involvement with Ruby might mar his career, he goes on leave to sever his relations with her. It is this fear that prompts him to marry Jean in England. Ruby's hopes are shattered when Henry brings Jean to India as his wife. However, on the face of it, she shows herself to be a strong woman, not clinging to him for he has undone her.

While it is true that Ruby's interest in Henry is out of love and is, in a different way, equally selfish, yet she is prepared to give up her real love for Eddie Trevor in order to marry Henry. On the other hand, in his obsession with the colour, Henry does not realize at this juncture, that his attraction for Ruby has developed into love. It is only much later that Henry comes to understand the longing he feels for Ruby- too late he realizes that:

His chief reason for wanting to go on leave was to get away from Ruby Miranda ... he no longer trusted himself not to cross what sudden had referred to as the thin line that separated fun from serious involvement, he was deliberately preventing himself from falling in love with Ruby. (Combat of Shadows 279)

He fights against the desire to marry her, to have children by her and be a very happy man. His obsession with all white women, with his being British defeats him, corrupts him and ultimately destroys him both morally and physically. Ruby, on the other hand, refuses to take the insult to her womanhood lying down. Malgonkar has clearly depicted how Ruby strives to be considered suitable to become Henry's wife. Henry is surprised and shocked when he knows of Ruby's violent reaction to his marriage to Jean. He had never expected such a strong reaction from Ruby. In Ruby, Henry confronts the most cherished dream of an Anglo-Indian woman, face to face.

Ruby's long cherished dream was shattered to pieces when Henry marries Jean, an English woman. Not only this, he insults her by calling her „chi-chi street walker“ and „half-caste slut.“ She fails to take this humiliation as Henry steps on her wound and fiercely swears to kill him.

“I will kill you for this, Henry Winton”, she said very coldly, her face looking more like a bloodless paper-mache mask than ever. “No matter how long it takes, I shall kill you for what you have said.” (Combat of Shadows 153)

Thus, Ruby tries steadfastly to be avenged on Henry Winton for his ruthless betrayal and duplicity. And, Ruby proves her words true. As a helpless poor woman suddenly abandoned by Henry, she learns to be

schematic in order to pay him in the same coin. She would not forgive the soulless cheat who has ruined her life and shattered her dream. She leads Henry to death in the contrived flames at the game cottage where Henry hoped to exploit her once again.

Like Ruby, Jean too is a woman with self-respect and loves integrity in a man which is all lacking in her husband Henry. So, her love for him fails to last long. She resents Henry's duplicity and cunningness in concealing his past relations with Ruby. When Henry objects to her intimacy with Eddie Trevor, she rejects his insinuations and taunts him boldly for his earlier flirtations with Ruby. She abhors his artificial and superficial love and says:

You have never given me your whole-hearted love, Henry, although you have demanded it from me. You have always held back – and that, a woman can never forgive. (Combat of Shadows 200)

She refuses to be taken for granted by Henry and accepts Eddie as her lover to spite the cowardice in Henry. "In her transgression she has expressed her protest without compromise" (Rajagopalachari 41). She clearly shows to Henry that Eddie has replaced him in her affections. Eddie's cold-blooded murder further reveals to her the impossibility of life with Henry and she decides to leave Henry forever and thus vindicates her faith in integrity. Thus, Jean and Ruby emerge finally as women of independent and strong character. They defy falsity in all its manifestations. They refuse to be sold to a life of comfort at the expense of self-respect and independence. Thus, Malgonkar has portrayed both of them as very strong characters having natural human emotions.

Another woman who was born to suffer was Kashi, the wife of Nana Saheb in *The Devil's Wind*. Kashi who was rightfully wedded wife of Nana Saheb had a different problem. Nana Saheb was a cursed man. He has been told that if his marriage was consummated, the wife was sure to die. The curse is a very peculiar one, because his mistress could bear his children but his wife could die for the prophecy is that. The first two women Nana Saheb married did not long survive. Kashi was the third wife and she survived because her marriage was never consummated. Nana Saheb had actually no wish to marry the third time since he felt that he would be the cause of her death, but he had to succumb to family pressure. Kashi was ten years old when she was brought to marry Nana Saheb and because of the curse she remained a virgin till she parted from Nana Saheb in Nepal. During ceremonies and festivals Kashi and Nana Saheb sat side by side as man and wife and offered prayers together but that was as far as their relationship went. She lived in a distant wing of Wada, which Nana Saheb seldom visited. Nana Saheb admitted that he did not think of her as a wife and did not do anything for her, in fact, whatever he did was to save her from the curse. What they shared was almost a master and a slave relationship. Nana Saheb

could understand the plight of Kashi and did pity her, but he unquestioningly believes that superstitious curse, and by not sleeping with her, he was saving her from death. But he never realized that he was killing the women in her.

Kashi was brought up by Raja Rao to rule up and command, to ride and shoot, to play the sitar and sing. She could talk with authority on any subject that a cultivated person might be interested in. Proud, spirited woman Kashi wants to be a mother and if she can become a mother in his own right, she would adopt a child to become a mother. She is not merely a decorative piece but has a personality of her own - which emerges more strongly in later events. The true woman in Kashi appears when Nana Saheb seeks shelter in Nepal. Possibly Nana Saheb got shelter because Jung Bahadur was interested in Kashi, though, of course, Nana Saheb was not prepared to sell Kashi and get shelter. Like a true husband, he wants to protect her and is angry at the thought of leaving Kashi with Jung Bahadur. He is angry with Kashi who accepts the plan. He even insults her but she is firm and regal in her decision to remain behind, with Jung Bahadur when her husband leaves for the Terai. Because this is the best thing that could have happened – to you, to me, to all of us.... The British will kill you, and here is your only chance. How long are you going to run like a rabbit? And ... I too will get what I want ... I want to be a woman, not merely a repressed freak. I want to live, to be a mother ... I am doing this as much for you as for myself (The Devil's Wind 259).

Malgonkar's sympathy was clearly with this surpassingly desirable woman who has at last found happiness. She is a woman not a goddess, to be above human desires. She feels that by accepting Jung Bahadur she cannot only fulfill her womanly urges but also help her husband. She considers this to be the best way out for both of them. Here is the conflict of a woman, trying to assert herself, seeking the fulfillment of her individuality; her rightful place in life itself and the fulfillment of her desires and aspirations. She wants to be a whole woman and not merely a decorative piece of furniture. Malgonkar has portrayed the conflict in the Indian woman's life and we find that his sympathies are clearly with the woman who suffers the agonies of frustrations and struggles to come into her own at the cost of everything else in her life. Malgonkar has portrayed the Indian husband enraged at the idea of his wife being willing to live with another man, his ego is hurt, he is worried about what the society would say and yet finally Nana Saheb accepts the situation. His reason tells him that what Kashi has done is the only logical outcome. He releases her from the cruel bondage of the curse. Kashi achieves a two-fold purpose, hence. She is able to save her husband's life as well as fulfill her womanly desire of being loved. She is in no way a weakling, but a strong-willed lady capable of taking strong decisions.

Thus, there is no denying the fact that, although, Malgonkar has never chosen women as the central characters of his novel, but whatever role they play, they are in no way mere objects of entertainment or social rebels. Rather, they are vital to the very theme of the story. They have the courage to stand up against oppression and deceit and voice their feelings of protest against injustice. His fictional women indeed are strong and capable of taking challenges at the face and surviving, that too with confidence. Despite the fact that they are like any other women in love, women in adjustment, women in emotional conflict, women in whirlpool of difficulty, they are all ultimately women desiring fulfillment, self-respect, happiness and also empowerment to move confidently as „a new woman“.

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