

REALISM IN ARNOLD BENNETT AND NAJĪB MAHFŪZ:

A COMPARATIVE STUDY IN THE ARABIC

AND THE ENGLISH NOVEL

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DECLARATION

I declare that this thesis is entirely my own work

Adnan Mohammad Abdulaziz Wazzan

قَالَ تَعَالَى

وَمَا أُوتِيْتُمْ مِنَ الْعِلْمِ إِلَّا قَلِيلًا

You have been given nothing of knowledge

Except a little

قال تعالى:

وَقُلْ رَبِّ زِدْنِي عِلْمًا

And say, 'O My Lord, increase me in knowledge'

*To the memory of my father
To my mother
To my wife and three daughters
Batoul, Malak and Hana*

A C K N O W L E D G E M E N T S

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A.M.A.W.

Transliteration

The system of transliteration used here is in general the same as that recommended by the University of Edinburgh, except that the definite article is always written with an *l*, and that certain combinations, for example, *fil-* and *wal-* are written as one morpheme (word).

A B S T R A C T

Although the field of Comparative Literature has received much attention in Western countries since the time early in the nineteenth century when it was first recognised and organised as an independent discipline, it is only recently that this field of study has become widespread in the Arab world. As a result, although some general works have been written on the subject, a great deal of work remains to be done at the level of individual studies of particular authors or particular literary trends. This thesis is an attempt to meet one need in this area, being a comparative study of the realistic techniques of Najīb Mahfūz, one of the most outstanding Arab writers of the present century, and one of the most famous English realists, Arnold Bennett.

The thesis consists of a foreword followed by five chapters.

Chapter One serves as the main introduction to the thesis and consists of three sections:

- i. A survey of Comparative Literature which seeks to establish the subject-matter and aims of this discipline, and to explain its methodology and value.
- ii. A historical review of the English novel.
- iii. A historical review of the Arabic novel.

The aim of these sections is not to provide new information but to provide a framework within which the parallel developments in the two literatures can be traced and correlated. This is one of the basic methods of Comparative Literature.

Chapter Two is divided into four sections:

- i. A description of the environment of the Five Towns necessary for the understanding of Bennett's Staffordshire novel.
- ii. A biography of Bennett.
- iii. A description of Old Cairo, the *locale* of Maḥfūz's realistic novels.
- iv. A biography of Maḥfūz.

The aim of this chapter is to explain the background of each author in order to compare the effect of environment on their work and to account for similarities and differences in their work caused by this.

Chapter Three is concerned with a general discussion of the school of Realism, with particular attention to the English and Arabic traditions.

Chapter Four: Realism in Bennett and Maḥfūz - a study of the literary trends discussed in Chapter Three as exemplified in the works of the two authors and as seen by critics. This chapter includes a discussion of Virginia Woolf's attack on Bennett's realism and of the Stream of Consciousness approach to novel-writing.

Chapter Five is divided into two main sections with many subdivisions. The first section discusses elements in common in the two authors, and the second examines those aspects in which

Bennett could be said to have influenced Maḥfūz. The conclusion drawn is that in the majority of cases the similarities are so striking that they cannot be explained as coincidence or arising independently from similar circumstances and that an element of influence must be involved.

The thesis is concluded by an appended questionnaire on a number of topics which was submitted to and completed by Maḥfūz.

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Cue Titles and Abbreviations
(for more detail see Bibliography)

A.B.	<i>Arnold Bennett</i> , for the sake of brevity books with this title are referred to in the text as <i>A.B.</i> with the author's name following in brackets.
<i>The Age</i>	ed. F.W.J. Hemmings, <i>The Age of Realism</i> .
<i>Anna</i>	A. Bennett, <i>Anna of the Five Towns</i> .
<i>The Art</i>	J. Hepburn, <i>The Art of Arnold Bennett</i> .
<i>The Artist's Vision</i>	J. Eyleson, <i>George Moore: The Artist's Vision, the storyteller's Art</i> .
<i>Aspects</i>	E.M. Forster, <i>Aspects of the Novel</i> .
<i>Author's Craft</i>	A. Bennett, <i>The Author's Craft</i> .
<i>Mr Bennett and Mrs Brown</i>	V. Woolf, <i>Mr Bennett and Mrs Brown</i> .
<i>Best Fiction</i>	E.A. Baker, <i>A Guide to the Best Fiction</i> .
<i>Books and Persons</i>	A. Bennett, <i>The Evening Standard Years: Books and Persons 1926-1931</i> .
<i>Comp. Criticism</i>	ed. E.S. Shaffer, <i>Comparative Criticism</i> .
<i>Comp. Lit.</i>	R.J. Clements, <i>Comparative Literature as an academic discipline</i> .
<i>Concepts</i>	R. Wellek, <i>Concepts of Criticism</i> .
<i>Discriminations</i>	R. Wellek, <i>Discriminations: Further Concepts of Criticism</i> .
<i>Eng. Novel</i> (Allen)	W. Allen, <i>The English Novel</i> .
<i>Eng. Novel</i> (Baker)	E. Baker, <i>The History of the English Novel</i> .
<i>Eng. Novel</i> (Cross)	W.L. Cross, <i>The Development of the English Novel</i> .
<i>Eng. Social History</i>	G.N. Trevelyan, <i>English Social History</i> .
<i>Form and Function</i>	D. Van Ghent, <i>The English Novel: Form and Function</i> .

- French Lit.* ed. P. Harvey, *The Oxford Companion to French Literature.*
- Grounds* H. Levin, *Grounds for Comparison.*
- Horn* H. Levin, *The Gates of Horn: A study of Five French Realists.*
- Journal* A. Bennett, *The Journal of Arnold Bennett.*
- Language* L. Bloomfield, *Language.*
- Letters* A. Bennett, *Letters of Arnold Bennett.*
- Lit. Essays* Ezra Pound, *Literary Essays of Ezra Pound.*
- Lit. History (Evans)* I. Evans, *A Short History of English Literature.*
- Lit. History (Legouis)* A. Legouis, *A Short History of English Literature.*
- Lit. Realism* ed. G.J. Becker, *Documents of Modern Literary Realism*
- Man and Society* M. Larkin, *Man and Society in Nineteenth Century Realism.*
- The Monster* ed. D.A. Williams, *The Monster in the Mirror: Studies in Nineteenth Century Realism.*
- The Moral* I. Gregor, *The Moral and the Story.*
- My A.B.* M. Bennett, *My Arnold Bennett.*
- Naturalism* R. Lilian and P.F. Skeine, *Naturalism.*
- New Age* W. Martin, *The New Age Under Orage.*
- Notes* H. James, *Notes on Novelists with other Notes.*
- The Novel* M. Bradbury, *What is a Novel?*
- The Novels* W. Bellamy, *The Novels of Wells, Bennett and Galsworthy 1890-1910.*
- Panorama* L. Stevenson, *The English Novel: A Panorama.*

- The Poetics* Aristotle, *Aristotle on the Art of Fiction: Poetics*.
- The Problems* G. West, *The Problems of Arnold Bennett*.
- Realism in Europe* R.D. Boyer (comp. and intro.) *Realism in European Theatre and Drama 1870-1920*.
- The Realist* I. Williams, *The Realist Novel in England: A Study in Development*.
- R. Realist* W.F. Wright, *Arnold Bennett Romantic Realist*.
- Rhetoric* W. Booth, *The Rhetoric of Fiction*.
- The Rise* I. Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*.
- Staffordshire* M. Greensland, *A History of Staffordshire*.
- Theory* R. Wellek, *Theory of Literature*.
- Things* A. Bennett, *Things That Have Interested Me*.
- Truth* A. Bennett, *The Truth about An Author*.
- 20th Century Novel* J. Beach, *The Twentieth Century Novel*.
- Victorian Fiction* P. Keating, *The Working Classes in Victorian Fiction*.
- Victorian Novel* U.C. Knoepflmacher, *Religion, Humanism and the Victorian Novel: George Eliot, Walter Pater and Samuel Butler*.
- Wives' Tale* A. Bennett, *The Old Wives' Tale*.
- Writer by Trade* D. Barker, *Writer by Trade*.

- Al-Adab* I. A. Muhammad, *Al-Adab Al-Muqāran Bayn Al-Nazariyya Wal-Tatbiq.*
- Al-Adab Al-Muqāran*
(Guyard) M. F. Guyard, *La Littérature Comparée.*
- Al-Adab Al-Muqāran*
(Van Tieghem) P. Van Tieghem, *La Littérature Comparée.*
- Aḍwā'* A. Al-Jundī, *Aḍwā' Alā Al-Adab Al-^cArabi Al-Mu^cāṣir.*
- Arabs His.* R. A. Nicholson, *A Literary History of the Arabs.*
- ^cAsharat* F. Dawwāra, *^cAsharat Udabā' Yatahaddathūn.*
- Cromer in Egypt* J. Marlowe, *Cromer in Egypt.*
- Dirāsāt* M. Z. Sallām, *Dirāsāt fil-Qiṣṣa Al-^cArabiyya Al-Hadītha Usūluhā, Ittijāhātuhā, A^clāmuhā.*
- Egyptian Nov.* H. Kilpatrick, *The Modern Egyptian Novel.*
- Egyptian Nov. Trends* H. Sakkūt, *The Egyptian Novel and its main Trends.*
- Ittijāhāt* S. Al-Sayyid, *Ittijāhāt Al-Riwaya Al-Misriyya Mundh Al-Harb Al-^cAlāmiyya Al-Thāniya ilā Sanat 1967.*
- Al-Juhūd* A. Yāghī, *Al-Juhūd Al-Riwayiyya min Salīm Al-Bustānī ilā Najīb Mahfūz.*

- Ma^ca NM.* A. ^cAtiyya, *Ma^ca Najīb Mahfūz.*
- Madkhal* T. Wādī, *Madkhal ilā Tārīkh Al-Riwāya Al-Misriyya 1905-1952.*
- Min Al-Muqāran* N. Al-^cAqīqī, *Min Al-Adab Al-Muqāran.*
- Al-Muntamī* G. Shukrī, *Al-Muntamī: Dirāsa fī Adab Najīb Mahfūz.*
- Al-Muqāran* M.G. Hilāl, *Al-Adab Al-Muqāran.*
- Al-Naqd* M.G. Hilāl, *Al-Naqd Al-Adabī Al-Hadīth.*
- Political Trends* Heyworth-Dunne, *Religious and Political Trends in Modern Egypt.*
- Qadāyā* Y. Nawfal, *Qadāyā Al-Fann Al-Qasāsī.*
- Al-Qissa* M. Shawkat, *Muqawwimāt Al-Qissa Al-^cArabiyya Al-Hadītha fī Misr.*
- Al-Qissa Fil-Adab* M.Y. Najm, *Al-Qissa fil-Adab Al-^cArabi Al-Hadīth 1870-1914.*
- Al-Qissa Al-Qasīra* A.H. Al-Nassāj, *Tatawwur Fann Al-Qissa Al-Qasīra min sanat 1910-1933.*
- Rhythm* S. Somekh, *The Changing Rhythm: A Study of Najīb Mahfūz's Novels.*
- Al-Riwāya* Y. Nawfal, *Al-Qissa Wal-Riwāya Bayn Jīl Tāhā Husayn Wa Jīl Najīb Mahfūz.*

- Al-Ru'ya* T. Badr, *Najīb Mahfūz: Al-Ru'ya Wal-Adāh.*
- Al-Shakl* N. Rāghib, *Qadiyyat Al-Shakl Al-Fannī^c ind Najīb Mahfūz.*
- Tatawwur* T. Badr, *Tatawwur Al-Riwāya Al-^cArabiyya Al-Hadītha fī Misr 1870-1938.*
- Al-Tatawwur* M. Anīs, *Al-Tatawwur Al-Siyāsī lil-Mujtama^c Al-Misrī Al-Hadīth.*
- Udabā'* R. Al-Naqqāsh, *Udabā' Mu^cāsirīn.*
- Al-Waqi' iyya* M. ^cAbd Allāh, *Al-Wāqi' iyya fil-Riwāya Al-^cArabiyya.*

PMLA

This is the only abbreviation for a periodical used in the text. PMLA is an international abbreviated form for *Publications of the Modern Language Association of America.*

FOREWORD

Despite the fact that Comparative Literature has been a fruitful field of study in Europe since the middle of the nineteenth century, it is only relatively recently that Arab scholars have devoted any systematic attention to the subject as an academic discipline, or that it has been studied in Arab Universities. Comparative studies of specific subjects have a fairly long history in Arabic,¹ but even here it is probably true to say that more attention has been paid to the relationship between the classical literature of Europe and Iran for example and the older Arabic literature than to the relationship of more modern Arab literary genres, for instance the novel, to the European models from which they drew much of their inspiration.

The first major Arab scholar to address himself to the field of Comparative Literature as a whole in a special way (as opposed to individual studies)² is Muhammad Ghunaymī Hilāl, who

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1. One may quote the introduction to Sulaymān Al-Bustānī's (1856-1925) translation of Homer's *Iliad* as a comparative work on Greek and Arabic Literature, although the strictly comparative part of this study is small, most of the introduction consisting of a study of Greek and of classical Arabic poetry. Al-Bustānī does not deal with prose literature ancient or modern.
 2. See, for example, writings in the field by Ṭāhā Ḥusayn and Haykal. Also articles by M. Ḥabīb al-Ḥay in *The Journal of Arabic Literature*, "Shelley and the Arabs: An Essay in Comparative Literature", Vol.3, pp.72-89. "A Bibliography of Arabic Translations of English and American Poetry (1830-1970) Vol.7, pp.107-124. Also see Jabrā Ibrāhīm Jabrā "Modern Arabic Literature and the West", Vol.2, pp.76-91,

from the early 1950's produced a number of works explaining the scope and history of the subject to the Arab reader and applied the method to modern Arabic literature.¹ These works had been preceded by translations into Arabic of books by Paul Van Tieghem and M.F. Guyard.² Hilāl emphasises that the Arab comparatist can only achieve worthwhile results on the basis of a profound knowledge both of Western and Eastern literature, in order that he can distinguish between imported and original elements in Arabic literature.³ In particular he calls for Comparative Literature to be taught and studied by those who specialise in foreign languages, English and French, for example.⁴ This insistence upon linguistic proficiency is, as will be discussed, one of the fundamental requirements of this field of study. Among later Arab writers on Comparative Literature, we might mention some: Najīb Al-^cAqīqī, whose three-volume *Min Al-Adab Al-Muqāran* is basically a survey of world literature although, as its title would imply, there is a comparative element also. *Al-Adab Al-Muqāran Bayn Al-Nazarīyya Wal-Tatbīq*, by Ibrāhīm ^cAbd Al-Rahmān Muḥammad, which contains some theoretical and practical analyses in Comparative Literature, especially Arabic and European Drama, and finally, Fāṭima Muḥammad Mūsā's work, *Bayn Adabayn: Dirāsāt fil-Adab Al-^cArabī Wal-Injīlīzī*.

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1. Some of Hilāl's works in the field are: *Al-Adab Al-Muqāran*, *Al-Namādhij Al-Insāniyya fil-Dirāsāt Al-Adabiyya Al-Muqārana*, *Dawr Al-Adab Al-Muqāran fī Tawjīh Dirāsāt Al-Adab Al-^cArabī Al-Mu^cāṣir* and *Fil-Adab Al-Tatbīqī Wal-Muqāran*. Another early work, Muḥammad Mandur's *Fil-Adab Wal-Naqd*, (1952) touches on the subject, but only in a very brief and general way.
 2. See Bibliography.
 3. *Al-Muqāran*, p.79.
 4. *Ibid.*, p.81.

To turn to comparative works dealing with particular authors, although of course there are many studies of Bennett,¹ those written from a comparative point of view are concerned with the influence of other writers, above all the French realists, on Bennett.² In the European context this is of course understandable since the sharp change of course in English literature during the nineteen-twenties ensured that a realist writer like Bennett would have little direct influence in Britain. However, as we shall see, Realism continued to have growing influence in Egypt and the exploration of this influence as it affected Maḥfūz, whether direct or indirect, together with a comparison with Bennett, is the subject of the present thesis.

There are a fair number of comparative studies dealing with Maḥfūz, although unfortunately a number of these are in journalistic form and not easily accessible to the general reader. Of the major studies the following deserve mention here:

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1. Only those referring to Bennett's work as a novelist have been referred to in this thesis. See Bibliography, and in particular, for a recent full list on Bennett as a novelist, playwright, critic, etc., see *Bulletin of the New York Public Library*, Vol.77, (1973-1974) pp.342-357, The New York Public Library, New York (1974).
 2. For example, see H. Eggins's *Arnold Bennett's formative years, 1889-1920 a study of his development and of the influences acting upon him*, Warwick College (1962), and D.J. Northcroft, *The Craft of Arnold Bennett: a study of his realism in relation to the late 19th century French Novel and to contemporary criticism*, Cambridge University (1969). Also see Louis Tillier's book, *Studies in the Sources of Arnold Bennett's Novels*, and W.C. Frierson *L'Influence du Naturalisme Français sur les Romanciers Anglais de 1885-1900*.

1. Mona Mikhail, *Major Existentialist themes and Methods in the short fiction of Idrīs, Maḥfūz, Hemingway and Camus*, The University of Michigan (1972). This study is not particularly helpful for the present work as it deals with short stories only and is not concerned with Realism.
2. Abdulwahab Ali Hakamy, *The struggle between Traditionalism and Modernism: A study in the Novels of George Eliot and Najīb Maḥfūz*, Michigan University (1979). This thesis takes a number of literary trends, historical, realistic, etc. and studies them in a general way in almost all of Maḥfūz's works and discusses similar themes and issues in George Eliot. However, no attempt is made to establish where Maḥfūz originally derived these themes from, as opposed to the approach of the present work.
3. Muḥammad Hasan ^cAbd Allāh, *Al-Wāqī^ciyya fil-Riwāya Al-^cArabiyya*. This book contains a section which is perhaps the only comparative study dealing with Maḥfūz and Bennett. This section is valuable and enlightening, but it is very concise, consisting of some six pages (pp.546-551) and it is in no sense an exhaustive study. Nevertheless it is of much more value than the general statements to be found in the works of Somekh, Hilāl, Sakkūt and Jones, and others.

Mention should be made of a number of general works on Najīb Maḥfūz in the West.

1. Mattityahu Peled, *Religion my own: a study of the literary works of Najīb Maḥfūz*, University of California, Los Angeles (1971). This thesis deals with the various aspects of

religion to be found in Maḥfūz. The approach has not been found particularly relevant to the present work, since Peled is concerned with religious ideas in abstract and does not study their influence on particular characters or their relations to it.

2. F. Xavier Paz, *The Novels of Najīb Maḥfūz*, Columbia University (1972). This study provides a competent general introduction to the novels of Maḥfūz, with an analysis of plots, characters and other elements. The major fault lies in the author's incomplete command of Arabic; there are passages which have clearly been mistranslated or misunderstood. There is a useful discussion of Realism, but the material can be found elsewhere, and this work has not been quoted in the present thesis.

3. Sasson Somekh, *The Changing Rhythm: A study of Najīb Maḥfūz's Novels*, (1973). This is a useful study of the first three periods in Maḥfūz's novel writing. This is a very general work, which has the advantage over that of Paz of having been published. The novels of each of these periods are analysed in terms of period, characters, structure and language and dialogue. An appendix contains synopses of the novels up to *Mīrāmār*. The question of Realism is not discussed as such, and there are only some very general remarks on the subject.

There are a large number of works in Arabic on Najīb Maḥfūz. Many of these have been quoted in the text and as there is no justification for singling some of these out for mention in this introduction to the exclusion of others, those which the author considers valuable have been included in the Bibliography.

For interest's sake we might mention here M.A. Manzalaoui, *Some translation of Arabic imaginative literature (1704-1833): a study of their portrayal of the Arab World, with an estimate of their influence on nineteenth century English literature*, Oxford University (1954) as a comparative study the other way round of the influence of Arabic upon English literature.

The present work is a comparative study between English and Arabic Literatures in the restricted area of novel writing of the school of Realism as represented by the most outstanding realist novelists in the two literatures, Arnold Bennett and Najīb Maḥfūz. Both authors turned their hands to many different literary genres including plays, journalism, the short story and novels, but we are here discussing them as novelists, in particular where their realistic writing is concerned. Thus we do not concern ourselves with the historical or symbolic writings of Maḥfūz.

The method followed in the present work has been as follows. After a foreword, the first chapter consists of the main introduction to the thesis, being a survey of the aims and scope of Comparative Literature. The purpose of this section is to explain the history and methodology of the discipline, and equally importantly its value in the study of a nation's literature. This is followed by a historical review of the English novel up to Bennett's period, and then by a review of the Arabic novel to the time of Maḥfūz and his contemporaries in the late fifties. The aim of these sections is not to provide new information, but to set up a framework within which

parallel developments in the two literatures can be traced and correlated, this being one of the basic techniques of Comparative Literature.

The second chapter is divided into four sections.

i. A description of the environment of the Potteries or the Five Towns necessary for the understanding of Bennett's Staffordshire novels.

ii. A biography of Bennett.

iii. A description of Old Cairo, the *locale* of Maḥfūz's realistic novels.

iv. A biography of Maḥfūz.

The importance of this chapter lies in the hypothesis that the author is influenced by the life that he has led, by the family background and by the environment in which he has grown up and lives. It is essential in a comparative work that these factors be studied carefully, so that we can attempt to distinguish those features in an author's work which are the product of his own background and psychology from other features which might reasonably be conjectured to be the result of influence from another writer or writers. In the case of Maḥfūz, the biographical information presented here cannot be found assembled in one place either in Arabic or in English, and in fact is largely new, being based on a questionnaire submitted directly to Maḥfūz in 1978.¹ This

1. See Appendix to this thesis, pp.287-298. This questionnaire will be referred to throughout the thesis as "Personal Communication".

questionnaire also introduces various views of Mahfūz upon novel-writing.

Chapter three is concerned with a general discussion of the school of Realism with particular attention to the English and Arabic traditions. The purpose of this chapter is to provide a frame of reference for the comparative discussion of the realism of Bennett and Mahfūz which will be treated in detail in chapters four and five.

Chapter four, Realism in Bennett and Mahfūz, is a study of the literary trends discussed in the previous chapter as exemplified in certain works of the two authors. It consists of a general discussion of the realistic techniques of the two authors and their views on Realism. There is also a brief discussion of Virginia Woolf's critical onslaught upon Bennett's realism from the "Stream of Consciousness" point of view, and its value as a critique of Realism in general and Bennett in particular.

Chapter five, which is divided into two main sections with many subdivisions, discusses firstly those elements which the two novelists seem to have in common, and secondly those aspects in which Bennett could be argued to have had an influence upon Mahfūz. The conclusion drawn is that in a number of cases the similarities seem to be so striking that they cannot be explained as coincidental or arising from similar circumstances. Thus it seems clear that Arnold Bennett is among the many writers, Eastern and Western, who have contributed to the formation of Mahfūz as a novelist, and that

this contribution is particularly in his realistic phase. In this way, it is hoped a useful contribution will have been made to the appreciation and evaluation of the work of an author whom many would see as the greatest Arabic novelist living today in relation to the most famous English realist, Arnold Bennett.

Chapter One

I N T R O D U C T I O N

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I N T R O D U C T I O N

1. *Comparative Literature*

It will perhaps be convenient and useful in a work like this to give a brief summary of the nature of Comparative Literature and its approach to literary history and literary criticism. In addition a review of the field of Comparative Literature will help to explain the methodology followed in the present work and help to provide a background in the subject matter of comparative studies of this type. As Ezra Pound once observed:

"Comparative Literature" sometimes figures in Universities curricula, but very few people know what they mean by the term or approach it with a considered conscious method."¹

However, UNESCO has made a great effort to specify the nature of Comparative Literature programmes in Universities and the international standard classifications of Education ISCED (Paris) in 1976 attempted to categorise three levels of study for Comparative Literature in Educational institutions.²

The vast field of Comparative Literature is well-nigh impossible to compress into a few pages. In the following pages, therefore, we shall restrict ourselves to a discussion of certain basic aspects of the subject which are necessary for any scholar

1. *Lit. Essays*, p.16.

2. For more details see *Comp. Lit.* pp.8-9.

embarking upon a comparative study. Critical and historical studies of the field are innumerable.¹ They vary in length and context, some focusing on the history and origin of Comparative Literature, some dealing with role and objectives. In this section a general review is offered in terms of the definition, history, objectives and methods of Comparative Literature.

a. *Definition and history*

The theory of Comparative Literature as seen by scholars in the field - Van Tieghem, Guyard, René Wellek and Harry Levin, is a tool for studying universal cultural institutions (including in this term artistic, aesthetic, social values, etc.) in the literature of different nations. Critics have offered many different definitions of the term 'Comparative Literature'. Some tend to interpret it in terms of objectives and functions. To them it is the study of the international

1. Louis Paul Betz (1861-1904) assembled a comparative bibliographical work: *La Littérature Comparée: Essai Bibliographique* (second edition) (1904) Paris. The work is of a great help as a guide to the literature available on various aspects of the field. *La Littérature Comparée* by Paul Van Tieghem and *La Littérature Comparée* by M.F. Guyard establish the theory of Comparative Literature and its criticism. *Al-Adab Al-Muqāran* (1953) by Muḥammad Ghunaymī Hilāl, for example, is of especial value for the study of Arabic literature in relation to Western literature. Also W.P. Friederich and F. Baldensperger assembled a more recent bibliography: *Bibliography of Comparative Literature* (1950) Chapel Hill, USA.

literary relations of nations' literatures.¹ Others treat Comparative Literature within a historical multi-national framework. They label this General Literature, Universal Literature or World Literature interchangeably.² The problem of how or what to call Comparative Literature is almost the same in all languages and literatures and the discussion generally ends by calling it Comparative Literature - *La Littérature Comparée* in French, *Letteratura Comparata* in Italian, etc.³ However, there is no need to be too rigid in giving morphological and lexical interpretations of the term Comparative Literature, since its scope, basic issues and perspectives are known and will be discussed below. Robert J. Clements has perhaps made the most serious effort to lay down a specific definition for Comparative Literature. He discusses several definitions of authorities in the field, for instance M.F. Guyard, A. Owen Aldridge, Henry Remak, Jan Brandt Corstius and René Wellek.⁴ However, Clements finally reaches the conclusion that he is only able to describe Comparative Literature, not to define it, especially as a field of academic discipline.⁵ In general, it may be said that the term Comparative Literature

1. P. Van Tieghem, *La Littérature Comparée* translated into Arabic as *Al-Adab Al-Muqāran*, Cairo, Dār Al-Fikr Al-^CArabī tr. p.16. This and subsequent quotations from Van Tieghem are taken from the Arabic translation.

2. *Discrimination*, p.13.

3. *Theory*, p.48.

4. *Comp. Lit.*, pp.4-7.

5. *Ibid.*, p.7.

conveys the sense of a study of binary or multiple analogous relations of literatures; and we, therefore, prefer this definition because it is concise and unequivocal. Finally we may introduce here the term Comparative Criticism. This discipline sets out to study the whole field of human cultural achievement (music, painting, sculpture and literature) and Comparative Literature forms a subdivision of it.¹ Other labels, other than Comparative Literature, have the disadvantage of having several potential interpretations. For example 'General Literature' could imply the theory and principles of literature in general. 'World Literature' or any similar term of this type, probably might seem to denote the history of universal literature or the history of literatures all over the world. In conclusion we may quote Harry Levin's words:

'I have ventured to define Comparative Literature as an object rather than a subject - an objective which Anglicists and Americanists will share with classicists or specialists in Romance, German, Slavic and Asiatic literatures, when they view their respective fields in the fullest orientation. Under ideal conditions we should be able to talk about literature *tout court* as the object of our common pursuit, implying that we could pursue it wherever it happened to lead us.'²

This idea is clearly amplified in René Wellek's words which define this field:

'Comparative literature has become an established term for any study of literature transcending the limits of one national literature. There is little use in

1. *Comp. Criticism*, Introduction.
2. *Grounds*, p.69.

deploring the grammar of the term and to insist that it should be called "the comparative study of literature", since everybody understands the elliptic usage.¹

The historical background of Comparative Literature is also a point of difference among scholars. To René Wellek the history of Comparative Literature began from the thirties of the nineteenth century.² He gave the years 1800, 1829, and 1848 as the first dates for the occurrence of the term respectively in German, French and English literatures.³ Van Tieghem and Guyard considered Villemain's lecture on Comparative Literature in 1827 as the starting point.⁴ The approach of Abel-François Villemain (1790-1870) to literary criticism was new for its day. He is mainly concerned with literature and its relation to history, and also the parallel relations between French Literature and European Literatures.⁵ He not only used the term Comparative Literature in his writings but also offered courses of study in it as an academic discipline.⁶ But we can regard the origin of Comparative Literature as being as old as international communication among nations. If we wish to give a specific date for the emergence of Comparative Literature as an organised academic discipline, the best that we can do is to observe that the dates 1800, 1827, 1829 and 1848 are fairly close to each other, and that this movement clearly appeared in the early nineteenth century. The growth and development of Comparative Literature is due to several reasons. Some of the most important are, firstly that it appears in connection with the emotional concept of

1. *Concepts*, p.290.

2. *Discriminations*, p.5.

3. *Theory*, p.46.

4. *Lit. Comparee*, (Van Tieghem) tr. p.18.

5. *French Lit.*, p.744.

6. *Comp. Lit.*, p.3.

universality in literatures and the understanding of individual national contributions to the general literary heritage.¹ Secondly, the curiosity and interest of scholars in studying different literatures and learning foreign works in comparison to native; and finally, it resulted from the major idea of 'loans' in language and 'cultural borrowing',² when a genre or a literary trend is borrowed or adapted from one nation by another. Thus:

'One cannot doubt the continuity between Greek and Roman literatures, the Western medieval world, and the main modern literatures; and without minimizing the importance of Oriental influences, especially that of the Bible, one must recognize a close unity which includes all Europe, Russia, the United States and the Latin American literatures.'³

Other reasons for the growth and progress of Comparative Literature can be best investigated in the course of the discussion which follows below.

b. Functions and objectives

The theory of Comparative Literature is the study of relationships between literatures by means of investigating the usual intercultural reciprocal contacts of cultural status, penetration, sources, and influences of cause and effect. In other words it tries to deal with international relations

1. M.F. Guyard, *La Littérature Comparée*, translated into Arabic as *Al-Adab Al-Muqāran* by Muḥammad Ghallāb, Cairo (1956), tr. pp.1-4. This and subsequent quotations from Guyard are taken from the Arabic translation.

2. *Language*, p.444.

3. *Theory*, p.49.

transcending literary local tradition and genres, and the progress of trends and the search for their origins, and hence to draw attention to exotic literatures. This is of special importance with regard to literary trends and 'isms' - Classicism, Romanticism, Realism, etc. Comparative Literature also considers all literary genres, poetry (ballads, epics, lyrics) drama, and prose. It does not only deal with the manifestation of literary relations and illuminate parallels and affinities. It also studies the divergences between literary sources and growth.¹ Therefore, it is a steady stream of critical studies of the migration of themes, plots, motifs and trends. Comparative Literature in this way is committed to reconcile nations' literatures beyond the confines of one national literature. It functions through the ideological method of literary unification with the aim of incorporating them into one synthesis that constitutes a huge monument of man's literary heritage. This, however, does not mean that Comparative Literature aims at the denationalisation of literatures. In point of fact national literatures are the basic fountain and major source for its subject matter.² Therefore without individual literatures, Comparative Literature will never survive:

'Comparative literature surely wants to overcome national prejudices and provincialism but does not therefore ignore or minimize the existence and vitality of the

1. *Concepts*, p.283.

2. *Grounds*, pp.80-84.

different national traditions. We must beware of false and unnecessary choices: we need both national and general literature, we need both literary history and criticism, and we need the wide perspective which only comparative literature can give.¹

Indeed criticism and all kinds of literary evaluation or judgement tend to imply certain degrees of comparison.²

An objective of Comparative Literature as quoted above is to refute and confront unnecessary chauvinistic claims by some nations for their literatures. Such arrogance reminds us of a point of view expressed by Werner P. Friederich which declares that 'comparatists cannot and dare not encroach upon other territories'.³ Such a view is quite redundant, for aestheticism in literature is not endowed upon much less confined to one nation rather than another. Moreover, this notion if pushed to its extreme would deny the linguistic and literary intercultural validities of learning a foreign language and its literature. In other words it would argue that there are no scholars of foreign languages, since a foreigner cannot and dare not encroach upon other territories. We entirely disagree with this view, for we need not renounce our proficiency, competence and knowledge of a foreign literature or language and confine ourselves to our own vernacular. This is a matter of ignorance as the following words emphasise:

'Yet dogmatic critics habitually endeavor to limit our curiosity, making a canon of their prejudices and virtue of their ignorance.'⁴

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1. *Discrimination*, p.36.
 2. *Grounds*, p.70.
 3. *Concepts*, pp.290-291.
 4. *Grounds*, p.70.

If a scholar of a foreign language or a student of foreign literature is proficient and widely read enough, there is nothing to prevent him from making critical studies of that literature in terms of comparison and general literary history provided he has the necessary requirements for comparison as will be discussed later. In this regard many views could be quoted and cited to tear down the idea of prejudice in literatures like that of Friederich:

'We comparatists surely would not want to prevent English Professors from studying the French sources of Chaucer, or French Professors from studying the Spanish sources of Corneille etc., since we comparatists would not want to be forbidden to publish on topics confined to specific national literatures. Far too much has been made of the "authority" of the specialist who often may have only the bibliographical knowledge or the external information without necessarily having the taste, the sensibility, and the range of the non-specialist whose wider perspective and keener insight may well make up for years of intense application. There is nothing presumptuous or arrogant in advocating a greater mobility and ideal universality in our studies.'¹

Further:

'Concepts cannot be derived from accidentals. A viable methodology must be free to cross and re-cross linguistic and national boundaries. Otherwise, the genres are so imperfectly represented in English that we cannot mention them without borrowing a French word.'²

Among its functions Comparative Literature acts as an abundant and prolific field for emotional and mental recreation in the sense conveyed by these words:

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1. *Concepts*, p.291.
 2. *Grounds*, p.71.

'What should be important is the habit of thinking about it as a whole - or, at all events, as something infinitely larger than ten books that, say, Dr F.R. Leavis might take with him to a desert island.'¹

Comparative Literature is an area for literary appreciation which promotes a limitless number of interesting topics to be studied in various literatures, which is concerned with the inert facts of qualities and values.² Comparison with literature which is still unstudied will give literary genres and literary trends fresh and continuing vigour; if a literary genre, for example, fades away in certain literature then it could be revived in another. This suggests that Comparative Literature prepares the ground for frequent collaboration and the meeting of minds in dialectical interplay, since there are many nations (Latin America, the Far East) whose literary production is yet to be studied and compared in relation to other nations' literature. It may be observed here that a few attempts have recently been made to study Red Indian or African Literature in relation to American Literature.³

As a precondition for wide reading in literature and literary history, a comparatist should also have a general background of cultural history of the literatures he compares, tradition, ideology, and other relevant points. This is because the cultural background of one literature may differ from another especially regarding aesthetic and artistic values and aspects of connotation as moulded by tradition and ideology.⁴

1. *Ibid.*, p.70.

2. *Concepts*, p.291.

3. See for example works in the field, Joan R. Sherman, *Invisible Poets: Afro-Americans of the Nineteenth Century*, University of Illinois Press, USA (1974). Ed. Shirley Hill Witt and Stan Steiner, *The Way: An Anthology of American Indian Literature*, Vintage Books, USA (1972).

4. For example the white colour is a symbol of mourning in some of the Arab countries whereas in Britain it has a different connotation, that of happiness or virginity as in wedding celebrations.

c. *Methods and Requirements*

Comparative Literature goes beyond the collection of information about literary works of different nations. It considers the images and concepts of authors, and the taste and responses of audiences at different eras. It tests the various factors of transmission (periodicals, travellers' books, translations and other scholarly devices). It focuses attention upon the atmosphere in which literary adaptation become acceptable. So a scholar of Comparative literature or a comparatist in his work must be aware of the basic or major requirements in the field. First, a comparatist must be fully aware of the literature and general bibliographies in the field, especially the ones related to his study of comparison, like the bibliographical work of Betz, and also have a general background of literary history.¹ Second, a comparatist has to have a high level of proficiency and competence preferably in a number of languages and their literatures, because such knowledge promotes a high degree of appreciation and helps in minute investigation of themes and plots, for example, found in literary works. Consequently objective judgements could be made.² The comparatist must, in any case, know the languages of literatures he compares, since this is a major and basic requirement for Comparative Literature without which it can hardly be described as this.³

1. *Lit. Comparée*, (Guyard) tr. p.7.

2. *Ibid.*, p.6.

3. *Lit. Comparée*, (Van Tieghem) tr. p.70.

Proficiency and competence in languages is an aid to understanding and verifying critical views and literary texts through a first hand experience which cannot be gained from reading in translation. But if other literatures may contribute to the comparatist's studies, then he can make use of translations of works in the field to keep the process of the study, although knowing the languages is preferable.¹ On the other hand translation from one literature to another is a necessary ability for the comparatist. He needs to translate foreign literature for others where necessary in order to reflect the aesthetic aspects of literatures he studies in a more specific and accurate picture which is close to its origin. Finally, a comparatist in his work should avoid approximate and vague generalisations which are based only on intuition and subjective views,² and also a comparatist is presumed to present objective opinions that are supported by appropriate interpretation of the data and the features of his comparison in relation to literary aspects, cultural background, and linguistic structure of the works he compares for example.

Generally speaking, as the discussion above indicates, Comparative Literature aims at establishing literary relationships between different nations' literatures. These relationships can be analysed in the following ways:

1. *Grounds*, p.71.

2. *Lit. Comparée*, (Van Tieghem) tr. p.66.

i. The relationship of contemporaneousness and parallelism between literatures as seen in literary genres, literary movements and the building up of the literary heritage, in terms of similarities and dissimilarities. For example, the growth and development of Romanticism in the poetry of several literatures during the eighteenth century, as in the work of L.R. Furst which studies Romanticism in the late eighteenth century and early nineteenth century.¹

ii. The tracing of aspects of influences, effect and impact of literature exercised on one or several literatures, or the influence of one author on one or a group of authors. This means the search for elements of imitation, adaptation and transformation to distinguish original and exotic elements in literatures.² This can be done by establishing time factors and seniority of literatures with precise dates of the emergence of literary trends for instance, in one literature rather than another.

iii. The use of comparison and contrast for finding elements in common between literatures as a means for avoiding misconception and confusion about the originality of certain aspects in literatures. As a matter of fact, comparative studies are not necessarily concerned with parallelism between literatures or the idea of influence. The study of elements in common and contrast between two literatures or more, occidental or oriental, was a means of discovering cultural

1. L.R. Furst, *Romanticism in Perspective: A Comparative study of Aspects of the Romantic movements in England, France and Germany*, London (1969).

2. *Lit.. Comparée*, (Van Tieghem) tr. p.67.

Interchange before international relations become as widespread and as easy as they are in the present world, (example of this may exist in mystical poetry in the East and the West).

R.J. Clements described the nature of Comparative Literature in a more precise way especially insofar as academic studies in Universities are concerned:

'The basic premises of Guyard, Corstius, Remak, and Aldridge are all acceptable. Within these definitions five approaches to literature impose themselves: the study of (1) themes/myths, (2) genres/forms, (3) movements/eras, (4) interrelations of literature with other arts and disciplines, and (5) the involvement of literature as illustrative of evolving literary theory and criticism. The reading of literature must be in the original language, in conformity with, and to the extent of, the language requirement. A seminar on the nature and methods of comparative literature and another on the history of literary theory and criticism must be incorporated into the curriculum.'¹

The use of these techniques partly or wholly would lead to a comparative study which can be judged on its depth, content, and its contribution to the literary heritage of mankind. So in this respect we shall attempt to make our own contribution in establishing a comparative study between English and Arabic literature as exemplified in the art of the novel in the works of Arnold Bennett and Najīb Mahfūz.

1. *Comp. Lit.*, p.7.

Comparative Literature in Arabic

Having made a survey of Comparative Literature and its technique in the West, it might be advisable to conclude this section with a very brief summary to the history of Comparative Literature and its rise as an academic discipline in Arabic. To this end we shall concentrate on Muḥammad Ghunaymī Hilāl's views as put forward in his pioneering work *Al-Adab Al-Muqāran*.

As a matter of fact the Arabs' contact with Western nations goes several centuries into the past. This contact continued to increase, especially as means of communications improved. For example, Europe had a great interest in the culture of the East and in particular the Arab world. This interest of the West is a result of the earlier historical connection between the East and the West in terms of religious conflict. But later this interest developed to include economic, political and cultural ideas at large. In the field of knowledge the West began to know about Eastern culture through translations of books on medicine, religion and literature. A famous literary work translated in the West into several European languages is *The Arabian Nights*. The interest of one nation in another nation's culture is the starting point for an international relationship, of which the literary links between nations with which Comparative Literature is concerned are a part. Indeed translation is one of the basic means for transmitting a nation's cultural life and thought.¹

1. *Al-Adab*, p.198.

In the modern history of the Arabs literary relationships with the West began with translations during the nineteenth century, which continue to the present day. Many scholars have been famous for translating Western material into Arabic.¹ Some other writers even Arabicised some Western works to make them seem Arabic in origin.² This activity in the field of translation is the starting point of a Western-Arabic literary relationship although translation is not enough to serve as the basis of critical comparative studies in nations' literatures.

Comparative Literature in the West, although it has been known since the nineteenth century, only became a recognised academic discipline with the turn of the twentieth century:

'Suffice it to say that by 1900 there was finally unanimity enough on principles to permit the establishment of Comparative Literature as an academic discipline.'³

Attempts to establish comparative studies as an academic discipline in the Arab world began in the second half of the twentieth century.⁴ At first these attempts were not based on any kind of philosophical or theoretical attitudes to literature as was the case

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1. See *Al-Riwāya*, pp.29-33; the author gives a history of the beginning of translation in Arabic and also gives a list of famous Arab translators of modern times, e.g. Sulaymān Al-Bustānī, ^cAbd Allāh Abū Al-Su^cūd and Ibrāhīm Al-Māzinī. In his book *Al-Qiṣṣa Fil-Adab Al-^cArabī Al-Ḥadīth 1870-1914*, Muḥammad Yūsuf Najm gives a fairly long list of European works of fiction translated into Arabic and names of translators, pp.21-31.
 2. *Dirāsāt*, pp.78-81.
 3. *Comp. Lit.*, p.16.
 4. *Al-Muqāran*, pp.77-80.

in the West.¹ The intention then was to include Comparative Literature as a component in University curricula, but when scholars became more aware of the subject and its importance in developing international cultural links, University graduates and scholars paid more systematic attention to Comparative Literature. Books in foreign languages on Comparative Literature, like the works of M.F. Guyard and Paul Van Tieghem, were translated into Arabic,² and scholarships to study Comparative Literature abroad were encouraged and sponsored. Thus in the last two decades Comparative Literature has been firmly established in most Arab Universities although as Hilāl comments below Comparative Literature is still in its beginning:

'Our Universities are still at the beginning of the road in this science. Our belief is that they (the Universities) must make haste in organising its study and expanding it at the undergraduate and postgraduate levels.'³

The English and the Arabic Novel - Historical Resumé

This section consists of a historical review of the development of the English and the Arabic novel as treated by earlier scholars in both English and Arabic literature. The presentation may look merely biographical and bibliographical, but we have here followed Sir Ifor Evans' and Louis Legouis' approach

1. *Ibid.*

2. *Ibid.*

3. *Ibid.*, p.80.

in writing literary history by introducing biographical and bibliographical elements with comments when necessary and with particular emphasis on the main characteristics of a novelist's writing. The object here is to establish a comparative chronology of the growth of the novel in the two literatures and to keep the text within a prescribed length. The historical background in this way helps to trace the evolution of the novel as a literary form and serves as one of the prerequisites for establishing a comparative relationship between the histories of the development of the novel in the two literatures. The historical review of the English and the Arabic novel will only concentrate on those novelists who, for various reasons, are considered of great importance and who have made original contributions to the growth of the novel in either literature, or are regarded by most critics as representative of certain eras. As far as the Arabic novels is concerned this thesis traces the history of the Arabic novel as represented by major novelists regardless of nationalities.

Fiction and novel are not synonymous or interchangeable words. Although the element of a story or a narrative is common to both, they remain different.¹ Fiction is, above all, an imaginative piece of literary prose that tells a story, and in

1. *Eng. Novel* (Allen), p.13.

general it includes several different fictional genres - novel, novella, short story and even narrative poetry.¹ A novel as a fictional genre is a unity of several components - style, plot, characters. A novelist in a novel tells the reader about his idiosyncratic vision of the world, and expresses his own personal opinion about it.² In a brief and striking definition on the question of What is a novel? Ernest Baker offers the following: 'The interpretation of human life by means of fictitious narrative in prose'.³ However, the novel is a distinct literary genre, different from poetry and drama. It is a relatively late or modern form which may be said to have started with M. Cervantes's novel *Don Quixote* (1605-15).⁴

2. *The English Novel to the rise of Realism*

The novel in its fully developed form in English literature was securely established only at the beginning of the eighteenth century. Before that time stories used to be available in verse fiction and the kind of tales which are represented in Chaucer's *The Canterbury Tales* and especially in the Elizabethan era. To some extent Chaucer's works have something of the quality of novel-writing found from the time of John Bunyan's *The Pilgrim's Progress* up to the present time. Chaucer in his tales was concerned with characterisation and the observation of his

1. *Eng. Novel* (Baker) Vol.1, p.12.

2. *Eng. Novel* (Allen) p.17.

3. *Eng. Novel* (Baker) Vol.1, p.15.

4. *The Novel*, p.7; *Eng. Novel*, (Allen) p.21.

character's behaviour with compassionate realism, in a way similar to that followed by Fielding in his novels. It is difficult, however, to consider such works as *Arcadia* (1590) by Philip Sidney (1554-1586) or *Euphues* (1579) by John Lyly (1554-1600) and similar works of their contemporaries as the beginning of the history of the novel in Britain. These works lacked the basic prerequisites of novel writing. *Arcadia* and other similar works of the time were written according to a fixed pattern, rhetorical and of a chivalric nature.² Moreover, these works were mainly used for mutual entertainment for the men of the royal court.

The first attempts at novel writing as such started in the second half of the seventeenth century. In the first half there had been many problems: religious controversies, social dissensions and civil war. Theatres were closed and this made people look for an alternative which was supplied by fiction. This was a factor which encouraged the writing of stories.³ The primitive form of the novel began with the writings of John Bunyan (1628-1688). The social background of Bunyan and the struggle of faith against evil is clearly reflected in *The Pilgrim's Progress from this World to That Which is to Come* (1678). The story is concerned with man's struggle to find spiritual

1. *Eng. Novel* (Allen) p.22.

2. *Eng. Novel* (Cross) p.26.

3. *Lit. History* (Legouis) p.152.

satisfaction, and is a kind of reaction to the events of the earlier decades of the century which reflects a lifetime of passionate observation of mankind.¹ The novel draws a pictorial scene of the time from English provincial life and emphasizes the interestingness of characters in themselves as types of human nature. It is an interesting allegory with less artificial and more real aspects of life² than the writing of the previous century. The writings of the seventeenth century novelists,³ the translated romances from French and Spanish which existed at the time and, above all, the Elizabethan and the Shakespearean drama, were the first seeds for the growth of the novel proper in its real new form as known today. All these factors helped to exalt the writing of the novel and its development added more intellectual, aesthetic and historical perspectives to those novelists who came in the eighteenth century like Defoe and Swift. These perspectives allowed the novel to take a second step forward in comparison to that of Bunyan's time. This step was part of the eternal swing between idealism and realism.⁴

Daniel Defoe (1660-1731), who gradually settled in the craft of authorship after he failed in other vocations, gained much early experience from business journeys in Scotland and on

1. *Eng. Novel* (Allen) p.33.

2. *Best Fiction*, p.81.

3. From now onwards major novelists are to be discussed, minor novelists of each era are to be footnoted. Some of John Bunyan's contemporaries are Aphra Behn (1640-1689) and William Congreve (1670-1729). Aphra Behn is famous for her novel *Oroonoko* or *The Royal Slave* (1688). Congreve wrote a few novels: *The Old Bachelor* and *Incognita* or *Love and Duty* (1692).

4. *Eng. Novel* (Cross) p.27.

the Continent as well as from his early education in science and mathematics and in English and in classics.¹ Such a background seems to have helped him to present his views powerfully in his novels. Novels from the time of Defoe began to base fiction on contemporary events as a kind of reflection of reality in life.² Defoe in his novels depicted in a vivid and clear way the social life of the individual. *Robinson Crusoe* (1719) relates Crusoe's shipwreck and escape and the way of life Robinson led on the island. It shows a society of one person. In this novel Defoe aimed to depict the history of an individual presented as though it were fact. Thus he established the importance of realism as a new technique in the novel.³ *Moll Flanders* (1722) is a precursor of the naturalistic or realistic school (which first appeared in France which will be discussed in the thesis later on). Moll Flanders was a woman of misfortune who bigamously or legitimately married five times. The novel tells about Moll's misery in life and the influence of surrounding conditions on her life.⁴ Defoe's book marks the beginning of realistic fiction, and the story disguises fiction as fact since early fiction lacked the seriousness which bears a real relation to life.⁵ The portrayal of a real vision of life in fiction now became an artistically

1. *Panorama*, p.61.

2. *Ibid.*

3. *Best Fiction*, pp.134-135.

4. *Ibid.*, p.135.

5. *Eng. Novel* (Baker) Vol.1, p.299.

acceptable device and a useful basis for prose fiction, and appears in the works of novelists like Swift, Richardson, Fielding and other novelists later on. Defoe's novels are a turning-point in the history of the English novel. He made the reader no longer despise the art of the novel and made the audience more eager to accept novel-writing than they had previously been with such earlier works as those of Aphra Behn.¹ Jonathan Swift, a contemporary of Defoe, followed the same technique in novel writing. Swift's novels depicted life and character with insight and power. Satire is the essence of his novels, and indeed the satirical aspect of his novels is perhaps due to his background. He had a better education and was 'of a more liberal, acute and subtle intellect'.² Swift's attitude in writing was like that of John Bunyan in that he often wrote his novels (for example *A Tale of a Tub* (1704)) for controversial purposes.³ *Gulliver's Travels* (1726) his best known work, depicts imaginary voyages, and is the tale of a seaman's experiences and adventures among the Lilliputians and Brobdingnagians. The author in his novel meant to convince the reader of the truth of these adventures, and he does so by utilising a similar theme to that of Defoe and adopting the realistic method of Defoe as well.⁴ Defoe's and Swift's achievements, great as they were, were notable as precursors to more sophisticated works. Both novelists

1. *Ibid.*, Vol.3, p.130.

2. *Ibid.*, Vol.3, p.231.

3. *Panorama*, p.76.

4. *Eng. Novel* (Baker) Vol.3, p.239.

established the importance of critical attitudes in novel-writing. They criticised life in all its social, religious and political aspects.¹

Like these earlier writers Samuel Richardson (1689-1761) was not a full-time novelist. Although his natural facility in telling stories had been noted since his boyhood the nature of Richardson's work, as a person who compiled indexes and wrote pre-faces and dedications, made him dabble in authorship as a part of his profession. When, for the first time, he tried writing with a short manual of advice to young workmen, *The Apprentice's Vade Mecum*,² he got a good commission. As a result Richardson felt encouraged to try his hand at a different literary form and wrote two novels in the form of letters,³ *Pamela or Virtue Rewarded* (1740) and *Clarissa Harlowe or The History of a Young Lady* (1748). In *Pamela* he was concerned with human life and depicted the relationship between man and woman:

'It was the secret of his method, of his untiring expatiation on the little things of life which he considered, Every act, every feeling, every gesture should be deliberately scrutinized, if man and especially woman, is to lead an upright, dignified and happy existence.'⁴

This device of Richardson's gives the sense of sensibility to novel-writing. In his second novel he applied his dramatic technique, having read Aristotle's and Addison's views on the

1. *Ibid.*, Vol.3, pp.230-231.

2. *Panorama*, p.80.

3. *Best Fiction*, p.406.

4. *Eng. Novel* (Baker) Vol.4, pp.17-18.

principles of the dramatic art of creating various characters and several situations to reveal the minutiae of life. The prudential scheme of morality in the work of Richardson provoked Fielding to write his novel *Joseph Andrews*.¹ Richardson creates his characters in a way that underlines the importance of personality in the struggle for self-realisation. This is an artistic value which reflected the interest of the individual, man or woman.² Because of this and other artistic values Richardson's novels were translated into several European languages and he became popular on the Continent. His influence on later novelists was so huge that none of the succeeding generation like Tobias Smollett and Lawrence Sterne could escape it.³

Henry Fielding (1707-1754), the other leading figure of the age, was familiar with Greek, Latin and some European literature. In his major novels, *Joseph Andrews* (1742) and *Tom Jones* (1749) he followed the directing principles of Aristotle and the Greek drama. He put together a good number of characters whose interactions are used to describe the author's view of man and life. Fielding thus expressed the social conscience of his time in a comical and satirical spirit.⁴ *Joseph Andrews* is a magnificent comic work which was written in a similar manner to Cervantes's novel *Don Quixote*. It reflects the adventures of Joseph Andrews

1. *Best Fiction*, p.406.

2. *Eng. Novel*, (Baker) Vol.4, pp.17-18.

3. *Eng. Novel*, (Allen) p.52.

4. *Lit. History* (Evans) pp.224-226.

and his friend Abraham Adams. *Tom Jones* is a similar mock-heroic narrative which portrays English life, especially its rural background.¹ Fielding was a careful novelist in that he built up his plots giving recognition to the importance of sequence in the novel.² Above all, Fielding was one of the earliest theorists who drew broad outlines of the theory of the novel. In the introduction to his novel *Joseph Andrews* as well as in the introductory chapters of each book of *Tom Jones* Fielding defines the art of the novel.

Richardson and Fielding introduced a new element to the novel, that of human relationships with stress on the social and realistic aspects of life. Their works are a transition in the history of the novel - 'from the age of romance to the age of realism, to real novel writing'.³ Both novelists populated the novel with many characters, a feature not known in previous works. The works of these pioneers subsequently stimulated the appearance of novels of different types and of various themes. Lawrence Sterne's (1713-1768) works, for example, are of particular importance. As a sentimentalist he may be said to prefigure the 'stream of consciousness' technique in his concentration upon the thoughts and emotions of his characters.⁴ His novel *Tristram Shandy* (1760) for instance portrays the ambiguous nature of a man who was of unformed character or morals, a weak and changeable character.⁵ Another novel by Sterne was

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1. *Eng. Novel* (Baker) Vol.4, pp.88-89.
 2. *Best Fiction*, p.173.
 3. *Eng. Novel* (Baker) Vol.4, p.13.
 4. *Panorama*, p.127.
 5. *Lit. History* (Legouis) pp.243-244.

A Sentimental Journey. The novel was a sequence of the author's feelings and an exploration of characters and sentiments.¹ Sterne's novels had an artistic structure of their own, and the original contribution of Sterne in the field of the English novel lay especially in his concern with 'chronological order as the only possible structure for a narrative'.² Sterne's novels had a realistic approach to novel-writing not only in terms of characterization but in the presentation of events and the portrayal of life'.³

Tobias Smollett (1721-1771) was a contemporary of Sterne being eight years younger than the latter. His contribution to the English novel was not very considerable as he only introduced a new background of the sea and rough naval life.⁴ His novel *Roderick Random* (1748) presented the ferocious sea life as it appeared to be; it is full of graphic realism which he wrote in a comic mood while retaining close observation of his characters and of their feelings.⁵ The theme of sea life is also to be seen in his novel *Peregrine Pickle* (1751).

After the works of Richardson, Fielding, Sterne and Smollett, novel-writing went into something of a decline for a period of two decades which only came to an end with the appearance of Oliver Goldsmith's (1728-1774) novel *The Vicar of Wakefield* (1776) which proved to be one of the famous novels of the end of the eighteenth century, although it had gross faults in terms of an absurd plot.⁶

1. *Panorama*, p.124.

2. *Ibid.*, p.130.

3. *Eng. Novel* (Cross) pp.70-74.

4. *Lit. History* (Evans) p.227.

4. *Best Fiction*, p.441.

6. *Eng. Novel* (Allen) pp.81-82.

The collapse of the novel at this time had various causes but it can be said, in brief, that the reviewers failed to distinguish between good and bad novels and the public was uncritical.¹ The last outstanding novelist of the eighteenth century was Fanny Burney (1752-1840).² She was an anti-sentimentalist writer who extended the scope of fiction into a direct transcript of life with the realistic eye of an observer of life.³ She also introduced the idea of class-consciousness that made her novels known as the 'novel of social theory',⁴ and is the first author to describe life at court.⁵ Of her four novels, *Evelina* (1778), *Cecilia* (1782), *Camilla* (1796) and *The Wanderer*, the first is regarded as the best. She was concerned with the social comedy, dealing particularly with the feminine side of society. She was distinguished and admired by Johnson and his circle for her talent because she made 'the contemporaries live again'.⁶

By the closing years of the eighteenth century the reading public of the novel had grown much larger and the number of novels written had greatly increased. The novel was used for entertainment and making the audience aware of their social environment. The novel came to be recognised as a means of reflecting a realistic picture of real life and prepared the

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1. *Eng. Novel* (Baker) Vol.4, pp.11-36 discusses reasons in detail for the collapse of the novel during this twenty years period. See also *Eng. Novel* (Allen) pp.80-83.
 2. Minor novelists wrote during the time of Goldsmith or after are Henry Mackenzie (1749-1831) who wrote *The Man of Feeling* (1771), Clara Reeve (1738-1803), author of *The Old English Baron* (1777), and Ann Radcliff (1764-1828) who is best known for her gothic novel *The Mysteries of Udolpho* (1794).
 3. *Eng. Novel* (Baker) Vol.4, p.156.
 4. *Panorama*, p.155.
 5. *Lit. History* (Legouis) p.265.
 6. *Ibid.*

ground for significant changes and new directions in the development of the English novel with the turning of the nineteenth century.¹ The novelist of the nineteenth century retained the best qualities of the novel in the preceding century and added some characteristic of their own time.²

The era of the nineteenth century novel is a subject of argument among critics for this period in the history of the English novel varied in quantity and quality and a vast number of novels were produced. Some critics, like Walter Allen, tend to examine the whole century as an indivisible unit. Other critics like Ernest Baker seem to divide the production of the novel according to decades and authors. Whatever the division its critics speak of the novelists of the century as a whole and of its principal phases, and to this extent the differences between critics remain a matter of labelling. The nineteenth century saw several major developments in the scope of the novel, and during its course there came into existence the historical, psychological, philosophical and social novel, or the society novel.³ The sense of place was developed in the nineteenth century novel, unlike the eighteenth century novel which was almost devoid of scenes.⁴ The sense of place was first established in the novel by Maria Edgeworth (1767-1849). She made local

1. *Engl. Novel* (Allen) p.103.

2. *Lit. History* (Legouis) p.297.

3. *Eng. Novel* (Cross) pp.95-98.

4. *Eng. Novel* (Allen) p.103.

sketches in her novels of her native region of Ireland.¹ In, for example, her novels *Castle Rackrent* (1800), *The Absentee* (1810) and *Ormond* (1817) she presented remarkable studies of the people and their relation to the place. Edgeworth influenced those great novelists who are famous as regional novelists. Her influence in terms of the regional novel goes far beyond the British Isles to include other foreign novelists, for instance, Flaubert and Turgenev.²

The first major representative of the new type of social novelists, Jane Austen (1775-1817), was the daughter of a rector who was a fine scholar and as a result gave his children the benefit of a good education.³ Her writings describe in an extremely realistic way social life in the English countryside. She was conscious of the middle classes of society, and provided various types of characters and pictures their way of social life:

'But take not merely the episodes but the whole. In every novel, wills are set in motion, something important results, and characters are tested and survive or else are dismissed with ignominy. When the goal is reached, they see themselves as they are, and not only this, they are changed by what they have gone through; they have been brought up against realities, something fundamental has happened within them. Marianne Dashwood and Elizabeth Bennett in the first, Emma Woodhouse and Anne Eliot in the last of her novels, are not the same at the end as at the beginning. That is what drama always does, whether tragic or comic. Jane Austen chose to write what is essentially comedy; she quailed at tragedy.'⁴

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1. *Lit. History* (Legouis) p.299.
 2. *Eng. Novel* (Allen) p.104.
 3. *Eng. Novel* (Baker) Vol.6, p.58.
 4. *Ibid.*, p.65.

Jane Austen's works showed her characters in their social context with especial emphasis on the ways of feminine affection as in *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816). Miss Austen's themes revolve around the adventures of young ladies with realistic observation of social life, of passionate hearts in their first love, in sorrows and in mistakes.¹ In other words, the subject matter of Jane Austen's novels usually involves a young lady looking for a husband or a gentleman's search for a suitable wife. In her novels Jane Austen utilised earlier novelists' technique, especially Fielding's method of moral satire, as for example *Northanger Abbey* (1818) which can be classed with *Joseph Andrews*.²

Sir Walter Scott (1771-1832) is considered the father of the historical novel.³ The son of a prosperous lawyer, Scott was a victim of illness from boyhood. His illness took him away from the city life of Edinburgh where he was born and he grew up on his father's farm in the Scottish borders in Tweeddale.⁴ Scott's novels combine the impulse to the recreation of the past with a wide and detailed observation of human life as seen through historical events. Writing about themes of past history Scott advanced towards the historical novel proper, at first about Scotland as in *Waverley* (1814), and then in 1819

1. *Lit. History* (Legouis) p.297.

2. *Eng. Novel* (Cross) p.115.

3. *Lit. History* (Legouis), p.300-302.

4. *Eng. Novel* (Baker) Vol.6, p.123.

moving to England in his novel *Ivanhoe*.¹ Scott's technique was to write without sacrificing verisimilitude; he managed to associate stories or historical events with realistic description of places, scenes and manners,² thus giving an accurate vision which is most convincingly true to life:

'The unexpected triumph of *Waverley* convinced Scott that he had found his *métier*. His memory was crammed with the varied reading of a lifetime, and besides he could recall scores of quaint characters that he had known and liked It was the attitude and manner of the writer, as much as the novelty of his settings and historical data, that made reading of "the *Waverley* novels" seem like entrance into a new world. To be sure, one comes away from them with a clear impression of Scottish scenes and customs, dialects and beliefs, and one has acquired unforgettable portraits of important personages and set-pieces of battles and controversies.'³

The establishment of the importance of the historical novel by Sir Walter Scott had its impact almost everywhere in the world, for example certain ideas in Balzac's *La Comédie Humaine* were inspired by Scott.⁴ Even in the Arab world, the novelist Jurjī Zaydān, who introduced the historical novel proper into Arabic literature, has been said by many critics to have been influenced by Scott.⁵

1. *Lit. History* (Legouis) p.300.

2. *Best Fiction*, p.424.

3. *Panorama*, pp.198,203.

4. *Eng. Novel* (Baker) Vol.6, p.222.

5. *Al-Muqāran*, p.229; *Tatawwur*, pp.95-96.

Some minor novelists after Scott are Susan Ferrier (1782-1854), James Hogg (1770-1835), and Thomas Love Peacock (1785-1866).

After the appearance of these works of the early nineteenth century novelists, the novel witnessed a number of changes, especially during the Victorian period. The industrial revolution which took place at the beginning of the century had changed the balance of life in Britain. Many farmers and farm labourers left the country to work in the factories in the towns. The relative importance of the great land-owners began to decrease, leaving the cultural leadership to the new middle classes created by the industrial revolution. In brief, social and economic factors were of great importance for changes in politics, customs and daily life at large.¹ These changes in life led to the appearance of some social and intellectual movements which had a great impact on politics and life of society at large. As a matter of fact these changes provided fertile subject matter for novelists to treat in their writings. The era was one of conflict between scientific approaches and religious feelings, between rationalism and mysticism. It saw conflicts of workers and employers. Labourers formed unions which were suppressed by parliament, the labour of children and women became a problem, and there were problems of education and health.² All these factors encouraged the appearance of a new literary movement, the 'humanitarian novel' as it is called by Wilbur Cross.³ The

1. *Lit. History* (Legouis) p.310.

2. *Eng. Novel* (Cross) pp.180-182.

3. *Ibid.*, p.180.

novelists of the time, especially the major authors,¹ began to consider themselves as the advocates of the people in the new society. They identified themselves with the people of their own time and did their best to reveal their problems and find solutions for them, since these novelists had the same feelings, the same hopes and the same fears as their audience.² The whole period saw the appearance of a large number of novelists. The famous authors of the time will be discussed below in terms of their contribution to the English novel.

Charles Dickens (1812-1870) showed precocious impulses to writing from his early childhood. At first Dickens started writing in the picaresque manner as in *Pickwick Papers* (1837). He also tried his hand at the historical novel when he wrote, for example, *Barnaby Rudge* (1841) and *A Tale of Two Cities* (1859). However Dickens's fame rests most securely on the novel of society or the social novel.³ The brutal circumstances of poverty and the struggle for livelihood affected his mind and character, and these were things to which he responded powerfully in his writings. These circumstances oriented his writings and outlook on particular subjects, and made him protest against tyrannous self-interest, harsh economic doctrines and other cruelties and miseries of life. Thus the role of Dickens as a reformer and social critic was notable, for his audience discovered their needs in

1. A few other novelists who were not as famous as Dickens and the Brontës, for example, had their contribution to the work of fiction in English literature, e.g. Frederick Marryat (1792-1848), Edward Bulwer Lytton (1803-1873) and Benjamin Disraeli (1804-1881), *Eng. Lit. His.* pp.322-323.

2. *Eng. Novel* (Allen) p.139.

3. *Eng. Novel* (Baker) Vol.7, p.237

life expressed clearly in his criticism as is seen in novels like *David Copperfield* (1850) and *Hard Times* (1854).¹ Dickens was familiar with the humble surroundings and wretched districts in which the lower classes lived and gave a realistic description of this life in a humorous manner so that his characters appear as caricatures with certain comic aspects. In *Nicholas Nickleby* (1839) and *Bleak House* (1853) the comic aspect with its realistic description is diametrically opposed to the realism which appeared later in the century and will be discussed below.²

William Makepeace Thackeray (1811-1863) was a contemporary of Dickens. Unlike Dickens he was an analyst of the upper middle classes and aristocratic society. Consequently the social novel in the works of Dickens who portrayed the lower classes and the works of Thackeray who penetrated the upper classes together reflected the reality of the society at these novelists's time.³ Thackeray's realism of social life did not contain much fantasy and lyricism since his concern was rather with satire and parody.⁴ He was at his best in his novel *Vanity Fair* (1848) where he developed a clear-sighted realistic vision of life with little presentation of moral solutions. In other words he used the technique of irony to reveal the social defects of the environment by giving an image of life rather than giving

1. *Lit. History* (Legouis) p.325.

2. *Best Fiction*, p.140.

3. *Eng. Novel* (Baker) Vol.7, pp.332-333.

4. *Lit. History* (Legouis) p.327.

a moral or reforming solution.¹ The works of Thackeray and Dickens in the nineteenth century made fiction in general and novel-writing in particular the dominant form in literature. They established themes of social consciousness in their novels,² themes which were of great concern to people at the time:

'Here is the social life of man: money is made, money is lost, marriages are contracted, husbands and wives prove no better than they should be; children disappoint, and are then the stay of their parents in old age, ambitions are thwarted; the whole business of getting, of social climbing, and of putting one over the neighbour, is in full swing. And everything has the appearance of being completely natural: this is social life as it is.'³

Anthony Trollope (1815-1888) was not such a great and famous novelist as the Brontë sisters who were his contemporaries or later George Eliot. He had nothing like the scope of Dickens or Thackeray.⁴ But he produced a series of novels drawn from real life which was neither distorted nor idealised. Among the novels he wrote are *The Warden* (1855) and *Barchester Towers* (1857), perhaps his best-known work, which portrays life in a provincial English cathedral close. He later wrote a book on the criticism of the novel called *Autobiography* (1883). Similar to the status of Trollope as a novelist is that of Mrs Gaskell (1810-1865). She was almost solely concerned with social problems; her novel *Mary Barton* (1848) and *North and South* (1855) for example contain much realistic observation and accurate details of social problems, especially as far as the working-class is concerned.⁵

1. *Lit. History* (Evans) p.248.

2. *Panorama*, p.258.

3. *Eng. Novel* (Allen) p.175.

4. *Eng. Novel* (Baker) Vol.8, p.126.

5. *Lit. History* (Legouis) p.330.

The Brontë sisters - Charlotte (1816-1855), Emily (1818-1848) and Ann (1820-1849) were daughters of a Yorkshire parson who brought up his children in the harsh and dreary solitude of the moors. The daughters' experiences were largely limited to that area as is clearly reflected in their novels.¹ The Brontës, especially Charlotte and Emily, proved to be very popular for their great achievements which, to a great extent, reflect the stories of their lives and their tragic suffering from loneliness, the harsh treatment by their father, and the difficulties of life. They depicted the reality and actuality of their lives as daughters, in a shabby house with a harsh father, and as pupils and teachers in shabby boarding schools.² Charlotte's talent was more diffuse but her works were grounded in a realism with which she presented man's life with a fidelity superior to that which was common in her time:

'More particularly, and it was this which brought her into the wars with reviewers and made her a byword with straitlaced readers, she frankly uncovered the inviolate world of women's instincts and natural yearning for sympathy and sexual realization, and the tragedy of the woman misunderstood was given a publicity that scandalized convention.'³

She continued throughout her novels to reflect her experience of life as associated with scenes from Yorkshire and her teaching life.⁴ *Jane Eyre* (1847) and *Shirley* (1849) tell of intense personal emotion at a time of industrial difficulties in Yorkshire and reflected the

1. *Panorama*, p.269.

2. *Lit. History* (Legouis) pp.329-330.

3. *Eng. Novel* (Baker) Vol.8, p.26.

4. *Lit. History* (Legouis) p.329.

author's conception of life,¹ while *Villette* (1853) and *The Professor* (1857) were based on the novelist's life in a boarding school in Bensslo.² Like her sister, Emily Brontë was a first class novelist although she only wrote one novel, *Wuthering Heights* (1848); but it was a marvellous and impressive work. It is a drama of love, hate and revenge, a 'stark and passionate world similar to that of King Lear or Othello'.³ It is a novel which is full of many tumultuous and rebellious elements of romanticism. It is a fund of creativeness in the English novel and has profound insights into human nature.⁴ Thus the Brontës stand as great literary figures, especially in the history of the English novel, despite their short lives.

Moving to the next great novelists of the nineteenth century worthy to be placed alongside earlier great authors we come to George Eliot and George Meredith.⁵ George Eliot is the pen-name of Mary Ann Evans (1819-1880). Her reputation as a great novelist lies in the fact that she was one of the forerunners of the late nineteenth century school of novelists who foreshadow some aspects of the changes which appeared with the turn of the twentieth century. George Eliot's novels are full of philosophical, psychological and argumentative intellectual analysis, as a result of her beliefs in the philosophy of Auguste Comte and Herbert Spencer,⁶ and because

1. *Lit. History* (Evans) p.253.

2. *Eng. Novel* (Baker) Vol.8, pp.3-33.

3. *Lit. History* (Evans) p.252.

4. *Best Fiction*, p.73.

5. Among minor writers of this period we may mention Charles Reade (1814-1884), Wilkie Collins (1824-1889) and Charles Kingsley (1814-1875), but they are not in any way to be classed with authors like Dickens, Thackeray or the Brontës.

6. *Lit. History* (Legouis) p.333.

she herself was a student of philosophy and psychology. This background helped her to develop critical views of man and society. In her writings she tackled new social conditions of life and tried to interpret them in an introspective manner.¹ George Eliot is one of the outstanding writers in the English language. The effect of the serious turn of her mind can be best traced in: *Scenes of Clerical Life* (1857), *Adam Bede* (1859), *The Mill on the Floss* (1860), *Silas Marner* (1861) and *Middlemarch* (1872). She established an element of Realism which was close to the technique of the French Realism of Balzac and Zola,² but was also in the tradition of novel writing in English as in her concentration on studies of rural society in some of her novels.³ George Eliot's realism was not of a pessimistic kind⁴ because her novels contained a sense of humour and irony⁵ and they reflected the reality of life, the truth, not through a gloomy vision of life:

'With certain special exceptions, all novelists claim to be truth-tellers, but they have different criteria of truth. To the average honest novel-writer truthfulness is like the common desire to get one's sums right. It was instinctive in the Brontë sisters; any tampering with it would have been a kind of moral suicide. In George Eliot, truth was a doctrine and a conviction, to which she held with religious devotion. Truth was the whole duty of the novelist, once he had realized what were the aspects of life worthy of portrayal.'⁶

1. *Eng. Novel* (Baker) Vol.8, pp.221-222.

2. *Lit. History* (Evans) p.255.

3. *Lit. History* (Legouis) p.333.

4. This issue to be discussed in chapter three which deals with the school of Realism later in the study. For more details on George Eliot's realism and scientific approach in realistic writing see discussion of *Middlemarch* in *The Monster in the Mirror: Studies in Nineteenth Century Realism*, ed. D.A. Williams Oxford (1978) pp.102-130; see also *Man and Society*, pp.84-97.

5. *Lit. History* (Evans) p.254.

6. *Eng. Novel* (Baker) Vol.8, p.223.

George Eliot's limitations were seen when she attempted a historical novel, *Romola* (1863) with which she wearied her admirers.¹ George Eliot was a novelist who enlarged the possibilities of novel-writing as a literary form of expression by including new themes and an approach of analysis and criticism of mankind.²

George Meredith (1828-1909) was a novelist of the same enthusiasm as George Eliot. He was also filled with intellectual and philosophical ardour and reflected a social stratum like that of George Eliot, but in a provincial town as opposed to the countryside.³ He also chose to write about aristocrats and therefore the psychological analysis of his characters looked different to that of George Eliot. In his novels, Meredith undertook a wide-ranging study of English society which made his production in novel-writing of a high quantity since he wrote more than ten novels among which are some historical novels like *Vittoria* (1866). Meredith is famous for the novels written in his early career, *The Shaving of Shagpat: An Arabian Entertainment* (1856) and *The Ordeal of Richard Feverel* (1859). Among his later novels are included *Richmond* (1871), *The Adventure of Harry: The Egoist* (1879), *Diana of the Crossways* (1885), and *One of Our Conquerors* (1891).⁴

Henry James (1843-1916) was born and educated in America but contributed to the English novel with his Anglo-American themes as a novelist of the young generation after George Eliot and George

1. *Lit. History* (Legouis) p.334.

2. *Best Fiction*, p.164.

3. *Panorama*, p.342.

4. *Best Fiction*, p.340.

Meredith. James is best known for his writing about wealthy and highly-cultured Americans living in a European environment, although he is also important for his critical writing on the art of fiction in Europe and America, e.g. *The Art of Fiction*, *The Art of the Novel*. His particular contribution to the novel may be said to lie in the fact that he sought for:

'... every fine nuance of feeling, and he discriminated, with microscopic clarity, moods and changes that had not been before apparent.'¹

Some of the novels he wrote are *Daisy Miller* (1879), *The Portrait of a Lady* (1881), *Tragic Muse* (1890), and *The Ambassadors* (1903).

Thomas Hardy (1840-1928) was born in the small country town of Dorchester where he was strongly impressed by the rural isolation and poverty. His novels convey a sense of protest against the optimism of the nineteenth century and the consolations of the Christian faith, as he saw life as a source of cruelty in which destiny plays a major role:

'An architect by profession he gave to his novels a design that was architectural, employing each circumstance in the narrative to one accumulated effect. The final impression was one of a malign fate functioning in men's lives, corrupting their possibilities of happiness, and beckoning them towards tragedy.'²

Having this conception in mind, Hardy created in his novels a sense of tragedy played among his Wessex country people like that of Greek tragedy. Therefore, Hardy's contribution to the English novel brought to it the dignity of high tragedy.³ Hardy's pessimistic

1. *Lit. History* (Evans) p.258.
2. *Ibid.*, p.260.
3. *Ibid.*, p,261.

views make him comparable with the gloomy Realism of the French naturalistic school of Flaubert and Zola.¹ In this respect Hardy's style and attitude in writing is described:

'Hardy exhibits in his books elemental passion, deep instinct, the human will struggling against fatal and ill-comprehended laws, a victim also of unforeseeable chance. His mastery lies in the creation of natural surroundings, and here he shows himself to be a great nature poet, who can make discoveries through close observation and acute sensitiveness. He notices the smallest and most delicate details, yet he can also paint vast landscapes, particularly of his own Wessex in its melancholy or noble moods.'²

Hardy's work in the English novel was a turning point in the development of this genre in English literature, being influenced by Darwinism and the biological scientists.³ Hardy is famous for almost all his writings and his poetry is as interesting as his novels. His novels are not written to be of a decorative effect but to convey the constant and profound influence of fate on man and his life.⁴ Hardy's most outstanding novels are perhaps, *The Return of the Native* (1878), *The Mayor of Casterbridge* (1886), *Tess of the D'Urbervilles* (1891) and *Jude the Obscure* (1895).

The works of Hardy, James and a few other novelists like Samuel Butler (1835-1902) who showed himself as a social satirist in *Erewhon* (1872) and made a devastating attack on the Victorian method of bringing up children in *The Way of All Flesh* (1903), can be considered the period of transition for the appearance of new values in novel-writing, but meanwhile important novels of the older type continued to be produced.⁵ Thus the period beginning

1. *Lit. History* (Legouis), p.368.

2. *Ibid.*, p.367.

3. *Eng. Novel* (Baker), Vol.9, p.14.

4. *Lit. History* (Legouis) p.366.

5. *Eng. Novel* (Allen) p.258.

with 1880 may be considered a new era in the history of the English novel - the modern age.¹ The reading public of novels was no longer as small as it had been in the early nineteenth century.² This new enlarged reading public did not have the leisure to read through long two- or three-volume novels and demanded a one-volume novel. As most of the novelists of the time considered themselves bound to respond to the needs of their audience one-volume novels began to be produced. At first publishers were upset at this trend but later discovered that the one-volume novel being shorter and cheaper was a more profitable enterprise.³

'During the eighties the traditional three-volume novel was finally displaced by the one-volume novel, that is, the normal length of a work of fiction was cut by almost two-thirds. The change was not sudden, but it was the outcome, in a sense, of a struggle between two different reading publics and the middlemen who catered for them, ... The one-volume novel imposed upon the novelists the necessity for a much more rigorous selection of incident and material. It was this, together with the demands of new reading publics, that led to the breakdown of the Victorian novel into the categories of fiction that we know today however we may describe them - the 'straight novel', the psychological novel, the novel of adventure, the detective novel, the thriller, the woman's romance. Where the very great were concerned, this was probably an impoverishment; but the new length of the novel was itself certainly a powerful aid to those writers, like Stevenson, James, George Moore, Conrad, and Bennett whose view of the novel was of an autonomous work consciously shaped.⁴

The modern age is also marked by cultural, scientific and technological progress such as the cinema, the telephone and the wireless telegraph, and in the social aspect feminism developed rapidly as well; and to all this we can add the historical events

1. *Lit. History* (Legouis) p.355.

2. *Lit. History* (Evans) p.262. See also *Eng. Novel* (Allen) p.261.

3. *Ibid.*

4. *Eng. Novel* (Allen) pp.261-262.

of the two great Wars.¹ Moreover the novel began to reflect the influence of science on its technique which influence started in the middle of the nineteenth century. This is seen, for example, as in writing about human behaviour, the analysis of social structure of society in terms of customs and tradition, and the psychological significance of environment.²

Perhaps the last outstanding novelist of the pre-realistic period in English literature is Robert Louis Stevenson (1850-1894). Stevenson was one of the pioneers of the short, one-volume novel, and indeed it was he above all who made publishers aware of the profitability of the short novel.³ Also his writings satisfied a national craving for adventure during a period of depression.

'The English temperament could not yield entirely to pessimism In all his work Stevenson combines the old delight in story-telling and romance with modern realism His cultivation of style - in which he was influenced by France, as he himself recognised - did not, however, range him with the aesthetes who pursued art for art's sake.'⁴

As a novelist he was famous for his writings, especially for the children and those readers who enjoyed travel and adventure fiction. Although his most ambitious novel is the unfinished *Weir of Hermiston* (1897) he will be best remembered for his adventure novels such as *Treasure Island* (1885), *Kidnapped* (1886) or such ventures into the realms of fantasy as in *The Strange Case of Dr Jekyll and Mr Hyde* (1886), a tale of a man with a dual nature, good and evil.⁵

1. *Lit. History* (Legouis) p.355.

2. *Panorama*, p.456.

3. *Lit. History* (Evans) p.263.

4. *Lit. History* (Legouis) pp.368-369.

5. *Ibid.*, p.368.

Stevenson's significance as a novelist has been assessed as follows:

'Yet his early fiction is not negligible, and one is tempted to say that his distinctive contribution to the English novel is that he successfully married Flaubert to Dumas, the latter standing as a convenient symbol of the novel of romantic adventure. For Stevenson the novel of adventure came as much within the province of art as the novel of moral realism did for James; it was worthy of just as much seriousness in treatment.'¹

Although Stevenson's death was ten years after the acute controversy over Realism in 1884 in English literature, he was not a realist in the full sense of the term, simply for the subject matter and themes treated in his novels. Therefore it is convenient to close this section with Stevenson as the rise of Realism in the English novel will be discussed below in Chapter three after a discussion of the French Realism from which it draws much of its inspiration.

However, the above account in this section is a very brief history of the English novel which began in the so-called 'age of reason' with allegorical and spiritual unity and kept developing until the technique of novel writing was fully mastered and known, whether through the influence of national or of foreign elements and devices.²

3. *The Arabic Novel to the Rise of Realism*

Before discussing the history of the Arabic novel we would like to draw attention to a few facts. The Arabic novel has

1. *Eng. Novel* (Allen), p.281.

2. *Panorama*, p.374.

had a short history as a literary form in Arabic literature.¹ As a result, critical and historical studies are relatively recent and are still few in number, even where studies of the novel in individual Arab countries are concerned. Thus Ahmad Tāhā Wādī writing in 1972 could find only four works dealing with the Arabic novel in Egypt,² while M.M. Badawi makes much the same point two years later.³ The situation at the present time (1981) has not changed greatly. For the Lebanese novel the reader may be referred to Muhammad Yūsuf Najm, *Al-Qiṣṣa fil-Adab Al-ʿArabī Al-Hadīth 1870-1914* (1952), which despite its misleading title restricts itself to that country. Some materials for the modern novel in Lebanon can be found in ʿAbd Al-Rahmān Yāghī, *Al-Juhūd Al-Riwāʿiyya min Salīm Al-Bustānī ilā Najīb Maḥfūz* (1972). For a general work dealing with the history of the Arab novel as a whole, which might be compared for example to Walter Allen's *The English Novel* for English literature, we are unfortunately still waiting. However most of

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1. The Arabic novel came about in its origin from relying upon the crystallisation of the elements of the novel which were present in the old Arab heritage, e.g. *Maqāma* together with what had been introduced from the west to conform to what was suitable to the Arab environment. This was followed by the introduction of various genres of novel-writing which followed one another at short intervals, in this way compressing the long history of the art of the novel in the west in order to keep pace with the literature of other nations. This is because literary life in the west as seen by some novelists like Tawfiq Al-Ḥakīm, was crowded with novel-writing compared to the situation in Arabic literature, which could not yet accommodate all of the literary trends (of novel writing) which were formed in the west. See ʿĀṭif Faraj, 'Ḥiwār Maʿa Najīb Maḥfūz' *Al-Hilāl* (Aug. 1979), p.81, also Jamāl Al-Ghiṭānī, 'Al-Turāth Al-ʿArabī wal-Ashkāl Al-Fanniyya fil-Qiṣṣa wal-Riwāya' *Hunā London* 378(1980), p.15.
 2. *Madkhal*, pp.4-6.
 3. M.M. Badawi, Foreword to *Egyptian Nov.*, (no page number).

the scholars depend in fact on ^cAbd Al-Muhsin Ṭāhā Badr's *Tatawwur Al-Riwāya Al-^cArabiyya Fī Miṣr 1870-1938*. This work may be considered a primary reference for the study of the Arabic novel since the history of the Arabic novel is very largely the history of the Egyptian novel, although Lebanon and Syria played an important part also.¹ As a result of this insufficient bibliography in the field of the Arabic novel, and even as regards Maḥfūz himself, considering his importance, we faced some difficulties in the process of this study. Thus, there is a strong incentive for more research and study in the subject in order to increase our knowledge of the Arabic novel and Arab novelists, since the novel has, from the beginning of the twentieth century, become a useful means of literary expression.² Interest and concern with the Arabic novel tend to be intermittent, although one can observe the growth of an encouraging tendency among Arab critics to organise seminars or symposia like that which took place in the city of Fez in January 1980.³ In general, however, the observation of Najīb Maḥfūz himself, that the novel is faced with great competition within the Arab world from news items, scandalous revelations and simplified television dramatisation, is depressingly true.⁴

Although fiction in the form of novels or short stories, etc. only made its appearance in Arabic in the nineteenth century⁵

1. Sami A. Hanna, 'The Arabic Renaissance or Al-Nahda and the development of the novel', *Islamic Culture* 45 (1971) p.248.
2. T. le Gassick, 'A Malaise in Cairo, Three Contemporary Egyptian authors', *Middle East Journal* 21, No.2 (1967) p.146.
3. 'Nadwa Ḥawl Al-Riwāya Al-^cArabiyya Al-Jadīda wa-Tajārib Al-Udabā' Fil-Maghrib', *Al-Madīna* 4854 (Mar. 1980), *Al-Madīna Al-Adabiyya* 113 (Mar. 1980), p.7.
4. 'Najīb Maḥfūz *Lil-Ḥawādith*', *Al-Ḥawādith* 1263 (Jan. 1981) p.52.
5. *Tatawwur*, p.72.

there is in Arabic literature a rich tradition of imaginative narrative writing, although literature of this sort had tended to be subordinated to forms such as poetry and belles-lettres which enjoyed a high status. The Arabs in their pre-Islamic history had their stories, accounts of battles (*Ayyām*), tales and fables. Fiction in the pre-Islamic era contained, for instance, narrations about great figures of love and war like ^CAntara and ^CAmr b. Hind. In the early period of Islam the holy Qur'ān provided a great deal of interesting narratives, though they are for religious purposes, like those of Noah, Joseph in Egypt, and the Virgin Mary. Some people might deny the existence of fiction in Arabic literature, but Arab scholars like Tāhā Wādī have attempted to refute such an argument. Wādī's view is that Arabic is rich in tradition where fiction is concerned and that to deny it is a misinterpretation of the nature of Arabic literature. We may, however, say that the art of fiction in general was not as familiar in Arabic literature as it is in the refined and sophisticated form we know it from the west. But fiction in Arabic existed long ago, as can be seen if one tries to analyse various genres in earlier Arabic writing. There one will find the basic elements of fiction writing - the elements of story, hero, techniques of narrative, the narrator's voice (*Qāl Al-Rāwī*) etc.² Perhaps the best known art form which

1. *Madkhal*, p.12.

2. Nadwa Ḥawl Al-Riwāya Al-^CArabiyya Al-Jadīda wa-Tajārib Al-Udabā' Fil-Maghrib', *Al-Madīna* 4854 (Mar. 1980), *Al-Madīna Al-Adabiyya* 113 (Mar. 1980) p.7.

has some basic elements of story-telling was the *maqāma*.¹ The *maqāma* according to Fakhri Abū l-Su^cūd is comparable in its method to that of Addison and Steele in their essays.² Some critics have considered the *maqāma* to be the equivalent form to the novel in the west, while others disagree. The discussion depends on the criteria each critic uses. The *maqāma* is absolutely different from the novel since the novel is a long prose narrative constructed of inseparable incidents while the definition of the *maqāma* is a series of short isolated adventure stories.³ Thus any piece of fiction which lacks the unity of the novel structure cannot be regarded a novel.⁴ For many stories, like the *maqāma*, possess life-like characterisation but they are no more than a series of episodes. Thus it seems better for the *maqāma* to be included in the first category in the following division:

'The telling of stories is the oldest of all arts. And ever since its earliest stage it must have taken two forms. One is the brief narrative that can be recounted on a single occasion. Thence emerged the fairy tale, the folk ballad, and eventually what is now called the short story. The other form is longer and more complex, requiring a series of sessions for its delivery.'⁵

Thus according to this criterion the *maqāma* is not a novel. The single *maqāma* in my view is a short story, nevertheless its value as the first indigenous form in the tradition of Arabic fiction

1. *Aḍwā'*, p.172.

2. Fakhri Abū l-Su^cūd, 'Al-Qaṣaṣ fil Adabayn Al-^cArabī wal-Injilīzī', *Al-Risāla*, 198 (1937) p.654.

3. *Arabs His.*, p.329.

4. *Eng. Novel* (Allen) p.17.

5. *Panorama*, p.3.

that ultimately led to the growth of the Arabic novel cannot be denied. The *maqāma* was the first harbinger of the appearance of the Arabic novel as the drama was for the growth of the English novel, although the Arabic novel in its new form is an alien genre in its techniques.

In this part of the study we shall refer to the history of the Arabic novel as known in the following countries - Egypt, Syria and the Lebanon.¹ In referring to Egyptian and Syro-Lebanese novelists, it is not intended to suggest that literary boundaries coincide with political ones. It is simply that as already mentioned the Egyptian and Syro-Lebanese were the pioneers.² The second factor that led to the appearance of the novel (beside that of the *maqāma*)³ was the introduction to the Arab reader of translated European

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1. The writing of novels in the other Arab countries started a little later, in the 1930s. In Iraq, Maḥmūd A. Al-Sayyid (1901-1937) published his novels between 1921-1933. The Sudan is known for two famous novelists, Khujalī Shukralla (b.1929) whose first novel appeared in 1957, and Al-Ṭayyib Ṣāliḥ (b.1933) whose first novel was published in the early sixties. The first Saudi Arabian novel appeared in 1930, namely *Al-Taw' amān* by ^cAbd Al-Quddūs Al-Anṣārī, but the really consistent works appeared in 1959 after Ḥāmid Damanhūrī published his first novel. The novel in Jōrdan and Palestine first appeared in 1920 with the work of Khalīl Bīdās (1875-1949) and stopped for a long time, then reappeared in the 1940s as in *Al-Safīna* (1956) by Jabrā I. Jabrā. In the West Arab world (Tunisia, Algeria, Morocco) novelists expressed themselves in French. This explains their lack of participation in the development of the Arabic novel with the exception of the recent works which have appeared since the 1960s.
 2. *Aḥwā'*, p.173.
 3. For a discussion of the influence of the *maqāma* on the modern Arabic novel see *Fann Al-Qiṣṣa wal-maqāma* (1967) by Jamīl Sultān.

novels; French, Spanish and English,¹ like the famous translation by Rifā^c Al-Tahtāwī (1801-1873) of Fénélon's *Les Aventures de Télémaque*.² When the reading public became familiar with this new type of writing, the novel, the Arab authors tried writing novels which at first were ill-adapted to eastern social and cultural conditions and literary taste:

'The genre of fiction was earlier represented by works of either educational or amusement value, the product of the first attempts to develop a tradition of the novel similar to that which their authors knew in France, England and Russia. As a result, the writers show signs of uncertainty about various aspects of the craft of novel writing; their understanding of plot and characterisation is limited, and their use of dialogue restricted, while they do not appear to have a clear conception of the specific subjects which the novel is suited to deal with.'³

However, although the first attempts whether didactic or recreational in intent were not mature they paved the way for the appearance of more artistic literary products. With these immature attempts the novelists, when they compared their early works with western models, recognised that their novels lacked some aspects of novel-writing technique.⁴ And so the Arab novelists became more

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1. Translation to most Arab novelists of Najīb Maḥfūz's generation was a major aid for the development of their writing careers. One can find that hundreds of books have been translated into Arabic, especially in the field of the novel. Lists of translated works or novels can be found in the *Index Translationum* (UNESCO, Paris) series which include an international bibliography of translations. Where Arabic is concerned one finds Walter Scott, Dickens, Thomas Hardy, Wilkie Collins, John Galsworthy and Arnold Bennett.
 2. *Egyptian Nov. Trends*, pp.2-3.
 3. *Egyptian Nov.*, p.19.
 4. *Al-Qissa*, pp.13-25.



sophisticated in their writings, especially after the first generation of Arab novelists who will be discussed below.¹

However, to talk about the exact date of the development of the novel is very difficult, because the progress of the Arabic novel was sporadic at the beginning. It may be assumed that the year 1870 is the approximate date of the appearance of the novel and that since then it has been flourishing.² The birth of the Arabic novel started with the writing of historical romances; to quote Hanna:

'Nothing could have been more suitable to the needs of the public than the historical novel which did its share in the propagation of the nahḍa (renaissance) by reminding the people of the glory of their past civilization.'³

In addition, conditions all over the Arab world at the time were depressing, since there was no self-expression and no social or political criticism. For such reasons the historical novel dominated during this period. The main themes of these novels were Islamic and Arabic culture. The first novelist who attempted novel-writing, in historical or social novels, although he is mainly known for the former kind, was Salīm Al-Bustānī (1848-1884) who had a good knowledge of Turkish, English and French.⁴ In his works he was the pioneer of the historical novel. His novel *Zinūbiyā*

1. *Egyptian Nov.*, pp.59-60.

2. *Aḍwā'*, pp.171-172.

3. Sami A. Hanna, 'The Arabic Renaissance or Al-Nahḍa and the development of the Novel', *Islamic Culture*, 45 (1971) p.227.

4. For a biography of this writer see *Al-Qissa fil-Adab*, p.41.

(1871) is generally regarded as the first novel in Arabic of the first generation authors.¹ Al-Bustānī focussed his attention on the adverse condition of the Arab world in his time and derived his ideas and themes from this. He drew the reader's attention to the great achievements of their ancestors in all cultural fields in comparison to the condition of Europe in the Middle Ages. Al-Bustānī wrote several novels, including *Al-Huyān fī Futūḥ Al-Shām* (1874), *Sāmiya* (1877) and *Salma* (1884) the last two novels not being of a historical type. Despite Al-Bustānī's role as a pioneer, his writings lacked certain artistic elements as they are written with a didactic intention which makes them similar to history in narrative form. His novels lack properly-constructed independent plot (as opposed to an enumeration of historical events), are lacking in imagination, and are without convincing characterization.² They also lack enough lively description of events or social analysis of life except in a superficial way.³ Jamīl Nakhla Al-Mudawwar (1862-1907) is another novelist of the first generation who wrote on historical themes as in his novel *Ḥadārat Al-Islām fī Dār Al-Salām* (1884). Al-Mudawwar followed the same didactic technique as Al-Bustānī and his work has been described as a history book rather than a novel.⁴ Apart from Al-Mudawwar's novel, as far as the historical novel is concerned, there was a gap of about eighteen years between the first novel of Al-Bustānī and the appearance of a historical novel based on the principles of the novel

1. *Min Al-Muqāran*, Vol.3, p.34.

2. *Al-Qiṣṣa fil-Adab*, p.164.

3. *Al-Juhūd*, pp.30-35.

4. *Al-Qiṣṣa fil-Adab*, p.6.

proper on the one hand and the historical novel, as pioneered by Sir Walter Scott, on the other, i.e. the novels of Jurjī Zaydān (1861-1914).¹ He was born and educated in Beirut where he studied pharmacology at the American University. He had a command of several languages, Syriac, Hebrew, English and French; his knowledge of these languages provided him with wide experience. Zaydān, who may be regarded as the real founder of the historical novel in Arabic, wrote more than twenty historical novels starting with *Fatāt Ghassān* (1889). His writing achieved two purposes; first he drew the attention of the audience to their ancestors' past history, and secondly, he attracted the reader to the reading of novels, which consequently led to an increase in the reading public which became more appreciative of novel reading.² Zaydān in his historical novels established the sense of place in novel writing, as in his novel called *17 Ramadān* dealing with the battle of Badr. He also established the sense of characters as in his novel *Salāh Al-Dīn*. A contemporary or rather a follower of Zaydān was Farah Antūn (1861-1922). He had a background in philosophy and sociology.³ First he was an essayist especially in the magazine he established and called *Al-Majalla* (1899). But later he turned to fiction as he found it a more useful means of expression.⁴ He imitated Zaydān's approach in historical novels, although his style

1. *Al-Muqāran*, p.229; see also *Tatawwur*, pp.95-98.

2. *Al-Juhūd*, p.44.

3. *Tatawwur*, p.90.

4. *Al-Juhūd*, p.45.

was patterned on French models as he had read widely in French literature.¹ His writings aimed at social analysis as seen through historical events. He wrote several novels: *Al-Mudun Al-Thalātha* (1903), *Ūrushalīm Al-Jadīda* (1904), *Maryam Qabl Al-Tawba* (1904).² For example, in his novel *Ūrushalīm Al-Jadīda* the novelist attempted to flashback historical events connected with Jerusalem and the religious attitudes of Jews, Christian and Muslims towards this holy city. To this he added a human element of a love relationship between a Christian youth and a Jewish girl to symbolise this aspect of the life of the holy city.³ However, Tāhā Badr classified Antūn's novel as a work which had mainly didactic purposes.⁴

^cAlī Al-Jārim (1881-1949) can be regarded as the last novelist of the first generation who wrote historical novels. He graduated from Dār Al-^cUlūm in Cairo with the degree of B.A. in Literature, and was then sent to Britain to study English, psychology and education (1908-1912).⁵ He is considered as a first class scholar in languages, especially Arabic, and was a member of the Arab Academy since it was established in 1934. His novels are of two different kinds, some written in biographical form about familiar characters in history so that nothing of much value can be found in the content, and others being the proper historical novel.⁶

1. *Ibid.*, see also *Al-Qiṣṣa fil-Adab*, p.209.

2. *Min Al-Muqāran*, Vol.2, p.241.

3. *Al-Juhūd*, p.45; see also *Al-Qiṣṣa fil-Adab*, p.209.

4. *Tatawwur*, p.92.

5. *Min Al-Muqāran*, Vol.2, p.45.

6. *Egyptian Nov. Trends*, p.63.

He wrote more than six novels, e.g. *Fāris Banī Hamdān* and *Ghādat Rashīd*. Al-Jārim's contribution to the historical novel in Arabic was that he removed the historical novel from being merely part of general history to being a part of literature. His historical novels tell about literary figures as, for instance, in *Al-Shā'ir* *Al-Tamūh* which is a novel about the poet Al-Mutanabbī.¹ Moreover, his education in the East (Egypt) and the West (Britain) made him write his novels in a way that is convenient to the Arab reader and the Arab world by combining some Western and Eastern elements of fiction is his writing.²

As regards the historical novel these novelists are representative figures of this type of novel-writing among the first-generation novelists. Despite changes of conditions in the Arab world after the dissolution of the Ottoman Empire there are still novelists who treat historical themes in novel-writing. This is because of the influence of colonialism which divided the Arab world into separate states. Therefore patriotic or nationalistic elements begin to appear and the Egyptian novelists, for instance, aim at immortalising the history of Egypt through the art of the novel. Henceforth the second generation of historical novelists begins with the novel writings of Muhammad Farīd Abū Hadīd (1893-1967). He was born in Cairo and graduated in 1914 in Arts and Education and worked in the field of education as a career until he became deputy minister of education in 1943. He was famous for his historical writings and translations from foreign languages into Arabic.³ His novels partly dealt with the history of Egypt

1. *Madkhal*, pp.67-68.

2. *Al-Qiṣṣa*, p.132.

3. *Min Al-Muqāran*, Vol.2, p.64.

as in *Ibnat Al-Mamlūk* (1926) and *Anā Al-Sha^cb* (1962), and partly with the history of the pre-Islamic Arabs, as for instance, *Zanūbiyā Malikat Tadmūr* (1941) and *Al-Wi^cā' Al-Marmarī* (1951).¹ Abū Ḥadīd in his writings was strongly influenced by the technique of drama, especially that of Shakespeare, in the presentation of events and the analysis of characters. He also observes accurate historical sequence and details. The combination of these elements gives his novels more value from the point of view both of content and technique.² ^cAlī Ahmad Bākathīr (1910-1969) was born in Indonesia of Ḥadramī origin, his parents having migrated to Indonesia a few years before he was born. He travelled a lot in the Arab world,³ studied at the University of Cairo and graduated in English Literature. He spent the rest of his life in Cairo. Bākathīr is popular for his historical writings and historical novels. His background in English literature allowed him to contribute to the technique of the Arabic novel, especially after he translated Shakespeare's *Romeo and Juliet*.⁴ Bākathīr's characters are drawn with particular attention to emotion and psychology. The dialogue in his novels is more similar to that of western novels and his plots appeared to be more analytical.⁵ Among the so-called university graduate novelists like Bākathīr were ^cAbd Al-Ḥamīd Al-Saḥḥār, Ma^crūf Al-Arnā'ūt and Najīb Maḥfūz who also wrote historical novels.⁶ A. Al-Saḥḥār (1913-1974) was a graduate of the faculty of Commerce at Cairo University. He was a member of the Arts and

1. *Ibid.*

2. *Al-Qiṣṣa*, pp.101-105.

3. *Min Al-Muqāran*, Vol.2, p.86.

4. *Egyptian Nov. Trends*, p.67.

5. *Al-Qiṣṣa*, pp.164-165.

6. As far as Maḥfūz is concerned, see the second chapter for his biography and literary career.

Literature Council and founder of the Council of University Graduates Authors' Publications with the co-operation of A.A. Bākathīr, Najīb Mahfūz and ^cĀdil Kāmil.¹ As a novelist he was not as great as Najīb Mahfūz or others of his rank but his major contribution to the Arabic novel, beside his writings, was that he founded a publishing house (Dār Miṣr) which helped in publishing novels, for example the works of his contemporary Najīb Mahfūz.² Al-Saḥḥār wrote a large number of novels, for example *Bilāl Mu'addhin Al-Rasūl* (1945) and *Sa^cd b. Abī Waqqās* (1945).

However, during the 1940s the historical novel began to lose its predominance in Arabic literature, while other kinds of novels increased in popularity:

'To sum up, the historical trend received especial stimulus from the growth of Egyptian and Arab nationalism, which encouraged authors to write on themes illustrating the greatness of their past. The trend reached the peak of its development during the nineteen-forties, and since that time has steadily declined. Novels on Pharaonic subjects have disappeared, and while a few works on other historical themes were published during the nineteen-fifties, they are unimportant in comparison with the many realistic and romantic novels which have been written.'³

From the opening years of the twentieth century onwards the non-historical novel began to develop vigorously in Arabic literature. At that time social life in the Arab world was subject to many problems; family life became more complex and difficulties were caused by the economy, increase of population, poor education and the troubles caused by colonialism. Henceforth various new themes were available to novelists while authors also had more freedom to be analytical and critical. There appeared social, political and philosophical novels while at a less serious level detective stories and romances also appeared. The appearance of

1. *Min Al-Muqāran*, Vol.2, p.96.
2. *Egyptian Nov. Trends*, p.112.
3. *Ibid.*, p.84.

the non-historical novel developed vigorously as a result of the increase of the middle-class population and their increasing interest in the novel, especially as the novel was mainly concerned with this class.¹ The political novel for example reflected conditions in the Arab countries under local despots and foreign colonialism. It also reflected the patriotic attitude among people who established political parties seeking independence like, for example, the Wafd party in Egypt. Some political novels went on to describe conditions in certain countries after independence. The works of the Iraqi novelist, Maḥmūd Ahmad Al-Sayyid (1901-1937), for example *Al-Nakabāt* and *Al-Du^cafā'* are examples of political novel-writing:

'The works of these Iraqi novelists reflect the distressing and so tragic conditions of the political and social life of that country.'²

The social novel (the novel proper like that of Jane Austen, Dickens, George Eliot, Hardy, etc. in English literature) in Arabic literature has been the dominant type, discussing the defects of society, discrimination against classes (class consciousness) and social injustice. It also attacks illiteracy, lack of education and poverty. It has laid bare the life of the bourgeoisie and the upper classes. The social novel has revealed the misbehaviour of people and the misguided life they led. It stresses the emotional side of man's feelings, while various themes of social life have been expressed either symbolically or realistically.³

1. *Taṭawwur*, pp.205-210.

2. F. Gabrieli, 'Contemporary Arabic Fiction', *Middle Eastern Studies* 2 (1965) p.81.

3. *Madkhal*, p.91.

So far various characteristics of the Arabic novel have been pointed out briefly. Before any other characteristics appear in the course of discussing other novelists it is advisable to establish which is the first social novel to appear in Arabic. Most critics consider *Zaynab* by Muḥammad Ḥusayn Haykal to be the first social novel. But the fact is that social novel writing began as early as the writing of Salīm Al-Bustanī who wrote in his novels *Sāmiya* and *Salma* about social themes, although for the artistic reasons discussed above the novels can hardly be considered the first novels in Arabic. But in Anwar Al-Jundī's view *Zaynab* was not the first novel:

'It should be pointed out that *Wādī Al-Ḥumūm* which was published in 1905 at the Al-Nīl press of Egypt and written by Muḥammad Luṭfī Jum^ca was really the first novel on the basic modern principles of novel-writing and not *Zaynab* by Doctor Muḥammad Ḥusayn Haykal which came seven years later.'¹

Some other critics like Najīb Al-^cAqīqī in his book *Min Al-Adab Al-Muqāran* tend to adopt Al-Jundī's view.² M.L. Jum^ca (1880-1953) was a lawyer for a while then gave up law to devote his time to literature. He became a pioneer in novel-writing especially where the school of Realism, which will be discussed later, is concerned.³ He can be said to have written the first novels in Arabic using the French realistic technique as in *Wādī Al-Ḥumūm* (1905) and *Fī Buyūt Al-Nās* (1905). His writing career in fiction started in the traditional way by writing *maqāmāt*, but later he

1. *Adwā'*, p.177.

2. *Min Al-Muqāran*, Vol.3, p.39.

3. *Ibid.*, Vol.2, p.49. See Chapter three, Realism in Arabic Literature.

turned to the novel proper. His contribution to the Arabic novel is his call for Realism¹ for he was one of the earliest authors who knew Realism and realised its significance in writing.² Next to Jum^ca comes Muḥammad H. Haykal (1888-1956), an eminent figure in Arabic literature in general. First he studied at a traditional school, *Kuttāb*, in Egypt and learned the *Qur'ān* by heart, and then went to school, going to France after finishing high school. In Paris he studied Law and Economics and returned to Egypt with a doctorate in 1912.³ He produced many monumental works in the field of history, criticism and journalism and wrote fictionalised historical biography; but he is best known for his novel *Zaynab* (1914), one of the masterpieces of Arabic literature.⁴ The novel is a portrayal of rural life and customs with special reference to the love affair between the central characters. The novel also has some autobiographical elements drawn from the author's life.⁵ The novel is modelled on novel-writing in the west, especially in terms of technique and presentation and has been compared, for example, with Hardy:

'To compare him (Haykal) with other novelists who wrote about countryside, there is a similarity between *Tess* by the English novelist Thomas Hardy and *Zaynab*.'⁶

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1. See introduction to *Wādī Al-Humūm*.
 2. *Al-Wāqī'iyya*, pp.136-137, 215-216.
 3. *Min Al-Muqāran*, Vol.2, p.52.
 4. *Tatawwur*, p.322.
 5. *Ibid.*
 6. *Al-Qiṣṣa*, p.187.

Haykal's second novel was *Hākadhā Khulīqat* (1955) published one year before his death, there thus being a gap of forty-one years between his first novel and his second.¹ This is, in fact, due to his work in criticism, history and politics.² In his novels, Haykal was a source of inspiration to other novelists, many themes being derived from them, particularly the theme of the countryside and rural life:

'When Haikal published his novel he established in Egyptian fiction many of the themes which were important later on: the countryside both as background and as an independent element, the position of women, above all the dilemma of the intellectual especially at the beginning of a period of change.'³

Haykal did a great deal for the Arabic novel by giving it more depth in content and technique as a result of which it acquired values and developed quickly after that.⁴ As great as Haykal, Ṭāhā Ḥusayn (1889-1973) was the seventh son of a family of thirteen sons. At the age of three he lost his eyesight, and when he was twelve years old he learned the Qur'ān by heart.⁵ He studied at the Azhar and then at the Egyptian University, and in 1914 was sent to France to do postgraduate studies. He insisted on taking a B.A. first and then got a doctorate in literature from the Sorbonne.⁶ His literary output consisted of over fifty books, criticism, novels and the autobiographical work *Al-Ayyām*.

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1. See Ṭāhā Ḥusayn's views (about Haykal's second novel) in his work *Min Adabīnā Al-Mu'āṣir*, pp.5-20.
 2. *Tatawwur*, p.337.
 3. *Egyptian Nov.*, p.26.
 4. *Madkhal*, pp.29, 33-34.
 5. *Min Al-Muqāran*, Vol.2, p.57.
 6. *Ibid.*

He wrote several novels, his most famous ones being *Du'ā'*, *Al-Karawān* (1934), *Al-Hubb Al-Dā'i* (1938), *Shajarat Al-Bu's* (1944) and *Al-Mu'adhhabūn fil-Ard* (1948). The first novel was based on a social plea for more advanced moral behaviour, its message being to make people aware of crimes committed in the name of honour.¹ *Al-Hubb Al-Dā'i* is a sentimental novel with its settings and characters being French. The novel reflected some experiences of the author during his stay in France.² *Shajarat Al-Bu's* is the first novel in Arabic which introduced the plot spanning several generations:³

'Of his other novels the most important is the realistic work *Shajarat Al-Bu's* (*The Tree of Misery* 1944), the first Egyptian novel of generations. Here the author, by tracing the history of a family through three generations, reveals the gradual change in social conditions in Egypt at the end of the 19th and beginning of the 20th centuries, and the way these changes affected family life.'⁴

The theme of generations will be discussed later in the works of Maḥfūz, since it is far more developed here than in the novel of Tāhā Husayn.⁵

The first World war had an influence on the Arab world in making novelists devote more time to writing about social life and colonialism, economic problems and social distress. In Lebanon a few novelists contributed to the Arabic novel. Mārūn Ghassān (1881-1940) wrote *Al-Baraka Ba'd Al-La'na* (1927). The

1. *Egyptian Nov.*, p.38.

2. *Ibid.*, p.39.

3. *Al-Qiṣṣa*, p.197.

4. *Egyptian Nov. trends*, p.100.

5. See pp.218-226 of this work.

novel draws a comparison between urban and rural life and the miseries of rural people in urban places like Beirut.¹ Likewise the writings of Ilyās Abū Shabaka (1903-1947) contributed to the Arabic novel in discussing themes of suicide as a result of depression as in his novel *Al-Ummāl Al-Sāliḥūn* (1927),² this theme being of great importance in human life. Among other novelists in Lebanon we may mention Karam Miḥim Karam (1903-1959) who kept the process of novel writing to the forefront at a time the novel was about to decline.³ He wrote a large number of short stories and novels. His style is extremely attractive and has a great pathos which affects the feelings of his readers. Although he tried his hand at historical novels he is at his best in social novel-writing. He is known for his novels: *Al-Masḍūr* (1936), *Ashbāḥ Al-Qaryā* (1938), *Sarkhat Al-Ālam* (1939) and *Al-Shaykh Qarīr Al-ʿAyn* (1944). He tended to be realistic in his writing about real life around him.⁴

Ibrāhīm Al-Māzinī (1890-1949) was born and educated at Cairo; at first he attempted to study medicine but for reasons of health transferred to the teaching profession. He graduated in 1909 from the Khedival Teachers Training College which was concerned with English language and Literature. Al-Māzinī had a deep knowledge of English and Arabic literature and read widely in French and Russian literature translated into English.⁵ He was a poet, critic and

1. *Al-Juhūd*, p.68.

2. *Ibid.*

3. *Ibid.*

4. *Ibid.*, p.69.

5. *Min Al-Muqāran*, Vol.2, p.60.

essayist before he turned to the novel. As a novelist he approached novel writing on the basis of critical theories of the novel which made his writing very different from that of those novelists who came before him like Haykal and Tāhā Husayn. In particular he believed that the Arabic novel can be developed in a similar manner to the novel in the west.¹ One of his main concerns was with the language of dialogue in the Arabic novel. Here he made a kind of change which made novelists become aware of the significance of language in novels for the reader especially in other parts of the Arab world outside Egypt; of Al-Māzinī's approach to dialogue it has been said:

'he only used a colloquial word whenever the literary equivalent would sound discordant and out of place.'²

He was a popular author of comic sketches, stories and novels, the novel *'Awd 'Alā Bad'* being a good example of his use of humour, but in his serious novels his method of presentation helped him to offer his ideas in a convincing way.³ Unlike Haykal and Tāhā Husayn, his view on women was clearly straight forward as commented below:

'Equally important is the fact that by setting out his view of women and their relationship to men, the author has revealed his attitude towards radical change in his society. For him the emancipation of women means their education and consequent ability to follow

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1. M.M. Badawi, 'Al-Māzinī the Novelist', *Journal of Arabic Literature*, 4 (1973) p.114.
 2. *Ibid.*
 3. *Tatawwur*, p.356-360.

an intelligent conversation, ... It is for this reason that Al-Māzinī's novels are interesting, since they reveal clearly a state of mind which is widespread and persistent.'¹

Al-Māzinī wrote five novels - *Ibrāhīm Al-Kātib* (1931), *Ibrāhīm Al-Thānī*, *Thalāthat Rijāl wa-Mra'a*, *Mīdū wa Shurakāh* and *'Awd 'Alā Bad'*, all the latter four novels being published in 1943.

Of these the first is described by Kilpatrick as being the most interesting from the point of view of ideas, since it deals with the question of men's relationships with women,² and his last novel, *'Awd 'Alā Bad'*, has been described as follows:

'Yet more than any other novel by Al-Māzinī this is deeply rooted in social reality. The plot alone is fanciful, but the details of the work are those of everyday life.'³

Mahmūd Tāhir Lāshīn (1894-1954) is best known as a writer of short stories,⁴ but is also the author of one of the early realistic novels in Arabic, *Ḥawwā' Bilā Ādam* (1934),⁵ which is an exploration of the dilemma of an emancipated woman in Egypt of the thirties who is struggling to avoid the fate of her mother, who was the victim of a traditional marriage, while at the same time it describes the problems of an intellectual at that time. The book ends on a pessimistic note; Ḥawwā', unable to control her emotions, eventually commits suicide.

1. *Egyptian Nov.*, p.30.

2. *Ibid.*

3. M.M. Badawi, 'Al-Māzinī the Novelist', *Journal of Arabic Literature*, 4 (1973) p.144.

4. *Al-Riwaya*, pp.82-83.

5. *Tatawwur*, p.401.

Tawfīq Al-Hakīm (b.1898) is a living and still active playwright and novelist. He was born in Alexandria in a rich family, graduated in law from Cario University and was sent to Paris to do postgraduate studies in law. He changed, however, to the study of arts - literature, studies in theatre technique, and music.¹ Al-Hakīm is a novelist of the second generation (after that of M.L. Jum^ca) to apply French Realism to the Arabic novel as in his novel *ʿAwdat Al-Rūh* (1933). From the appearance of his work Realism began slowly to become a familiar literary trend in the Arabic novel.² Al-Hakīm can be regarded as the Arab novelist who really established the technique of Realism in the Arabic novel (as will be discussed later in the thesis). In his novels, especially in *ʿAwdat Al-Rūh* and *Yaumiyyāt Nāʾib Fil-Aryāf*, Al-Hakīm reflected some parts of his real life and experience in the course of the narrative, and the autobiographical element is also strong in his later novel, *ʿUsfūr min Al-Sharq* (1938).³ After his last novel, *Al-Ribāt Al-Muqaddas* (1944), he concentrated on drama which had been increasingly claiming his attention from the time of his first play, *Ahl Al-Kahf* (1933).⁴ Tawfīq Yūsuf ʿAwwād (b.1911) was born in Beirut and graduated in law from the Syrian University, Damascus. At first he worked as a journalist but later became a diplomat in Lebanese embassies abroad. He is regarded as one of the leading pioneers in modern novel writing in Arabic literature.⁵ His writing tends to depict life in a

1. *Min Al-Muqāran*, Vol.2, pp.71-72. For more information about Al-Hakīm especially as a dramatist see Richard Long, *Tawfiq Al-Hakim playwright of Egypt*, London 1979.

2. *Egyptian Nov. Trends*, p.85. See chapter three, Realism in Arabic Literature.

3. *Tatawwur*, p.377.

4. *Egyptian Nov. Trends*, p.97.

5. *Al-Juhūd*, p.71.

realistic manner with a sense of human tragedy. His novel *Al-Raghīf*, for example, portrayed the struggle of the Arabs for their independence as symbolised by hungry people fighting over a loaf of bread.¹ He is also known for his ironical attitude towards political regimes in the Arab world. In addition he wrote a series of articles about Arabic fiction in earlier and modern times.² He wrote a few novels: *Al-Sabī AL-A^craj* (1936), *Al-Raghīf* (1939), *AL-^cAdhārā* (1944), and *Tawāhīn Bayrūt* (1972). The last two novels have been translated into other languages, the former into Spanish and the latter into English.³

Since, during the period from the publication of *Awdat AL-Rūh* in 1933 to the 1950s, Realism was a dominant trend in novel writing, it is appropriate to conclude our discussion of the Arabic novel at this point because this study, in a broad sense, is concerned with Realism and realistic writing in the English and the Arabic novel, especially where Arnold Bennett and Najīb Mahfūz are concerned, as these may be regarded as the most representative novelists for the purpose of a comparative study of English and Arabic Literature in the field of Realism. A more detailed study of Realism in the English and the Arabic novel will be given below in chapter three of this thesis.

1. *Ibid.*

2. *Min AL-Muqāran*, Vol.2, p.289.

3. *Ibid.*, The English translation is entitled *Death in Beirut*, translated by Leslie McLoughlin (1976), London.

Chapter Two

B I O G R A P H Y

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The importance of studying the biography of any author lies in the hypothesis that the author is influenced by the kind of life he has led, which moulds his attitudes to life and the events which occur in it, and the way he treats these matters and presents them in relation to his society. In cases where an author has an urban upbringing, for instance, rather than a rural one, it will be likely that urban society with its commercial, professional elements etc., will dominate the author's production more than the agricultural features of a rural community, and so on. Secondly, the influences of upbringing and education, are usually manifest in characterisations and so is the type of social environment the author has been brought up with; the general climate of a country and the basic characteristics of society regarding religious devotion, tradition and family or social mores. In general 'the world' of the artist is subject to the logic of his natural development and the impact of educational and social systems. Thus biography is a helpful aid to a critical study. In the following study of the biographies of Arnold Bennett and Najīb Mahfūz we will firstly give a brief introduction to the societies

of Staffordshire more specifically the Potteries area and Egypt more specifically that of ancient Cairo. The information given about the Potteries may seem elementary and obvious to the British reader, but is intended for the Arab reader of this thesis; similarly for the discussion of Cairo as far as the British reader is concerned. Secondly there follows a presentation of the two novelists' lives, educational background and literary careers. Similarities between certain situations in Bennett's and Maḥfūz's works and the novelists' real situations in their own lives will not be drawn attention to here, since these will be discussed in Chapter Five.

1. *Staffordshire*

The county of Staffordshire lies to the north-west of the Midlands area of England, lying between the cities of Manchester and Birmingham, on the London-Birmingham-Manchester route by rail and road.¹ Although much of the county consists of thinly populated hills and moorland of a great natural beauty, the bulk of the population live in industrial areas of no great visual attractiveness especially in the industrial centres of North and South Staffordshire.² The county is not particularly homogenous; the industrial towns of the south are effectively an extension of the

1. *Staffordshire*, pp 7-8, 65-66

2. *Ibid.*, p.38

Birmingham area, while in the north west of the county, isolated from other industrial regions, we find the highly individual Potteries area. The Potteries owe their existence to the availability of clay deposits (although these have long since been superseded by China-clay imported from elsewhere) and abundant local coal which was used in the firing process. Staffordshire as far as the Potteries area is concerned consists of six towns from north to south: Tunstall, Burslem, Hanley, Stoke, Fenton and Longton,¹ which form the federated borough of Stoke-on-Trent since 1908.² These towns still preserve their own identity to some extent even though they form a single borough and are administratively united into the single town of Stoke-on-Trent, which has a combined population of something over a quarter of a million.³

To an outsider, the Potteries, like many industrial regions in the north of England, can seem bleak and depressing. The monotonous rows of poor-quality housing, the lack of

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1. In accordance with an established nineteenth-century tradition, Bennett disguises the names of these towns in his novels; perhaps for the same reason he makes them into the 'Five Towns' rather than the actual six towns, and renamed them Twinhill, Bursley, Hanbridge, Knype and Longshaw. Willbur Cross, "Arnold Bennett of the Five Towns" *Yale Review* 18 (1928) p.305. To Walter Allen the reason is one of mellifluity or euphony, *A.B. (Allen)* p.39.
 2. Frederick Pilkington, 'Methodism in Arnold Bennett's Novels', *Contemporary Review*, 189 (1956) p.110.
 3. *Staffordshire*, p.69

facilities, the buildings blackened by the soot of many factory chimneys, and the frequent rain and damp atmosphere can seem dreary in the extreme.¹ The pottery industry was established in Staffordshire as a major industry late in the seventeenth century, and achieved national and international fame in the eighteenth century. The growth of the Staffordshire potteries corresponded with economic and social changes brought about generally by the industrial revolution. It caused a great expansion of employment as more workers were hired and apprentices were set to learn the potting business. Equally, secondary employment was generated and many servants were hired in the houses of prosperous middle classes.² Thus there was a continuous increase in the urban population which made living conditions crowded, and in order to accommodate this rapid increase in population, many poorly-built houses were erected which had the effect of lowering housing standards.³ These problems caused by industrial expansion, the influx of workers, lack of social life and facilities for entertainment, financial difficulties, administrative problems, housing problems etc., made the condition of the people far from satisfactory. In Bennett's time the gloomy atmosphere can only have been deepened by the strong influence of the Methodist Church as expressed in the following words:

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1. *Ibid.* pp.42-46
 2. *Eng. Social History*, pp.407
 3. *Staffordshire*, p.46

'Wesleyan Methodism in its origin was a challenge to men and women, and even its most conventional forms continue to make large claims on the allegiance of individuals. It is not merely that members are expected to devote portions of their time and money to the service of their church, but they are deprived often of social status and the opportunities that belong to it.'¹

Methodism is a branch of the protestant form of Christianity, which broke away from the Church of England in the eighteenth century under the leadership of John and Charles Wesley.²

Fundamentally it was a reaction to the lax standards prevailing in the Church of England at the time, and places particular emphasis upon the virtue of hard work and religious piety.

Although it had many virtues in the nineteenth century, being in the forefront of movements for social reform, by its insistence on Christian virtues and sobriety of behaviour it can be said to have had the effect of suppressing much of the natural enjoyment of life.³ As a reaction against the upper class Church of England it was particularly strong in industrial areas where the new middle classes were beginning to appear.⁴ As we shall see, Bennett himself felt oppressed by the gloomy atmosphere of the Potteries, and generally reacted strongly against it, although sometimes, as in *Anna of the Five Towns* or *The Card*, he presented a romanticised picture of the area.⁵ In this respect we may conclude with the

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1. D.P. Hughes, 'The Novels of Arnold Bennett and Wesleyan Methodism', *Contemporary Review* 110 (1916) p.603
 2. *Staffordshire*, p.33
 3. *Ibid.*
 4. *Eng. Social History*, p.407
 5. A.B. (Swinerton), p.19

following words of Rebecca West which sum up living conditions and social life at the time Bennett was born:

'He was born in the Five Towns - a straggle of industrial cities in the Midlands as black as Pittsburgh and not unlike it in its closeness to some quite lovely country - half-way through the reign of Queen Victoria. That is to say, he was born into a world where restriction was taken for granted in any member of his class; for he was the son of a small tradesman. Read the novels of George Gissing to see just what effect that had on the fastidious young. It meant being restricted to physically squalid ways of living, to pokey rooms in houses so ill-planned and ill-found that the women tending them were apt to become either shrews or sluts. It meant being restricted to a materialist philosophy that had hung itself with the trappings of the dreariest kind of religion, and misinterpreted poor Bentham's doctrine of "enlightened self-interest" as an assurance that making money, however harshly and narrowly the process was conducted, was the proper occupation for a moral man. It meant being restricted to Puritan morality of a disagreeable, flesh-insulting kind the full horrors of which we today forget in our reaction against the disorder of our day. If monogamy had been its only special appetite one could have borne with it; but within monogamy it practised a morbid freakishness. One old lady who was a wife in those days has recorded that when she became aware that she was to have her first child she mentioned it to her husband, who dropped his eyelids and said, "Never speak to me of such a thing again".'¹

1. *A.B.*, (West), p.8.

2. *ARNOLD BENNETT*

a. *Life, Background and Education*

Enoch Arnold Bennett was born at 90 Hope Street, Shelton, Hanley, Staffordshire on the twenty-seventh of May, 1867 into a middle class family.¹ His family came partly of people working in industry and partly of agricultural stock.² He was thus six months younger than H.G. Wells (1866-1946). He was the eldest child of Enoch and Sarah Bennett, the parents of nine children, three of whom died in infancy.³ Sarah Bennett was the daughter of a tailor and a draper in Burslem.⁴ Enoch Bennett, the father, tried various jobs; a potter, then a schoolmaster, a draper, a pawnbroker, and at the age of thirty-four he managed to become a solicitor after he passed the Law Society examination in 1876.⁵ Bennett's father seems to have been autocratic in character and a strict Methodist; Bennett's wife Marguerite wrote:

'The Bennett family was considered unusual and exceptional among their circle of friends. The head of the house was determined, almost hard. I am told he was a silent man. His remarks were taken as absolute orders; his orders were laws and were followed conscientiously by his dependants. Determination, supplying tradition, created the Enoch Bennett family's own tradition.'⁶

In boyhood, Arnold Bennett was educated at the Middle School, Newcastle-under-Lyme, but later in 1882 Arnold was transferred to

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1. *A.B.* (Swinerton) p.9
 2. *Eng. Novel*, (Baker) Vol. 10, pp.291-292
 3. *Ibid.*
 4. *A.B.* (Young) p.7
 5. *A.B.* (Drabble) p.29
 6. *My A.B.* p.14

Wolstanton County Grammar School.¹ He was well grounded in Latin and learned a good deal of accurate French.² Before he left school Bennett passed 'the Cambridge University local examination'³ to join the University which he never went to. This was because of his father's wish that Arnold should follow a solicitor's career, although he seemed to have been created for quite a different profession. On several occasions particularly in his book *The Truth About an Author*, Bennett commented that although he studied law and sat for the examinations, he was working without heart.⁴ This is because his interest had been in art and literature since his school days and the poetry competition which he won in the primary school.⁵ He had read widely and began to write for local magazines and newspapers since he was eighteen years old when he contributed to local newspapers in Staffordshire like the *Staffordshire Sentinel*.⁶ Of Bennett's career in life Walter Allen commented:

'Had he stayed in Hanley and conformed to the pattern his father had set for him, Bennett himself would have been a solicitor, in other words an important person, a member of the town's ruling class. It is after all not so remarkable that Bennett could hob-nob with ease with millionaires and cabinet ministers: he came of a class that hob-nob with provincial mayors; and who are grander than they? Bennett, in point of fact, was the second generation of the model for the early life of Darius Clayhanger.'⁷

1. *A.B. Biography*, p.57

2. *A.B.* (Young), p.8

3. *Ibid.*

4. *My A.B.*, p.14

5. *Truth*; pp.15-21

6. *A.B.*, (Young) p.8

7. *A.B.*, (Allen) p.

When Arnold Bennett was sixteen years old he left school and joined his father's law office at Hanley, and worked in his father's office until he was twenty-one. During that time he started writing journalistic articles but could not devote much time to literature; as Bennett himself reported, at twenty-one he knew that he had read almost nothing of Jane Austen, Sir Walter Scott, Dickens etc.¹

In 1888 Arnold Bennett, after a family quarrel, left Staffordshire to go to London.² With a grammar-school education, some training in his father's law office and some knowledge and experience of journalism he found employment as a stenographer with a firm of lawyers in Lincoln's Inn.³ London was the place where Bennett's aptitude as an author started to develop, especially in 1893 which marked the turning point in his writing career when he won a prize of £20 from *Tit-Bits* magazine.⁴ During his early years in London, he made friends whose interests lay in art and literature. He acquired the habit of buying second-hand books for reading and study. In the meantime, Bennett began to write articles for magazines and newspapers. After five years' work in the law office, he abandoned his job and worked as the

1. A. B. (Allen) p. 17 See *Journals*, Vol. 1, p.21.

2. Despite the extensive use made of the Potteries in his writings, Bennett did not return to his birthplace after this except on two or three occasions for instance the funeral of his sister Tertia in Burslem.

3. A.B. (Swinnerton) p.11

4. A.B. (Drabble), pp.54-56

sub-editor of a weekly magazine called *The Woman* and later became the editor of the magazine. Just before 1900 he resigned from his editorial job in *The Woman* and went to live with his parents and sister at Trinity Hall Farm, Hockliffe, Bedfordshire.¹ In Bedfordshire, Bennett led the ideal life for an artist, as he wrote to his literary agents and friends.² Bennett's resignation from *The Woman* was in order to take up fiction for a livelihood, to make money.³ Some critics have censured Bennett as an author who wrote for profit only, perhaps because he was at this period mainly dependent on literary production for an income. In fact however, Bennett was totally dedicated to his writings:

'Bennett had the old fashioned habit of writing for fun. It was said that he wrote exclusively for profit. That was not so. When he was writing a serious book - such, for example, as *Clayhanger* - he took the work with the utmost seriousness.'⁴

And here we may also quote to clear the point, Eric Philip, who said about Bennett's writing:

'It is said he planned to write six books - two to pay, two for fun, and two for fame. That was a modest estimate and probably he was amused at the bright 'ark-like' symphony of the sentence and had no serious intention.

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1. *A.B. Biography*, pp.95-99
 2. In several letters to his literary agent and others, Bennett reported that his life in Bedfordshire was full of magnificent monotony and solitude which were essential to the full activity of the artist. See for example *Letters* Vol. 1, letters Nos. 1-7, pp.31-35. See also *The Truth about an Author*, pp.149-151.
 3. *Journals*, Vol. 1, p.83
 4. *A.B.* (Swinnerton), p.18

of limiting his output to that extent..... Whilst one centralises, naturally on what we may suppose were the books written "for fame" the attraction of the "for fun" and "for pay" series is not to be discounted.¹

This was a prolific period in Bennett's writing career. Defending himself against possible accusations of literary over-production, Bennett says:

"I shall be glad if Methuen or any other competent critic (Lucas for instance) will examine any of this work, and say if it bears any sign of haste or slovenliness. As a fact most of it has been praised in the very highest terms by those best able to judge.

Suppose I do a novel in two months, and a play in one, what am I to do with myself in the other nine months? I write fast, but Methuen ought to know that nearly all the classic English and French novels have been written and published at a greater rate even than I work."²

In January 1903 after the death of his father, Bennett visited Algeria for some weeks, and then in March after returning to London he went to live in Paris.³ France was the home of his favourite realist authors and he also became interested in music and in the artistic life of Paris. Bennett's life in France was full of incident and activity, and he planned a whole series of novels. Among the works written in this period was his masterpiece. *The Old*

1. Eric Philip, 'Arnold Bennett', *Humberside* 4(1932) pp.94-100

2. *Letters*, Vol. 1, p.123

3. *Letters*, Vol. 1, p.xv

Wives' Tale.¹ At this time he became engaged to an American lady, Eleanor Green, who lived for a long time in France and was the elder sister of the Franco-American novelist Julian Green.²

The engagement was broken in less than six months because Eleanor was not punctual; also there were family objections to Eleanor's engagement to Bennett.³ In 1907 Bennett married his first wife Marguerite Soulie (Solie) and lived in Fontainebleau. Walter Allen summed up Bennett's life in Paris as follows:

"His Paris was always the Paris of the Englishman on holiday, the city the five towns Methodist frowned upon, in which a lapsed Methodist could find freedom from five towns restraint. Towards Paris, in other words, he remained a naïf. He acquired a French mistress, a chorus girl who figures in Journals as C.L., and from her he seems to have obtained an impression of Paris that might well have strengthened the Methodists' distrust of it..... It was the city of pleasure in which, his mistress assured him, "many *cocottes* pay their coachman either partly or wholly in love"...After Hanley, London had represented freedom, but London was nothing to this."⁴

The origin of Bennett's attachment to France can be simply traced in his own words:

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1. *The Old Wives' Tale* is a title of a play written by the English playwright and predecessor of Shakespeare, George Peele (1556-1596). Briefly the play is a legendary story in verse and prose describing the adventures of two brothers in search of their sister who had been captured by a magician, who also got hold of the two brothers. Finally brothers and sister were rescued by a brave knight who was a Kinsman to them.
 2. *Letters*, Vol.2, p.205.
 3. A.B. (Drabble) p.209.
 4. A.B. (Allen) pp.25-26.

"When I was eighteen or nineteen and a clerk in my father's law office in the Five Towns, I used to spend my money on French novels - in English translations. I was obliged to be content with English translations because I could not read French without a dictionary, a book of idioms and intense weariness. I had been studying French almost daily for nine years. I had passed the London Matriculation in French..."¹

In France, Bennett lived nearly eight years, from 1903 to 1911.²

Arnold Bennett visited the United States in October, 1911 for six weeks at the invitation of Mr. Doran, his new publisher in America.³ In the United States Bennett was acclaimed and publicised as no visiting author had been since Dickens.⁴ After his visit to the States, Bennett went back to the United Kingdom where he spent the rest of his life, except for short visits and tours abroad. After settling in Britain in 1911, he bought a new house in Thorpe-le-Soken, in Essex, a new yacht (Velsa) and a new car as well. At this time Bennett left his wife and in 1921 he was divorced from her, and undertook to pay her a large allowance.⁵ One year later he started a new life when he married an actress, Dorothy Cheston,⁶ by whom he had his only daughter, Virginia, on April 13th 1926.⁷

1. *Things*. Vol. 1, p.289

2. *Letters*, Vol. 1, p.xviii.

3. *Ibid.*

4. Dudley Barker, 'Dandy of the Five Towns', *Sunday Times Magazine*, (Jan. 1st 1967) p.22

5. *A.B.* (Drabble). pp.241-254

6. *Ibid.* p.272

7. *Letters*, Vol. 1, p.xxi.

Politics had a share in Bennett's life and career.

During the First World War he worked in the Ministry of Information (as military representative) dealing with war journalism. He used to meet and correspond with politicians and journalists in France and Britain, although taking no part in political life himself, although he supported the Liberal party and was always against the Tories.¹ Bennett's life ended at the age of sixty-four when he died in March, 1931. Bennett thus died eight years before Mahfūz started writing novels, since his first novel *Abath Al-Aqadār* appeared in 1939 and his first realistic novel *Al-Qāhira Al-Jadīda* was published in 1945.

b. *Literary Career*

As formerly mentioned Bennett's real writing activity started when he left Hanley to go to London at the very end of the Victorian era. First he worked as a stenographer and a clerk in a solicitor's office, then he obtained an editorial job - assistant editor, then editor - on a magazine called *The Woman*. During this period he did not write a great deal but he had a reasonable appreciation and taste for literature. For some time Arnold Bennett lived with his friends Mr and Mrs Marriotts who had a great interest in art and literature. When Bennett won the prize offered by *Tit-Bits* they encouraged him to write a novel over week-ends side by side with his journalistic writing on weekdays.³

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1. See for example his book *Liberty: A Statement of the British Case*, (1914). It includes essays and some political discussions of the causes of the first war.
 2. Edwin Muir, 'Arnold Bennett' *Calendar of Modern Letters*, 1 (1925) p.294.
 3. Dudley Barker, 'Dandy of the Five Towns', *Sunday Times Magazine*, (Jan. 1st 1967) p.14.

And so Bennett decided to write a novel:

"By heaven" I said, "I will write a novel!".....
So I sat down to write my first novel, under the sweet influences of the de Goncourts, Turgenev, Flaubert, and de Maupassant. It was to be entirely unlike all English novels except those of one author, whose name I shall not mention now, for the reason that I have aforetime made my admiration of that author very public."¹

Thus Bennett started his first novel *A Man from the North*, (1898) which at first he intended to call *In the Shadow*, a title suggested to him by the motto of Balzac's *Country Doctor*.²

Bennett's interest in French Realism made him a key figure linking the French and English traditions by giving a classic like *The Old Wives' Tale* to his native literature by his subjection to French impact.³

Although there have been several classifications of Bennett's subsequent literary output, that offered by Geoffrey West⁴ is the most convenient for our present purpose, being arranged in a fairly simple way according to periods. Titles and dates not

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1. *Truth* pp.62-63, Bennett here is apparently referring to the English novelist George Moore who inspired Bennett to write about the Potteries. Dudley Barker in his book *Writer By Trade* stated "he was influenced in the idea once again by Eden Phillpotts, who was making a name as the regional novelist of Dartmoor." He was also influenced by the early chapters of George Moore's novel *A Mummer's Wife*, which is set in the Potteries. These chapters revealed to Bennett, who admired Moore's writing, that the scenes of his own childhood and youth could yield a romantic, even a beautiful background for a work of art. Bennett's admiration of Moore is expressed many times in his letters to friends and publishers. See for example, *Letters*, Vol. 2, letters no. 15, pp.25-29 no. 17. pp.32-34.
 2. *Writer by Trade*, p.65
 3. H.R. Williamson, 'Notes at Random' *The Bookman*, 80(1931)p.98
 4. *The Problems*, pp.27-29

mentioned by West, for instance, *The Grand Babylon Hotel* (1902) have been added to the following list.¹ The first period, which covers the years 1896-1907, was prolific but does not contain any major works other than *Anna of the Five Towns*. It is worth mentioning, however, that *The Grand Babylon Hotel* also appeared at this time. This novel (among others) was translated into Arabic and is specifically mentioned by Maḥfūz as one of the novels which he read.² The second period, which lasted for seven years (1907-1914), and was brought to an end by the outbreak of war, may be regarded as the period in which Bennett was at the height of his powers and which brought him fame and reputation, a reputation which plummeted in his life-time and is now on its way back.³ These years saw the appearance of: *Buried Alive* (1908), *The Old Wives' Tale* (1908), the first two volumes of the trilogy *Clayhanger* (1910), *Hilda Lessways* (1911) and *The Card* (1911) etc. There were also five plays (one of them was written in collaboration with Edward Knoblock (Knoblauch) and another one with Eden Phillpotts).⁴ Bennett, in this period, also wrote three volumes

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1. See appendix where a full list of Bennett's works is given, also a reference of rare books and manuscripts is included as compiled by J.G. Hepburn, pp.290-301.
 2. Personal communication, see appendix, pp.293-294.
 3. Dudley Barker, 'Dandy of the Five Towns', *Sunday Times Magazine*, (Jan. 1st 1967) p.14.
 4. Edward Knoblock (1874-1945), Eden Phillpotts (1862-1960) and Arthur Hooley (1875-1928) are playwrights and novelists with whom Bennett had collaborative works, see Appendix pp.300-301.

of travel sketches, six pocket philosophies, two collections of short stories, some collections of journalistic articles and a critical work, *The Author's Craft* (1914). The third period begins with the outbreak of the First World War in 1914. The then Minister of Information, Lord Beaverbrook, had formed an admiration for Bennett's understanding of the French psyche and invited him to direct British propaganda in France.¹ As a result Bennett was very busy with official duties and the writing of such works as *Liberty: A Statement of the British Case*, (1914) and *Over there: War Scenes on the Western Front* (1915) during the war, although the third volume of the trilogy, *These Twain*, appeared in 1915. We observe a distinct slowing down in the rate of his production of novels continuing into the post-war years. In these latter years also although they saw the appearance of such highly acclaimed novels as *Lilian* (1922), *Riceyman Steps* (1923) and *The Imperial Palace* (1930),² Bennett does not seem to have recovered the vigour of his pre-war years. Other works of the period include several plays, collections of short stories etc. After Bennett's death a volume of short stories appeared in 1933. Most of his journals and letters were published respectively in 1933 and 1937, and finally Arnold Bennett and H.G. Wells' literary

1. *Books and Persons*, p.xvii. also *Journals*, Vol.2, p.259
2. *Letters*, Vol.1, p.xxiii

correspondence was published in 1960.¹ In all Bennett wrote alone or in collaboration forty-one novels, eighteen plays, ten books of journalism and criticism, eight volumes of short stories and some other essays.

Bennett's works are encyclopaedic in volume and variety² including, side by side with his serious novels, collections of critical and literary essays like *Things That Have Interested Me*, or such works of pocket philosophy as *The Reasonable Life* (1907), *How to Live on Twenty-Four Hours a Day* (1908), and *How to Make the Best of Life* (1923). Some of Bennett's works which were published in the United States appeared there under different titles: *The Book for Carlotta* (for *Sacred and Profane Love*), *The Deeds of Denry the Audacious* (for *The Card*), *The Old Adam* (for *The Regent*), *The Vanguard* (for *The Strange Vanguard*) and *T. Racksole and Daughter* (for *The Grand Babylon Hotel*).³ Some of Arnold Bennett's novels were made into films and television series, for instance *The Old Wives' Tale* and the *Clayhanger* Trilogy.⁴

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1. See *Arnold Bennett and H.G. Wells, A Record of Personal and Literary Friendship*, ed. by H. Wilson, London, 1960.
 2. J.M. Murray, 'Mr Bennett, Stendhal and Modern Novel', *Blue Review*, (July 1913) p.164.
 3. *The Art*, pp.222-224.
 4. All filmed novels and works by Bennett are listed in Rachael Low's book *The History of the British Film*, (London) 1971.

3. *The Old Town of Cairo*

Egypt is the most populous state in the Arab world and has an important strategic location. This is because it has always been a nodal point for different routes and directions in world commerce, political matters, etc. The strategic situation of Egypt has influenced the history of the country since pharaonic times up to the recent period. The structure of Egyptian society includes several elements. The Fellahin (cultivators and peasants) are the base of society, since the whole country relies on agriculture for its livelihood; there are also the townsfolk of the Nile Valley (including civil servants, merchants, landowners and professional workers), the pastoral desert dwellers, the Nubians and, during Maḥfūz's realistic period, other inhabitants of minority groups - Italian, Maltese, Greek and Levantines who maintained their languages, religion and customs. The great majority of people are Muslims. Egypt is the largest Arab country in terms of its population.

Unfortunately Egypt was and still is in a state of crisis and dilemma - political, economic; and social, partly caused by foreign interference and the presence of minority communities, in addition to domestic reasons.¹ A rapid look at the modern history of Egypt, for example, can tell us much about the Egyptian problem. European colonialism caused unnumerable problems in Egypt, starting with the French invasion (1798-1801).

1. *Al-Tatawwur*, p.6.

When French domination was over a new era of troubles started with the British occupation in 1882 after ^CUrābī's revolution of 1881-1882 which followed the deposition of the Khedive Ismā^Cīl.¹ The British occupation from a political point of view led to the appearance of several political parties in Egypt. At the beginning of the twentieth century the largest political party in Egypt was formed in 1906 by Muṣṭafā Kāmil Pasha, and was called Al-Ḥizb Al-Waṭanī (The Nationalist Party) which later was absorbed into the Wafd Party. At the same time another main party was established under the leadership of Hasan ^CAbd Al-Rāziq Pasha and with the active participation of Aḥmad Luṭfī Al-Sayyid, entitled Hizb Al-Ummah (People's Party) (1907). Although it never commanded the mass following of the Nationalist party, The Umma, which represented the westernised bourgeoisie, was effective in other areas, above all in the field of education and literature. Such names as those of Qāsim Amīn, Aḥmad Amīn and Tāhā Husayn are in particular associated with the group.² The Wafd party especially under the leadership of Sa^Cd Zaghlūl came to be the most famous and active political body in Egypt particularly where the 1919 revolution is concerned. Although the 1919 revolution had some success it did not achieve all that was hoped of it, and after this time there was a recrudescence in Muslim feeling, and there appeared an Islamic grouping which

1. *Cromer in Egypt*, pp.56-71

2. *Political Trends*, pp.4-5

later came to be known as Al-Ikhwān Al-Muslimūn under the leadership of Hasan Al-Bannā'.¹ In this way various political parties continued to appear, some being major parties and some minor ones, until finally the Socialist Party appeared in the thirties of the century. All these parties, either those formed during the British occupation or those that came after, aimed at taking over power and ruling the country according to their ideology. The struggles and differences of these political parties led to divisions among people in Egypt as friendships and affiliations came to be formed on party lines. The political disturbance and unsettlement of these years tended to make Egypt difficult to govern, and Egyptian problems were made more complicated by the continuing British involvement. When the British first came to Egypt they established good relations with the upper class and landowners and did not greatly concern themselves with the problems of the Fellahin or the ordinary urban population of Egypt.² This in due course led to a reaction among the middle classes and the merchants and therefore a bourgeois group was formed to fight for their rights and supported local political parties. When the First World War broke out Egypt in general and Cairo in particular suffered from the hardship and shortages caused by the war, which fell particularly on the ordinary Egyptian.

1. *Ibid.* p.15

2. *Al-Tatawwur*, p.15.

British involvement did not cease after the imposed settlement of 1922, and indeed continued into the second World War, which again caused much social upheaval in Cairo and additional strains upon the Egyptian economy. The presence of British troops led to clashes with the local population in which people were killed. Prostitution became widespread and bars were established by the British which were also frequented by the Egyptians. All of these developments led to change and demoralization in society which provided writers with social issues to treat in their writings.

Cairo, the capital of Egypt was the scene of all crucial events in modern times which took place from the French invasion until the end of the second World War, after which a new era in the history of Egypt began. Ancient Cairo and its oldest areas which consist of the Fatimid city with its pre-nineteenth century extensions form an inner slum virtually surrounded by the modern areas of the city.¹ The major districts of old Cairo include the Al-Jamāliyya, Al-Darb Al-Ahmar and Bāb Al-Sha^criyya. These areas constitute a densely settled zone containing some of the oldest historic buildings and the markets and major bazaars dealing in

1. This sketch of old Cairo has been compiled from Lane-Poolé's *The Story of Cairo*, London 1906 to which the reader is referred to for further information.

rugs, textiles, provisions, etc. Al-Jamāliyya is a major district of old Cairo and is adjacent to the rich and teeming markets of the handcraft-workers and other types of merchandise. The district contains the great Islamic monuments of the Al-Azhar and Al-Husayn Mosques, and includes the areas of Khān Al-Khalīlī, Zuqāq Al-Midaqq, Maydān Bayt Al-Qādī, Qaşr Al-Shawq, Bayn Al-Qaşrayn, Al-Sukkariyya, Al-Sāgha, Al-Naḥḥāsīn and Al-Naḥḥātīn. The whole area is inhabited by middle-class merchants and civil servants together with the lower classes of workers, porters, and apprentices. Al-Jamāliyya is Maḥfūz's birthplace and the scene of his realistic novels.¹

4. *Najīb Maḥfūz*²

a. *Life, Background and Education*³

Najīb Maḥfūz was born at 7 Al-Qādī Square (Maydān Bayt Al-Qādī), Al-Jamāliyya, Cairo, on December 11th, 1911, eight

1. *Al-Juhūd*, p.99

2. Maḥfūz's name in full is Najīb Maḥfūz ^CAbd Al-^CAzīz Ibrāhīm Aḥmad Al-Bāshā. There was another well-known gentleman bearing the name 'Najīb Maḥfūz'. Dr Najīb Maḥfūz Pasha or Najīb Bey Maḥfūz (b.1882) was a gynaecologist and obstetrician, and Professor at the Faculty of Medicine, Cairo University. He wrote a number of articles and books including *The History of Medical Education in Egypt*, Cairo (1935). He died some twenty years ago. I mention this to avoid confusion of Dr Maḥfūz's writings and journalism with Najīb Maḥfūz the novelist, as happened in *Al-Jadīd* magazine, Vol.23, pp.10-14, 1972, and Vol.24, pp.41-43, 1973, where there is a comprehensive biographical and bibliographical study on Najīb Maḥfūz. Of this bibliography some articles were written by Maḥfūz the gynaecologist and not Maḥfūz the novelist.

3. In April 1978 a two-part questionnaire was presented to Najīb Maḥfūz who kindly answered it. This questionnaire enabled me to obtain more information about his life and literary production, etc. and will be referred to throughout this thesis as "personal communication". The following sketch of Maḥfūz's biography above relies mostly on the questionnaire except in a few cases where footnoted. See Appendix A for questionnaire, pp.287-298.

years before the 1919 revolution in Egypt. Maḥfūz was born to a middle-class family from north Egypt, and was the youngest son of Maḥfūz ^cAbd Al-^cAzīz and Fāṭima Muṣṭafā, the parents of seven children, three sons and four daughters. Maḥfūz the father was at first a civil servant in the Ministry of Education, and when he retired he became one of the middle-class merchants for whom the Al-Jamāliyya district is known. He was a strict Muslim and brought up his children in a strict traditional manner. Unlike the father, Maḥfūz's mother was fairly easy-going with her children. Nevertheless, Najīb Maḥfūz seems to have been fairly happy in his boyhood as a result of the considerable freedom he enjoyed with his parents who, as is often the case, favoured their youngest child, especially since the difference in age between Najīb and the child before him was nine years.¹ Najīb was especially attached to his mother after his sisters married and after his father's death in 1937. The mother passed away some thirty one years after her husband on May 3rd 1968. Maḥfūz's parents were not dishonest or given to bad habits, the father did not drink or gamble and the mother's reputation also was impeccable.²

When Najīb was five years old his family moved from

1. Hamdī Sakkūt, Marsden Jones, 'Uḍabā' Miṣr fil-Qarn Al-^cIshrīn, Najīb Maḥfūz', *Al-Jadīd*, 23 (1972) p.10

2. *Al-Ru'yā*, p.83

Al-Jamāliyya to one of the new neighbourhoods of Cairo, Al-^CAbbāsiyya. In 1917 Najīb was admitted to Al-Husayniyya primary school, after having spent two years at the *Kuttāb* (a kind of elementary school which teaches the rudiments of reading and writing and some knowledge of the Qur'ān). During his time at the *Kuttāb* he was affected by a kind of epilepsy which kept him at home for a short period. In his teens he used to enjoy himself by playing football in the street, listening to records, and roaming about in the old quarters of Cairo where some evenings were spent with friends at old-fashioned cafes.² In his boyhood he used to go frequently to the films and read translated adventure and detective stories.³ When Najīb was fourteen years old, he joined the King Fu'ād secondary school in 1925. From the beginning of his schooling, Najīb Maḥfūz began a serious and wide reading of classical and modern Arabic literature, for example Al-Jāhiz, Al-Ma^Carrī on the one hand and Al-Manfalūṭī, Ṭāhā Ḥusayn, and Al-^CAqqād on the other.⁴ Unfortunately the curricula and teaching methods in the secondary school were of a traditional and uncritical kind. This type of education does not seem to have enriched Maḥfūz's literary taste and appreciation unless he did so

1. *Al-Muntamī*, p.37

2. Adham Rajab, "Ṣafahāt Majhūla min Hayāt Najīb Maḥfūz", *Al-Hilāl*, 2(1970) pp:92-99

3. ^C*Asharat* pp.267-269

4. *Ibid.*

by his own private efforts. When Najīb Maḥfūz finished his secondary school in 1930 he enrolled in the Department of Philosophy at the King Fu'ād University (now Cairo University) from which he graduated with the degree of B.A. with distinction as he was the second in his class.¹ During his twenties at the University Maḥfūz grew up under the influence of modern Arabic literature, particularly the influence and encouragement of the constant advice, direction and literary criticism of Salāma Mūsā (1887-1958).² Maḥfūz on different occasions has stated that Salāma Mūsā instructed him how to deal with literature and how it is necessary for a man of letters to acquire knowledge about science and scientific development.³ However, Maḥfūz's life in the university offered him the possibility of observing a variety of attitudes and behaviours, as the university was a hive of all major political, religious and social trends which existed among

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1. The first student was a Copt. Maḥfūz said that he missed two scholarships, both to France. The one was to obtain a degree in philosophy and the other was to learn French as a second language. For the first scholarship Maḥfūz's name was dropped as he was suspected of being a Copt, for at the time the authorities used to ignore the Copts and it was found enough to have one Copt, i.e. the top of the class. Thus Maḥfūz missed the chance. Maḥfūz missed the second scholarship as a result of an unfortunate domestic difficulty. Maḥfūz in fact mentioned that he wished he could have gone to learn French and do as well as Tawfīq Al-Hakīm (who did actually go) in his work *Uṣfur min Al-Sharq*, Adhām Rajab, Ṣafahāt Majhūlah min Ḥayāt Najīb Maḥfūz, *Al-Hilāl*, 2(1970) p.97.
 2. *Udabā'* p.143
 3. *Asharat*, p.275

the students and the staff. While an undergraduate student Najīb Maḥfūz mostly used to read philosophy for his study requirements and his reading of literature was on a limited scale.¹ Maḥfūz, after his graduation, was accepted to do postgraduate studies for the Master of Philosophy. He chose the philosophy of Aesthetics in Islam as the theme for his thesis. Meanwhile he was working in the administrative departments of the university until 1939.² Finding himself bewildered between literature and philosophy Maḥfūz decided to devote himself to literature and to give up philosophy and his research. Henceforth he continued reading widely, particularly foreign literature of the modern period, in France, Britain, etc. so that he could become a fully-fledged author.³ In fact, Maḥfūz's command of foreign languages (for example, English and French) after he left university was poor. In order to gain fluency and proficiency in English he, at his elder brother's suggestion, translated the Rev. James Baikie's book *Peeps at many lands: Ancient Egypt*, London (1912).⁴ The book (of eighty-eight pages) discusses the religious and historical aspects of ancient Egypt. After that Maḥfūz's command of English improved and he seems mostly to have read European Literature in English as he once stated to Fu'ād Dawwāra, talking about this period:

1. *Ibid.*, p.269.

2. H. Sakkūt and Marsden Jones, 'Udabā' Miṣr fil-Qarn Al-^cIshrīn: Najīb Maḥfūz, *Al-Jadid*, 23 (1972) p.11.

3. ^c*Asharat*, p.270.

4. ^cAbd Al-Raḥmān Abū ^cAwf, "Najīb Maḥfūz Yataḥaddath Lil-Mulḥaq" *Al-Yamāna*, 198 (1978) p.40.

'I read most of them in English and some of them in French. I remember, for example, that I read Anatole France in French. Anatole France is misleading because his French is easier than Arabic. He is really miraculous in his easiness. After that I began to read Flaubert with the same enthusiasm but I found that I had to open the dictionary for about thirty words on every page, so I preferred to read translations, either in English or in Arabic.'¹

Mahfūz's interest in reading foreign literature increased greatly during the late thirties of the twentieth century. His adaptation of techniques and approaches from foreign writers which is apparent from some of his realistic novels for example, is probably the result of the impact that some western authors had on him.

Muhammad Ghunaymī Hilāl referred on several occasions to the foreign influence on Mahfūz; Hilāl mentioned Mahfūz's realistic writings as being affected by Arnold Bennett in particular and other realists in general.² Mahfūz's interest in literature made him interested in studying some aspects of the arts, for example architecture, sculpture, photography and music. He learnt how to play the Qānūn, (an oriental musical instrument similar to the zither).³

The years 1939-1959 show various changes in Mahfūz's life; first he gave up his job at Cairo University and got a new job in the Ministry of Awqāf,⁴ (this job probably provided Mahfūz with minute details about Islamic institutions and tradition). During the forties Mahfūz's historical novels were published.

1. ^c*Asharat*, p.274.

2. *Al-Muqāran*, p.229; *Al-Naqd*, pp.540-541.

3. ^c*Asharat*, p.272.

4. 'Awqāf' is a term which stands for religious endowments.

From the forties up to the middle of the fifties, Maḥfūz's realistic literary productions were published. On September 27th 1954, Maḥfūz got married to a middle class lady called ^cAtiyyāt Ibrāhīm who was nearly fifteen years younger than him; his marriage was late for personal and family reasons. In 1954 he was appointed to the Ministry of Culture as head of the State Cinema Organisation, where he was concerned with the censorship of book publications and film productions. Some years later Maḥfūz was transferred to the job of counsellor to the minister of culture till he retired late in December, 1971.¹ Najīb Maḥfūz has only two daughters, Umm Kulthūm, who was born on January 1st 1957, and is at present (1981) a student at the American University, Cairo; and Fāṭima, named after Maḥfūz's mother, who was born on August 28th 1959 and is a student at a secondary school.

Being a diabetic Maḥfūz seems to dislike travel and involving himself in politics. Maḥfūz has never been abroad, except twice for short periods; of these two visits he mentioned that he was forced to travel. First he visited Yugoslavia in August 1959 as a member of a cultural delegation, the visit lasting seven days. Secondly, he paid a three-day visit to North Yemen

1. H. Sakkūt and Marsden Jones, 'Udabā' Miṣr fil-Qarn Al-^cIshrīn, Najīb Maḥfūz, *Al-Jadīd*, 23 (1972) p.11.

in July 1962¹ during the civil war in which Egypt fought on the Republican side. Therefore as Maḥfūz sometimes states, Egypt, and particularly Cairo, is 'my World'. Only through wide reading has he a wide knowledge of foreign literatures and gained experience of ways of life in foreign countries. Of Maḥfūz's political life nothing much can be said, for he only takes an indirect and slight interest in politics. To put the point clearly it might be better to quote the following extracts:

'Nothing is known of him as being involved in politics or even working within a certain party or group. He was a Wafdist yet he was not in agreement with all of the Wafd's policies.'²

Another critic added:

'The events of World War II in Egypt and in the world deeply affected Maḥfūz's attitude to life.....He did not however, turn into a political activist.'³

When politics appear in Maḥfūz's works it is only used to expose social life and economic problems on one hand and on the other as a part of community life that develops incidents and events in his novels, although in later novels, for instance *Al-Karnak* and *Mīrāmār*, politics are introduced more than in the earlier novels. However, Maḥfūz's life has been merry and lighthearted in spite of

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1. Maḥfūz wrote a very humorous short story about his visit to the Yemen. The story is entitled 'Three days in the Yemen' and is to be found in *Taḥt Al-Mizalla* (Under the Umbrella, 1962) one of the author's short story collections, third ed. p.67
 2. *Dirasat*, p.258
 3. *Rhythm*, p.48

his well-known punctuality and seriousness in his works.¹

b. *Literary Career*

Since boyhood Najīb Maḥfūz has been interested in literature and has read fiction voraciously. He was interested in having his name written on books and used to copy some stories he liked in handwriting, then inscribe his name on the book.² However, Maḥfūz started serious writing while he was an undergraduate student; first he attempted to write poetry which he found unrhythmic, then he turned to blank verse of which he is considered a pioneer in Arabic literature since 1925-1926.³ Later Maḥfūz gave up poetry to write journalistic articles, a period which lasted for eight years from 1928-1936 but then he started with his favourite medium of writing fiction (short story and novel).⁴ From 1936 until 1939 he wrote short stories⁵ as a beginning of his fiction-writing career. In 1939 he decided to devote himself mainly to novel-writing.

Najīb Maḥfūz's career largely parallels the development and growth of the Arabic novel in Egypt in the second period of historical novel writing. So he began with writing historical novels. Maḥfūz in different interviews commented that when he started with the historical novel he made a plan to write forty

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1. Muḥammad Ḥ Afīfī, 'Najīb Maḥfūz Rajul Al-Sā'ā,' *Al-Hilāl* 2 (1970) pp.138-141.
 2. *Asharat*, p.276
 3. *Ibid*, pp.265, 277.
 4. Ed. Ḍiya' Al-Dīn Baybars 'Muhākamat Najīb Maḥfūz,' *Al-Hilāl* 2 (1970) p.39
 5. M. Milson, 'Some aspects of the modern Egyptian novel', *Muslim World* 60 (1970) p.275

historical novels (similar to Sir Walter Scott) but later he abandoned this idea and worked with the social realistic novel - the novel proper.¹ Critics have had difficulty in distinguishing different periods of Maḥfūz's literary career especially in matters of labelling each period, but we have found Yūsuf Nawfal's division to be the most convenient one,² although some critics tend to see such a division as Nawfal's as artificial and hypothetical, though Maḥfūz himself approved it.³ This division is in four periods: the historical, the realistic, the philosophical and finally the dynamic period, although the fourth period is still the subject of disagreement among critics. Here Maḥfūz himself seems to agree to the following division of the first three periods; historical period, the social realistic period and the symbolic period. In respect to the fourth period Maḥfūz's point of view is that the last period is a combination of the first three periods. An example of this, as he commented, is *Al-Harāfīsh* (1977).⁴ In the light of the previous discussion we shall discuss below the literary production of Maḥfūz as follows:

1. The historical period ran through the years 1936-1944. In this period he wrote a large number of journalistic

1. *Asharat*, p.283

2. *Al-Riwaya.*, pp.127-134

3. Personal Communication, see Appendix. , p.291.

4. *Ibid.*

articles, a series of short stories *Hams Al-Junūn* (1938) and his three famous historical novels *Abath Al-Aqdār* (1939), *Rādūbīs* (1943) and *Kifāh Tība* (1944). During this time Maḥfūz's concern with western literature increased, and he read about criticism and theory of literature, for example, John Drinkwater's book *The Outline of Literature*.¹ This indicates that Maḥfūz did not come to the field of literature as an outsider or take literature arbitrarily, but did so through study and deep knowledge.²

2. Maḥfūz's historical novels were written under the influence of the Pharaonic background, but served mainly as a vehicle for developing Maḥfūz's concepts of the structure of society. Subsequently Maḥfūz turned from old Egypt to present-day Egypt, this being the social realistic period which covers the years 1945-1957. During this time Maḥfūz wrote quite a large number of journalistic articles and eight novels through which he became a famous novelist and is regarded as the father of the Arabic novel *par excellence*. When his second realistic novel *Khān Al-Khalīlī* (1946) appeared Sayyid Qutb appreciated the novel very much, predicted the author's future genius and greatness, and hoped that Maḥfūz would not become conceited and subject to self-deception.³ In this period he wrote all his realistic

1. H. Sakkūt and Marsden Jones, 'Udabā' Miṣr fil-Qarn Al-^CIshrīn, Najīb Maḥfūz', *Al-Jadīd*, 23 (1972) p.11.

2. ^CAbd Al-Raḥmān Abū ^CAwf, 'Najīb Maḥfūz yataḥaddath lil-Mulhaq', *Al-Yamāna*, 198 (1978) p.40.

3. *Kutub*, p.165.

novels beginning with: *Al-Qāhira Al-Jādida* (1945), *Khān Al-Khalīlī* (1946), *Zuqāq Al-Midaqq* (1947), *Al-Sarāb* (1948), *Bidāya Wa-Nihāya* (1949), then the trilogy,¹ which comprises: *Bayn Al-Qasrayn* (1956), *Qasr Al-Shawq* (1957), and finally, *Al-Sukkariyya* (1957).

3. The symbolic writing period ran for ten years from 1957-1967. He wrote two volumes of short stories: *Dunyā Allāh* (1963) and *Bayt Sayyi' Al-Sum^ca* (1965), and six novels, *Awlād Ḥaratina* (1959), *Al-Liss Wal-Kilāb* (1961), *Al-Summan Wal-Kharīf* (1962), *Al-Tariq* (1964), *Al-Shahhādih* (1965), *Tharthara Fawq Al-Nīl* (1966) and *Mīrāmār* (1967). In this period, especially since 1960, Maḥfūz tended to write short novels with a philosophical and symbolic tone.²

4. The last period which could be called the 'mixed period'

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1. According to Aḥmad ^cAtiyya Maḥfūz's trilogy is one of the great three trilogies in the Arab world. One is by Muḥammad Dīb, an Algerian novelist whose trilogy consists of: *Al-Dār Al-Kabīra Al-Ḥarīq* and *Al-Nawl*. Ṣidqī Isma^cil wrote the last trilogy which includes: *Al-^cUsāh Al-^cImran*, *Al-Ṣadiqān* and *Al-^cUsba*. Muḥammad Dīb's trilogy was written in French and later translated into Arabic, see *Ma^ca NM*, pp.130-132.
 2. Up to the time of this study Maḥfūz's last work was *Al-Ḥarāfīsh* (1977). Maḥfūz mentioned in the questionnaire that he had three novels which were said to be forthcoming in 1979 although at the time of writing they have still not appeared. These novels are named by Maḥfūz as, *Mā Warā'*, *Al-^cIshq*, *Afrāḥ-Al-Qubba* and *^cAsr Al-Ḥubb*. Maḥfūz in a recent interview mentioned his three novels which he said had been ready for publication since 1978 but did not mention their titles. See ^cĀtif Faraj, 'Ḥiwār ma^ca Najīb Maḥfūz', *Al-Hilāl*, (Aug. 1979) p.84.

was from 1969 onwards. Not less than in other periods Maḥfūz produced a large number of assorted works: five collections of short stories respectively in 1969, 1971 and 1973, and five novels: *Al-Marāyā* (1972), *Al-Ḥubb Taht Al-Matar* (1973), *Al-Karnak* (1974), *Qalb Al-Layl* (1975), and *Ḥadrat Al-Muhtaram* (1975). Finally, in 1977, appeared *Al-Ḥarāfīsh* which Maḥfūz describes not as a novel but, ironically, as an epic (*Malḥama*) for it depicts the life of Cairo's rogues. During this period Maḥfūz wrote five one-act plays.¹ Day by day Maḥfūz is becoming more famous outside the Arab world, and his works have been translated into several European languages, so that he has contributed not only to the national literature of the Arabs, but also the the heritage of world literature.² Najīb Maḥfūz's literary career is an active one. In total he has written seven volumes of short stories, over one-hundred-and-fifty journalistic articles, and twenty-four novels, and all his works were republished in 1977.³ Maḥfūz has some works completed since 1935 and left unpublished until now.⁴

Maḥfūz is one of those authors who does not like to write particulars about himself in the form of journals or diaries. In his first article Al-Ghītānī indicated that Maḥfūz's diaries will appear in book form which now (April 1981) has been published under the title *Najīb Maḥfūz Yatadhakkār* (Dār Al-Masīra, Beirut).⁵

1. These plays are to be found among the volume of short stories called *Taht Al-Mizalla*, 1969, third edition, and are entitled: *Yahyā Wa-Yamūt*, *Al-Tarika*, *Al-Najāh*, *Mashrūc Lil-Munāfasa* and *Al-Muḥimma*. See Maḥmūd Amin Al-^cĀlim, 'Marḥala Jadīda fī ^cĀlam Najīb Maḥfūz', *Al-Hilāl*, 2 (1970) p.22-24.
2. See *Middle East Journal*, 26 (1972) pp.195-200.
3. Ibrāhīm Aḥmad, 'Najīb Maḥfūz Yatahaddath
4. Fu'ād Dawwāra, 'Al-Wijdān Al-Qawmī 'Ind Najīb Maḥfūz', *Al-Hilāl*, 2 (1970) p.102.
5. Jamāl Al-Ghītānī, 'Mudhakkirat Najīb Maḥfūz', *Al-Masīra*, 1 (1980) pp.67-76.

The book will be an essential source for a study of Maḥfūz's biography, but it appeared too recently to be made use of in the present work.

Chapter Three

T H E S C H O O L O F

R E A L I S M

Chapter Three

THE SCHOOL OF REALISM

The purpose of the present study is to evaluate and describe the impact of Arnold Bennett on the realistic writing of Najīb Mahfūz and to compare and contrast the works of the two men as realist writers. Before attempting this task, therefore, it is necessary to define the concept of Realism and to give some account of the history and development of Realism in French, English and Arabic literature.

Realism is a vast topic and as such has been the subject of many critical studies, although these have been of unequal quality. The following pages do not claim to be anything more than a summary of the subject which is sufficient to allow the reader to follow the subsequent discussion. For a further account of the topic the reader is referred to relevant works quoted in the bibliography.¹

1. *Definition of Realism*

The term Realism has been used to describe a wide range

1. In particular: *Documents of Modern Literary Realism*, ed. G.J. Becker, *The Age of Realism*, ed. F.W.J. Hemmings, and *Realism*, by Damian Grant.

of associated literary tendencies and has many varying connotations. Many critics have attempted to give a specific and clear-cut definition of Realism, but it cannot be said that many of them have so far produced a narrowly-defined and generally accepted description of Realism. In general it may be observed that some of the commonest literary terms, for example, Realism, Romanticism, and Classicism, are used in two ways: firstly in their historical context and referring to a specific literary movement, and secondly in a more general way which is applied to any period in the history of literature. Thus we speak of Realism as a literary trend in the nineteenth century associated with such names as Balzac, Flaubert and the Goncourts, while on the other hand we speak of the realism of Greek tragedy; Chaucer, Shakespeare or contemporary writers from the earliest literary production to the present day.¹ Thus while it is easy enough to define Realism in its first sense, as we shall do in the following pages, in its wider sense it is extremely difficult to describe in isolation from its context.

To quote Levin:

'Thus the realistic attitude derives its meaning from the conditions of its application. Like the concept of liberty, it cannot exist in vacuum; in abstract it means virtually nothing.'²

It might, however, also be convenient to have R.D. Boyer's definition of Realism in literature, especially drama, which will

1. *The Rise*, pp.33-37.

2. Harry Levin, "What is Realism", *Comparative Literature*, 3 (1951), p.194.

serve the purpose of Realism in the novel also. Previously the two terms "Realism" or "Naturalism" had been part of philosophical terminology before being introduced into literature, but in literature Realism simply means a set of artistic strategies designed to achieve verisimilitudes to make life occur as it is 'with no discernible artifice', 'no self-justification poesy', no 'pretty illusions', 'and most importantly, no lies'.¹

Naturalism is a related movement which developed out of Realism; it is an 'extreme form of Realism'.² The trend is especially associated with Émile Zola (1840-1902) whose aim was to apply scientific method to novel writing by means of observation and investigation. Based on what Zola called the "Experimental Novel"³ he set out to write his family saga, the *Rougon Macquart* series, between 1871-1893.⁴ In using his technique Zola thought man is determined by heredity, milieu, environment and social tradition. In particular the family saga or generation novel is used to show the influence of heredity, traditions and changes in environment - a topic which will be discussed below. However, the impulse of Realism and Naturalism is the same,⁵ and thus we use the term Realism as inclusive of Naturalism throughout, regarding 'Realism' and 'Naturalism' as virtually identical terms.

1. *Realism in Europe*, p.vxi.

2. *Ibid.*

3. *Lit. Realism*, pp.162-196.

4. *Germinal*, pp.6-7, Introduction by L. Tancock.

5. *Realism in Europe*, p.vxi.

2. History

The study of the history of any literary movement will help us to understand the reasons for its appearance, its objectives and its techniques. It will also help to explain its development and innovations, and help us to evaluate critical views of it.¹ Since art aims at truthfulness, and realism is one aspect of truthfulness, it is natural that realism in the wider sense mentioned above can be found in all kinds of literary works in all periods. Novel writing is the same as other genres in this respect, and as a literary form which seeks to describe human experience, behaviour, interactions and in fact Man's life at large, realism will always have an important role in the novel. However, the kind of realism which occurred in earlier literary works is casual and sporadic and often mingled with other features of literary writing such as romanticism for example.² This early type of realism is totally different from that which was propounded and practised by French novelists of the nineteenth century which is discussed below.³ However, according to Ian Watt, Realism as established by the French realists (Balzac, Flaubert, Zola, etc.) can be simply distinguished from the type of realism which bases fiction squarely upon contemporary life.⁴ Watt's

1. Particular details of the historical background and development of Realism in different literatures can be consulted in *Lit. Realism*, *Naturalism* and *The Age of Realism*. For Socialist realism which lies completely outside the scope of the present discussion see *Realism* and *Lit. Realism*.

2. *The Rise*, p.36. See also *Eng. Novel* (Cross), p.280.

3. The word Realism, when spelt with a capital letter, refers in this thesis to the French-style school of Realism.

4. *Panorama*, p.61.

distinction is that the latter type of realism should be called 'Formal Realism'.¹ An alternative terminology is proposed by Ioan Williams in his book *The Realist Novel in England* in which he calls the French style 'New Realism'. By this he means the Realism of George Moore, George Gissing, H.G. Wells and Arnold Bennett, while old realism is that which appeared in the works of Scott, Dickens, Thackeray, etc.² By Formal Realism Watt means that realism is the prime feature of the novel; however it is not part of a certain literary movement because novelists who established the portrayal of reality in life, like Defoe, Richardson and Fielding, had differences which are partly due to the fact that their criteria for establishing reality are not alike;³

'Fielding draws attention to his artistry whereas George Eliot draws attention to her own truthfulness.'⁴

The school of Realism, the literary movement established in France, was concerned with artistry and truthfulness in life and reality in novel writing in ways that involve cultural perceptions and show the influence of determining elements (heredity, environment and social customs) in the making of a character.⁵ To sum up the

1. *The Rise*, p.34.

2. *The Realist*, pp.201-202. The same idea of "New Realism" and "New Realists" is used earlier by William C. Frierson in his article "The English Controversy over Realism in Fiction 1885-1895", *PMLA*, 43 (1928), p.533. Frierson's article is a primary source for the emergence of Realism in the English novel.

3. "Realism, Reality and the Novel", Reported by Park Honan, *Novel*, 104 (1969) pp.197-203.

4. *Ibid.*, p.203.

5. *Ibid.*, p.197.

difference between the two types of realism we can quote Émile Legouis who briefly describes Dickens's realistic writing in contrast to the Realism which came after him:

'A new and vivid realism enters into his pictures, but it is a realism humorous and tender by turns, the opposite of that which was to triumph later in the century, gloomy, cynical, and overwhelming. Dickens's realistic scenes are now lit up by laughter, now warmed by pity. They are either distorted by lively caricature, or transformed by a curious fantasy, even by a truly poetic imagination. The observation, which is abundant, piercing, swift, and cinematographic, as we should now say, is at the same time iridescent with humour and tears.'¹

The underlying effect of Realism as opposed to 'Formal Realism' is achieved by preferring commonplace and everyday characters or events to uncommon matters. In brief we may establish the term 'Realism' as meaning works which are realistic both in subject and manner (e.g. Balzac) throughout the whole work rather than in parts. Jane Austen's novels, for instance, had many realistic passages but no entire novel can be considered a realistic novel throughout in the sense that *The Old Wives' Tale* is.

As a conscious literary movement, Realism developed in France just after the revolution of 1830, thus coinciding with the age of wireless telegraphy and the railway,² and became the dominant literary trend in literature, particularly in France, during 1850-1880.³ This movement can be considered as a kind of

1. *Lit. History* (Legouis), p.324.
2. *The Age*, p.9.
3. *Naturalism*, p.25.

rejection of both the classicist reliance on great literary models and the romantic subjective attitude.¹ Thus, Realism is opposed to the rallying-cry of "Art for Art's sake",² and the technique of Romanticism and Classicism. It calls for literature to adopt a positive role in evaluating the events of the time and man's life in the light of its social, economic and political dimensions:

'Realism is a literary mode which corresponds, more directly than most others, to a stage of history and state of society. Thus it raises a methodological issue, which can be sidestepped by the more oblique modes, as to the exact degree of relationship between literature and society.'³

Although its roots may go back to earlier centuries, Realism, as a movement, is essentially the product of the nineteenth century. Why did this school appear in the nineteenth century and reach full maturity towards the middle of that century? This is, perhaps, due to several historical and social factors. The nineteenth century witnessed the rise of the industrial revolution, with the immense social change which came in its train. The urban landscape of Western European countries, above all Britain, was completely changed by the appearance of factories and of the cramped and often inadequate housing which was thrown up to accommodate the the workers who thronged in from the countryside.⁴ Living conditions

1. *Realism*, pp.23-25.

2. Art for art's sake (or Decadence as it is sometimes called) is a literary theory which was first put forward by the German author, Gotthold Ephraim Lessing (1729-1781) in his book, *Laokoon*, in 1766.

3. *Horn*, p.ix.

4. *Victorian Fiction*, pp.2-5.

were often appalling, especially in the earlier part of the century, and every kind of social evil flourished. It is not surprising that novelists attempted to portray these conditions or that their works paint such a pessimistic and depressing picture. The nineteenth century was also the age of the growth of the middle classes and their rise to political power and was thus an age of rapid convulsions and political change.¹ As they grew in wealth and number they were successfully able to challenge the old landed aristocracy to secure election to parliament or political assemblies, a share in lucrative government positions, and a fairer distribution of tax burdens.² This was achieved either peaceably, as with electoral reform as in Britain, or, where those in power proved more stubborn, by revolution. Finally, the development of scientific knowledge, particularly perhaps the Darwinian theory of evolution, came to be seen as a challenge to accepted religious ideas and to religiously based justification of the existing order of things. Ideas of heredity, also, were important in the writing of the realists, while some, like Zola, sought to pioneer a "scientific" style of novel writing by making use of the methods of observation and experimentation developed in the sciences. All these factors which appeared in the nineteenth century helped in the emergence of Realism, where realists focused their attention on man and his life in its new surroundings under new and changing

1. *Man and Society*, pp.9-12.

2. *Ibid.*, pp.55-58.

circumstances, especially where the middle classes are concerned:¹

'Realistic fiction has been a characteristic expression of bourgeois society. The character of our culture is so previously middle class, and our novels are so thoroughly immersed in our social problems that the correlation seems obvious today. But, if it can no longer be regarded as a discovery, it may now be accepted as an axiom, and the adumbrations and observations that suggest and confirm it may be fully utilized.'²

A central figure in the early realistic movement was Honoré de Balzac (1799-1850)³ who started writing with his novel *The Chouans* (1829). This novel was followed by a sequence of ninety novels which, taken together, form the work *La Comédie Humaine*. This series is divided into three major categories, described later by Balzac himself as

'Études de moeurs, Études philosophiques et Études analytiques.'⁴

The whole framework is a drama of French society during the consulate, the Empire, the Restoration and the July monarchy.⁵ Through the whole work of *La Comédie Humaine* Balzac's aim is to eliminate the artificial puppet-like figures of heroic romance and chivalric passion which seemed to conceal the stark realities of life in a dream-like haze.⁶ His approach is to present the drama of man

1. *Ibid.*, p.11.

2. *Horn*, p.4.

3. Our discussion of Realism and Realists will be limited to famous novelists of the movement whose writings are usually taken as standard examples for discussion in the field, since this will be sufficient for the purpose of the present thesis.

4. *French Lit.*, pp.150-152.

5. M.A. Crawford, Introduction to *Old Goriot*, p.6.

6. *Man and Society*, pp.33-37.

which reflects the mass of social relationships.¹ The purpose of Balzac's realism is to appeal to human experience and the presentation of man's life by means of direct apprehension of the things around him, since Balzac strongly believed in the influence of social tradition and the effect of environment on personality and human psychology.² The realistic technique stresses the necessity for powerful observation and almost photographic memory in order to enable the writer to give an explanatory description of antecedents, environment, heredity and individual psychology, since Balzac saw his subject as akin to scientific observation.³ It was the intention of Balzac to write what he called the 'History of Manners' through the medium of the novel, and he aimed at portraying and analysing life, how people live and behave in relation to economic and social features of life at his time.⁴ To Balzac a realist needs to be involved with his milieu, past and present, everyday events, society and the psychology of his fellowman so as to give a comprehensive picture of the universal national identity.⁵ A realistic novelist also needs to cultivate an objective mood totally separated from any kind of heroic compassion, or allegorical or symbolic tenderness. His should be a world without miracle, myth or any extraordinary incidents. The sphere of a realistic novel is but a presentation of reality in terms of cause and effect.⁶ With these basic constituents the school of Realism came into being. One critic observed,

'Balzac, whom I consider a far greater master of realism than all the Zolas, past, present, or future, gives us

1. *The Age*, p.45.

2. *Man and Society*, pp.33-37.

3. *Notes*, p.89.

4. *The Age*, p.44.

5. *Notes*, p.88.

6. Harry Levin, "What is Realism", *Comparative Literature*, Vol.3, (1951), p.197. See *Concepts*, p.241.

in his *Comédie Humaine* a most wonderfully realistic history of French 'Society' describing, chronicle, fashion, almost year by year from 1816-1848, the ever-increasing pressure of the rising bourgeoisie upon the society of nobles that established itself in 1815.... And around this central picture he groups a complete history of French society from which, even in economic details (for instance, the redistribution of real and private property after the French revolution) I have learned more than from all the professional historians, economists and statisticians of the period together.'¹

Realism, after Balzac, became subject to criticism and alterations (though not major) which consequently led to innovation in the technique of realistic writing. Gustave Flaubert (1821-1880) was a realist of the second generation after Balzac. He added some basic elements to the technique by practising more precise objective observation and certain psychological descriptions as in his novel *Madame Bovary*.² There he portrayed the bored life of Emma Bovary with her husband Charles Bovary, the provincial doctor of Les Bertaux. Flaubert showed the unbalanced, romantically-minded heroine at odds with her environment in general and her dreams as psychologically related to the temperament of Emma herself in particular.³ Flaubert in his work stressed the pessimistic and gloomy aspect of life; Emma Bovary is a pitiful, immoral woman who comes to a tragic end.⁴ Flaubert makes clear the role of destiny, though in a satirical manner, in order to enhance the value of the moral in the story.⁵

1. *Lit. Realism*, pp.484-485.

2. *The Moral*, p.61.

3. *The Age*, pp.153-161.

4. *Notes*, p.63.

5. *The Moral*, pp.49-53.

Edmond Goncourt (1822-1896) and Jules Goncourt (1830-1870) considered documentation an important element for Realism in novel-writing:

'Le roman actuel se fait avec des documents racontés, ou relevés d'après nature comme l'histoire se fait avec documents écrits.'¹

To the Goncourts the novel is a historical document in the form of a work of art. They were the first realists who made consistent use of documentation in the realistic novel, especially in such novels as *Demouilly* (1860) and *Germinie Lacerteux* (1864).² Thus the second generation of realists retained the passion for truth and reality of earlier novelists like Balzac as a principal issue in Realism, and they refined the technique by precise observation of reality in life and the use of documentation to give some kind of objectivity which can provide a base for Realism. Many other innovative elements in Realism coincided with the rise of Zola's Naturalism.³ Zola and his followers like Maupassant may have claimed to be pioneering a new movement, but looked at in the historical context Realism and Naturalism seem to be part of the same movement.⁴ What we can say is that at a certain stage in

1. *French Lit.*, p.314.

2. *The Age*, pp.167-168.

3. Due to various critical disputes about Naturalism and Realism most critics appear to have been unwilling to draw a hard and fast line between the two techniques, since the difference does not involve major issues, the more so since some writers use the term 'Naturalism' to mean 'Realism' in the narrow sense to which we have referred above.

4. *Realism in Europe*, p.vxi.

the development of Realism an extra aspect was added to the technical approach which was that of experimentation - of analytical interpretation of reality showing the effect of heredity and social customs, as depicted in the generations plots in Zola's works.¹

Émile Zola was the first novelist who utilised in full the new elements of the analytical interpretation in Realism, and he is best known for his discussion of environment, heredity, social traditions and other scientific ideas in his novels as well as in his famous article "Le Roman Experimental" (1880).²

'The great *Rougon-Macquart* series, to which *L'Assommoir* belongs, has as its sub-title 'Histoire Naturelle et Sociale d'une Famille sous le Seconde Empire'. Its declared purpose was nothing less than a scientific anatomy of a corrupt society, in which social criticism would be combined with the illustration, through several generations, of complex topical, but still very dubious "laws" of heredity and environment.'³

In this way Realism in novel-writing came to its maturity. Guy de Maupassant (1850-1893) was in a sense an apprentice of Flaubert in literature as a result of their kinship. Maupassant came under the influence of Flaubert's realism which the former developed in his writing and combined with Zola's technique of experimentation as in his famous work *Une Vie*.⁴

Realism as known at the time of Balzac is a movement which prepared the ground for truthful or factual exposition of

1. *Germinal*, pp.6-7, Introduction by L. Tancock.

2. *Lit. Realism*, p.162.

3. *The Moral*, pp.63-64.

4. *The Age*, p.207.

human life, whereas Zola's approach confirmed the idea of Realism as introducing reality by means of documentation and experimentation and objective observation. Reality was to be described in the light of environment, heredity and social tradition. The only difference between the two types of Realism (or, let us say, between Realism and Naturalism) is that Realism could be defined as the theory of telling real life, and Naturalism as the technique of explaining real life. However, Realism as a literary movement has made its contribution to literature, as have other literary trends:

'Romance and realism have both made their contributions to the ideal of the well-made novel, though neither romancer nor realist is necessarily bound to that ideal. The realist is concerned to give a serious picture of life; he is the scientist in fiction, and he may be so dominated by his love of detail or by the disposition to ride his hobbies, that he may largely neglect to make his story shapely or even telling. The romancer may lose himself in mysteries, in exciting adventure, in the complications of plot, and leave the design to take care of itself and the situations to make themselves interesting by their own inherent force.'¹

3. *Critical Views of Realism*

Realism is still a field of controversy in literary criticism. Such disputes include the views of those who are against or for Realism.² The former group of critics see plainness, unsophistication, prolixity, pessimism and gloomy destiny

1. *20th Century Novel*, pp.121-122.

2. For concise information about this see René Wellek's *Concepts of Criticism*, London (1978), pp.222-255. See also Edmund Gosse "The Limit of Realism in Fiction", *Lit. Realism*, pp.383-393.

as the major characteristics of Realism. They also think the realistic novel is justified neither by ontological argument nor by scientific experiment.¹ Those critics would maintain that Realism mainly deals with human experience and Man's life.² The latter group of critics regard Realism as a trend which bridges the gap between life and art. However, we cannot evaluate either view in isolation, for Realism, like any literary attitude, has its merits as well as its defects. No single tendency can be called purely good or wholly bad.³ To give a more comprehensive and fairer judgement one should offer an analytical discussion of various important topics: Realism as a movement, the purpose of Realism, Subject matter in Realism, etc.

A. Realism has been described as a 'näive' literary movement.⁴ This would lead to the idea that Realism is an entirely unaffected and aimless movement, since näivety usually refers to what is simple and naturally inexperienced. However, the term 'näivety' could be applied to any developing phenomenon at an early stage of its appearance, but not after it has been refined and polished. Even so the term 'näive' is an incorrect and an extreme assessment of Realism. It implies a sense of inferiority even if the word näive was acceptable at the time when Realism first occurred. Therefore, it is not possible for

1. *Realism*, p.25.

2. *Ibid.*

3. *20th Century Novel*, p.121.

4. *Realism*, p.25.

an objective approach that applies a positive and experimental attitude of observation and investigation to be more or less naive, and the term cannot be applicable to any literary movement when mature.

B. The fundamental aim of Realism is to show all relevant aspects of the life of human beings and the main influences of family life, environment, heredity and social tradition with clear description and psychological analysis.¹ Its purpose is to illustrate the real conduct of man towards his fellow men in a way which is a totally different technique of the Stream of Consciousness.² Although the Stream of Consciousness has some

1. *Lit. Realism*, p.166.

2. In the following chapter, when discussing Bennett's and Maḥfūz's views of Realism, we shall refer to 'the Stream of Consciousness' in relation to Virginia Woolf and Realism. Thus it is convenient to mention briefly here 'the Stream of Consciousness' as a literary trend. This literary tendency was first established and developed by the French novelist Edouard Dujardin (1861-1949) as seen in his novel *Les Lauriers sont Coupés* (1888), and was called at first *L'interieur monologue*, but later came to be known as 'the Stream of Consciousness'. It is a kind of technique which seeks to depict the multitudinous thoughts and feelings that pass through a certain character's mind in relation to past events. The novelist tries to read the mind of a character to elicit past events which are compressed, for example, into a single day by the device of time-montage. The events of that day are elaborated as a bridge passage, both to expand and contract time and action (To and Fro or Forth-Back-Forth) of narrative to produce a novel of 'Stream of Consciousness'. In English literature Virginia Woolf was one of the earliest novelists who zealously applied the technique of 'Stream of Consciousness' in her writings, although she did not apply this term to her own work. She appealed to men of letters of her time to reject Realism as found in the works of Bennett, Galsworthy and Wells. By preferring this technique Virginia Woolf meant to emphasize the privacy of a character and to show the reality of life as a personal, private quest. But

(cont.)

kind of psychological analysis of man's mental reality, it centres on the examination of the individual's behaviour. The allusive meaning of events (forth-back-forth) in the Stream of Consciousness technique finally illuminates characters in a way that cannot be explained in the light of external and commonplace aspects of human life as opposed to the technique of Realism which presents the reality of life in terms of cause and effect. In other words, Realism attempts to portray characters as integrated human beings as related to events. It shows the causes which make a certain character: a miser (Père Goriot, Mr Tellwright and Saniyya ^ᶜAfīfī), a prostitute (Nana and Hamīda), a bourgeois merchant (Eugenie Grandet's father, Mr Baines, Darius Clayhanger, Ahmad ^ᶜAbd Al-Jawwād), and the effect of events on such a character's life.

Although writing about specific eras spanning several generations in a certain region is not one of Realism's specific purposes, it is difficult in practice to have any discussion of heredity, environment, etc. which does not utilise this technique. Thus, for example, *La Comédie Humaine* portrays scenes of Parisian

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2. (continued from the previous page) man's life is not separate from the community of social life, since man after all is doomed to live among others, unless he happens to be another Robinson Crusoe on an island of his own. In her novels Virginia Woolf kept the tragic end as in Realism, for instance with the suicide of Septimus Smith. For further information about Virginia Woolf's novels see, for example, Allen McLaurin, *Virginia Woolf The Echoes Enslaved*, Cambridge (1973). Detail about 'Stream of consciousness', see Robert Humphrey, *Stream of Consciousness in the Modern Novel*, Berkley (1954).

life, Zola's *Rougon Macquart* series deals with French life during the second Empire, Bennett's novels with Staffordshire, and Mahfūz's with life in old Cairo,¹ all of them over a span of time. As a result, some critics have concluded that the realistic novel is nothing but a historical narrative.² However, history is concerned with abstract facts, and facts are facts and no more, being free from artistic values and technical interpretation and having no relation to the aesthetic elements of novel-writing (plot, characterisation, etc.). Thus the distinction between these two types of writing is perfectly clear.

C. As regards subject matter, most realistic novels derive this from tragic incidents of daily life. Realism generally relies on the catastrophic and disastrous, and aims to show the miseries of life; poverty, deprivation, prostitution, squalor, dishonesty and the unfortunate effects of environment and social tradition.³ By selecting tragic themes, the realists aim at unfolding the reality of life as highlighted in class consciousness, politics, poor education, and dishonest and unscrupulous business dealings. It seems that the presentation of such features of society in the work of the realists made some critics think that the realists are simply interested in overloading their works with detailed information. We would disagree

1. *Lit. Realism*, pp.173-181.

2. *The Age*, p.118.

3. *Naturalism*, p.50. *Lit. Realism*, p.23.

because a realist usually attempts to restrict his writing to a moderate or even narrow range of human experience, using varied but not excessive examples. Moreover, the idea of choosing subject matter from what is tragic in life is quite appropriate as it provides a method of understanding life in the light of cause and effect. This, however, does not mean that reality is to be shown from the negative side of life only. The tendency to concentrate on the tragic led realists to adopt a pessimistic approach in their writings. Therefore, some critics formed the view that Realism's technique came from a pessimistic, materialistic and deterministic concept of reality in life,¹ recounting what is unpleasant, gloomy, sordid and dubious. The accusation of pessimism in Realism is valid to some extent. The pessimistic concept gives a sense of negativism and betrayal in life, while Man's life is a balance of good and bad, black and white. To this extent the more balanced treatment of good and evil aspects of life in the works of George Eliot may seem to offer a more satisfactory way of presenting reality.²

One last point to conclude with is that realistic writers often tend to indulge in lengthy descriptions which can hinder the reader's grasp of the actual subject matter and the theme of the story; often this is essential to the technique but sometimes one feels that greater succinctness would be desirable.³

1. *Lit. Realism*, p.35.

2. *Victorian Novel*, pp.20-21.

3. This point will be discussed in relation to Virginia Woolf's opinion of Realism in the fourth chapter of this study, pp.156-161.

Realism is regarded by some critics as a movement which arose as a form of protest against Romanticism. These critics seem to have thought that the realistic technique is a kind of violation of one of the main aspects of novel-writing, since Realism ignores imaginative and chivalric moods. This is true, but the reality of life is after all not romantic heroism. However, there are passages which depict romantic incidents within realistic writing.

In conclusion we may say that Realism is a literary movement which has aspects of validity as do most literary trends, while none of them are entirely perfect.¹ Realism is not just a technique for depicting part of life and featuring its good and bad sides like a photographic camera. It is not a treatment of social problems or an attempt to solve or find solutions for them. It is a special philosophy for understanding life and those who live it and interpreting these in terms of cause and effect to guide the reader and help him above all to recognise evil and avoid it. Realism is a philosophy which is meant to provide man with fruitful knowledge supported by facts. The disciples and founders of this movement think of science as an active source which supplies man with real facts and meaningful knowledge. Thus Realists thought of using the novel as an artistic means for presenting real life in an experimental way as opposed to the abstract facts of history which never yield analysis,

1. *20th Century Novel*, p.121.

interpretation or artistic techniques. Despite its imperfections we can recognise the positive achievements of Realism.

4. *Realism in the English Novel - History*¹

In discussing the establishment of Realism in France we explained that it resulted from novelists' concern with artistry and truthfulness in life and reality in novel writing in ways that involved cultural perceptions and their desire to show the influence of determining elements (heredity, environment and social customs) in the making of a character. From a literary point of view the rise of Realism in France was a kind of rejection of both the classicists' reliance on great literary models and the romantic subjective attitude in Literature. From a historical point of view Realism in France appeared in the nineteenth century which witnessed the rise of the industrial revolution with the immense social change of life. Therefore there was a need for literature to adopt a positive role in evaluating the events of time and man's life in the light of his social, economic and political dimensions. And thus, Realism came into being.

In Britain, however, romantic poetry was the most powerful reflection of the British industrial aspect of life.² Where the novel is concerned, however, Charles Dickens was a pioneer figure who gave much sustained attention to the reality of life and the new circumstances and changing values of social life in the epoch of the industrial revolution and the turmoil which accompanied

1. An analysis of the technique of Realism in English and Arabic will be given as part of the discussion of the realistic techniques of Bennett and Maḥfūz in Chapter Five.

2. *Man and Society*, p.80.

it. Thereafter some novelists, like Mrs Gaskell, became more aware of social, economic and political problems, and there was a reaction against romantic poetry as representing the reality of British life.¹

Some critics, like Patsy Stoneman, when discussing the rise of Realism in English Literature, tend to see George Eliot's writing as the beginning. This is because George Eliot had certain similarities with such French realists as Gustave Flaubert, and because Eliot was aware of the ideas of science and philosophy.² George Eliot is considered similar to Flaubert in observation of social life³ and because her novels attempt to reconcile determinism and morality. These aspects could be taken into consideration in regarding Eliot as a forerunner of Realism in the English novel, but with some reservations.

Dickens and George Eliot both enjoyed wide admiration in Europe for the kind of realism presented in their novels. Nevertheless, the new doctrine of Realism had to be brought to English literature. Dickens, in fact, was not a realist in the sense of French Realism. George Eliot's realism was more or less limited to observation of life within a narrow spectrum of experience.⁴ Also George Eliot believed that a character is ruled by fate with little room for free will. In this way she differs from that

1. *Ibid.* See also *Lit. History*, (Legouis) p.330.

2. *The Monster*, p.102.

3. *Man and Society*, p.86.

4. *Lit. Realism*, p.15.

concept, the validity of which the realists fought for a long time to prove.¹ Thus French Realism still had to penetrate English Literature:

'The innocent Anglo-Saxon had all at once to reckon not only with Flaubert, Zola and Maupassant, but with Russian, the Scandinavians, the Spaniards and the Italian.'²

Realism was a dominant and strong literary trend in France between 1850-1880, but the movement in Britain was not so strong because, at the beginning, only a few novelists like Gissing, Moore and Morrison showed interest in Realism, and then only in the 1880s.³ This is partly because critics and journalists, especially London journalists during the 1870s and 1880s, continuously attacked and rejected Realism and adhered strictly to their innocuous realism, that of Dickens, Mrs. Gaskell and George Eliot:⁴

'After all, there was at least as much if not more, Realism in nineteenth-century England as in France. Unfortunately, the literary realm is not determined by the laws of cause and effect, nor is it amenable to pure logic. Thus the powerful current of Realism, which in France encouraged the rise of Naturalism, seems to have militated against it in England.'⁵

The rejection of Realism in Britain was largely due to the fact that French Realism contained indecorous themes and was consequently denounced as a filthy technique.⁶ The controversy over Realism

1. *Ibid.*, p.112.

2. *Ibid.*, p.15.

3. *Naturalism*, p.32.

4. Robert G. Davis, "The Sense of the real in English Fiction", *Comparative Literature*, 3 (1951) p.200.

5. *Naturalism*, p.32.

6. *Ibid.*, p.33.

in Britain became more acute in 1884 when Frank Vizetelly (1864-1939) published an English translation of Zola's novel *Nana* (Zola was imprisoned in France for a while for writing this novel). The views of those who were against Realism can be summed up in the following:

'In the first place, the critics protested against naturalism as a social philosophy; it was deterministic and therefore disillusioning and depressing. Secondly, they objected to the technique and method of Frenchmen; French fiction was indecent and filthy and contaminating.'¹

These attacks on Realism continued and seemed to be endless until authors like George Moore (1852-1933) appeared to defend Realism strongly by critical writing or through the production of realistic novels. Thus George Moore could be considered the first novelist who introduced Realism into English, and was a key link between English and French Literature as far as Realism is concerned.²

In fact George Moore came under the influence of the Goncourts and Maupassant when he was studying painting in France.³ His aim was to write English novels in the light of the French naturalistic approach by placing emphasis on the determining elements of environment, heredity and tradition through objective observation and description of life.⁴ Indeed, Moore had already published

1. W.C. Frierson, "The English Controversy over Realism in Fiction 1885-1895", *PMLA*, 43 (1928) p.533.

2. *Lit. History* (Legouis) p.380.

3. *Lit. History* (Evans) p.271.

4. *Eng. Novel* (Allen) pp.294-295.

his novel, *A Modern Love* (1883), which can be regarded as the first major English realistic novel,¹ before the *Nana* controversy broke out. George Moore is best known for his realistic novels, *A Mummer's Wife* (1884) and *Esther Waters* (1895).

Another major English novelist who supported the rise of Realism in English was George Gissing (1857-1903). When he started writing he was not well known but his courage in facing the disease and corruptions of society with an open and frank realism in his novels brought him fame as one of the earliest realist novelists in English.² In his writing Gissing acted as the chronicler of life's cruelties, miseries and misfortunes, especially in the poor districts of London. Gissing's desire for Realism aimed at an objective portrayal of life.³ In this he is following the French realists' attitude:

'The scenes of Gissing's books resemble those of many of the novels of Dickens; he was an admirer of the great novelist and published a remarkable study of him, *Charles Dickens*, in 1898. But he has no trace of the humour which lights up Dickens's pictures of London; he knows nothing of the gaiety which shines forth in so many of the poor wretches created by his predecessor. Gissing had experienced the misery of life in London, and did not forget its bitterness and horror. The resemblance to the extreme naturalistic writers of French school is far stronger in him than in Hardy.'⁴

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1. W.C. Frierson, "The English Controversy over Realism in Fiction 1885-1895", *PMLA*, 43 (1928) p.538.
 2. *Lit. History* (Evans) p.265.
 3. *Lit. History* (Legouis) p.267.
 4. *Ibid.*

In his novels *Workers in the Dawn* (1880), *Demos* (1886) and *Odd Women* (1893) Gissing employed the realistic technique whilst keeping to the English tradition of novel writing, which excluded him from being purely a realist despite his role in establishing Realism in English.

After Moore and Gissing started writing realistic novels there was very active journalism on behalf of Realism. At the same time publishers were encouraged to publish famous realistic works in English translation, like those of Balzac, Flaubert and Zola. Some English writers pointed out the negative aspect of conventionalism in fiction and appealed for Realism as an appropriate approach, especially as seen in the works of French novelists. There also appeared five volumes of realistic short stories,¹ which were significant in making the reading public form a sympathetic attitude to analytic examination of contemporary society in fiction. If we exclude the semi-realistic works of George Gissing we can say that French Realism was first introduced into English literature by George Moore. However, despite his pioneering works in the field of English Realism, it is difficult to regard him either as a purely realistic writer, since in his later works he abandoned Realism for aestheticism and impressionism:

1. These collections of short stories are *Wreckage* by Hubert Crackenthorpe, *Mlle. Miss* by Henry Harland, *Keynotes* by George Egerton, *Wrecker and Methodist* by M.D. Lowry and *Renunciations* by Frederick Wedmore. See W.C. Frierson, "The English Controversy over Realism in Fiction 1885-1895", *PMLA*, 43 (1928) p.545.

'At one time or another during his sixty-year writing career to be sure, Moore seriously considered himself a Pre-Raphaelite, a naturalist, a decadent and impressionist. To the end he was still seeking, still experimenting, still changing.'¹

Thus Realism became an established movement in English literature, but we should note that English realists, although they adopted French Realism, kept some aspects of English tradition in novel writing, for example, the sense of humour. Their Realism is 'spiced with humour and keenly aware of human oddities.'² However, the rise of Realism in the English novel was impelled by very strong reasons. To quote Rebecca West:

'The age was hungry for more solid food. Thomas Hardy, discouraged by the outcry over "Jude", had shut up shop as a novelist. George Moore was working away, but he was so great that there was always bound to be a slight uneasiness between him and his generation. His way was not theirs; he was teaching them a new way. They were bound to feel a certain shyness, suspicion, resentment, envy. Henry James was doing superb work, but all the same he was (being essentially timid) subscribing to the heresy of the age and was not honestly with those who wanted sounder doctrine. The so-called esthetic movement of the '90s had promised much, but it had vanished, partly on account of trouble with the police, but largely because it knew too little about esthetics. Its literature was noisy but empty of content like a drum. It was no wonder that the one writer who insisted on being earnest, George Gissing, received a homage from the young which is well nigh incredible in view of the drab incompetence of his writing. The situation was deplorable.

Then there came Shaw, Wells, Galsworthy and Bennett. And Bennett's was in a sense the most easing advent. The other three came to give good

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1. *The Artist's Vision*, p.13. For more substantial details see Joseph Hone, *The Life of George Moore*, London (1963).
 2. *Naturalism*, p.33.

writing which, however, they entangled in the nexus of modern and anti-capitalist thought.¹

As, therefore, it is almost impossible to discuss Arnold Bennett's technique without detailed reference to his contemporaries, especially Galsworthy and Wells,² further discussion of English will be postponed to chapter four.

5. *Realism in the Arabic Novel - History*

A study of the circumstances which led to the emergence of Realism in French literature, and perhaps English literature also, shows this to be the result of changes in social values and economic and political circumstances, such changes leading to the emergence of new social classes like the bourgeoisie. Similarly, the rise of Realism in Arabic literature as it appeared in Egypt can be associated with social, economic and political changes similar to those in France and Britain.

Therefore critics like Muhammad Zaghlūl Sallām and Tāhā Wādī tend to see Realism in Arabic literature as an outcome of the turmoil which has existed in Egypt since the turn of the century.³ For instance, the failure of the 1919 revolution in Egypt triggered various crises which prevailed in all aspects of life leading to the citizens' loss of basic human rights, either through foreign oppression or the manoeuvrings of ideological

1. A.B. (West).

2. George Bernard Shaw (1856-1950) is mainly known as a playwright rather than a novelist, and Bennett, Wells and Galsworthy are generally recognised as the major English realist novelists.

3. *Dirāsāt*, pp.104-107; *Madkhal*, pp.101-105.

and political parties.¹ These circumstances continued to exist until the 1950s when a new phase in Egyptian history and the Arab world in general began to develop. The corruption of society increased through the influence of the feudal system in agriculture and the capitalist system in commerce, especially among the bourgeoisie.² The majority of people lived in great poverty, suffering from illiteracy, bad conditions of health and appalling social conditions.

In these circumstances there was no option open to men of letters in general and novelists in particular. They either had to face and struggle realistically against the injustice of the system or express their protest in a romantic, sentimental and unrealistic way.³ Many novelists have, under the circumstances, adopted the direct approach which was to face reality and express, through the realistic method, the feelings in their society in order to bring home to people the gravity of the situation and of living conditions. Therefore the realistic novel showed a comprehensive vision in portraying the facts and realities of life. Due to the unstable social, economic and political conditions the school of Realism found a suitable climate when it began to emerge and thus it became a dominant feature of the Arabic novel, especially between 1930 and 1960, as will be shown below. Consequently many authors (e.g. Yūsuf Al-Sibā^cī, ^cĀdil Kāmil and Najīb Maḥfūz) became

1. *Madkhal*, pp.101-105.

2. *Al-Riwaya*, p.19.

3. *Madkhal*, p.103.

well-known in the field of realistic novel writing, beginning with Tawfīq Al-Hakīm, whose *ʿAwdat Al-Rūh* appeared in 1933 and marks the real beginning of the realistic phase in the novel:

'The realistic tendency may be said to begin in the novel from 1933. ʿĀdil Kāmil's *Milyam Al-Akbar* is the evidence which indicates the maturity and firm establishment of the tendency, and we find the mature artistic continuity of the novel at this stage in Najīb Maḥfūz. The fact is that the uniqueness of Najīb Maḥfūz in championing this trend attracts the attention and raises questions.'¹

For this reason we shall emphasise the realism of Najīb Maḥfūz as he is the most notable exponent of post-war Realism in Arabic literature. We shall stress the uniqueness of Najīb Maḥfūz's realism and his dependence on European literature as a major source comparing him especially with the most outstanding English realist, Arnold Bennett.

As mentioned in the first chapter, the Arabic novel as a genre is mostly based on western models, especially in aspects of technique. In consequence Realism being particularly a French literary trend is equally an exotic element in Arabic literature, although at a later date the English influence became predominant:

'Arab realism sought its early theoretical bases from French literature. This is shown by the education of its first writers - Haykal and Luṭfī Jumʿa, and by Luṭfi Jumʿa's introduction to his novel *Wādī Al-Humūm* and ʿIsā ʿUbayd's introduction to his extensive collection of short stories, *Iḥsān Ḥanīm*. But this exclusiveness (i.e. in French education or literature) did not last long. As a result of educational curricula which increased the importance

1. *Ibid.*, p.105.

of English and the uproar created by the Bolshevik revolution of 1917 the influence of English and Russian literature was added to that of French among the pioneers of the modern school. However the third generation (of realists) displayed an interest in others, and the names of Dickens, Galsworthy, Bennett, Virginia Woolf and Bernard Shaw came to the fore and this was a result of the concern with English language and literature in the schools and the university. This active interest in English novelists coincided with the dispersion and extinction of Russian literature.¹

Realism is one of the most important and widespread trends in the Arabic novel as many of the most famous works, especially in Egypt, employed the technique of Realism between 1933 and 1960. The dominance of Realism in the Arabic novel led some critics to state that Realism was 'the art of today's literature and the method for tomorrow's literature'.² Indeed, good realistic novels were still being written in the 1960s, for example, Fathī Ghānim's novel, *Al-Rajul Alladhī Faqada Zillahu*.³

As well as being a response to local conditions, the rise of Realism in Arabic literature may be seen as a reflection of the educational and cultural revival which began in the nineteenth century. It was particularly in the last two decades of the nineteenth century that Arabs became aware of the various literary trends in foreign literature in the West, while the introduction of foreign literary ideas was greatly helped in Egypt by the establishment

1. *Al-Wāqī'iyya*, pp.556-557.

2. *Ibid.*, p.146.

3. Translated into English by Desmond Stewart as *The Man Who Lost His Shadow*, Chapman and Hall (1966), also available in paperback, African Writers Series, Heineman (1980).

of a University at Cairo in 1908. There, critical reviews and articles were written which encouraged debate among men of letters and critics, some calling for one idea and some for another, some against the literary trends of Europe and some for them.

Muhammad Lutfī Jum^Ca, as mentioned in the first chapter, was a champion of Realism which he introduced in his novels, *Wādī Al-Humūm* and *Fī Buyūt Al-Nās* (1905). Jum^Ca was originally a solicitor who had studied law in France where he got his ideas about Realism. He worked as a lawyer for a while, but later he gave up the law to devote himself to literature, especially in the field of fiction, drama and translation.¹ Where Realism in Arabic literature is concerned Jum^Ca is famous for his two realistic novels mentioned above. In the preface to his novel, *Wādī Al-Humūm*, Jum^Ca stated that:

'He wished to write a story by which people could see their shortcomings and then try to reform, and did not want to betray people by giving a beautiful picture which differed from reality, according to the method of Balzac and Zola.'²

Jum^Ca's plea for Realism in novel writing was at first ignored but later it was echoed in the short story. Mustafā Lutfī Al-Manfalūtī (1896-1924) reluctantly tried Realism in some of his short stories although his attempts were weak and immature apart from the value of his appeal for reforms in society.³ The achievement of Muhammad

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1. *Min Al-Muqāran*, Vol.2, p.49.
 2. *Dirāsāt*, p.83.
 3. *Al-Qissa Al-Qasīra*, p.85.

Taymūr (1892-1821) in the field of the realistic short story has caused most critics to consider him the pioneer of Realism in the short story.¹ Taymūr had been sufficiently sincere in his appeal for Realism to give up his aristocratic way of life in his family and live with the lower classes in order to know their feelings and their way of life closely and to reflect a complete picture of reality in this society. As a result Muhammad Taymūr's vision of life appears objective and true to daily life.² Examples of Taymūr's writing can be found in his collection of short stories, *Mā Tarāhu Al-^cUyūn*. Thereafter realistic writing was continued in the works of ^cĪsā ^cUbayd (d.1923) with his collection of short stories, *Ihsān Hānīm* (1921) and the volume of short stories, *Dars Mu' Lim*, (1922) by Shihāta ^cUbayd (d.1961).³ Both writers emphasised the importance of Realism and the scientific approach to writing in order to portray reality and the facts of life without Romanticism.⁴ ^cĪsā ^cUbayd tended to study family life in its social, psychological and environmental aspects and the influence of social customs and tradition on his characters.⁵ Shihāta ^cUbayd was concerned with the study of characters and the portrayal of their behaviour in terms of heredity as revealed in successive generations.⁶ Thus the works of the ^cUbayd brothers were a plea for Realism which they

1. *Ibid.*, p.88.

2. *Ibid.*, pp.80-96.

3. *Min Al-Muqāran*, Vol.2, p.47.

4. *Qaḍāyā*, p.10.

5. *Al-Qiṣṣa Al-Qaṣīra*, pp.130-133.

7. *Ibid.*, p.145.

called *Madhhab Al-Haqā'iq*, as they thought that life should be depicted realistically, far away from Romanticism and close to reality, even if reality looks ugly and unidealised.¹

However, from the appearance of Jum'a's novels in 1905 until 1922 there was a gap of seventeen years in which only a very few novels, such as *Zaynab* (which cannot be regarded as a wholly realistic novel) were produced. Indeed in terms of novels alone the gap was even longer extending to 1933 when *ʿAwdat Al-Rūh* was published. The existence of this gap seems partly due to the various debates between those who wished to adopt western culture and western literature into the Arab world and those who were against such ideas. The latter group were in favour of rejecting anything western and only applying the Islamic and Arabic heritage. Another group of critics and men of letters wished to reject Realism as a literary trend and restrict themselves to Romanticism and Classicism since Realism in their view had negative and pessimistic aspects.² On the other hand, ʿIsā ʿUbayd and Shihāta ʿUbayd, in their introductions to their works, paved the way for Realism and explained the technique of the realistic school in literature.³ Realism in their view is related to society and the realist is concerned with social life and society's crises - social, educational, economic or political.⁴

1. *Ibid.*, pp.122-123.

2. *Al-Wāqiʿiyya*, pp.218-225.

3. *Min Al-Muqāran*, Vol.2, pp.47-48.

4. *Al-Wāqiʿiyya*, pp.556-557.

Thus Realism in novel-writing as a conscious literary trend started only during the 1930s, when Tawfīq Al-Hakīm wrote his realistic novel *ʿAwdat Al-Rūh* (1933).¹ His residence and studies in France were a great advantage to him, as he came to know Realism from its sources and was able to introduce it into Arabic literature. His first hand experience of Realism made his writing a great success. Of Tawfīq Al-Hakīm's novel writing it has been said:

'In his art he tends toward realism in the treatment of questions of his society and the cases of man who is impotent in the face of fate and destiny. He is concerned with symbol and metaphor, the gift of satire and humour is clear in him as is the employment of reason and thought, the use of philosophy, his reliance upon fable and logic and his mastery of psychological analysis. It is not possible to understand his art through the two visions of optimism and pessimism, since his art does not rely on either to the degree that it relies on the truthfulness of his treatment of society's problems and dilemmas to reach a high artistic standard.'²

Tawfīq Al-Hakīm's status in the Arabic novel as far as Realism is concerned could be compared with that of George Moore in the English realistic novel, since having enriched the Arabic novel with a few realistic works he gave up these to devote himself to the art of drama.

Realism had now become finally acclimatised in the Arabic novel and had reached its culmination in the works of novelists like ʿĀdil Kāmil, ʿAbd Al-Hamīd Al-Saḥḥār, and Yūsuf

1. *Egyptian Nov. Trends*,
2. *Al-Riwāya*,

Al-Sibā^cī. These will be discussed below, especially in relation to Najīb Maḥfūz's realism, in chapter four.

Thus Realism, as found in Arabic literature, is a movement which took place in three generations; M.L. Jum^ca and his contemporaries in 1905, authors at the time of Muḥammad Taymūr, around the 1920s - both generations having tried Realism, the former in the novel and the latter in short stories; and, finally, come the group of Tawfīq Al-Hakīm and those who came after him as a result of whose works Realism became familiar throughout the Arab world and came to be an established movement in Arabic literature:

'The significant change has been in the choice and treatment of subjects. Writers before the revolution felt the existence of inequalities and injustice in society so keenly that they devoted much of their work to a criticism of immediate problems.'¹

An important point which should also be mentioned is that the first generations of Arab realists were influenced primarily by French Realism, while the later group show much greater English influence, which is particularly noticeable in the works of Najīb Maḥfūz. This point is of considerable importance, and is the reason for the comparison between English and Arabic literature as far as Arnold Bennett and Najīb Maḥfūz are concerned, which is the subject of the present thesis.

1. *Egyptian Nov.*, p.93.

Chapter Four

R E A L I S M I N B E N N E T T

A N D M A H F Ū Z

Chapter Four

R E A L I S M I N B E N N E T T A N D M A H F Ū Z

1. *Realism in Wells, Galsworthy and Bennett*

The previous three chapters have attempted to provide the literary, historical and biographical background necessary for a detailed comparative study of Bennett and Mahfūz. The object of the present chapter is to establish a general discussion of the realistic techniques of the two authors while the following chapter will offer a detailed analysis and comparison of specific topics of particular interest for this study. We begin with a discussion of Bennett's realism which, as mentioned in chapter three, can scarcely be considered without some mention of Wells and Galsworthy. Accordingly all three writers will be discussed below. Finally, we shall discuss the famous controversy between Bennett and Virginia Woolf which is inevitably brought into any discussion of Bennett's work, in the hope of removing any misconceptions, either for or against Bennett as a realist. In this respect we shall also mention briefly Mahfūz's views on the "Stream of Consciousness" where Virginia Woolf is concerned.

As a matter of fact, many critics, for example William Bellamy,¹ regard H.G. Wells, John Galsworthy and Arnold Bennett

1. *The Novels*, pp.105-113.

as the famous English novelists who adopted Realism as a valid literary trend:

'The three representative novelists of the age which ceased so suddenly and so completely with the beginning of the War were undoubtedly Mr Wells, Mr Galsworthy and Mr Bennett. Twelve years ago Mr Bennett would have been generally considered the least conspicuous of the three; to-day he is on the whole the most conspicuous.'¹

They do nevertheless have major points of difference in their realistic writings, due to each novelist's background, degree of interest in and enthusiasm for Realism. They also vary in issues and subjects treated in their novels and in overall technique:

'Their mental constitutions, their conception of life and society, their scales of values, were so different that a comparison of the results brings out more opposition than correspondences.'²

Thus it is reasonable to undertake a brief comparative study of Wells, Galsworthy and Bennett to find out where the latter novelist stands in his realism among the others, particularly as the differences between them were quite marked.

H.G. Wells (1866-1946) was born in Bromley, Kent, and was the son of domestic servants of a humble social class who later turned to shopkeeping.³ At the age of thirteen he became an apprentice in a draper's shop in order to relieve his father's financial troubles.⁴ Later he became a pupil-teacher and

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1. Edwin Muir, "Arnold Bennett", *Calendar of Modern Letters*, 1 (1925) p.290.
 2. *Eng. Novel*, (Baker), Vol.10, p.289.
 3. *Eng. Novel*, (Allen), p.313.
 4. *Panorama*, p.434.

subsequently graduated from the Normal School of Science, South Kensington, where he was a student of the biologist Thomas Henry Huxley.¹ Wells combined his interests in literature, science, sociology and history by writing essays and reviews at first as a journalist and later as a novelist.² For example his novel *The Time Machine* (1895) is closer to science fiction, and *The War of the Worlds* (1898) was a striking scientific fantasy.³ In other novels Wells treated the social absurdities and injustice of society by showing the career of some characters of vulgar origins and poor environment as in *Kipps* (1905) and *The History of Mr Polly* (1910). These two novels are the best example of Wells's style which is a mixture of comic talent and sarcastic portrayals of society.⁴

John Galsworthy (1867-1933) as an English realist has a different background from that of Wells and Bennett. He is from the landed gentry class of wealth and property with a comfortable social status.⁵ Galsworthy was educated at Harrow and Oxford.⁶ He travelled abroad a lot, and had a wide knowledge of literature, especially French and Russian.⁷ As a novelist he depicted the upper middle class with, as a main theme, the

1. *Lit. History* (Legouis), p.371.

2. *Panorama* p.434.

3. *Lit. History* (Evans), p.269.

4. *Eng. Novel* (Allen), p.316.

5. *Panorama* p.437.

6. *Eng. Novel* (Baker), Vol.10, p.319.

7. *Lit. History* (Legouis), p.374.

possessive instinct in man in acquiring all things desirable and the hoarding of money, and this is seen in his famous work *The Forsyte Saga*,¹ *The Man of Property* (1906), *In Chancery* (1920) and *To Let* (1921). *The Forsyte Saga* is a good example of the generations novels in English, similar to that in French, e.g. Zola's *Rougon Macquart*.

To distinguish between Bennett's and Wells's realism we may draw attention to the polemical core of their writing characteristics. The environment of Wells's novels is drawn from the class he knows best, the atmosphere of the lower classes in the south of England, whereas Bennett's novels portray the industrial north of the Potteries.² Wells was against the traditional class system in Britain, and as a left-wing Fabian (unlike Bennett or even Galsworthy) Wells in some of his non-fictional writing described socialism as a means for reforming British society, as for example in *Socialism and Marriage* (1912).³ Some of Wells's novels differ from those of Bennett and Galsworthy, in that Wells used scientific approaches in his writing, believing as he did that to science everything was theoretically possible. Thus in his novels Wells dealt with the evolutionary theory and the prediction of future cultural developments⁴ as in *The Time Machine* (1895), *The Invisible Man* (1897) and *The War of the Worlds* (1898). Wells

1. *Lit. History* (Evans), p.268.

2. *Eng. Novel* (Allen), p.313.

3. *Lit. History* (Legouis), p.372.

4. *The Novels*, pp.114-115. See also *Lit. History* (Legouis), p.371.

tried to expose the shams and absurdities of modern civilisation and the need for reconstruction as 'a propagandist' would do (while Bennett and Galsworthy were dissimilar to Wells in this respect).¹ Consequently Wells followed the mood of an Utopian who appealed for perfection. Wells's attitude, therefore, as a realist was not to provide an aspect of social historical significance as it existed in life (as Bennett and Galsworthy did) but to reflect (as in many of his novels) what life would be like in the future,² while even his novels set in the present do not seem particularly serious because of the sarcastic and comic vision of life in them.³ These characteristics of Wells are enough to make his resemblance to Bennett 'slight and accidental'.⁴ Thus Sherman observes:

'I cannot follow a critic who finds Wells and Bennett alike in their value, and, what is far more interesting, neither can Mr Wells! Mr Bennett rises up to prove, alas, that his philosophy is not dead yet. His solid realistic novels protest against Mr Wells's fairy Tales. His Vision of life protests against Mr Wells's vision of life.'⁵

Bennett and Galsworthy could almost be called sociologists for the social history and record of their time they left in their novels. Both treated the family saga in their writings, *The Clayhanger* trilogy and *The Forsyte Saga* series.

1. *Eng. Novel* (Baker), Vol.10, p.288.

2. *Panorama*, pp.435-436.

3. *Lit. History* (Legouis), p.372.

4. *Eng. Novel* (Baker), Vol.10, p.293.

5. S.P. Sherman, "The Realism of Arnold Bennett", *On Contemporary Literature*, (1917), pp.104-105.

But Galsworthy's Saga was a closed system restricted to a social class which lay beyond Bennett's experience. In addition there were more basic differences and as a result his novels are characterised by the 'liberal attitude' especially as in the behaviour of the Forsyte family members. This is because Galsworthy was a believer in free will.¹ On the contrary Bennett's family saga was under the influence of social tradition, upbringing and the influence of 'the tyrannical'.² Bennett and Galsworthy, in this way, tended to look at different sections of society as a result of their family and social background. In his realistic approach, Galsworthy concentrated on the factors which underlie the visible drama of life whereas Bennett was impressed by the spectacle of all that was happening around him.³ As a realist of an optimistic temperament Galsworthy reflected the values of an idealist who pictured life as it existed and contrasted it with what existence might be,⁴ and therefore the difference between Bennett and Galsworthy as put by Baker is:

'Perhaps the key to the differences in their vision and their rendering of what they beheld is to be found in their different ways of dealing with time and with life as a process of continual change. It is illuminating to compare *The Old Wives' Tale* or the Clayhanger Series with *The Forsyte Saga*.'⁵

In brief Bennett is not an Utopian who is concerned with evolution or the novel of ideas. Nor is he an idealist of what life should be like. His characters are of a middle class, not lower as

1. *Eng. Novel* (Baker), Vol.10, p.290.

2. *Writer by Trade*, p.82.

3. *Eng. Novel* (Baker), Vol.10, pp.288-289.

4. *Ibid.*, p.289.

5. *Ibid.*

Wells's nor upper as Galsworthy.

Arnold Bennett was the most enthusiastic novelist for French Realism, and most of his writings follow the French method quite closely,¹ whereas Galsworthy is unlike Bennett in this respect. Galsworthy is famous for his realism as far as generations plots are concerned, but that, important though it was, was not the only technique of Realism. Furthermore, as the quotation below indicates, Galsworthy had not originally set out to employ this technique.

'In the case of Galsworthy it is important to remember that when he wrote "The Man of Property" (published in 1906), he had not conceived the idea of the "Forsyte Saga" as a whole.'²

H.G. Wells, on the other hand, did not write anything dealing with the plot of generations or family saga novel. However, perhaps the clearest distinction between Bennett and these contemporaries is that made by Rebecca West:

'Then there came Shaw, Wells, Galsworthy and Bennett. And Bennett's was in a sense the most easing advent. The other three came to give good writing which, however, they entangled in the nexus of modern and anti-capitalist thought. But Bennett stood for a purer liberation. He stood for the emancipation of the phenomenon, for the establishment of democracy among the perceptions. A novel need not depict nice people, it need not inculcate an established system of morality, it need not be loyal to any standard of delicacy. Simply it must celebrate life. He piled up book after book of sober, unevasive studies of provincial existence, till the world took notice

1. *20th Century Novel*, p.232.
2. *Ibid.*, p.246.

and saw that a barrier had been built up between it and the floods of romanticism that had threatened to wash it away. True that at first he had to attract their attention by writing thrillers of a new kind, as glossily efficient and abounding in gadgets as a modern bathroom.¹

Thus Bennett's realism in some ways is similar to that of his contemporaries, Wells and Galsworthy, and in many ways it is different, simply because Bennett was more true to the French realists than any other English realist, as will be elaborated in the following section.

2. *Realism in Bennett*

To be a writer had been the ambition of Bennett since he was a teenager. As a schoolboy he tried to write poetry:

'I remember no other literature for years. But at the age of eleven I became an author. I was at a school under a master who was entirely at the mercy of the new notions that daily occurred to him Once he suffered the spell of literature, read us a poem of his own, and told us that any one who tried could write poetry. As if it were to prove his statement, he ordered us all to write a poem on the subject of Courage within a week, and promised to crown the best poet with a rich gift. Having been commanded to produce a poem on the subject Courage, I produced a poem on the subject Courage in, what seemed to me, the most natural manner in the world.'²

After leaving school he began to develop his writing ability by reviewing books and working in journalism, first in Staffordshire and later in London. His editorial job in London and

1. *A.B.*, (West) pp.15-16).

2. *Truth*, pp.11-12.

his wide reading in English and French literatures encouraged him to attempt novel writing. As far as interest and influence are concerned his works are modelled in the first instance on the French masters of Realism.¹ Bennett appreciated the French novelists and learned much from Balzac, Stendhal and Zola, as he had an enormous love for France and French literature:

'I deeply enjoyed these secret contacts with French thought and manners, as revealed in French novels.'²

All aspects of his interest in France moulded his thought, so that only when he wrote his first chapters of *A Man from the North*, through the technique of Realism, did he formally regard himself as an author.³ It is not surprising to find that Bennett frequently made appreciative remarks about Realism and its practitioners in France. In this way we see that most of the French novelists of the school of Realism contributed to forming Bennett's attitude towards realistic writing.

Balzac's inspiration is highly valued by Bennett in quality and quantity, and he appreciated the greatness of Balzac's technique in taking up to forty pages to establish the characters of his principal personages. It is the technique of Realism which requires length of detailed observation.⁴

1. *Ibid.*, pp.51,63.

2. *Things*, Vol.1, p.289.

3. *Truth*, p.67.

4. *Books and Persons*, p.230. On various occasions Bennett wrote articles in memory or in appreciation of Balzac, especially, in his *Journals* and *Things That Have Interested Me*.

Thus Bennett learned from Balzac the various techniques of compiling or making a 'list'¹ of details about political, social and artistic events which are bases for writing realistic novels and expositions of life. This detailed attention to all aspects of life reflects Bennett's view that the essential characteristic of the really great realist is 'a Christ-like all-embracing compassion'.² This fact shows us Bennett the realist who chose to write about life in terms of accumulating material to compile a history of life. A remarkable testimony to Bennett's rapid and unerring assimilation of detail is that on one occasion he visited the Potteries to attend the funeral of a relative, and there he opened his note book observed and wrote down material necessary for one of his novels, *A Man from the North*.³ He was indeed a rigid realist to have the dutiful habit of recording minor details of his surroundings so that he was able to write a book on how to live the twenty-four hours of each day; *How to Live on Twenty-Four Hours a Day*. Thus, Realism to Bennett is a kind of pictorial representation of what exists in relation to social, political and economic life, the life of human beings as monitored by environment, heredity and tradition of society. Just as Balzac devoted his writing to the life of the people of Paris because he enjoyed reconstructing the social environment of a place, Bennett's depictions of local

1. *Journals*, Vol.1, p.346.

2. *Ibid.*, p.22.

3. *Writer by Trade*, p.65.

detail and social life are at their maximum in his novels of the Five Towns.¹ When Bennett wrote about the Five Towns, he did not write from the point of view of local patriotism, but did so in imitation of one of the techniques of Realism. On one occasion he remarked:

'I came across England: an ode. I would not write a thing called England: and ode. This patriotism seems so cheap and conceited. I would as soon write Burslem: an ode or The Bennetts: an ode. I would treat such a theme ironically, or realistically. But loud sounding praise, ecstasy - no.'²

Bennett's Five Towns are a setting and a source of information which reflect his experience. It is the place where he was born, the environment in which he spent two decades of his life. It is there that he experienced the life of the potteries, the conditions of work, the traditions of the people and many other aspects of the area.

In his correspondence with H.G. Wells, Arnold Bennett rated Flaubert's method and technique of Realism very highly. With respect to his novel *Anna of the Five Towns*, Bennett admitted that the emotional quality of the ending gave a sense of the tragic which could be compared to *Madame Bovary*, which had this quality in the 'proper degree'.³ In that novel Bennett drew more on the technique of French Realism to achieve

1. *Journals*, Vol.1, p.95.

2. *Ibid.*, p.293.

3. *Letters*, Vol.2, p.170.

a resemblance to the French methods like those of Flaubert:¹

'I recognise that the fate of Society may be as enthralling a subject as that of a man or woman. But then, will you not (using Flaubert's method if you like) create the atmosphere of the Society by giving the members of it in elaborate details?'²

This is, in fact, the case with Bennett in most of his novels who, in every aspect of life's drama, is enthralled by the challenge of conveying his sense of it as a means towards Realism and revealing the truth; of this approach Ernest Baker commented:

'Such a realist as Bennett has continually to deal with the incalculable; which does not mean that any act is unmotivated, but only that it may be a surprise to such as do not know all the factors, or cannot in imagination identify themselves with the living individual.'³

Generally speaking, Bennett's appreciation of and enthusiasm for Realism increased his interest in French novelists of the realistic movement. To Maupassant, Bennett is indebted in that he derived from him a compassionate attitude towards his characters, especially towards female characters as in *Leonora* which has a kind of resemblance to *Une Vie*.⁴ The Goncourts were also a model for the precise and meticulous technique of ordering observation and documentation in Bennett's work.⁵ The

1. *Ibid.*, p.172.

2. *Ibid.*, p.174.

3. *Eng. Novel* (Baker), Vol.10, p.298.

4. *R. Realist*, pp.80-82.

5. *Ibid.*, pp.82-83.

technique of writing a novel as Bennett sees it should be true and transmit a realistic vision of life in the 'Cafe' or the 'Club' or on the 'Kerbstone'.¹ The novel cannot be true unless the characters seem to be real. The theme of a novel should establish the sense of change in the long run of time, the change of life, place, tradition and suchlike.² In all aspects Bennett is a provincialist realist, the author of the *Five Towns*. He traced his literary attitude to the French school of Realism. It is Bennett's choice of subjects and his method of developing them that unite him with the realists' tradition in France, and Bennett remained the only writer who is strongly influenced by the French school of Realism, and became the master of this technique in the English novel.³ And from several points of similarity and of relationship between Bennett and the French realists the conclusion is that Bennett in his art is a realist who was under the impact of French Realism,⁴ and that this was a matter of his taste and interest,⁵ which seems to be a subject for Virginia Woolf's attack on Bennett in particular and Realism in general as to be discussed in the following section.

3. *Realism and Stream of Consciousness*

Virginia Woolf's attack upon Bennett's realism and

1. *Author's Craft*, p.37.

2. *Ibid.*, See also *Journals*, Vol.1, p.95.

3. *New Age*, pp.85-85.

4. A.B. (Lafourcade), p.2.

5. *Letters*, Vol.2, p.95.

the long drawn out literary dispute which followed have become so famous in the history of English literature and so closely linked with Bennett's name that it is hardly possible to discuss his literary career without some reference to this celebrated feud. In particular it is important to study this incident as it had a serious effect on Bennett's literary reputation, and to some extent colours our judgement of him even today, and also because Woolf's attack on Bennett, whatever its motives, constitutes the major theoretical criticism of Realism in the twentieth century.¹

That this controversy had its beginning in clearly personal reasons, has been clearly shown by Samuel Hynes.²

Virginia Woolf disliked Bennett's exuberance, his attention to detail and environment, which she interpreted as materialism, and above all perhaps his success compared to the poor reception her first three novels had received:³

'A consequence of this state of affairs is that Mrs Woolf's essay has come loose from its context, and is read as though it were a complete, objective statement of the differences between two writing generations. But in fact it is neither complete nor objective; it is simply one blow struck in a quarrel that ran for more than ten years, and was far more personal than generational.'⁴

1. See Virginia Woolf, *Mr Bennett and Mrs Brown*, London (1928).

2. S. Hynes, "The Whole Contention Between Mr Bennett and Mrs Woolf", *Novel*, 1 (1967), p.34.

3. *Ibid.*, p.36.

4. *Ibid.*, p.34.

Virginia Woolf's attack on Bennett's realism can also be linked to the attacks of Roger Fry and Clive Bell on excessive realism in painting and the desire to do for literature what they had done for visual art.¹

Woolf's main attack on Bennett was concerned with what she felt to be his excessive concern with details, and with the question of characterisation, the two being very closely linked. Bennett had accused her of an inability to draw a convincing character, and this accusation was the more hurtful for containing an element of truth. Her response was to accuse Bennett of surrounding his characters with a wealth of details, but leaving the reader himself to deduce what the actual character is. Since this is the entire purpose of the realistic novel, the accusation seems pointless, as we must see the particulars of a setting to know the make-up of a character:

'Thus, Anna's cherishing of the memory of Willy price, while acquiescing in her marriage to Henry Mynors, can be understood as Bennett wishes us to understand it only if we see it against the background of Kiln and Kitchen.'²

In fact, we may say that the two writers were concerned with an entirely different *type* of characterisation, a different dimension of exploration and a different attitude to time. In Bennett's

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1. Paul Goetsch, "A Source of Virginia Woolf's *Mr Bennett and Mrs Brown*", *English Literature in Transition*, 7 (1964), p.188.
 2. D.S. Bland, "Too Many Particulars", *English Fiction in Transition*, 2 (1959), p.36. The article is one of the major critiques in refutation of Virginia Woolf's attack on Bennett.

novel time is stretched out to show the variety of human experience without summary narrative or explanation of circumstances leading up to his "dramatic scenes", whereas Virginia Woolf's technique of time is pushed downward to reveal the depth and intensity of human experience by contraction of time.¹

We might even argue that nineteenth-century Realism and the "Stream of Consciousness" are equally realistic in their different ways, the former being concerned with the realism of society, environment, heredity, etc. and the latter with psychological reality.² In the case of Bennett and Woolf, there is little doubt that the quarrel was made more acute by a difference of temperament. Woolf was:

'... a reserved fastidious, aristocratic woman who found relationships difficult, and who stayed within the familiar and protective limits of her Bloomsbury circle'³

while Bennett was a gregarious and outgoing personality with a great enthusiasm for life, and this attitude is apparent in his novels:

'Bennett makes us love his people, and loves them himself not because he has that perfect control over them that his method demands, but because, in spite of

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1. Dayton Kohler, "Time in Modern Novel", *College English*, (Oct. 1948), pp.17-19.
 2. W.H. Clawson, "Arnold Bennett", *Canadian Bookman*, 2 (1902) p.48.
 3. S. Hynes, "The Whole Contention between Mr Bennett and Mrs Woolf", *Novel*, 1 (1967), p.36.

the control, he enjoys them as if they were free agents Arnold Bennett was an intensely social being, and never more successfully than in his conviction that the best art is one of man's highest and noblest social activities.'¹

It is not surprising that someone of Virginia Woolf's reserved aristocratic temperament should have seen Bennett as vulgar and insensitive, despite the fact that in his novels he reveals himself to be anything but this.

In conclusion we may say that although Virginia Woolf's criticism of Bennett had an element of truth, that his descriptions for example can be long and occasionally tedious, she makes the mistake of assuming that her own approach is the only valid one. In fact Bennett had his realistic approach and Woolf had her approach, both of which have something to offer to literature as she herself admitted of the significance of Realism and the English realists she criticised:

'Do not let me give you the impression that I do not admire and enjoy their books. They seem to me of great value, and indeed of great necessity.'²

This is, especially, because literary trends are matters of content, technique and conventions:

'The history of novel criticism reveals, for all its complexity, a basic concern with two things - the moral and the story. The first suggests the novelist's relationship with society, the second his relationship with his art. If we were to distinguish conveniently between these two, we could say that the first raises

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1. R. Ellis Roberts, "Arnold Bennett", *Nineteenth Century and After*, 109 (1931), pp.623-624.
 2. *Mr Bennett and Mrs Brown*, p.12.

questions of convention, the second of technique
.... the novels which described "the inner Flame"
- the novels of Proust, Virginia Woolf and Joyce.
If the novels of Wells, Bennett and Galsworthy
are framed entirely by society, the novels of the
second group are formed entirely by self
consciousness.¹

Further, Woolf in her turn has been subjected to criticism
for her technique in novel writing, from Dr F.R. Leavis and
his followers,² and even E.M. Forster who was regarded as
being a member of the Bloomsbury Group:

'Now there seem to be two sorts of life in fiction,
life on the page, and life eternal. Life on the
page she could give; her characters never seem
unreal, however slight or fantastic their line-
aments, and they can be trusted to behave appropri-
ately. Life eternal she could seldom give; she
could seldom so portray a character that it was
remembered afterwards on its own account, as
Emma is remembered, for instance, or Dorothea
Casaubon, or Sophia and Constance in *The Old Wives'*
Tale.'³

4. *Realism in Najīb Maḥfūz's Contemporaries*

Having compared Bennett's realism with that of his
contemporaries we shall try to do the same thing as far as
Maḥfūz's contemporaries are concerned, although Maḥfūz's realism
need not be confused with that of any of his contemporaries as

1. *The Moral*, pp.249-265.

2. For criticism on Virginia Woolf see articles in *Scrutiny*:
M.C. Bradbrook, "Notes on the Style of Mrs Woolf", 1 (May
1932), pp.33-38. W.H. Mellers, "Comments and Reviews:
Mrs Woolf and Life", 6 (June 1937), pp.71-75. And F.R.
Leavis, "After *To The Light House*", 10 (Jan. 1942), pp.295-298.

3. *Virginia Woolf*, p.16.

he stands highly distinct from them. Consequently we shall only refer to these realistic novelists very briefly so as to give a complete picture of Realism in the Arabic novel, whose history and rise has been discussed in chapter three of the present work.

In her book *The Modern Egyptian Novel: A Study in Social Criticism*, Hilary Kilpatrick discusses the works of Tawfīq Al-Hakīm and his generation of what she calls 'the pioneers'.¹ In closing her discussion she makes an explicit distinction between two generations of novelists, the former, that of Al-Hakīm, and the latter that of Mahfūz, the younger generation who brought Realism in the Arabic novel to maturity:

'The writers discussed in this chapter do not belong to a group, as the *Udaba* did, but must be considered as isolated individuals Since the previous generation of writers had done pioneering work in the genre, there was a foundation for these men to build on language and technique. Tawfīq Al-Hakīm in particular had demonstrated that serious subjects could be discussed in fiction, and he had and the other *Udaba* had given the novel a certain respectability.'²

The second generation of novelists who are the post war Arab realists are called by Kilpatrick 'the Successors' or 'the Post-Revolutionary Novelists'.³ The successors are those major Arab realists who developed realistic technique in their writings especially in Egypt, including ^CAdil Kāmil, ^CAbd

1. *Egyptian Nov.*, pp.19-58.
2. *Ibid.*, p.59.
3. *Ibid.*, pp.59,93.

Al-Ḥamīd Al-Saḥḥār, Najīb Maḥfūz, Yūsuf Al-Sibā^{cī} and ^cAbd Al-Raḥmān Al-Sharqāwī.

^cĀdil Kāmil was born to a Christian family in Cairo in 1916, his father being a lawyer who wanted his son to follow him in the same profession. After ^cĀdil finished his schooling he enrolled at the faculty of law from which he graduated in 1936 when he was twenty.¹ However, because he was too young he could not practise his profession, and hence he devoted himself to literature, after which he started his career as a lawyer. In the field of literature he was a member of the Council of University Graduates Author's Publication Committee.² He wrote one play and two novels, one of which is a historical novel called *Malik Min Shu^{cā}* (1945), while the other is considered to be one of the early realistic novels of this period entitled *Milyam Al-Akbar* (1944). The novel treats injustice and deterioration of society from which poor people in Egypt suffered. Hamdī Sakkūt compares Kāmil's realism with that of Maḥfūz as follows:

'Whatever the case may be, ^cĀdil Kāmil may be considered the realistic writer who is closest to Maḥfūz The difference between the two authors is one of presentation. Whereas Maḥfūz uses his artistic talent to expose this injustice objectively and unobtrusively and never ignores

1. *Egyptian Nov. Trends*, p.79; *Egyptian Nov.*, p.60.

2. It is noticeable that most of the novelists of Maḥfūz's generation were University graduates: Bākathīr, Abū Hadīd, Al-Saḥḥār ^cĀdil Kāmil; see *Ittījāhat*, p.23.

the other requirements of the literary art. Kāmil openly pours out his message with great enthusiasm.¹

Despite Sakkūt's attempt to make a difference between Kāmil and Maḥfūz, it is difficult to compare the two novelists in a vigorous way since Kāmil wrote only one realistic novel as opposed to Maḥfūz's considerable output. Thus we do not dismiss Kāmil as a realist, but simply observe that he is not comparable to Maḥfūz. In particular, the middle class in Kāmil's novel is ignored,² and as we know the middle class is a basic ingredient of Realism, and in this sense the novel is rather incomplete.

^cAbd Al-Ḥamīd Al-Saḥḥār, as mentioned in the first chapter, is mainly known as a writer of historical novels, in which his mastery is much firmer than in his other works. His realistic works comprise only two novels, *Fī Qāfilat Al-Zamān* (1947) and *Al-Shāri^c Al-Jadīd* (1952). But in fact these novels of Al-Saḥḥār's are significant for their treatment of a major issue of realistic writing, that of family life, which was first introduced into the Arabic novel by Ṭāhā Ḥusayn, and was followed up by Al-Saḥḥār and later mastered by Maḥfūz. Al-Saḥḥār's approach to realism is influenced to some extent by ^cĪsā and Shihāta ^cUbayd in their writings on this method, and is particularly concerned with deterministic elements such as heredity, tradition and environment. On the other hand, he is less concerned with relationships within the family group, and topics such as parental authority or the clash between the generations are little touched upon. Equally he does not pay much attention to questions of religious or political affiliation.

1. *Egyptian Nov. Trends*, p.109.

2. *Egyptian Nov.*, p.61.

Al-Sahhār's novels show certain weaknesses of construction. The different parts of *Fī Qāfilat Al-Zamān* have been felt to be unbalanced,¹ while both novels are overcrowded with characters and seem to be 'a mere accumulation of events and vague characters'.²

Yūsuf Al-Sibā^cī (1917-1978) was a son of a leading figure in modern Arabic literature (Muhammad Al-Sibā^cī, d.1921). Yūsuf Al-Sibā^cī graduated as a military officer in 1937 and six years later obtained the post of a lecturer in military history at the Military Academy in Egypt. As a man of letters he wrote journalistic articles, several volumes of short stories, some plays and many novels. As a novelist he did not restrict himself to one kind of novel writing. He contributed to the Arabic realistic novel as a reformer of individual ethics and of society.³ Al-Sibā^cī's two realistic novels are *Al-Saqqā Māt* (1952) and *Nahnu lā Nazra^c Al-Shawk* (1969). His characters are drawn from the poor people of the old area of Cairo, and thus although the *locale* of his works is not greatly different from that of Mahfūz his characters are, although a middle-class family which seems very similar to Al-Sibā^cī's own does appear in the latter work. Al-Sibā^cī's concerns are with the daily hardships of the urban poor, and particularly with the problem of death which recurs in all of his writings. At the same time there is a great deal of humour in his writings, and unlike Mahfūz he makes extensive use of the colloquial language of which he is recognised as a master. He is also notable for the detailed and vivid descriptions he gives of the areas he writes about. In almost all of these respects his work thus differs greatly from that of Mahfūz, and if Al-Sibā^cī is to be compared to any English writer the name of Dickens is the one which comes most easily to mind.

1. *Egyptian Nov. Trends*, p.112

2. *Ibid.*, p.113.

3. *Min Al-Muqāran*, Vol.3, p.42.

Finally we may discuss ^cAbd Al-Rahmān Al-Sharqāwī (b.1920), who graduated as a lawyer from the Faculty of Law in Cairo in 1942, but two years later gave up law to follow the teaching profession. He is famous as an essayist and novelist although he tried poetry and the short story.¹ As a journalist Al-Sharqāwī was known as a left-wing journalist and his novel writing is characterised by a socialist viewpoint which, as Kilpatrick observes, it is always a temptation for Marxists to introduce into their literary works.²

The major difference between his writing and that of Najīb Mahfūz is that the latter is not concerned with the class struggle:

'The concern of Al-Sharqāwī with portraying the struggle between the classes in the Egyptian village and especially between the influential feudal class and rulers before the revolution and those reactionaries and opportunists who took their places afterwards who are hostile to the socialist system on the one hand, and the classes of small cultivators and the poor on the other, gives his approach in novelistic treatment a new characteristic which differs from the method of Najīb Mahfūz.'³

The post-war realists learned much from the technique and output of Tawfīq Al-Hakīm as a realist. Indeed the pioneering work of Al-Hakīm whether in Drama or in the Novel had a great effect in the formation of these Arab realists of the forties and the fifties:

'The influence of Al-Hakīm on those novelists who followed him is not restricted to this aspect alone, but includes the realistic method, in particular after changing from the ivory tower phase to the phase of social commitment, abandoning

1. *Ibid.*, Vol.2, p.106.
2. *Egyptian Nov.*, p.129.
3. *Ittijāhat*, p.210.

seclusion. If Iḥsān ^CAbd Al-Quddūs was influenced by *Al-Ribāt Al-Muqaddas* as others have been, Najīb Maḥfūz and his generation were influenced by ^CAwdat Al-Rūḥ.¹

However, the Arab realist novelists, perhaps including Tawfīq Al-Hakīm, despite their wide reputation, cannot reach the high sophisticated manner and mastery of Najīb Maḥfūz's realism. The fact is Maḥfūz was in close contact with foreign literatures, was widely read, and had the literary talent and artistic ability to produce works consistently better than his contemporaries.

5. *Realism in Najīb Maḥfūz*

The study of Najīb Maḥfūz's biography and literary career indicated that his literary production developed on the basis of what S. Somekh has called a 'changing Rhythm' beginning with historical novels, realistic novels and moving to other literary techniques.² Maḥfūz himself acknowledged this phenomenon in his writing career by dividing it into several periods. His literary phases vary in duration and quality; but the realistic period with which we are concerned lasted for the thirteen years from 1945 to 1957 in which he produced eight realistic novels.

Najīb Maḥfūz seems to have gained his early ideas about the range and scope of European literature by reading

1. *Al-Riḥāya*, p.304.

2. See *Rhythm* and *Al-Wāqī'iyya*, p.543.

a number of histories of world literature. He particularly mentions Drinkwater's *The Outline of Literature*¹ of which Sakkūt and Marsden Jones remark:

'At the University his interests widened and *The Outline of Literature* by John Drinkwater was his guide in this period. It is worth noting that the last chapter of this book gives a study of Galsworthy, Wells and Bennett. It is known that *The Forsyte Saga* of Galsworthy portrays through the small world of the Forsyte family, the large world around it at a period in which social change reigns and values conflict (the similarity is clear between this series and the trilogy (of Maḥfūz)). It is understood also that the ideas which occur in Wells' book, *Outline of History*, for example the belief in the importance of science, progress, and the brotherhood of man must have left a strong impression on the generation of Najīb Maḥfūz. Likewise the social realism of Arnold Bennett may be a kind of influence on the writings of Najīb.'²

At the same time Maḥfūz set himself the task of reading the major works of world literature, which he says he did 'century by century' without specialising in the literature of any particular nation.³ However, his reading was selective in certain ways. He read the works of the modern masters first and as a result found it difficult to go back to the earlier writers afterwards. He particularly mentions that he could not bear to read Balzac who might take eighty pages to describe

1. *The Outline of Literature*, edited by John Drinkwater, G. Newnes Limited, London (1923).

2. Hamdī Sakkūt and Marsden Jones, 'Udabā' Miṣr fil-Qarn Al-^cIshrīn Najīb Maḥfūz', *Al-Jadīd*, 23 (1972), p.11.

3. *Asharat*, p.269.

a scene.¹ In addition his reading was not as complete as it might have been, as he constantly read anthologies and selections² and generally restricted himself to reading masterpieces.

Thus in general Najīb Maḥfūz's reading of world literature was based on selected representative works, but his reading of modern realistic authors seems to have been more extensive. He particularly mentions that since 1936 he read in modern realistic and naturalistic literature, analytical novels, and after that expressionist writers like Kafka and 'psychological' writers like Joyce.³ Najīb Maḥfūz learned about Realism from contemporary English novelists who perfected and developed its style like John Galsworthy and Arnold Bennett for instance. Speaking of this period, Somekh says:

'It would appear that the works which impressed him the most in the late thirties were mainly of English and French writers, and, more precisely, such naturalistic and realistic novelists as Galsworthy, Bennett, Wells and Huxley.'⁴

It is difficult to know how many or which works of these writers he read, since Najīb Maḥfūz simply mentions that he read one or two novels by each author.⁵ Equally, we do not know whether he

1. *Ibid.*, p.270.

2. *Ibid.*, p.275.

3. *Ibid.*, p.270.

4. *Rhythm*, p.45.

5. *Asharat*, pp.270-271.

read them in the original or in Arabic translation. He remarks himself that he prefers to read in translation, since he can read a novel in Arabic in a week whereas he needs a month to read a novel in a foreign language. With the exception of Flaubert and Anatole France, as mentioned previously, he seems to prefer to read French novels translated into English. What we can say, however, is that the fact that a novel may or may not have been translated into Arabic is not crucial. If he has to read in English he will do so, and the existence or lack of translations of Bennett, or any author, into Arabic is of no real significance.¹ The works of Arnold Bennett that we do know that Najīb Maḥfūz read are *Grand Babylon Hotel*, *Anna of the Five Towns*, *The Old Wives' Tale* (Bennett's masterpiece) and the collection of short stories, *The Grim Smile of the Five Towns*.² The possibility is that Najīb Maḥfūz read some of these works by Arnold Bennett during his intensive course of reading in the late thirties of modern realistic novelists, but there is no outside proof of this. However, similarities between his realistic novels and those of Bennett to which we will draw attention below, appear to provide

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1. Among the works of Bennett translated into Arabic we may mention those appearing in the *Index Translationum* (UNESCO, Paris, 1932-1975), *Milestones* (*Al-Marāḥil*, tr. Muḥammad Jād Afīfī, Maktabat Al-Ṣabāḥ Al-Jadīda, Cairo, n.d.), Vol.9, p.112. *Literary Taste How to Form It* (*Al-Dhawq Al-Adabī Kayf Yatakawwan*, tr. Alī Muḥammad Al-Jindī, Maktabat Nahḍat Miṣr, Cairo, 1957), Vol.11, p.421. *Grand Babylon Hotel* (*Funduq Jrānd Bābīlūn*, tr. Jirjīs Mansī, Dār Al-Kitāb Al-Jadīd, Cairo, n.d.).
 2. Personal Communication, see Appendix, p.294.

circumstantial evidence that this must have been the case. Further circumstantial evidence of his awareness of Arnold Bennett at the time he was writing his realistic novels is provided by his comment:

'I was aware that I was writing through a technique being deplored by Virginia Woolf. But the experience I was presenting through this technique was new Since I was very keen on Realism because it was unknown to us.'¹

As mentioned above the realism attacked by Virginia Woolf was in practice the realism of Arnold Bennett,² and nobody else, and it is quite inconceivable that Najīb Maḥfūz was not aware of this.

Finally, the fact that Maḥfūz believes that Western literature has much to offer to the Arab novelist is indicated by his belief that if he had not missed two scholarships to study in France he would have managed to produce a work as good as, for example, Tawfīq Al-Hakīm's *ʿUsfūr min Al-Sharq*.³ Thus Realism, with its French roots and its English disciples, enabled Najīb Maḥfūz to incorporate the technique of Realism into his novels.⁴ In fact Maḥfūz esteemed Realism so highly that he considers all artistic trends ultimately meet at Realism, since he is absolutely convinced that he is a realist, whatever his writing is like.⁵ To Maḥfūz art is a way of life, not a way to live nor a profession.⁶

1. *Dirāsāt* p.296.

2. See *Mr Bennett and Mrs Brown*.

3. Adham Rajab, 'Ṣafaḥāt Majhūla Min ḥayāt Najīb Maḥfūz', *Al-Hilāl*, 2 (1970), p.97.

4. *ʿAsharat*, p.270.

5. *Dirāsāt*, p.298.

6. *ʿAsharat*, p.280.

Mahfūz's realistic writings deal with social, political and economic problems. He does not write as a Utopian or use science fiction. He defines his views on the relationship of literature to science as follows:

'Science affects the way of thinking of the man of letters and his view of things more than it affects his writings, and this is clear in the Naturalistic school in particular. As for science fiction this is mostly written by scientists who have an inclination to literature like H.G. Wells.'¹

Indirectly, Mahfūz is telling us that his realism is unlike Wells's, but that the scientific method as propounded by Zola is the appropriate model in Realism. Mahfūz made use of social themes rather than scientific phenomena. His realism dealt with a society which was narrowly defined in terms of place, rather than dealing with Egyptian society as a whole, as other novelists did. He concentrated on Cairene life only. To him Cairo is his world in which he was born, lived and he acquired his experience of life. Thus Mahfūz is on the one hand a novelist of social history, and on the other a provincialist writer.² He portrays the life of the people of Old Cairo, and the streets, mosques and cafes that made him a Cairene novelist in mood, nature, taste, feelings and literary production at large. Mahfūz is at the height of

1. ^c*Asharat*, p.282.

2. *Dirāsāt*, p.264; *Ittjāhāt*, p.110; Personal Communication, see Appendix, pp.291, 293.

his powers as a realist in the *Trilogy*; and the French and English influence is obvious. The *Trilogy* is a historical social record of the society with very full details of time, place, characters and events in the history of this society.¹

In his realism Maḥfūz tends to deal with changes in life and society as consequences of historical events, circumstances and the passage of time. His treatment of time especially in the *Trilogy* involves many examples of social, psychological, moral and physical change in the whole life of the society he is writing about.² Maḥfūz, with the deep study of social life contained in his novels, was in a position to inform society of its defects, so that others might become aware and involve themselves in improvement and reform.³ As far as social classes are concerned, Maḥfūz writes about the class he is from, the middle class, writing about several generations of this class in a way that reminds us of *Rougon Macquart*, *The Forsyte Saga*, *Clayhanger*, and similar family saga series. Writing about generations had first been attempted in Arabic literature by Tāhā Husayn in his novel *Shajarat Al-Bu's* followed by ^cAbd Al-Hamīd Al-Sahhār in some of his novels, but Maḥfūz's attempt reached the highest peak of perfection in the Arabic novel, for reasons which will be suggested in the following chapter.

1. *Al-Wāqī'īyya*, pp.463-464.

2. *Egyptian Nov. Trends*, pp.114-127. *Al-Wāqī'īyya*, p.543.

3. *Ibid.*, p.146. Personal Communication, see Appendix, p.293.

Following the technique of the school of Realism Maḥfūz's characters are created and made to move under the pressure of circumstances and environment, and of society, tradition and heredity.¹ Maḥfūz in his realistic phase wrote on a pessimistic and tragic level.² That is not merely a matter of imitation of Western novels, for the very society he is writing about imposes this on him - the effect of British domination in Egypt, the effect of the Second World War, the decline in political life and standards, the economic crisis of the cotton industry - all of these and other relevant problems are the sources for tragedy in Maḥfūz's novels, especially the *Trilogy*. To summarise this account of Maḥfūz's Realism we can do no better than quote the following passage in which Ḍādil Kāmil is being compared with Maḥfūz where their realism is concerned:

'Both were influenced principally by English culture and literature, but also as mentioned above, because both have the common purpose of exposing social injustice from which the poorer classes in Egypt suffer.'³

In the following chapters we shall attempt to explore in detail some specific features of Maḥfūz's realism, in particular in relation to Arnold Bennett.

1. *Qaḍāyā*, p.19. *Dirāsāt*, p.296. *Al-Wāqī'īyya*, p.467.
 2. *Ittijāhāt*, p.159. *Dirāsāt*, p.296. *Al-Wāqī'īyya*, p.493.
 3. *Egyptian Nov. Trends*, p.110.

Chapter Five

A N A L Y T I C A L C R I T I Q U E

Selected aspects of the Realism of Bennett and Maḥfūz

In the previous chapter we discussed the realism of Arnold Bennett and Najīb Maḥfūz from a theoretical viewpoint, and as seen by other critics. The discussion in general indicated a few common factors between the two novelists. This chapter will deal with this question from a more strictly comparative point of view.

From an early stage of this work, we considered the possibility of reaching either of two alternative conclusions. The first conclusion would attempt to decide whether Najīb Maḥfūz was influenced by Arnold Bennett or not, i.e. it would confirm or reject the validity of this view which has often been advanced by critics.¹ The second conclusion would, if the first proved to be negative, establish a comparative relationship between English and Arabic literature in terms of novel writing in general and in terms of Bennett's and Maḥfūz's works in particular. At the present stage of the work, fortunately, the findings appear to achieve two main basic objectives of Comparative Literature. These are the establishment of a comparative literary relationship between English and Arabic

1. See for example, *Al-Muqāran*, p.230; *Rhythm*, p.45.

literature on the one hand and of the influence of aspects of Bennett on Mahfūz on the other. For this reason we shall divide this chapter into two sections. The first section will identify the elements in common in the novels of Bennett and Mahfūz. The second section will pin down the points of influence Arnold Bennett exercised on Najīb Mahfūz. Exemplification and quotations will be limited to ten novels of the two novelists' realistic works. For Bennett these are: *Anna of the Five Towns*, *The Old Wives' Tale* and the trilogy - *Clayhanger*, *Hilda Lessways* and *These Twain*. Mahfūz's novels are: *Khān Al-Khalīli*, *Zuqāq Al-Midaqq*, and the trilogy - *Bayn al-Qasrayn*, *Qasr Al-Shawq* and *Al-Sukkariyya*. The reason for restricting ourselves to this group of novels is that the output of both novelists, particularly Bennett, is so vast that a discussion of all their works would result in a study which would either be so superficial as to be of little value, or would be so long and unwieldy that it would run the risk of obscuring the main issues to be discussed, and would in addition effectively constitute several theses rather than one (and would also exceed the prescribed length for a thesis). For this reason we have restricted ourselves to works generally acknowledged to be masterpieces, and which are also the most representative for our present purpose. Also these novels, as a sample, will be reasonably sufficient for the purpose of this comparative study, since these novels contain the necessary issues which are to be discussed in this work.

I. *Elements in Common*

The idea behind this section is to establish a comparative

1. See discussion above on Comparative Literature, pp.5-12.

Chapter Five

A N A L Y T I C A L C R I T I Q U E

relationship between English and Arabic literature through the works of Arnold Bennett and Najīb Maḥfūz. It is important to stress, in order to avoid misunderstanding, that the elements in common are not aspects of influence which will be discussed subsequently.¹

The elements in common are those features which exist in the works of the two novelists and originally are derived from other common sources. In other words, both Arnold Bennett and Najīb Maḥfūz modelled most of their realistic writing on the French pattern. These common characteristics in Bennett and Maḥfūz involve detailed description of scenes, representation of social life and details of the influence of customs, habits, environment and heredity on characters. These features originated in French Realism and were adopted by other authors later on.

In discussion below we shall examine each aspect individually. The issues to be discussed are not to be considered as something discrete, these issues are entirely overlapping and are very much integrated with each other. The intention of this division is simply to give a clearer overall view and to facilitate discussion.

1. *Provincialism*

Setting, action and time were identified by Aristotle as the three unities of a narrative,¹ and usually the action in a story happens during a course of time in a certain place or setting. The setting as a unity in a story becomes a particular characteristic of the authors who restrict their writings to a certain region in order to identify their writings by the place or province they write about. In this case the place or the setting

1. *The Poetics*, p.2.

in the writings of such authors gives them an extra artistic dimension. Some novelists, indeed, have a tendency to write about their birthplace, of whose life they have a considerable experience. Their memories of it provide valuable substance and material to what they write about, as will be discussed later below.

Both Arnold Bennett and Najīb Mahfūz are provincial novelists. The former is known as the author of the Five Towns, the district of the potteries in Staffordshire. The latter is famous for writing about a particular area of ancient Cairo - the district of Al-Jamāliyya. Balzac and Trollope are perhaps as precise as Bennett in their provincial reconstruction of a place, a place of great significance to them;¹ Arnold Bennett wrote about a place which he knew intimately. By writing about the potteries - the Five Towns - Bennett introduced a regional element to his novels, an ever-present element which is always associated with Bennett as the name of Wedgwood is with the manufacturing of china. Of this regional element as far as the Five Towns are concerned Bennett was the master and original, and as a 'regionaliste' Bennett was famous:²

"If we compare Arnold Bennett with the writers of his time with whom he naturally groups himself - Shaw, Wells, Galsworthy - we see that he is, in this sense, provincial, and they are metropolitan.....Mr. Bennett should be

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1. F.G. Bettany, "Arnold Bennett: An Appreciation" *Bookman* 39 (1911) pp.265-270.
 2. A.B. (Lafourcade), p.28

generally regarded as the mordant critic of provincial life in a small district of the English Midlands."¹

Among English novelists Bennett's great achievement was to communicate this sense of place; this device is used to convince the reader of the texture of his characters.² Moreover this method of writing makes the reader become deeply involved with the work he reads, in terms of place where characters are concerned and of characters where place is concerned. The development of the place theme in Bennett's novels is inspired in him by Eden Phillpotts, who made a name for himself as a regional novelist of Dartmoor. The main influence however, in suggesting the Five Towns as a suitable setting for Bennett's novels was that of George Moore, who included a few scenes of the Potteries in his novel *A Mummer's Wife*.³ Of his Five Towns novels Bennett himself speaks in a distinctive way as "My Staffordshire novels".⁴ In his Staffordshire novels Bennett was concerned with the delineation of human life as it exists in a certain environment in a certain place, the Potteries. Thus, Bennett remains a regional novelist on a level with Thomas Hardy and similar regional novelists in English literature.⁵

Arnold Bennett was very much concerned with the Five Towns in his ordinary life as well as in his literary production.

1. J.W. Cunliffe, "Arnold Bennett's Provincialism" *Independent* 85 (1916) p.263

2. A.B. (Lucas) p.101

3. *Writer By Trade*, p.81. See *A Mummer's Wife* for example, page 31-32, 56-61, 66-71.

4. *Journals*, vol. 1, p.103

5. Alan Sillitoe, introduction to *The Old Wives' Tale*, p.10

It is on record that during his life away from the Five Towns he could never resist, when out at dinner, lifting the plates to look at the potteries' trade mark.¹ Scenes from the district of the Five Towns are recurrent and frequent in Bennett's novels. Certainly, Bennett's Staffordshire novels, especially *Anna of the Five Towns*, *The Old Wives' Tales* and the Trilogy owe their special distinction to the author's deep knowledge of and empathy with the Five Towns,² of which the following is a good example:

"Beneath them, in front, stretched a maze of roofs, dominated by the gold angel of the Town Hall spire. Bursley, the ancient home of the potter, has an antiquity of a thousand years. It lies towards the north end of an extensive valley, which must have been one of the fairest spots in Alfred's England, but which is now defaced by the activities of a quarter of a million of people. Five contiguous towns - Turnhill, Bursley, Hanbridge, Knype, and Longshaw - united by a single winding thoroughfare some eight miles in length, have inundated the valley like a succession of great lakes. Of these five Bursley is the mother, but Hanbridge is the largest.Probably no one in the Five Towns takes a conscious pride in the antiquity of the potter's craft, nor in its unique and intimate relation to human life, alike civilized and uncivilized. Man hardened clay into a bowl before he spun flax and made a garment, and the last lone man will want an earthen vessel after he has abandoned his ruined house for a cave, and his woven rags for an animal's skin. This supremacy of the most ancient of crafts is in the secret nature of things, and cannot be explained. History begins long after the period when Bursley was first the central seat of that honoured manufacture.....
The horse is less to the Arab than clay is to the Bursley man."³

To conclude the discussion of Bennett's provincialism we may quote R. Ellis Roberts:

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1. *Ibid.*, p.14
 2. *A.B.*, (Lucas) p.164
 3. *Anna*, pp.24, 114-115

"One would be tempted to say that his best work was that in which he kept to his Five Towns."¹

Similarly, Najīb Maḥfūz in his novels communicates the sense of place. Two Egyptian novelists, for example, are always associated in the mind of the reader with certain places in Egypt they wrote about, Muḥammad Ḥ Abd Al-Halīm Ḥ Abd Allāh with regard to Egyptian countryside, and Najīb Maḥfūz who is particularly connected in his realistic novels with ancient Cairo, with the district of Al-Jamāliyya, his birthplace and a district which includes almost all aspects of Egyptian urban life.² It is a lively place; there you find the old Mosque of Al-Ḥusayn, and the ancient university of Al-Azhar. This is the oldest district of Cairo, and Maḥfūz considers it the best place in the country.³ Of Cairo Maḥfūz has said that it is his life without which he cannot live.⁴ Maḥfūz in fact could be regarded as the first Arab novelist who depicted the intense local atmosphere of life in a particular district or neighbourhood (Known by Arab critics in *Ālam Al-Ḥāra*) and established this as a feature of the Arabic novel.⁵

The sense of place in Maḥfūz's novels has a great

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1. R. Ellis Roberts, "Arnold Bennett", *Nineteenth century and after* 109 (1931) p.622
 2. See *Qaḍāya* this reference has a useful, though brief, study of M. Ḥ Abd Al-Halīm Ḥ Abd Allāh pp.67-217.
 3. *Al-Sukkariyya*, p.83
 4. Personal communication, see appendix.
 5. Ḥ Abd Al-Raḥmān Abū Ḥ Awf "Najīb Maḥfūz Wal-Ru'ā Al-Mutaghayyira Fi Riwayātih" *Al-Ārabi*, 246 (1979) pp.45-46

significance. It is the source from which he acquires the experience and memories reflected in his literary writings, and it has its own literary function. The sense of the place in Maḥfūz's works is employed to depict the activities of man, and the type of life that takes place in that district. The district reflects the people, their customs, their social life, their values and all other aspects of life. In fact the unity of place is the cause of the unity of events and circumstances.¹ Thus Maḥfūz's characters are presented in his works as typical of Al-Jamāliyya. These characters are known through their district and their way of life there, especially the merchant characters, as Al-Jamāliyya is first and foremost the market-place and the centre of the guilds in all Cairo.

The significance of place in Maḥfūz's novels is the first thing that strikes the reader of his novels. The place is made the title of his novels. Khān Al-Khalīlī, Zuqāq Al-Midaqq, and the titles of the three novels of the Trilogy are the names of places and neighbourhoods in Al-Jamāliyya, of which place Maḥfūz in *Zuqāq Al-Midaqq* wrote:²

"Many things combine to show that Midaq Alley is one of the gems of times gone by and that once shone forth like a flashing star in the history of Cairo. Which Cairo do I mean? That of the Fatimids, the Mamlukes or the Sultans?"³

1. *Al-Shakl*, p.117

2. This and subsequent quotations are taken from the translation (*Midaq Alley*) by T. Le Gassick.

3. *Zuqāq Al-Midaqq*, p.5, tr.P.1

Both novelists, Bennett and Maḥfūz, slowly built up the solidity of the setting, the place they wrote about. This solidity of place underpins the significance of man's existence with all its gaiety, times of misfortune and of its inevitable end. In spite of the ugliness and cruelties of the districts, both authors found inspiration in their fierce human energy.

2. *Autobiography*

Autobiography is sometimes considered as an element which authors tend to make use of in their fictional writings. It is in a sense an account of the author's life, especially prominent and important events related to places, occasions and so on. The autobiographical element reveals facts and truths about an author which testify to the sincerity and reality of his production:

"To sort out from a writer's work that part of it which relates to himself is a highly difficult and complex business. At one level of course, any imaginative writer's truest autobiography is to be found in his works of imagination since it is there that he reveals his cast of mind."¹

As far as Arnold Bennett and Najīb Maḥfūz are concerned, the autobiographical element in their novels is apparent, although in any case it is a useful element in writing realistic novels.

Some critics tend not to accept that there is an autobiographical element in Arnold Bennett's novels, whereas another group regard Bennett's novels, especially the *Clayhanger Trilogy*

1. John Wain, "First Person Singular, A Review of Arnold Bennett: Sketches for Autobiography", ed. J. Hepburn, *The Observer*, (16.5.1980) p.30.

as full of autobiography.¹ The former would see nothing that can be related to the author's life. To them the Five Towns setting of Bennett's novels is simply a background and embellishment. The latter group of critics thought that Bennett's novels are absolutely autobiographical. They are about the author's environment and family life in Staffordshire.² As a matter of fact neither view is acceptable, because neither of them seem to take account of the fact that Bennett himself in a journal entry made the argument clear by saying:

"But there is no doubt in my mind now that I want to change to another sort of novel - much much more autobiographical than I have yet written."³

The autobiographical element in Bennett was in fact undoubtedly clear ever since he wrote his first novel *A Man From the North*.⁴

Thus, Bennett's novels are a mixture of autobiographical and other kinds of elements.

Similarly, just as Bennett has an autobiographical element in his novels, Najīb Maḥfūz also uses autobiography in his works, because this element is significant in realistic writing, and because it provides him with material he wants to reflect in his novels. Of this element in his novels Maḥfūz stated that "In fact I am Kamāl^c Abd-Al-Jawwād in the Trilogy." Kamāl reflected

1. *A.B.*, (Allen), p.89

2. *Writer by Trade*, p.82; *A.B.*, (Lafourcade), pp.128-129

3. *Journals*, vol. 2, p.82

4. F.G. Bettany "Arnold Bennett: An Appreciation" *Bookman* 39 (1911) p.266

Mahfūz's own problems.¹

The autobiographical element in Bennett and Mahfūz presents the reality of their experience of the societies they wrote about. It shows that they were not writing from abstractions, but exemplifying things that happened to them, life as they lived it.

3. *Subject Matter*

Subject matter is the substance and the content around which a viewpoint is expressed. The subject matter is the main topic which structures the content of a work. In this aspect as far as the novel is concerned its subject matter is the answer to the question, "What is such-and-such a story about?" The whole theme of a story is dramatised and carried out by means of the subject matter. The subject matter sets up the particular characters, events or actions, and the setting of the story. In general the subject matter of a novel is the basic element of all the properties of a narrative or a story.

In fact, the subject matter of all novels is the relationships between human beings. This means that human experience is to be organised in patterns by novelists and the content of these patterns is to be emphasised. A novel should mainly be judged and evaluated by its cogency and the illuminative quality of its subject matter as related to the view of life it affords.² In fact what always interests the reader in important

1. *Al-Muntamī*, p.17, as quoted from *Al-Ādāb*, June 1963, p.3

2. *Form and Function* pp.3-7

works is the interestingness of its subject matter as regards taste and moral purpose.¹

The subject matter, particularly, in a realistic novel of the type written by Bennett and Maḥfūz needs to be carefully chosen. It should also be based on wide knowledge and experience; of the subject matter in the realistic novel it has been commented:

"The pitfall in this kind of novel, the realistic novel, is that it requires comprehensive knowledge of the social, political and economic circumstances of the area which the novelists deals with. It is not enough for the novelist to be aware of the superficial manifestations of the time, nor for him to depend on historical accounts in depicting it, for in that way the picture will come to be artificial and unreal. It is necessary for the novelists to have lived in the era and gathered detailed information on it for himself as did Najīb Maḥfūz."²

Both novelists, Bennett and Maḥfūz, completely satisfy the requirements laid down in the above quotation. Their writings are based on experience, wide reading and deep knowledge of what they write about. To confirm this we may quote a journal entry by Bennett:

"Yesterday I finished making a list of all social, political and artistic events which I thought possibly useful for my novel..... I made one quarter so many preliminary notes and investigations."³

Similarly it has been said of Maḥfūz:

"Najīb Maḥfūz has carefully gathered the material for his trilogy as well as all his other realistic novels. That is because according to him, because of his concern with the social, intellectual and natural environment of the

1. *Rhetoric*, p.43

2. *Al-Naqd*, p.451

3. *Journals*, vol. 1, pp. 346, 358

various classes, it was necessary for him to study in depth the social conditions in various circumstances of misery and happiness. He used to spend some time in the cafes of Al-Jamāliyya to collect and record material which later became the core of his novels along with material collected from his readings and following up of news, events which occurred in Cairo particularly and Egypt in general.¹

Arnold Bennett's and Najīb Mahfūz's approaches are close to that of earlier novelists. Both treated the cruelties of life as seen in poor education, poverty, aspects of immorality, hardship of life and lack of health and social security:

"Bennett's anger at social injustice, though it is never hot and inflamed like Gissing's or expressed rhetorically like Upton Sinclair's, is an important element in all his chief work".²

The two novelists are dissatisfied with such circumstances and especially with the bourgeois people who treat others badly,³ and the cultural sterility of the societies they write about. Both novelists in their subject matter did not aim to portray only the homely and petty events in life, but such instances of 'greed', 'lust', 'cruelty' 'deceit' and 'death' as must be faced if life is to be grasped as a whole.⁴

One point of difference in Mahfūz's subject matter from that of Bennett is that the former developed the theme of

1. *Al-Naqd*, pp.539-544

2. R. Ellis Robert "Arnold Bennett" *Nineteenth Century and After*, 109 (1931) pp.622-623

3. *Eng. Social History*, p.407

4. W. H. Clawson, "Arnold Bennett" *Canadian Bookman*, 2 (1902) pp.46-51.

sexual relationship in his novels as in the French realistic novels, for example *Madame Bovary*. The theme of sex in Maḥfūz's novels is often used to criticize prostitution in the country. The treatment of sex and women in his novels also reflects his idea about women's status in Egyptian society.¹ In fact Maḥfūz in his choice of subject matter is like a sociologist who surveys all aspects of society, including sex.²

Maḥfūz deals with a character in all its activities, even the sexual ones. His treatment of sex in his novels is not for eroticism, although his novels almost always contain this theme side by side with other subject matters. In this respect Maḥfūz himself, explaining his ideas in writing about sex, asserts that his intention is not erotic but that it is an expression of a slice of reality in society, and meant to disclose the symbolic aspects of contradiction in society. Thus in the Trilogy Maḥfūz presented Kamāl as a person who regarded 'sex' and 'lust' as low instincts and was unwilling to yield to them.³ In another place Maḥfūz admits:

"Sex before everything, but it should not be for eroticism, otherwise it is outside art. Sex should be employed

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1. Francis X Paz, "Women and Sexual Morality in the Novels of Najīb Maḥfūz" *Actas Do IV Congress De Estudos Arabes E Islâmicos*, 1968, pp.15-26. This paper however suffers by drawing a very exaggerated picture of the seclusion of women in Egyptian society.
 2. *Al-Muntamī*, pp.17-19, 82.
 3. *Qasr Al-Shawq*, p.82

artistically in different ways, the most important of these ways being the psychological, social and philosophical aspects."¹

In our view sex and sexual relationship in Maḥfūz's novels are used with an ironical intention. Maḥfūz depicts the middle class especially, who are religious and traditional but also indulge in sexual relationships with ^c*Awālim*.

4. *Characterisation*

As already mentioned, the general subject matter of novels is human relationships, and thus characters in the novels are always of high interest. Characters are a kind of representation of persons from real life. Characters or according to E.M. Forster 'people' are the actors who achieve or carry out the events of a story and are the main reflecting element of facts in human life.²

Both Arnold Bennett's and Najīb Maḥfūz's characters are largely from the middle-class, especially business people. But above all these characters are ordinary middle class people, because ordinary people are a major element in realistic novel writing. Edwin Clayhanger, Sophia Baines, Hilda Lessways, Hamīda, Al-Sayyid,³ Kamāl are all ordinary people in that they are not heroic or extra-ordinary characters. For Bennett's and Maḥfūz's

1. Aḥmad Abū Kaff "Al-Mar'a Wal-Jins fī Adab Najīb Maḥfūz"
Al-Hilāl, 2 (1970) p.194

2. *Aspects*, pp.30-33

3. We shall abbreviate the name of Al-Sayyid Aḥmad ^cAbd Al-Jawwād as Al-Sayyid throughout the discussion.

characters no such make-believe is necessary; they are real.¹

Both novelists' characters are created from their models in real life.² They are made to serve characterisation as seen by Realism.

Among these novelists' characters are a few people of the aristocratic or upper class. Such characters from the upper class are used by the novelist to give contrast. This device is used in Bennett's and Mahfūz's novels mostly to introduce a note of irony or humour.³ This appears in the following quotations from

Bennett and Mahfūz:

"The table seemed to Edwin to be heaped with food: cold and yet rich remains of bird and beast; a large fruit pie, opened; another intact; some puddings; some cheese; sandwiches; raw fruit; at Janet's elbow were cups and saucers and a pot of coffee; a large glass jug of lemonade shone nearby; plates, glasses, and cutlery were strewn about irregularly. The effect upon Edwin was one of immense and careless prodigality; it intoxicated him; it made him feel that a grand profuseness was the finest thing in life. In his own house the supper consisted of cheese, bread and water, save on Sundays when cold sausages were generally added, to make a feast. But the idea of the price of living as the Orgreaves lived seriously startled the prudence in him. Imagine that expense always persisting day after day, night after night! There were certainly at least four in the family who bought clothes at Shillitoe's, and everybody looked elaborately costly, except Hilda Lessways, who did not flatter the eye. But equally, they all seemed quite unconscious of their costliness.⁴

Similarly in the case of Kamāl whose family life is appallingly

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1. L. L. Hazard, "Arnold Bennett, Optimist" *Overland Monthly* 83 (1925) p.16
 2. *Kutub*, p.164. See also Appendix, p.292.
 3. *A.B.*, (Lucas), p.143
 4. *Clayhanger* pp.197-198

unhappy, we see how he is reminded of a glimpse of the upper-class family of Shaddād Bey:

"Suddenly he recollected the scene of ^CAbd Al-Hamīd Bey Shaddād and his wife Saniyya Hānim, as they went side by side from the balcony to the Minerva car which was waiting in front of the palace, not ruler and ruled but two equal companions, talking easily, while she held his arm, until when they reached the car the Bey stood aside so that she could enter first. Is it possible for you (i.e. Kamāl) to see your parents in a similar scene? What a comical recollection!"¹

The characters of Bennett and Maḥfūz are those known in family life: parents, children, friends and so on. In this respect we find one of the most striking similarities between the two authors. It is hard to think of any English novelist of the period who portrays the characters of ordinary people and everyday relationships as convincingly as does Bennett; more frequently the tendency to a humorous presentation produces caricatures as in Dickens, or characters are subordinated to a theoretical approach which tends to make them act in a less believable manner. In the Egyptian tradition of novel-writing also, one cannot think of any other author than Maḥfūz who draws his characters with the same degree of detail and conviction, especially where Realism is concerned.

The novelist's main characters are those of parent and child, where the father or mother abuses his parental authority. Such a theme of parental authority was first developed by Bennett

1. *Qasr Al-Shawq*, pp.183-184.

out of the influence of social customs in a society. One finds other types of characters, the character of "remissive" and "permissive" attitudes to use Bellamy's terminology¹ as, for example, the case of Constance and Sophia in *The Old Wives' Tale*. The first type of character, e.g. Constance, is the one Bennett called 'stay-at-home'.² Her character was in accordance with her parents' will and entirely opposite to Sophia:

"Certainly, in some subtle way, Constance had a standing with her parents which was more confidential than Sophia's The foundation of her character (Sophia's) was a haughty moral independence.³

The character with a permissive attitude usually has an antagonistic reaction to all types of repressive factors - parental obstruction, customs and environment. To quote Beach:

"In some fashion it is likely to be with all of us as it was with the Clayhanger children, whose father was such an awkward obstruction to their activities. Edwin bears a deep grudge against his father for his life-long tyranny.⁴

Edwin was obsessed by his father, and his life was formed according to his father's will. He was nothing. In Darius Clayhanger's view Edwin remained the same child, the same schoolboy. But in the end Edwin got his revenge for all the

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1. *The Novels*, p.150.
 2. *Journals*, vol. 1, p.245.
 3. *Wives' Tales*, pp. 52, 408.
 4. *20th Century Novel*, p.239.

insults he had endured from his father, when the latter was stricken by his illness and he was able to enjoy the realisation of his weakness.

"The appealing feebleness of his father's attitude seemed to give him strength. Surely a man so weak and fallen from tyranny could not cause much trouble! Edwin now had some hope that the unavoidable preliminary to the invalid's retirement might be achieved without too much difficulty.¹

Throughout Maḥfūz's novels there occur the types of character created by Bennett, especially the "remissive" and "permissive" characters which are a result of excessive parental authority, a theme developed by Bennett and adopted by Maḥfūz.² Other types of characters are moulded according to the influence of heredity, environment and customs, this being the method of characterisation in French Realism. Examples of these two kinds of characters are clearly the character of Hamīda a "permissive" character and that of ^CAbbās Al-Hilw a "remissive" character:

"What's the point of living if one can't have new clothes
Don't you think it would be better for a girl to have
been buried alive than have no nice clothes to make
herself look pretty.
.....For a girl of uncertain origins she never lost her
spirit of self-confidence. Perhaps her beauty contributed
to her self-assurance, but this was not the only factor....³

The quotation above shows Hamīda as a permissive character who was not happy and satisfied with her living conditions in Zuqāq Al-Midaqq. On the other hand we see below the character of ^CAbbās

1. *Clayhanger*, p.339

2. *Al-Muntamī*, p.21

3. *Zuqāq Al-Midaqq*, pp. 30,43 tr. pp. 30,43

Al-Hilw:

"You are the cause, Hamida. It is because of you, you! I love our Alley and I am deeply grateful to God for the livelihood he provides me from it. I don't want to leave the quarter of our beloved Hussain to whom I pray morning and night. The trouble is I can't offer you a life here which is worthy of you and so I have no alternative but to leave."¹

When Maḥfūz was once asked why his characters are what they are, he answered that he made his characters out of real life; he made his characters in this way so as to help develop the events and the preoccupations he intended to present.² The influence of environment is confirmed in Ahmad Shawkat's statement to his lover and comrade, that he is a bourgeois despite his attitude as a socialist.³

As pointed out earlier, there is a difference between Bennett and Maḥfūz as far as women and sex are concerned in Maḥfūz's novels. The female character in Maḥfūz's novels is of two kinds. The first is the normal woman, the housewife, the mother as in the characters of Amīna, Khadīja and ʿA'isha. The second type is of a prostitute, the *ʿAlīna* (the mistress) as in the characters of Hamīda, Zubayda, Maryam and other similar characters. It is not meant here that Maḥfūz is attempting to reduce his women characters just to two opposite extremes, but rather that by drawing attention to the phenomenon of prostitution, he is being faithful to his aim

1. *Ibid.*, p.114, tr. p. 119

2. *Al-Shakl*, p.106

3. *Al-Sukkariyya*, p.311

of Realism. Bennett, on the other hand, never mentions this; although prostitution was extremely common in his time, it was not in the English tradition to explore it in literature as in French. Sexual attraction and sexual relationships in Bennett's novels, if any, are made out to be "evanescent as steam":¹

"The relations between his men and women are always too general, so that the latter are not so much women as The Sex;"²

Generally speaking, in terms of characterisation both Bennett and Mahfūz depended on the formula of the French realistic school in making a character. This formula is the moulding of a character according to the influence of heredity, customs and environment. Nevertheless both novelists differ in some points with the French realists in making a character. This difference could be summed up in the words of Walter Allen:

"The French, however, rarely see their characters as 'characters'. The difference between the two attitudes might be put like this: the English novelists tend to work from the highly individual, the highly idiosyncratic, to the general type; the French tend to work from the general type to the individual."³

The French tradition explores the way that circumstances (heredity and environment) mould or determine a character's actions. But the English tradition stresses the power of the individual

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1. J.W. Cunliffe, "Arnold Bennett's Provincialism" *Independent* 85 (1916) p.263
 2. J.B. Priestley, "Modern English Novelists: Arnold Bennett," *English Journal*, 14 (1925) p.264
 3. *Eng. Novel* (Allen) p.298

character or personality to rise above circumstances, and the power of innate characteristics (moral force, energy or will) to combat determinism. Bennett in his characterisation nearly always kept the English tradition of creating a character. The English tradition leads to an emphasis on the uniqueness or individuality of a character that often makes it idiosyncratic. Similarly to Mahfūz the character is a defined individual character, not a general character who represents some aspect of mankind, since this is not suitable for a novel which is based on description and narration. The individual character serves the purpose of arriving at the generalisation.¹ For this reason in Bennett as well as in Mahfūz there exists a permissive character; a character which is different to the characters of Jeanne in Maupassant's *Une Vie*, or *Madame Bovary* by Flaubert or Balzac's Eugenie Grandet.

More aspects of character making will be discussed below in the section on determinism.

5. *Determinism*

Determinism or determining elements, the shaping forces of society and individual character have been viewed with much concern since the industrial revolution in Europe and began to appear in realist novels of the nineteenth century.² These

1. ^cAbd Al-Rahmān Abū ^cAwf, "Najīb Mahfūz Yatahaddath lil-Mulhaq" *Al-Yanāma*, 498 (1978) p.39-41.

2. *Man and Society*, p.9

determining elements are environment, custom and heredity. Émile Zola in his theory of the experimental novel called these formative elements of heredity, environment and customs the chemicals or substance of a novelist.¹ He in fact stressed the importance of writing the novel from a scientific approach. To him a novelist is like a scientist in the modern world. A scientist usually put his chemicals or substances in one container (environment) and observes the phenomena that result from that. Similarly a novelist can examine life's phenomena, professions, trades, religion, politics, and social classes by making use of these formative or determining elements in a novel.²

It is in accordance with such an idea that Bennett and Mahfūz as realists, respond to determinism in their novels.

a. *Environment*

The environment can simply be defined as the external factors to which a person or a group of persons is actually or potentially responsive. These external factors or sources include physical, social and cultural elements in society. The response of a member of society to his environment would in one way or another mould his character in accordance with the morals,

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1. See "The Experimental Novel" by Zola, *Lit Realism* pp.161-196
See also introduction to *L' Assomoir* by Leonard Tancock, p.8
 2. *Germinal*, pp.6-7, Introduction by L. Tancock.

behaviour and customs, or in general the culture, of that environment. Thus the difference in the behaviour of an honest person and a criminal is due to environmental sources. A criminal is surrounded by theft, murder, smuggling etc., and he sees in the policeman a potential threat, whereas a policeman is a source of security for an honest person.

Bennett in his novels was concerned to delineate life in a particular environment. The Five Towns environment is marked as 'Sui generis',¹ an environment which powerfully conditioned the people who are born and brought up in it. The difference between those brought up in the Five Towns and those from elsewhere is brought out very strongly in the description of the nurse who looked after old Clayhanger at the time of his illness:

"She was so neat and bright and white and striped, and so perfect in every detail, that she might have been a model taken straight from a shop-window. Her figure illuminated the dusk. An incredible luxury for the little boy from the Bastille!"²

To Edwin the nurse seems almost like a figure from another world, an environment which is entirely different from the Five Towns.

The struggle against environment is one of the examples of the influence of living conditions or environment on a character - Edwin Clayhanger, for instance, is not only inimical to his father, but is at war with his surroundings and

1. *A.B.*, (Allen) p.41
2. *Clayhanger*, p.392

"particularly with an influence which has moulded those surroundings including the family atmosphere and his own mental and sentimental development.¹

This correlates with Bennett's analysis:

"The various agencies which society has placed at the disposal of a parent had been at work on Edwin in one way or another for at least a decade..... Knowledge was admittedly the armour and the weapon of one about to try conclusions with the world, and many people for many years had been engaged in providing Edwin with knowledge... For the curriculum of the Old Castle High School was less in accord with common sense than that of the Middle School... He had great potential intellectual curiosity, but nobody had thought to stimulate it..... He had not learnt how to express himself....²

The total effect of the educational environment was bad for Edwin for the curriculum did little to prepare him for life as he was 'about to try the world'. Even worse for his social development was the atmosphere dominant in the Clayhanger family; which did not permit him to go out to meet people, and to participate with confidence in social relationships:

"He meant to be social, to impress himself on others, to move about, to form connexions, to be Edwin Clayhanger, an individuality in the town - to live. Why had he refused Janet's invitation? Mere silliness. The old self nauseated the new. But the next instant he sought excuses for the old self.....Wait a bit! There was time yet."³

The environment in the Five Towns seemed to make people ignorant of or blind to the truth about life. This, in fact, led Sophia to her adventure with Mr. Scales. Sophia, like Constance, was kept ignorant of life around her:

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1. *A.B.*, (Lafourcade), p.126
 2. *Clayhanger*, pp.22-25
 3. *Clayhanger*, p.176

"She was so unaccustomed to cigars that at first she did not realize what the object was. Her father had never smoked, nor drunk intoxicant, nor had Mr. Critchlow. Nobody had ever smoked in that house, where tobacco had always been regarded as equally licentious with cards, 'the devil's plaything'. Certainly Samuel had never smoked in the house, though the sight of the cigar-box reminded Constance of an occasion when her mother had announced an incredulous suspicion that Mr. Povey, fresh from an excursion into the world on a Thursday evening, 'smelt of smoke.'"¹

Like Bennett, Maḥfūz employed the element of environment in his novels as a component of the technique of the realistic novel. He was interested in portraying the environment of the people of Al-Jamāliyya and how the environment shaped those people's behaviour and attitude to life.² In this respect Maḥfūz admits:

"The school of Naturalism in writing is based on the interpretation of Man's behaviour, instinct and heredity. Undoubtedly, other elements enter, apart from instinct and heredity, into the explanation of the conduct of my heroes, such as the influence of environment, personal will and spiritual upbringing."³

Ahmad Ākif in *Khān Al-Khalīlī* is under pressure from his environment. These circumstances surrounded him from his schooldays and as a schoolboy he was forced to leave school to earn his family's living. This made his character the way it appears to the reader.

"So Ahmad Ākif was compelled to end his schooling and to take up a minor post to support his ruined family and to bring up his two younger brothers, one of whom died, and

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1. *Wives' Tale*, p.164
 2. *Al-Shakl*, p.84. See Appendix, p.293.
 3. Āṭif Faraj, "Hiwār Ma' Najīb Maḥfūz" *Al-Hilāl*, (Aug. 1979) p.85

the other became an employee in the Bank of Egypt. Ahmad was a serious and ambitious student with high hopes, who wanted from the beginning to study law, and hoped that his studies would lead him to a position similar to that of Sa'd Zaghlul himself; he was carried away by dreams and hopes and when he was compelled to end his study his hopes received a mortal, bloody blow, from the shock of which he reeled, and a fierce, made rebellion swept over him, which shattered his existence, and filled his soul with bitterness and grief. And it became a fixed idea in the depths of his soul that he was a martyr and oppressed.....

The fact is that this matter of his did not take shape accidentally, nor under the effect of disappointment only, but it had deep roots which went back to the time of his early upbringing, when he was the only child of his parents, and he was brought up with care and love and spoiling, but he was likewise the child whose fate had kept him to bear the burdens of a shattered family when he was under twenty, and the world had not been kind to him - much less spoiled him - for a single hour.....

And the causes of his misery were added to by the anxious over-sensitivity which was inborn in him, for the spirit of patience and endurance, and meditation and thought, was little in him, and his brain was a receptacle for a mixture of miscellaneous pieces of knowledge, instead of being a thinking head. There is no doubt that the insomnia with which he had been afflicted for half a year of his life was one of the reasons for the sterility of his mind. He was on the brink of madness and death, and he spent sleepless nights dazed and delirious, and then the Mercy of God overtook him and he recovered after despair."

Ahmad ^cĀkif's frustration in life led to his failure to get married to Nawāl, his neighbour's daughter, not only because he was a middle-aged man with a low income of fifteen pounds, but also because his brother Rushdī fell in love with Nawāl who favoured the younger brother.²

The frequenting of mistresses and prostitutes has a

1. *Khān Al-Khalīlī* pp. 14, 21, 19-20

2. *Ibid.*, p.137

great influence on men especially rich people who over-indulge themselves like Al-Sayyid Ahmad ^cAbd-Al-Jawwād with his night adventures with ^c*Awwālīn*.

Mahfūz is distressed by the Egyptian environment in general which he describes as:

"A nation of beggars and a handful of millionaires. And the nation had no choice but degrading work or the profession of begging, and degrading work is no better than begging!.....¹

Such an environment as described in Mahfūz's words made people misbehave themselves as in the case of Zīta 'the cripple-maker'² whose profession depended on crippling people. It is the poor environment that made Zīta like this:

"If you once saw Zaita you would never again forget him, so starkly simple in his appearance. He consists of a thin, block body, and a black gown. Black upon black, were it not for the slits shining with a terrifying whiteness which are his eyes. Zaita is not a Negro; he is an Egyptian, brown-skinned in color. Dirt mixed with the sweat of a lifetime has caked a thick layer of black over his body and over his gown which also was not originally black. Black was the fate of everything within this hole. He had scarcely anything to do with the alley in which he dwelt. Zaita visited none of its people nor did they visit him. He had no need for anyone nor anyone for him. Except, that is, for Dr. Booshy and the fathers who resorted to scaring their children with his image. His trade was known to all, a trade which gave him the right to the title of 'Doctor', although he did not use it out of respect for Booshy. It was his profession to create cripples, not the usual, natural cripples, but artificial cripples of a new type.

People came to him who wanted to become beggars and, with his extraordinary craft, the tools of which were piled on the shelf, he would cripple each customer in a manner appropriate to his body. They came to him whole and left

1. *Khān Al-Khalīlī*, p.82

2. *Zuqaq Al-Midaqq* p.61.

blind, rickety, hunch-backed, pigeon-breasted or with arms or legs cut off short. He gained his skill by working for a long time with a travelling circus. Zaita had, moreover, been connected with beggar circles since his boyhood when he lived with his parents who were beggars. He began by learning 'make-up', an art taught in the circus, first as a pastime, then as a profession when his personal situation became worse.¹

Zīta's career was to lead to imprisonment, since he was caught in the graveyard with Dr. Būshī stealing a denture from the body of a neighbour, ^cAbd-al-Hamīd Al-Tālibī, who had recently died. This denture was buried with him and it was to be stolen and to be given to Mrs. Saniyya ^cAfīfī.² *Zuqāq Al-Midaqq* is an artistic study of Egyptian society in a poor environment which suffered greatly during the Second World War and the two previous decades.³

b. *Customs and Habits*

Each society has its own customs and habits. Indeed customs and habits are part of the cultural features of a society. Habit on one hand is the general repeated actions on the part of individuals. Customs on the other hand are the predisposition to ways or modes of response on the part of the whole society. However, in this context we shall use the term tradition to refer to customs and habits.

Darius Clayhanger was always sure of himself, and was convinced of the correctness of his attitudes and habits in life.

1. *Ibid* pp.60-61, tr. pp. 60-61.
2. *Zuqāq Al-Midaqq* pp.240-246
3. *Al-Shakl*, p.106

He was true to the lines of tradition he followed and could not act differently.¹ Tradition was of great effect on people in the Five Towns generally. Sophia Baines, for example, wanted to be a teacher, but according to generally accepted ideas in the Five Towns the job of a teacher was not considered suitable.

"It was a revelation to Mrs. Baines. Why in the name of heaven had the girl taken such a notion into her head? Orphans, widows, and spinsters of a certain age suddenly thrown on the world - these were the women who, naturally, became teachers."²

Even apprenticeship to a teaching career is something degrading in the ideas of the Five Towns. Thus Mrs. Baines stated in her conversation to Miss Aline Chetwynd, to whom Sophia wanted to be apprenticed:

"Sophia must understand that even apprenticeship in Bursely was merely a trial."³

The traditions of the Five Towns dominate the characters. Thus we have the incident when Cyril Povey (Constance's son) brought some smoking material - 'costly pipes and cigar holders'⁴ to his school. It happened that the headmaster came to know about this, and as he thought that such material could only be brought from a place like Mr. Povey's shop, he reported the matter to Cyril's father. Consequently Mr. Povey punished his son for this misdeed. After this incident Constance was upset but could not find relief except

1. *A.B. (Lafourcade)* p.125

2. *Wives' Tale*, p.61

3. *Ibid.*, p.85

4. *Ibid.*, p.217

when she realised that this was a matter of social rules in the society:

"'After all', she would whisper, 'suppose he has taken a few shillings out of the till! What then? What does it matter?' But these moods of moral insurrection against society and Mr. Povey were very transitory." ¹

Such examples reflect the obsessive force of tradition in a society like that of the Five Towns which can also be seen in that of the Al-Jamāliyya district in Mahfūz's novels.

Salīm^C Alwān in the Alley was a person who was very cautious and a strict believer in tradition. He loved Hamīda and wished to marry her, but according to tradition he could not marry her because she was from a class lower than his:

"Who would ever believe that Mr. Salim Alwan, the owner of the company wanted to marry Hamida?

She was poor and humble, but what about her bronze-colored face, the look in her eyes and her lovely slender body? All these were qualities which far out-weighed mere class differences. What was the point of being proud? He quite frankly desired that pretty face, that body of sensuality and those beautiful buttocks which were able to excite even a pious old man. She was, in fact, more precious than all the merchandise from India.

He had known her since she was a little girl.....

Salim Alwan continued to nourish his admiration until at last it grew into an all-consuming desire. He acknowledged this and no longer attempted to deny his true feelings. He often said to himself: 'If only she were a widow like Mrs. Saniya Afify.' Indeed if she were a widow like Mrs. Afify, he would have found a way long ago. However, since she was a virgin, the matter must be considered most carefully. Now he asked himself, as he had so often done in the past, what could he do to win her."²

1. *Ibid.*, p.219

2. *Zuqaq Al-Midaqq*, pp.145, 75-76, tr. pp. 153, 77.

But Salīm ḲAlwān had no outlet in his love of Hamīda from the constraints of tradition. Here tradition is an obstacle and an indicator of class-consciousness, and social inequality. Maḥfūz confirms this even with regard to religious people who are supposed not to be class-conscious. Thus when Hamīda's mother consults Shaykh Radwān Al-Ḥusaynī concerning Salīm ḲAlwān's proposal, the Shaykh replies:

"The barber is young. Mr. Alwan is old; the barber is of the same class as Hamida and Mr. Alwan is not."¹

Traditions should be an enabling force in a society rather than a hindrance. In Egypt generally it is not allowed for a younger girl or daughter to get married before her elder sister. This was the case with ḲĀ'isha and Khadīja, Al-Sayyid's daughters. ḲĀ'isha the younger daughter received two proposals, but Al-Sayyid rejected both as traditionally Khadīja the elder should get married first.² This response is in accordance with the Egyptian tradition. Consequently poor ḲĀ'isha could do nothing but submit in such circumstances. ḲĀ'isha's only comment is:

"It is improper that I get married before Khadīja."³

Thus from the examples in Bennett and Maḥfūz, as in French Realism, tradition is a formative element for character. Indeed it reflects the reality of a society like that of Staffordshire or old Cairo. It shows how traditional ways were not

1. *Ibid.*, p.153, tr. pp.161-162.

2. *Bayn al-Qasrayn* p.174

3. *Ibid.*, p.182

functional. Tradition is not achieving its social function as it should be; it has a negative function. The realists employed this approach, following Zola's aim of establishing an artistic method achieving objectivity and reality in the depiction of human life.

c. *Heredity*

Heredity as a formative element is a biological and cultural process. The biological aspect of heredity is the transmission of essential features from parents to offspring, from ancestors to descendants, while the cultural aspect of heredity is the process of acquiring certain characteristics of a society by one generation from a previous one. However, heredity is a much-employed term which is applied to different concepts and has various connotations according to the context in which it is used. But as far as the realistic novel is concerned, heredity means the inherited characteristics which embrace the whole human complex which is transmitted from the older generation to the younger generation. The employment of this factor in the realistic novel gives characters an extra dimension of reality and allows an objective approach to the current of events in a novel. It also helps to reinforce the observation and examination of phenomena, as a scientist would do in his laboratory.¹

1. *Germinal*, Introduction by Leonard Tancock, p.7.

Bennett in his novels gave great importance to the role of heredity in his major characters, in order to give a justification for the events which follow or have preceded. Sophia Baines was analysed in terms of heredity from the beginning of *The Old Wives' Tale*:

"Sophia's lovely flushed face crowned the extra-ordinary structure like a blossom, scarcely controlling its laughter. She was as tall as her mother.¹

In the passage above the impression of Sophia's character is of great significance in the chain of events leading to her elopement. In fact Sophia's beauty which is an inherited element was a key factor in Sophia's rebellious behaviour as her mother felt very clearly:

"But it was not these phenomena which seriously affected Mrs. Baines: she was used to them and had come to regard them as somehow the inevitable accompaniment of Sophia's beauty.²

George, Hilda Lessway's son, is another example of concern with heredity. Bennett brings this out at the time when George has an accident while riding his bicycle. This incident annoys Edwin and makes him anxious that George should not develop inherited bad characteristics like those of his father, the bigamist George Cannon:

"The elders glanced at one another and glanced away. Both had the same fear - the dreadful fear that George might be developing the worse characteristics of his father.

1. *Wives' Tale* pp.37-38
2. *Wives' Tale* p.60

Both had vividly in mind the fact that this boy was the son of George Cannon. They never mentioned to each other either the fear or the fact; they dared not. But each knew the thoughts of the other. The boy was undoubtedly crafty; he could conceal subtle designs under a simple exterior; he was also undoubtedly secretive!"¹

Heredity in its positive aspects is a matter of pride and happiness. It is a thing which makes a parent feel proud when he sees good inherited characteristics transmitted to a child. Thus Bennett describes Constance's feelings about her son, Cyril Povey:

"Cyril had now scarcely an obvious resemblance to his father. He was a Baines. This naturally deepened Constance's family pride."²

Mahfūz developed this concept in his novels. In the following passage we see how heredity is of great emotional importance to Al-Sayyid, as well as gratifying his curiosity:

"The children were called to the grandfather's room to kiss his hand and to receive his valuable presents of chocolate and Turkish delight, and then went up to him in order of their ages. Na^cīma the daughter of ^cA'isha first, and then Raḍwān the son of Yāsīn, then ^cAbd Al-Mun^cim the son of Khadija, then ^cUthmān the son of ^cA'isha, then Aḥmad the son of Khadija, then Muhammed the son of ^cA'isha. Al-Sayyid observed absolute equality in the distribution of his kindness and his smiling upon his grandchildren taking advantage of the room's being empty of onlookers.

It was his custom when he was alone with one of his grandchildren to examine him with passion, impelled by genuine motives like grandfatherly love and others which were not genuine such as curiosity, and he used to find great pleasure in tracing the features of grandfathers and fathers and mothers in the noisy new descendants who had scarcely been trained to respect him, much less to fear

1. *These Twain*, p.302
2. *Wives' Tale*, p.205

him; and the beauty of Na^cīma, with the golden hair and the blue eyes, who exceeded her mother herself in beauty and fairness, had captivated him. She had given the family rich features of beauty, some derived from her mother and some inherited from Shawkat's family, and her two brothers ^cUthmān and Muḥammad had the same beauty, with a clear tendency towards the features of the father, Khalīl Shawkat, especially in his wide prominent eyes with a calm and tranquil look."¹

Similarly, Maḥfūz examined the influence of heredity on other characters in his novels, as with Khadīja who was like her father, and ^cA'isha who was like her mother, this being a matter of a "law of heredity".² These aspects of heredity are positive ones. On the other hand Maḥfūz does not fail to tell the reader something about the negative products of heredity. Hamīda's character is first introduced to the reader in terms of environment and heredity, not by her actions. Maḥfūz depicts Hamīda's character as that of a prostitute by nature, and a prostitute by birth. The following passage sums up the influence of heredity on Hamīda's character as described by Maḥfūz:

"He watched her as she walked quickly away, a sardonic smile on his lips. He told himself: 'Delicious no doubt about it. I'm quite sure I'm not wrong about her. She has got a natural gift for it.... She's a whore by instinct. She's going to be a really priceless pearl.'" ³

This inherited characteristic in Hamīda is something in her blood. It is confirmed by her on one occasion during a conversation with her mother in which she expressed her dissatisfaction with living conditions in the Alley:

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1. *Qaṣr Al-Shawq*, p.31
 2. *Bayn al-Qaṣrayn*, p.34
 3. *Zuqaq Al-Midaqq*, p.213 tr. p.222

"So it was that one day she had said to her mother:
 "The Jewish girls have the only real life here."
 "You must have been conceived by devils!" her mother
 shouted. "None of my blood is in you."
 "Maybe I'm a Pasha's daughter, even if illegitimately."...
 Hamida continued on her way, enjoying her daily promenade
 and looking in the shop windows, one after the other.
 The luxurious clothes stirred in her greedy and ambitious
 mind bewitching dreams of power and influence. Anyone
 could have told her that her yearning for power centered
 around her love for money. She was convinced that it was
 the magic key to the entire world. All she knew about
 herself was that she dreamed constantly of wealth; of
 riches which would bring her every luxury her heart had
 ever desired.

In spite of her fantasies of wealth, she was not
 unaware of her situation. Indeed, she remembered a girl
 in Sanadiqiya Street who was even poorer than she. Then
 fortune sent a rich contractor who transported her from her
 miserable hovel to a fairy-tale life. What was to prevent
 good fortune from smiling twice in their quarter? This
 ambition of hers, however, was limited to her familiar
 world which ended at Queen Farida Square. She knew nothing
 of life beyond it.¹

Mahfūz in this matter of heredity employs the original device of
 using proverbs to confirm the aspect of heredity between parents
 and children.² Usually when he gives a description of an
 inherited relationship he concludes his words as a kind of seal
 with a proverb that stresses the importance of heredity; for
 example he used these proverbs as markers for heredity:

"Like father like son", "He is a chip of the old block".³

Bennett and Mahfūz have used the determining element
 of heredity as a device to connect one character with another. By
 this device they could reflect the characters as they are in their

1. *Zuqāq Al-Midaqq*, pp.43-44, tr. pp. 44-45

2. Mahfūz's use of proverbs might be usefully compared with Bennett's,
 for the latter see Samuel Hands, *Proverbial reference in the
 Novels of Arnold Bennett* Unpublished Ph.D thesis, University of
 Leeds, (1966)

3. *Man shābah abāh fama zalam* and *Hādha Al shibl min dhāka Al-asad;
 Bayn Al-Qasrayn* pp.149,293.

environment - their way of life, thinking, and behaviour. Both novelists are aware of their characters in their psychological and physical appearance. The appearance of a character in terms of heredity has to be understood in its intrinsic and extrinsic significance.

We now have a clear idea of the elements in common between the two authors. This will help us to evaluate the extent of the influence Bennett exercised on Najīb Maḥfūz.

II *Aspects of Influence*

Arnold Bennett was a disciple of French Realism. Although he was an imitator of the school of Realism as a literary tendency, he did not remain a mere imitator of the realistic technique, but generated some devices and characteristics of his own. Some of these issues he developed and elaborated from French realistic technique, others he made for himself.

These characteristics are ever-present in his novels and came to be regarded as typically Bennettian. It should be made clear that some of the issues treated by Bennett can be seen in earlier works by other authors, but these issues are not so frequent in other works as in Bennett's novels. Moreover these issues if treated by others seem to have been treated vaguely or at least without the keen interest that Bennett displayed; they were a matter of preoccupation to him. Also Bennett dealt with these issues in a way very much related to the technique of realistic novel writing. This will be seen in the argument and the discussion

with examples below.

As far as Najīb Maḥfūz is concerned, we shall indicate the issues elaborated by Bennett and try to find the similar issues in Maḥfūz. Muḥammad Ḥasan ^CAbd Allāh in his book *Al-Wāqī^Ciyya fīl-Riwāya Al-^CArabiyya* has pointed out some aspects of the influence which Bennett exercised on Maḥfūz but he gave no examples to confirm the validity of his findings, and his only conclusion is the following:

"At the end of the journey you can point to *The Old Wives' Tale* as having a clear effect on his (Maḥfūz's) art; partly due to particular circumstances, satisfactory self-esteem (glorying in dignity), the hardness of life, the opportunism of man and his slavery to particular interests, the clash of generations, the differences in views of a single matter, all these are treated in *The Old Wives' Tale*. These issues are of great interest and are a kind of preoccupation in Maḥfūz's novels to the extent that they limit and monopolise them."¹

That these points raised by M.Ḥ. ^CAbd Allāh have proved to be correct will be indicated by the examples below. The author of the present thesis has also found various other aspects of influence which will be discussed in due course.

1. *Affiliation (Religious, Political etc.)*

The Wesleyan Methodist belief was strong in the Five Towns. The Methodists were very active in areas such as Sunday school functions. Bennett's preoccupation with this phenomenon led him to elaborate this theme, so that he described many

1. *Al-Wāqī^Ciyya*, p.551

religious functions in the Five Towns. The Methodists' activities and interactions are made a typical element by Bennett of life in the Potteries. Bennett treated the theme of religious affiliation in relation to Wesleyan Methodism because he knew something of Wesleyan Methodism and because it is the creed and religious expression of the people of the Potteries:¹

"Methodism in the Bennett literature represents a single theme to which he frequently returns and which shapes the plot and influences the outlook of the Five Towns' people. *Anna of the Five Towns* has no separate existence apart from Methodism, and the acquired Methodist heritage moulded the lives of the people in *The Old Wives' Tale* preventing their moral destruction, yet the Methodism of the Five Towns' people did not change personal lives."²

The first chapter, for example, of *Anna of the Five Towns* introduces the major characters (that of Anna, Henry Mynors and William Price) and begins the events of the novel through the religious connection - the Sunday school, and the Chapel. Anna herself is one of the examples (however unwillingly) of this religious affiliation which has come down through her family over a long period, as the description of her father here shows:

"During all this period he was what is termed 'a good Wesleyan', preaching and teaching, and spending himself in the various activities of Hanbridge chapel. For many

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1. Dorothea Price Hughes, "The Novels of Mr. Arnold Bennett and Wesleyan Methodism", *Contemporary Review* 110 (1916) p.602.
 2. Frederick Pilkington, "Methodism in Arnold Bennett's Novels" *Contemporary Review* 189 (1956) p.111.

years he had been circuit treasurer. Among Anna's earliest memories was a picture of her father arriving late for supper one Sunday night in autumn after an anniversary service, and pouring out on the white tablecloth the contents of numerous chamois-leather money-bags. She recalled the surprising dexterity with which he counted the coins, the peculiar smell of the bags, and her mother's bland exclamation, "Eh, Ephraim!" Tellwright belonged by birth to the Old Guard of Methodis; there was in his family a tradition of holy valour for the pure doctrine: his father, a Bursley man, had fought in the fight which preceded the famous Primitive Methodist Secession of 1808 at Bursley, and had also borne a notable part in the Warren affrays of '28, and the disastrous trouble of the Fly-Sheets in '49, when Methodism lost a hundred thousand members. As for Ephraim, he expounded the mystery of the Atonement in village conventicles and grew garrulous with God at prayer-meetings in the big Bethesda Chapel; but he did these things as routine, without skill and without enthusiasm, because they gave him an unassailable position within the central group of the society. He was not, in fact, much smitten with either the doctrinal or the spiritual side of Methodism. His chief interest lay in those fiscal schemes of organization without whose aid no religious propaganda can possibly succeed. It was in the finance of salvation that he rose supreme."¹

Anna's activities in the Sunday school show her attachment to the Wesleyan Methodist belief. The difference in the attitude of the old and young generations to Methodism in the novel also shows the importance of the past and its clash with the present in terms of religion.²

The theme of affiliation is even more clearly stressed in *The Old Wives' Tale* as seen in the frequent visits of the minister, the Reverend Mr. Murley, to Mr. John Baines who was ill.

1. *Anna*, pp.31-32.

2. *Ibid.*, p.54.

Mr. Murley the superintendent of the Sunday school used to visit Mr. Baines weekly as part of his religious duties, for the minister:

"had a genuine medieval passion for souls, and who spent his money and health freely in gratifying the passion, had accepted the offer strictly on behalf of Christ."¹

Religion and its rituals are part of the traditions which are markers of order and unity for the older generation in particular. Both the good and bad aspects of life are seen in terms of religion. After the extraction of Mr. Povey's tooth, Constance's reaction is described as follows:-

"'Though God seest me,' framed in straw over the chest of drawers, did not stir. She was defeated, and so profoundly moved in her defeat that she did not even reflect upon the inefficacy of illuminated texts as a deterrent of evil-doing. Not that she cared a fig for the fragment of Mr. Povey! It was the moral aspect of the affair."²

Belonging to the Wesleyan Methodist circuit is of prime importance to the older generation. Some of the younger generation under the influence of custom and environmental forces also become affiliated to the Methodists' faith. Most members of the younger generation were less interested in this affiliation:³

"The special Teachers' Meeting to which Willie Price had referred was one of the final preliminaries to a revival - that is, a revival of godliness and Christian grace - about to be undertaken by the Wesleyan Methodist Society in Bursely.....Hitherto Anna had felt but little interest in the revival: It had several times been brought indirectly before her notice, but she regarded it as a phenomenon which recurred at intervals in the

1. *Wives' Tale*, pp. 62-63
2. *Ibid.*, p.55
3. *R. Realist*, pp.12-14

cycle of religious activity, and as not in a way affecting herself."¹

It is not only Anna who did not find affiliation of interest to her. Edwin Clayhanger because of custom in the Five Towns cannot resist the dominance of such a phenomenon in his environment. Nevertheless Edwin, though not intentionally, escaped from Sunday School, if only to join another type of group which was also organised by the Methodists:

"The Young Men's Debating Society was a newly formed branch of the multifarious activity of the Wesleyan Methodist Chapel.... Edwin had joined this Society partly because he did not possess the art of refusing, partly the notion of it appealed spectacularly to the martyr in him, and partly because it gave him an excuse for ceasing to attend the afternoon Sunday School which he loathed. Without such an excuse he could never have told his father that he meant to give up the Sunday school. He could never have dared to do so."²

Edwin Clayhanger, in fact, hated and venomously resented the Sunday School. He associated the Sunday school with atrocious tedium, pietistic insincerity and humiliating restrictions.³

In contrast Auntie Hamps has a completely different attitude towards the Sunday School and the Wesleyan Methodists. She sees the Sunday School as a body to which everybody in the Five Towns should belong. Bennett expresses this in the following lines:

"Her servants, of whom she had many, though never more than one at a time, were not only obliged to be Wesleyan Methodists and to attend the Sunday-night service, and in the week to go to class meeting for the purpose of confessing sins and proving the power of

1. *Anna*, p.54.

2. *Clayhanger*, p.124.

3. *Ibid.*, pp.212-213.

Christ - they were obliged also to eat dripping instead of butter. The mistress sometimes ate dripping if butter ran short or went up in price."¹

Bennett dwelt upon this matter to achieve two aims. He wanted to show the reader the life of the Five Towns residents with its strong attachment to religion which he himself did not like very much, thinking himself of the Bible as a source 'full of mysticism.'² Secondly, he wished to make a comparative study of the way old and young generations thought about religion in the Five Towns. J. N. Harding has this to say about Hilda Lessways:

"One thing emerges equally in both books: she is a character of intense religious preoccupation, in spite of her indifference to the traditional forms of worship of the Five Towns. Her passionate reaction to her mother's death and her own failure to arrive in time to see her produce a nervous condition bordering on religious mania."³

Maḥfūz stresses the theme of affiliation through the portrayal of his characters.⁴ He makes every character in such a way that one can easily say that a certain character belongs to such a belief in life. Amīna's character for example in the trilogy clearly belong to the group of mystical and superstitious Muslims.

1. *These Twain* p.88

2. *R. Realist* p.12

3. J.N. Harding "The Puritanism of Arnold Bennett" *Contemporary Review* 180 (1951) p.110

4. The issue of affiliation in Najīb Maḥfūz was first treated by Ghālī Shukrī in his book *Al-Muntamī*. The elaboration of the theme by Shukrī was as a characteristic of Maḥfūz's writing not as an aspect of influence from Bennett.

The most prominent study of affiliation is found with ^CAbd Al-Mun^Cim and Ahmad Shawkat, Khadīja's sons. The one belongs to a group of Muslim Brethren led by Shaykh ^CAlī Al-Manūfī, and the other is associated with the socialists as represented in the character of ^CAdlī Karīm. Through this issue of affiliation Mahfūz gives the reader a real picture of Egyptian society at a time of crisis. In this respect Mahfūz comments:

"In fact Egyptian Faith is an essential truth....., and the Egyptian character cannot be understood without this important element. It cannot be understood except through this element which represents faith and strong belief in religion and the glorious prophet.¹

^CAkif Afandī is one of the people who are affiliated to religion. The main reason for his leaving the old quarter to go to the Al-Husayn quarter is because he is a strong believer in the protective power of Al-Husayn. He imagines that the Germans will not raid that quarter and he discussed this with his son Ahmad:

"'This quarter is under the protection of al-Husayn, may God be pleased with him. It is the quarter of faith and mosques, and the Germans are too clever to bomb the heart of Islam when they are courting the love of the Muslims!'

Ahmad smiled and said:

'Suppose it is bombed by mistake, as al-Sakākīnī was bombed by mistake before '

The man said with annoyance:

'Don't argue about the truth. I am very optimistic about this place, and your mother likes it, even though she is talkative and does not recognise praise and thanks to God, and you are satisfied and pleased yourself, but you are claiming a false judgment,

1. ^CĀtif Faraj, 'Hiwār Ma^Ca Najīb Mahfūz' *Al-Hilāl* (Aug. 1979) p.82

and are pretending to have false courage. Come, take off your outdoor clothes and let us have lunch!"¹

Al-Sayyid in the trilogy is another example of religious affiliation despite his night adventures with *Awālīm*. Al-Sayyid is always punctual in prayers, and never misses them. Friday prayer is a holy thing to him. He always accompanies his children to perform it:

"He used not to perform a mechanical prayer which just consisted of recitation, getting up and prostration but it was a passionate prayer, feelings and sensations, which he performed with the same enthusiasm which shook him in all the areas of life in which he moved. His faith was deep, indeed it was an inherited faith in which there was no entry for personal judgment, but the delicacy of his feelings and the kindness of his heart and his sincerity gave him a smooth, sublime feeling which prevented it from being blind imitation..... with this pure, fertile faith he engaged upon the performance of all the religious rites, prayer, fasting, giving alms with love, generosity and joy."²

Of political affiliation to the Wafd Party, Mahfūz gave several examples in his novels.

This political affiliation is not used by Mahfūz because of an interest in politics, but rather he is concerned with ideological or political affiliation³ as a means by which the people sought independence from colonialism or sought for self-respect. Thus it is a matter of national and patriotic feeling. This attitude is precisely depicted in the character of Fahmī in the trilogy. Thus Mahfūz is not making political

1. *Khān Al-Khalīlī* pp.10-11
2. *Bayn Al-Qasrayn* pp.23, 51
3. *Ittijāhāt* p.111

propaganda so much as showing the social structure of the society as illustrated by affiliation.

Both Bennett and Maḥfūz's interest in a character as an individual is not only concerned with reflecting their manner of behaviour towards others, and indicating their reactions towards social life. They are concerned to establish a view of the ideological attitude of a character in life through the aspect of affiliation. This theme is developed in their novels in the first instance to clarify their views and attitudes to the various ideological beliefs one can adopt.

2. *Money and Property*

It is obvious that Bennett and Maḥfūz wrote about middle class people with a stress on the bourgeoisie. The bourgeoisie as a money and property class were ideal subjects for a study of the preoccupation with money and property. This is a preoccupation which helped both authors to present a real contrast between the life of the bourgeoisie and the lower classes of society.

The theme of preoccupation with money and property was an original characteristic of Bennett:

"In the work of no other English novelist, perhaps of no other European novelist apart from Balzac, do property and money play so large a part, and it is not beside the point to note that in Bennett's delineation of this singularly graceless community the characters who are aware of civilization, who are not exclusively concerned with property and money, tend to find themselves involved

in the end in financial disaster;"¹

The nature of Staffordshire's social structure, a society of industry and business, is a prominent factor in the development of this preoccupation in Bennett's novel. Bennett singled out the interest in money and prosperity as a force moulding personalities so that they become fiercely and obstinately concerned with wealth and property.

Henry Mynor's relation with Anna was based only on the property which she possessed. Anna herself realised that she loved Willie Price not Mynors, but she married Mynors as her father wished, and indeed arranged, for financial considerations:

"She could imagine all the innuendoes, the expressive nods, the pursing of lips, the lifting of shoulders and of eyebrows. 'Money'll do owt; that was the proverb. But she cared not."²

That Bennett disapproved of these characteristics can be seen from his description of Ephraim Tellwright:

"Ephraim Tellwright was one of the most extraordinary and most mysterious men in the Five Towns. The outer facts of his career were known to all, for his riches made him notorious; but of the secret and intimate man none knew anything except Anna, and what little Anna knew had come to her by divination rather than discernment. A native of Hanbridge, he had inherited a small fortune from his father who was a prominent Wesleyan Methodist. At thirty, owing mainly to investments in property which his calling of potter's valuer had helped him to choose with advantage, he was worth twenty thousand pounds, and he lived in lodgings on a total expenditure of about a hundred a year. When he was thirty-five he suddenly married, without any perceptible public wooing, the daughter of a wood merchant at Oldcastle, and shortly after the marriage his wife inherited from her father a sum of

1. *A.B.* (Allen), p.41

2. *Anna*, p.23

eighteen thousand pounds. The pair lived narrowly in a small house up at Pireford, between Hanbridge and Oldcastle. They visited no one, and were never seen together except on Sundays."¹

The above picture of a miser draws attention to an unhealthy phenomenon in society, both as regards the miser himself and those who are around him. The avaricious Mr. Tellwright's behaviour ruined his daughter's life. His interest in money made him disregard everything, and so he arranged for a scheme of partnership with Henry Mynors to safeguard his daughter's wealth.² To Anna the scheme of partnership can serve no purpose, because she thinks that unless money is used for one's happiness then it is useless. Her feelings were strongly expressed to her father who refused to give her money either at the time when she was doing her wedding shopping or at the time when she wanted to help Willie Price with some of her money. On this occasion the following exchange takes place:

"I wish to God thou'dst never seen Henry Mynors. It's given thee pride and made thee undutiful."

"I am only asking you for my own money."³

Bennett is at pains to stress the preoccupation with money and property as something typical of the people of the Five Towns. It is an intrinsic feature of the Five Towns' people not only at home but abroad as well. The Five Towns' people are not businessmen only in Staffordshire but everywhere. This is seen in the case of

1. *Ibid*, pp.30-3-

2. *Ibid.*, p.197

3. *Ibid.*, p.226

Sophia Baines who suffered greatly after her husband deserted her in Paris. Sophia was in financial distress for a while but finally managed to set up a small lodging house, making use of the money she stole from her Auntie Harriet's house. Eventually she managed to make enough to exchange the small lodging house for a larger one. She survived and became a first class businesswoman, especially during the Siege of Paris. Bennett describes Sophia in this way:

"Her ignorance of the military and political situation was complete; the situation did not interest her. What interested her was that she had three men to feed wholly or partially, and that the price of eatables was rising.... She thought of nothing but her enterprise which absorbed all her powers.....When asked why she continued to buy at a high price, articles of which she had a store, she would reply: 'I am keeping all till things are much dearer.' This was regarded as astounding astuteness.....She was making money, and she wanted to make more. She was always inventing ways of economy. She was so anxious to achieve independence that money was always in her mind."¹

What keeps money always in her mind is the mentality of a character brought up in an environment known for its business acumen where money and property are part of life. It is always like that, even with Sophia's father who on his deathbed not only advised his daughter not to be a teacher as that job was unsuitable, but stressed that business was better, especially at a time when 'trade was getting bad'.² In fact business to the Five Towns people was a 'sacred thing'.³ People in the Five Towns are not merely

1. *Wives' Tale*, pp.388-391

2. *Ibid.*, p.70

3. *Clayhanger*, p.57

interested in business but are obsessed by it. This is because commercial activity undertaken seriously leads to prosperity, which is a major source of pride. An outstanding example of this is Darius Clayhanger whose printing business in Bursely is supreme and cannot be challenged. His position is a result of absolute dedication and seriousness, and one of the most important occasions in his career is his journey to Manchester, during which he is able to acquire an almost new printing-press for a bargain price.¹

The Five Towns people have economical minds and the ability to make money and to feel proud of their business and property. But they do not know how to employ their money for leisure and happiness in life. This attitude seems strange to Bennett for in his opinion they are not using money for the purpose for which it has been made. This is made very clear in Bennett's portrayal of the two sisters, Constance and Sophia, when the former was seriously ill and was treated badly by servants working in her house. Thus when a doctor examined Constance he suggested that the two sisters must go out and enjoy themselves:

"As a native of Bursley, Mrs. Scales! said the doctor, 'Ye ought to know what people in Bursely do!' Sophia put her lips together. The doctor rose, smoothing his waistcoat 'What does she bother with servants at all for ' he burst out. 'She's perfectly free. She hasn't got a care in the world, if she only knew it. Why doesn't she go out and about and enjoy herself She wants stirring up, that's what your sister wants.'
'You're quite right,' Sophia burst out in her turn. 'That's precisely what I say to myself; precisely! I was thinking

1. *Ibid.*, p.95

it over only this morning. She wants stirring up. She's got into a rut.'

'She needs to be jolly, why doesn't she go to some seaside place and live in a hotel, and enjoy herself? Is there anything to prevent her?'

'Nothing whatever.'

Instead of being dependent on a servant! I believe in enjoying one's self - when ye've got the money to do it with! Can ye imagine anybody living in Bursely, for pleasure? and especially in St. Luke's Square, right in the thick of it all! Smoke! Dirt! No air! No light! No scenery! No amusements! What does she do it for? She's in a rut."¹

Sophia's view in the quotation above is clearly the one which Bennett himself believes in as a member of the younger generation. This attitude is expressed with even greater emphasis in the trilogy, where a contrast is drawn between Edwin's life with Hilda and that with his father, which is unhappy, monotonous and dull. Pleasures for the older generation had no importance, while money is over-valued, whereas the younger generation had a more moderate view of money. In this respect Maggie's response to the suggestion that she might sell her house is typical of the older generation:

"'I never wanted the house. Only it was arranged that I should have it, so of course I took it.' The long-silent victim was speaking. Money was useless to her, for she was incapable of turning it into happiness; but she had her views on finance and property."²

The preoccupation of money and property as old generation is concerned is observed by Edwin Muir's views in the following:

"Mr. Bennett would be inconceivable in an age which did not believe religiously in property, either as a thing

1. *Wives' Tale*, pp.493-494
2. *These Twain*, p.109

bringing happiness, or as a thing which will bring happiness in the future, through a more equitable distribution of its resources."¹

Najīb Maḥfūz also developed this theme of money and property in his realistic novels. It may be that the depression of the export market for cotton caused by the depression of the nineteen-thirties, the general malaise of the Egyptian economy and the disruption caused by the war years made Maḥfūz aware of the theme of money and property in a similar manner to Bennett. In any case, of course, the merchants of the Jamāliyya region have always been distinguished by their commercial activities and concern with money and property. Salīm ḲAlwān and Al-Sayyid are major representative characters of the theme of money and property in Maḥfūz's works. Salīm ḲAlwān, in *Zuqāq Al-Midaqq* was known as a merchant; his father was a merchant as well, 'A merchant and a son of a merchant.'² His whole life centres around his business and money:

"Salim Alwan was not without his worries; he felt he was fighting life without anyone to help him. True, his excellent health and vitality diminished these worries. However, he had to think of the future, when his life would end and the company would lose its director. It was unfortunate that not one of his three sons had come forward to help their father in his work. They were united in their efforts to avoid commerce and his attempts to dissuade them were useless. He had no other course - over fifty though he was - than to do the work himself.....

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1. Edwin Muir, 'Arnold Bennett' *Calendar of Modern Letters* 1 (1925) p.295
 2. *Zuqāq-Al-Midaqq* p.68

In time, his sons became aware of their father's concern but they viewed the matter from quite another angle. They feared that the reins would some day slip from their father's fingers, or that he would hand them over to his sons and they would be helpless. And so his son Muhammad Salim Alwan, the judge, had suggested that he liquidate his company and enjoy a hard earned rest. The father was quick to realize his son's true fears and did not attempt to hide his indignation. 'Do you want to inherit what I have while I am still alive?' he had shouted.

His father's comment shocked the son, for he and his brothers had a genuine love for their father and none wanted to breach this delicate subject."¹

Salīm ^CAlwān is nevertheless a moderate and generous person who does not squander his money in unnecessary leisure activities. He is not a miser as in the case of Saniyya ^CAfīfī, who loves money to the degree of worship. Her chief wish is to get a husband with a reasonable income to spend so that she can save her money. Maḥfūz described Mrs. ^CAfīfī as follows:-

"In her youth, Mrs. Afify had married the owner of a perfume shop, but it was an unsuccessful marriage. Her husband treated her badly, made her life miserable and spent all her savings. He left her a widow ten years ago and she had remained single all this time.....Her only passions were a fondness for coffee, cigarettes and hoarding banknotes.....Mrs. Afify found great consolation in her financial activities."²

Al-Sayyid in the trilogy is one of the people who are concerned with money and property. He is very successful in his business and is always concerned with it. In various parts of the novel and on many occasions Maḥfūz tells the reader that money and property are of great significance in his life. He makes annual

1. *Ibid.*, pp. 68-69, tr. pp. 70-71
2. *Ibid.*, pp. 21-22, tr. pp.20-22.

visits to such places as Port Said, to attend to his commercial transactions. Business and money is a long tradition established in Al-Sayyid family as to be seen in the case of Jamīl Al-Ḥamzāwī who worked for a long time as a manager in Al-Sayyid's firm:

"Al-Ḥamzāwī was aged fifty years, of which he had spent thirty in this shop, as a manager for the agent Al-Ḥājj Abd Al-Jawwād, then¹ as a manager for Al-Sayyid after the death of his father."

Al-Sayyid views happiness in life purely in terms of accumulation of wealth:

"We got the girls married, brought up the children, lived to see out grandchildren; we have enough wealth to keep us until death; and we have tasted the sweet side of life for years - years indeed."²

A striking point in Maḥfūz's novels is his description of Haniyya, Yāsīn's mother. She is a secondary character in the trilogy as a whole, but is presented to the reader as a central example of the theme of money and property:

"Indeed, Haniyya - Umm Yāsīn - was fairly rich; her wealth in property had accrued to her as a result of her experiences in marriage and affairs, for she had in the past been a beautiful young woman with charm and strong personality, of whom people were afraid and who was afraid of nobody."³

The preoccupation with money and property is of outstanding importance in the life of the bourgeoisie. This class of people underestimate education as compared to money and consider education something secondary. Examples of such a view are those of Ibrāhīm and Khalīl Shawkat who only got an elementary school

1. *Bayn Al-Qasrayn*, p.43
2. *Al-Sukkarīyya*, p.169
3. *Bayn Al-Qasrayn* p.124

education and gave up schooling because they had enough money and property. They are not in need of a position or any kind of job at all. Mahfūz ironically expresses the negative aspect of this attitude, as the following exchange which took place between Ibrāhīm Shawkat, Kamāl and Khadija illustrates.

"Ibrāhīm Shawkat said, addressing Kamāl:

We are not as your sister accuses us. I took the primary school examination in 1895 and Khalīl took it in 1911. In our days the primary school certificate was something big, not like what happens now when hardly anybody is satisfied with it, and we did not continue our studies, because it was not our intention to find employment or in other words, we did not need employment.....

Abd al-Mun'im and Ahmad will continue their education until they get the Higher Diploma, they will be a new era in the family of Shawkat, listen to the sound of these two names well; Abd al-Mun'im Ibrāhīm Shawkat, Ahmad Ibrāhīm Shawkat, doesn't the name have the ring of 'Sa'd Zaghlūl'!"¹

The Aristocratic Shaddād family is another example of disregarding education as something as important as wealth and prestige.

Kamāl on the other hand is very appreciative of the importance of learning and education. His aristocratic friends take a different view but this is only because they have money and property, and to them high education and certificates are superfluous:

"The rule followed in our family is working to increase wealth, and friendship with people of influence, and hoping beyond that for the rank of Bey. And it is incumbent upon you after that to strive to enlarge property and to make friends with the elite until you obtain the rank of Pasha, and finally to make your highest ambition in life, friendship with princes, and to be satisfied with that as long as princehood cannot be

1. *Qasr Al-Shawq*, pp. 47-48

obtained by work or by cleverness. Do you know how much the last visit of the Prince cost us? Tens of thousands of pounds which were spent on buying new furniture and unique presents from Paris!"¹

Again and again Mahfūz stresses his view that money and property as a concern of significance among rich people is something pointless and futile. At the end of the trilogy he portrays the family of Shaddād in a state of bankruptcy and stresses that the only thing remaining is education as exemplified in the case of Budūr (Ā'ida's younger sister) who became a student at Cairo University.²

3. *Parental Authority*

The parental authority theme is a preoccupation in Bennett as a kind of reflex of memories of his childhood. It is a natural outcome of writing stories about generations in which fathers and children always figure.³ *Clayhanger* for example, is above all a novel of the father and child relationship as is the case with *Anna Tellwright* and her father. It is a theme elaborated to reflect the picture of a tyrannical overbearing parent. It seems that here Bennett is reflecting his own childhood; Dudley

1. *Ibid.*, p.210

2. *Al-Sukkariyya* p.298-309

3. Samuel Butler's novel *The Way of All Flesh* is often considered the first major novel dealing with parental authority as a theme occupying the whole novel. Butler's novel was first published in 1903, but Bennett's novel *Anna of the Five Towns* which was first published in 1902 preceded it in treating this issue. For more detail see *Victorian novel* pp.257-295.

Baker of this issue comments:

"In this study of parental authority - *Clayhanger* was to be the second - Bennett could not bring himself to show a father tyrannical over a son. Ephraim Tellwright's victim is a daughter, Anna."¹

Bennett indeed displays this preoccupation with parental authority in *Anna of the Five Towns* when he comments:

"In the dissolving views of her own past, from which the rigour and pain seemed to have mysteriously departed the chief figure was always her father - that sinister and formidable individuality whom her mind hated but her heart disobediently loved.....Enthralled by austere traditions and that stern conscience of hers, she had never permitted herself to dream of the possibility of an escape from the parental servitude."²

In Bennett's own family the father and the mother are seen as examples of those tyrannical parents whose children suffered much in Victorian England. To such children the absence of the parents is a relief, a means of freedom and an easy life. Thus Edwin Clayhanger is very much relieved after his father has died:

"It was in his resentment, in the hard setting of his teeth as he confirmed himself in the rightness of his own opinions, that he first began to realize an individual freedom. 'I don't care if we're beaten forty times,' his thoughts ran. 'I'll be a more out-and-about Radical than ever! I don't care, and I don't care!' And he felt sturdily that he was free. The chain was at last broken that had bound together those two beings so dissimilar, antagonistic, and ill-matched - Edwin Clayhanger and his father."³

1. *Writer By Trade* p.94

2. *Anna*, pp.30-36

3. *Clayhanger*, p.417

Darius Clayhanger himself suffered from merciless authority, since he had been under a tyrannical employer during the horrors and brutalities of child labour in the Potteries during the 1840s.²

Bennett described the rigours of the life of Darius Clayhanger 'The child-man'.¹ Bennett describes this in a quasi-humorous way that serves to increase our sympathy:

"One Tuesday evening his master, after three days of debauch, ordered him to be at work at three o'clock the next morning. He quickly and even eagerly agreed, for he was already intimate with his master's rope-lash. He reached home at ten o'clock on an autumn night, and went to bed and to sleep. He woke up with a start, in the dark. There was no watch or clock in the house, from which nearly all the furniture had gradually vanished, but he knew it must be already after three o'clock; and he sprang up and rushed out. Of course he had not undressed; his life was too strenuous for mere formalities. The stars shone above him as he ran along, wondering whether after all, though late, he could by unprecedented effort make the ordained number of handles before his master tumbled into the cellar at five o'clock.

When he had run a mile he met some sewage men on their rounds, who in reply to his question told him that the hour was half after midnight. He dared not risk a return to home and bed, for within two and a half hours he must be at work. He wandered aimlessly over the surface of the earth until he came to a tile-works, more or less unenclosed, whose primitive ovens showed a glare. He ventured within, and in spite of himself sat down on the ground near one of those heavenly ovens. And then he wanted to get up again, for he could feel the strong breath of his enemy, sleep. But he could not get up. In a state of terror he yielded himself to his enemy. Shameful cowardice on the part of a man now aged nine! God, however, is merciful, and sent to him an angel in the guise of a night-watchman, who kicked him into wakefulness and off the place. He ran on limping, beneath the stellar systems, and reached his work at half past four o'clock."³

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1. *Writer by Trade* p.164
 2. *Clayhanger*, p.36
 3. *Ibid.*, pp.42-43

In *The Old Wives' Tale* Mr. John Baines the father was mortally ill in his bed, but Mrs. Baines was in charge of parental authority:

".....That mien of assured authority, of capacity tested in many crisis, which characterized Mrs. Baines."¹

An example of Mrs. Baines' authority over her children is that when she informed Constance and Sophia that they were leaving school to work in the shop and undertake domestic duties, Sophia was opposed to this but was forced to submit because of parental authority, although this made her so resentful that ultimately she eloped to France. When Sophia protested against working in the shop and declared her intention to be a teacher, Mrs. Baines was very much upset because Sophia was not obedient to a mother who knew what was best for her children:

"Mrs. Baines was startled and surprised. Sophia's attitude was really very trying; her manners deserved correction.....What startled and surprised Mrs. Baines was the perfect and unmistakable madness of Sophia's infantile scheme. It was a revelation to Mrs. Baines."²

Parental authority in a society like that of the Five Towns is a matter of tradition. It is known that a parent is in a better position to know what is right or wrong for his children; the children have no choice even if the parent is wrong:

1. *Wives' Tale*, p.37

2. *Ibid*, pp. 60-61

"Darius made a mistake, and a bad one; but in those days fathers were never wrong; above all they never apologized."¹

So parental authority is considered a matter of tradition not a matter of principle, and this is what really causes the troubles and the tragedy of Anna's life:

"According to a tacit law, she never departed from the fixed routine of existence without first obtaining Ephraim's approval."²

Parental authority is a factor that moulds character in a negative and repressive way. A father like Darius loves his children but keeps them under complete control. If any contrary goal or ambition clashes with his decisions, such as Edwin's desire to be an architect, it is dismissed:³

"....Edwin has early ambitions to become an architect; he is also aware of social injustice. As the years pass and he realizes that he will never be able to satisfy his architectural ambitions, he does not rail against fate, but slips contentedly in his father's role as head of a small printing establishment, satisfying his thwarted aesthetic ambitions by adding to the business the sale of good books, and solacing his social conscience by paying his employees wages something above the usual rate."⁴

Parental authority, used in this way causes a great deal of distress and disturbs the peace of the family. Thus Hilda's relationship with her mother caused her much unhappiness:

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1. *Clayhanger.*, p.251
 2. *Anna.*, p.112
 3. *Writer by Trade*, p.165
 4. John M. Munro, "The Case for Compromise: Arnold Bennett's Imperial Palace", *Ariel* 2 (1971) p.19

"There was a pause, dramatic for both of them and in the that minute pause the very life itself of the house seemed for an instant to be suspended, and then the waves of the hostile love that united these two women resumed their beating, and Hilda's lips hardened."¹

Examples of the theme of parental authority in Maḥfūz's novels also vary in quantity and quality. The treatment of this theme in Maḥfūz is similar to that of Bennett. In his treatment of this issue he shows how the character of a child is moulded according to a parent's wish and decision. Maḥfūz seems to find that such a theme is inescapable in a novel dealing with generations, and seems to find in it an opportunity to discuss some aspects of his childhood. In fact, Maḥfūz lived in an atmosphere where parents are very strict; an atmosphere where parents had to be venerated by their children, and where father and mother were the only authority and source of respect. Kamāl has been the character most closely representing Maḥfūz especially as far as parental authority is concerned; the autobiographical element discussed earlier.² Maḥfūz described the exercise of parental authority as a profitless human instinct and as dictatorship, tyranny, autocracy and domination.³

Salīm^c Alwān in *Zuqāq Al-Midaqq* had a large family, daughters and sons. He was a respected father and a serious merchant. One day his three sons who were highly regarded

1. *Hilda Lessways*, p.9

2. See the section on autobiography above, pp.184-186.

3. *Qasr Al-Shawq*, p.412

officials - a solicitor, a doctor, and a judge, suggested to him that he should wind up his business and retire in order to have a rest, as he was getting old. Salīm^c Alwān was annoyed by this, and by virtue of his authority as a father was able to ignore his sons' views. Out of custom the sons obeyed their father, although he was misguided in continuing his business alone despite his old age. Mahfūz comments:

"Salim Alwan was not without his worries; he felt he was fighting life without anyone to help him. True, his excellent health and vitality diminished these worries. However, he had to think of the future, when his life would end and the company would lose its director. It was unfortunate that not one of his three sons had come forward to help their father in his work. They were united in their efforts to avoid commerce and his attempts to dissuade them were useless. He had no other course - over fifty though he was - than to do the work himself.¹

Mahfūz in the trilogy is very creative in presenting parental authority. Authority as portrayed by Mahfūz is extended not only to include children but the mother as well. Amīna, Al-Sayyid's wife, usually calls him *Sidī*, a word usually used by a slave to his master, and which is equally used by Amīna the wife and Umm Hanafī the servant. Mahfūz uses this device to give an effective picture of the tyrannical nature of their relationship. In the Clayhanger trilogy the mother is dead and she is not in the scene, but in Mahfūz's trilogy the mother is alive. Her role in the family as far as Al-Sayyid is concerned, however, is a negative

1. *Zuqāq Al-Midaqq*, p. 69 tr. 70

role, and she is almost like the dead mother of the Clayhangers. She might be considered a sixth child of Al-Sayyid in terms of the authority he practises over her, because Al-Sayyid's character overshadows all the members of the family.

"It is habit which wakes her up at this time, an old habit which has accompanied her youth from its beginning and still influences her old age; she has learnt it among the ethics of married life, that she should wake up at midnight to await her husband when he comes back from his evening gathering and she looks after him until he goes to sleep...."

"And if Amīna felt that she was the head of the family, the deputy mistress and the representative of a power at which she possessed nothing, nevertheless in this place she was a queen in whose kingdom there was no partner, and this oven died and lived at her command."¹

Al-Sayyid's parental authority is clearly seen to be exercised on his children, especially on Kamāl:

"And Kamāl? Beware of concealing his naughtiness! The woman mentioned her small son, (about whom she concealed the truth about innocent games which were harmless, even though al-Sayyid did not recognise the innocence of any form of games and amusement) saying in her humble voice, 'He obeys his father's orders.'²

Al-Sayyid usually inquires of his wife whether Kamāl is becoming naughty or disobedient, because he has to keep his father's orders, and if not his father will punish him and beat him as happened one day when Kamāl became involved in a fight with his schoolmates. He escaped their sticks but not his father's, because the incident was reported to Al-Sayyid:

1. *Bayn Al-Qaṣṣiyān*, pp. 5, 19-20

2. *Ibid.*, p.17

"Kamāl had escaped from the stick of the bullies, but he had escaped from the frying-pan into the fire, because his father's stick did to his feet what dozens of other sticks would not have done."¹

This abuse of parental authority made Kamāl wonder one day whether his father feared Allah or not.²

Every member of Al-Sayyid's family respects him but fears him. Even Yāsīn, who is now thirty years old and works as a civil servant, fears his father like a child.³ It is on the whole a matter of tradition that blind obedience is a social custom and not a matter of principle. This is clear from the words of Shaykh ^cAbd Al-Samad to Al-Sayyid:

"God forbid. Fahmī is my son, and I know for certain that he has been brought up to be obedient.

Al-Sayyid Ahmad said angrily: "his honour insists on acting like young men in these bloody days." The shaykh said in amazement and disbelief:

'You are a strict father, no doubt about that; I would not have imagined that a son of yours would dare to disobey you.'

This remark struck him in the heart, and made it bleed and depressed him. Then he found in his soul a desire to mitigate his son's disobedience in order to defend himself against the accusation of weakness before the Skaykh and before himself."⁴

It was at this time that Al-Sayyid asked his son Fahmī to give up his activities against the British.

Similarly Mahfūz, like Bennett, shows that the absence

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1. *Ibid.*, p.55
 2. *Ibid.*, p.77
 3. *Ibid.*, p.81
 4. *Ibid.*, p.538

of a parent is a kind of relief for children. This comes out clearly when Al-Sayyid goes to Port Said on a business journey. Immediately the children suggest to their mother that she should have a change and go visit the Mosque of Al-Husayn:

"A feeling spread in the house that there was approaching in its life which was overburdened by narrow-mindedness a day of relief which it would be able - if it wished - to have a breath of innocent freedom in safety from a watcher. Kamāl thought that tomorrow he would be at liberty to spend the whole day playing indoors or outdoors, and Khadīja and Ā'isha asked if it would not be possible for them to slip out in the evening to Maryam's house to spend time amusing themselves and enjoying themselves. This relief did not come as a result of the ending of the months of gloomy winter and the arrival of the harbingers of spring waving with warmth and cheerfulness, since it is not spring's way to give this family a freedom which winter deprived it of; but it came as a natural result of the voyage of al-Sayyid Ahmad to Port Said on a commercial trip.....their desires, thirsty for freedom, echoed in the free, secure atmosphere which had been unexpectedly created by the departure of the father from Cairo entirely; however, the mother was hesitant about the desire of the two girls and the wilfulness of the boy, because she wanted to keep the family in its normal routine and to stick, in the absence of the father, to the limits to which she stuck in his presence, more from fear of opposing him than because she was convinced of the acceptability of his severity and sternness. But suddenly she realised that Yāsīn was saying to her; Don't object, for God's sake.....we have a life which nobody else leads, in fact I want to say something new....why don't you give yourself a break What do you think of this suggestion ¹

The underlying theme of the treatment of parental authority in Bennett's and Maḥfūz's novels is that no member of the family has the right to challenge the absolute authority of the father, or the head of the household.

1. *Bayn Al-Qasrayn*, pp. 187-188

4. *Conflict of Generations*

The French realists wrote novels plotted around sequences of generations, as in Zola's *Rougon Macquart* series. Such plots established the theme of the rise and fall of families. Bennett and Mahfūz followed the French model in this, although Mahfūz shows influences which derive from English writers.¹ This is particularly clear when we examine the theme of the conflict of generations, which is subject of particular concern to Bennett and one which he made his own.² Indeed Bennett's Five Towns novels are particularly known for this theme as commented by Eric Phillip about *Anna of the Five Towns*. For example:

"The book might have been called Tyranny, for that motif is strongly displayed, indeed the clashing of parent and child seems largely predominant in this series. It is to that, probably, they owe their amazing power of conviction."³

This is a theme developed by Bennett out of the English tradition of drawing strongly individual characters as discussed earlier. The generation plot as developed by Bennett stresses the individual's point of view and makes a character rise above circumstances; in other words the individuals are individuals and not types. Many examples of the theme of the clash of generations and of differences in views of life occur in the works of the two authors.

1. *Al-Muqāran*, p.230

2. *Al-Wāqī'iyya*, p.551

3. Eric Phillip, "Arnold Bennett" *Humberside* 4 (1932) p.95

G. Lafourcade viewed this theme of the conflict of generations as an exploration of the psychological aspects of characters in Bennett's novels.¹ The mind of the older generation is different from that of the younger generation in their ideas on how life should be led. The younger generation are for more freedom and for less parental authority. The younger generation is against the attitude whereby 'the master had always, by universal consent, possessed certain rights over the self-respect, the happiness and the peace of defenceless souls'.² A father or a mother in the opinion of the younger generation should not be a person who belongs to the class of 'house-tyrants'.³ The reason for the difference among the generations is that the older generation wishes to keep the old conditions of living unchanged even if they are unsuitable. They are 'grim customers' and have 'rights as unquestioned as those exercised by Ivan the Terrible'.⁴ Mr. Tellwright, for example:

"really believed that parents spoiled their children nowadays: to be knocked down by a single blow was one of the punishments of his own generation. He could recall the fearful timidity of his mother's eyes without a trace of compassion."⁵

Bennett's own ideas as to what relations between parents and children should be like is perhaps most clearly expressed by his

1. *A.B.* (Lafourcade), p.129

2. *Anna*, p.127

3. *Ibid*

4. *Ibid*

5. *Ibid*

description of families other than those of his heroes, above all the Orgreave family in the trilogy:

"They were an adventurous family, always ready for anything, always on the look-out for new sources of pleasure, full of zest in life. They liked novelties, and hospitality was their chief hobby."¹

Mr. and Mrs. Orgreave regarded their children as friends. Their treatment is based on a different system from that of Mr. Tellwright and Darius Clayhanger whose treatment of their children was not based on any particular system or defined principles, but is derived from the brutal methods of the early nineteenth century which are now out of date.² The older generation cannot understand the young; as Auntie Hamps put it 'the young generation cannot understand that - without imagination.'³ The attitude of the younger generation is to look ahead to the future, and to seek to improve their living conditions beyond those of their parents. The younger generation want to cope with life and to get on with their parents, but they look at things in a different way and regard the older generation's views as wrong. Sophia was forced to leave the school and work in the shop, because of the older generation's view that education is of limited value and there is a time when a child should stop education to help his parents. Sophia's opinion was otherwise; she wanted to be a teacher, although she never achieved that. Likewise, Edwin Clayhanger

1. *Clayhanger*, p.151

2. *Anna*, p.127

3. *Clayhanger*, p.173

wanted to be an architect and continue his schooling but his father wanted him to help in the printing shop. But Constance, and her husband Mr. Povey of a younger generation do not think that their child should join his father and assist him in the shop. Constance's attitude to her son is very different from that of Mrs. Baines to Sophia:

"You are a baby,' she murmured.

'Now I shall trust you,' he said, ignoring this.

'Say "honour bright."

'Honour bright.'

With what a long caress her eyes followed him, as he went up to bed on his great sturdy legs! She was thankful that school had not contaminated her adorable innocent. If she could have been Ame for twenty-four hours, she perhaps would not have hesitated to put butter into his mouth lest it should melt.

Mr. Povey and Constance talked late and low that night. They could neither of them sleep; they had little desire to sleep. Constance's face said to her husband: 'I've always stuck up for that boy, in spite of your severities, and you see how right I was!' And Mr. Povey's face said: 'You see now the brilliant success of my system. You see how my educational theories have justified themselves. Never been to a school before, except that wretched little dame's school, and he goes practically straight to the top of the third form - at nine years of age!' They discussed his future. There could be no sign of lunacy in discussing his future up a certain point, but each felt that to discuss the ultimate career of a child nine years old would not be the act of a sensible parent; only foolish parents would be so fond. Yet each was dying to discuss his ultimate career. Constance yielded first to the temptation, as became her. Mr. Povey scoffed, and then, to humour Constance, yielded also. The matter was soon fairly on the carpet. Constance was relieved to find that Mr. Povey had no thought whatever of putting Cyril in the shop. No; Mr. Povey did not desire to chop wood with a razor. Their son must and would ascend. Doctor! Solicitor! Barrister! Not barrister - barrister was fantastic."¹

This attitude contrasts with that of Mr. Critchlow, who in this

1. *Ibid.*, p.208-209.

respect may be regarded as a typical member of the older generation:

"Just as he shuffled round to leave the shop, Cyril entered.

'Good afternoon, Mr. Critchlow,' said Cyril, sheepishly polite.

Mr. Critchlow gazed hard at the boy, then nodded his head several times rapidly, as though to say; 'Here's another fool in the making! So the generations follow one another!' He made no answer to the salutation, and departed."¹

The most complete study of an overbearing father is of course that of Darius Clayhanger, who by his inability to communicate with Edwin or to show him any affection or appreciation has a most damaging effect on Edwin's personality. When Edwin does perform a task efficiently, Darius finds it almost impossible to praise him, as when Edwin handles the arrangements for Mr. Peak's wedding card while his father is in Manchester,² while when he is dissatisfied he expresses this so harshly that Edwin is, though forced to submit, inwardly completely alienated as happens in the case of the book which he orders for Janet Orgreave.³ In fact Edwin cannot regard his father as a reasonable human being at all, but simply regards him "as he regarded the weather, fatalistically."⁴ Those are the factors which for Bennett are the most important in leading to the clash of generations.

Mahfūz, writing about generations, profited considerably from earlier works dealing with this subject. His achievement in

1. *Ibid.*, p.238

2. *Clayhanger.*, p.93

3. *Ibid.*, p.160

4. *Ibid.*, p.93

novels on generations plot surpasses the writing of Tāhā Husayn who is considered the first Arab novelist who attempted this theme in Arabic:

"It will be remembered that the 'family saga' type of novel was first introduced into Arabic literature by Tāhā Husayn and it is curious to note that in his trilogy Maḥfūz takes up - chronologically - where Tāhā Husayn left off in his 'family saga'¹

Therefore his trilogy as a family-based novel is highly successful in the development of the generations theme. In particular he makes use of the theme of the conflict of the generation, which as we have seen is one developed above all by Arnold Bennett.² The trilogy of Najīb Maḥfūz was a new departure in novel-writing in Arabic literature; for our literature did not know previously the novel of generations or the novel of family saga.³ Corresponding to the theme of generations plot, Najīb Maḥfūz draws a clear picture of the contrast which exists between the old generation on one hand and the new generation on the other. The former is traditional, conservative, dogmatic and tied down to its own intellectual and class limitations, while the latter holds opposing views.⁴ Thus in Maḥfūz's novels one can see the conflict between the old and the new generations as a fierce battlefield with enormous differences and misunderstandings.⁵

An example of the generation conflict and differences

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1. M. Milson, "Some aspects of the modern Egyptian Novel" *Muslim World* 60 (1970) p.245
 2. *Rhythm*, p.108
 3. "Najīb Maḥfūz lil-Hawādith " *Al-Hawādith* 1263 (1981) p.52
 4. *Ma'a N.M.* p.28
 5. *Al-Shakl*, p.163

in opinion can be seen in the situation between Kamāl and his father. When Kamāl finishes his high school, he consults his father who wants to know his son's intention about a field of study in the university. To Al-Sayyid's disappointment Kamāl wants to be a teacher whereas Al-Sayyid wants his son to be in a different field. Al-Sayyid's views on teachers and teaching are negative as the conversation below indicates:

"I intend, Dad, with God's permission, and after obtaining your permission, of course, to join the teachers' training college."

Al-Sayyid's head gave a movement suggestive of irritation, and his wide blue eyes widened and he stared at his son in surprise, and then said in tones which spoke of disapproval;

'Training college! A school without fees! isn't it '

'Maybe, I don't know anything about that'.....

Al-Sayyid waved his hand in ridicule; it was as though he wished to say to him:

'You must be patient before making a judgment about something you know nothing about.'

Then after belching and puffing for a long time;

'Fu'ād bin Jamīl al-Hamzawī, the man to whom you used to give your old clothes, is going to join the Law College, a clever, outstanding boy, but he is not cleverer than you, and I have promised his father to help in paying the fees so that he will have free schooling; how can I spend money on other people's children in respected schools when my own son is studying for nothing in humble schools "1

Kamāl's high opinion of teaching springs from his regard for learning, and he thinks that learning and education is above fame or prestige; learning matters in life.²

As far as family and social life are concerned Al-Sayyid has very strong views; to him everything should be under his

1. *Qasr Al-Shawq*, p.55.

2. *Ibid.*, p.56

control whether right or wrong. He considers himself the ultimate authority, the master of the house. Al-Sayyid's children are very different in their attitudes, and are opposed to their father's authoritarian behaviour. Al-Sayyid does not allow his wife and his daughters to go out to visit neighbours or elsewhere. The incident of Amīna's visit to the Mosque of Al-Husayn makes Al-Sayyid so furious, that he sends her off to her mother's home. She has behaved in a way contrary to his thinking; and he finds this intolerable. His dictatorial attitude goes beyond being an expression of old fashioned social attitude:

"Yāsīn made a gesture of disappointment and said in protest:

'Jealous men like him, some of whom are his friends, see no harm in allowing their womenfolk to go out whenever necessity or courtesy requires. So why does he make the house a perpetual prison for you?'"¹

On another occasion Yāsīn expresses his views about his father's treatment and the right way to bring up children:

"I am a man who has principles in education, I am the friend father. I do not want my children to tremble in my presence. I still up to today feel perplexed in front of my father."²

Al-Sayyid wanted his children to be blindly obedient with no protest or self-expression.³ Thus on one occasion he asks his son Fahmī to stop his patriotic activities and to confirm his promise by swearing on the Qur'ān that he will not participate in

1. *Bayn Al-Qasrayn*, p.217
2. *Al-Sukkariyya* p.213
3. *Bayn Al-Qasrayn* p.538

these activities in future:

"Then he returned to his place carrying the Qur'ān, and looked at Fahmī for a while, then stretched out his hand with the Book in it saying; 'Swear to me on this Book'... 'Don't you want to swear? Were you telling me lies?'¹

When Al-Sayyid expresses his worries about his son to Shaykh ^CAbd Al-Samad the latter comments in a way which annoys Al-Sayyid, since both members of the older generation share the same view:

"'You are a strict father, no doubt about that. I would not have imagined that a son of yours would dare to disobey you.'

This remark struck him in the heart, and made it bleed and depressed him."²

In this way Bennett and Maḥfūz develop the theme of generation conflict in order to express their views by making a comparison between the older and younger generations.

The younger generation is always oppressed and made unhappy by the older generation and this theme is a kind of extension of the theme of parental authority; the older generation profit from the inappropriate exercise of power which at certain times leads to damage and tragic consequences, and this is hated by the younger generation. In short older generation's code is different from the younger's.³

Usually Bennett and Maḥfūz keep a few characters of the older generation up to the end of their novels. This device

1. *Ibid.*, pp.484-487

2. *Ibid.*, p.538

3. *These Twain* pp.183-184

constantly reminds the reader of the differences and contrasts between generations. Examples of such characters kept in Bennett's novels are Mr. Critchlow in *The Old Wives' Tale* and Auntie Hamps in the trilogy. Mahfūz kept Al-Shaykh ^cAbd Al-Samad until the end of his trilogy.

5. *Time and Change*

Generally speaking time sequence in every narrative is a basic element in developing the action of the story, moving from its beginning till the end. This is because a story narrates life in time.¹ But Bennett also derived a technique of his own in which E.M. Forster saw Bennett as unique. Bennett pays a great deal of attention to the changes which are brought about by the passage of time, and discusses the longings of characters for a better life in future and the effects that time has on their emotional development. This sense of the passage of time in Bennett's work is presented with remarkable intensity, and comes to a peak at those times when death puts an end to the long stream of life itself.²

The Old Wives' Tale, for example, is an account over the passage of time of the lives of Constance and Sophia - their growth from girlhood to womanhood to middle age, their separation and meeting again, and their death. The value of details and length of account is not an end in itself. The value is oriented

1. *Aspects*, pp. 19, 136

2. *20th Century Novel*, p.241

and directed through the device of time unity which maintains parallel lines for the lives of the two sisters. In other words to quote Lafourcade:

"What saves *The Old Wives' Tale* from being an amorphous mass of details loosely connected by the threads of three or four widely different narratives is precisely this rigid 'unity of time' which is preserved with unflinching rectitude through the surge of so many conflicting interests and events.¹

The sense of time in Bennett's novels is one of the strongest and most basic threads running through his work. The events take the reader back into the past where the picture is made to show the slow remorseless passage of years, where time, for example, in *The Old Wives' Tale*, is considered the essential theme of the novel.² And it is not only *The Old Wives Tale* which unrolls the panorama of life in time, for the Clayhanger trilogy has the same characteristic.³ Thus time as an essential theme of Bennett's novels may be regarded as the real hero, especially in *The Old Wives' Tale*.⁴ Walter Allen asserted that not in any novel before Bennett has time ever been handled more skilfully and with greater brilliance.⁵ D. Kohler comments:

"Bennett's novel stands almost at midpoint between the traditional novel and the new. Time is as much the theme of *The Old Wives' Tale* as it is of Proust's *Remembrance of Things Past*. Everything contributes to the sense of its passing."⁶

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1. A.B., (Lafourcade) p.3
 2. A.B., (Tillier) p.43
 3. A.B., (Allen) p.50
 4. *Aspects* p.26
 5. A.B. (Allen) p.65
 6. D. Kohler "Time in the Modern Novel," *College English* (Oct. 1948) p.17

Time is used like a hunter who follows one into all kinds of swamps at times of happiness and misery. The passage of time in Bennett's novels is associated with a sad emotional tone if not the sense of the tragic.¹ An example of this appears when we see Hilda Lessways thinking of her son George who was kept for a long time ignorant of his real father.

"With deliberation Hilda tended the fire. Her mind was in a state of emotional flux. Memories and comparisons mournfully and yet agreeably animated it. She thought of the days when she used to recite amid enthusiasm in the old drawing-room of the Orgreaves; and of the days when she was a wanderer, had no home, no support, little security; and of the brief uncertain days with George Cannon; and of the eternal days when her only assurance was the assurance of Disaster. She glanced at George, and saw in him reminders of his tragic secret father now hidden away, forced into the background, like something obscene. Nearly every development of the present out of the past seemed to her, now, to be tragic."²

When time passes we grow old, and the process of becoming old produces sadness because decay tells of the inevitable end - of death. Change is a theme related to that of time passing, because all things change in the long run; the young get old and the living die. Edwin in his father's view was still the sixteen year old schoolboy even when he was thirty. But the inevitable arrival of old age finally made Darius submit to his son and surrender all his business to Edwin:

"At length Darius walked up the hill, his arms stiff and outpointing as of old. Edwin got his hat and ran after him. Instead of turning to the left along the market-place, Darius kept on farther up the hill, past the Shambles, towards the old playground and the vague cinder-wastes where the town ended in a few ancient cottages. It

1. *Wives' Tale*, p.9. Introduction by Alan Sillitoe.
2. *These Twain*, p.279

was at the playground that Edwin, going slowly and cautiously, overtook him.

'Hello, father!' he began nervously.

'Where are you off to '

Darius did not seem to be at all startled to see him at his side. Nevertheless he behaved in a queer fashion. Without saying a word he suddenly turned at right-angles and apparently aimed himself towards the market-place, by the back of the Town Hall. When he had walked a few paces, he stopped and looked round at Edwin, who could not decide what ought to be done.

'If ye want to know,' said Darius, with overwhelming sadness and embittered disgust, 'I'm going to th' Bank to sign that authority about cheques.'"1

We see another example of this in Sophia's old age:

"Nevertheless, at the Pension Frensham, the future could not be as the past. Sophia's health forbade that. She knew that the doctor was right. Every time that she made an effort, she knew intimately and speedily that the doctor was right. Only her will-power was unimpaired; the machinery by which will-power is converted into action was mysteriously damaged. She was aware of the fact. But she could not face it yet. Time would have to elapse before she could bring herself to face that fact. She was getting an old woman. She could no longer draw on reserves. Yet she persisted to everyone that she was quite recovered, and was abstaining from her customary work simply from an excess of prudence."2

Bennett was indeed preoccupied with his own health, and felt melancholy and vexation at the effects of age on his constitution. Getting old and noting the symptoms of irrecoverable decay is a haunting anxiety.³ Although this sense of inevitability is very characteristic of Bennett, it is of course very much in the Naturalistic tradition, which seeks to view life in terms of scientific experiment which leads to an inevitable conclusion. Thus while it is an important part of Bennett's own make-up to

1. *Clayhanger*, p.348

2. *Wives' Tale*, p.453

3. *R. Realist*, p.5

some extent it is also another influence from the French. Time leads to change, and change in living conditions such as those in the Five Towns is something wanted by the young generation, because the old ways of living are obsolete and useless. Therefore time is an object of hope for the younger generation through which they can achieve their objectives of changing the old aspects of life into new and better ones. Thus when Mr. Povey gets married to Constance, being members of the young generation, Mr. Povey takes charge of the shop and makes many changes:

"But dogs and cigars, disconcerting enough in their degree, were to the signboard, when the signboard at last came, as skim milk is to hot brandy. It was the signboard that, more startlingly than anything else, marked the dawn of a new era in St. Luke's Square. Four men spent a day and a half in fixing it; they had ladders, ropes, and pulleys, and two of them dined on the flat lead roof of the projecting shop-windows. The signboard was thirty-five feet long and two feet in depth; over its centre was a semicircle about three feet in radius; this semicircle bore the legend, judiciously disposed, 'S. Povey, Late.' All the signboard proper was devoted to the words 'John Baines,' in gold letters a foot and a half high, in a green ground. The Square watched and wondered; and murmured: 'Well, bless us! What next?'¹

In the trilogy time is employed to serve several purposes. First it is used to stress the relationship between Hilda and Edwin in the course of their love affair. Fifteen months had passed after Hilda first met Edwin. Edwin and Hilda had hardly ever thought of each other despite their love.

1. *Wives' Tale*, p.165

But the length of the period did not make them forget each other, although Hilda was married at the time. But after Hilda left George Cannon Edwin's interest in Hilda was renewed in an instant despite the long time which had passed. Indeed the passage of time gave an added value to the love affair which finally led to their marriage.¹ During his father's lifetime Edwin experienced the harshness of parental authority but was patient enough as he knew that one day with the passing of time he would be independent. After his marriage he aimed to make his wife feel happy and enjoy his business life. He changed the steam printing shop into a lithographic printing works, and the fulfilment that he feels communicates itself even to the very youngest generation:

"Edwin, sitting behind a glazed door with the word 'Private' elaborately patterned on the glass, heard through the open window of his own office the voices of the Benbow children and their mother in the street outside.
'Oh, mother! What a big sign!'
'Yes. Isn't Uncle Edwin a proud man to have such a big sign?'
'Hsh!'
'It wasn't up yesterday.'
'L,i,t,h,o,-'
'My word, Rupy! You are getting on!'
'They're such large letters, aren't they, mother?....
"Lithographic..... Lithographic printing, Edwin Clayhanger.""²

Another example of Bennett's concern with the passage of time can be seen in the following letter from Constance to Sophia in France, which serves to emphasize this aspect by drawing

1. *Clayhanger* pp. 260-261
2. *These Twain*, p.183

the reader's attention to dates and flash-backs:

"My Darling Sophia,

I cannot tell you how overjoyed I was to learn that after all these years you are alive and well, and doing so well too. I long to see you, my dear sister. It was Mr. Peel-Swynnerton who told me. He is a friend of Cyril's. Cyril is the name of my son. I married Samuel in 1867. Cyril was born in 1874 at Christmas. He is now twenty-two, and doing very well in London as a student of sculpture, though so young. He won a National Scholarship. There were only eight, of which he won one, in all England. Samuel died in 1888. If you read the papers you must have seen about the Povey affair. I mean of course Mr. Daniel Povey, Confectioner. It was that that killed poor Samuel. Poor mother died in 1875. It doesn't seem so long. Aunt Harriet and Aunt Maria are both dead. Old Dr. Harrop is dead, and his son has practically retired. He has a partner, a Scotchman. Mr. Critchlow has married Miss Insull. Did you ever hear of such a thing? They have taken over the shop, and I live in the house part, the other being bricked up. Business in the Square is not what it used to be. The steam trams take all the custom to Hanbridge, and they are talking of electric trams, but I dare say it is only talk. I have a fairly good servant. She has been with me a long time, but servants are not what they were. I keep pretty well, except for my sciatica and palpitation. Since Cyril went to London I have been very lonely. But I try to cheer up and count my blessings. I am sure I have a great deal to be thankful for. And now this news of you! Please write to me a long letter, and tell me all about yourself. It is a long way to Paris. But surely now you know I am still here, you will come and pay me a visit - at least. Everybody would be most glad to see you. And I should be so proud and glad. As I say, I am all alone. Mr. Critchlow says I am to say there is a deal of money waiting for you. You know he is a trustee. There is the half-share of mother's and also of Aunt Harriet's, and it has been accumulating. By the way, they are getting up a subscription for Miss Chetwynd, poor old thing. Her sister is dead, and she is in poverty. I have put myself down for £20. Now, my dear sister, please do write to me at once. You see it is still the old address. I remain, my darling Sophia, with much love, your affectionate sister,

Constance Povey

'P.S. - I should have written yesterday but I was not

fit. Every time I sat down to write, I cried."¹

Mahfūz is not dissimilar to Bennett in this respect. He employed the passage of time in his novels as a marker for disaster, misery and decay throughout the development of his characters.² The theme of the passing of time used by Mahfūz shows the relationship between Man and Time or life, and what effects time can make on man by which ultimately time is seen as more powerful than Man for it forces Man to submit to change etc.³ He also uses it to reflect developments and changes in the life of his characters. Time in Mahfūz's novels passes slowly, usually leaving its influence and imprints on life, because by its nature time rarely leaves any aspect of life unharmed or unchanged:⁴

"Many things combine to show that Midaq Alley is one of the gems of times gone by and that it once shone forth like a flashing star in the history of Cairo. Which Cairo do I mean That of Fatimids, the Mamlukes, or the Sultans Only God and the archaeologists know the answer to that, but in any case, the alley is certainly an ancient relic and a precious one.⁵

The theme of the passing of time and change is an eminent and ever-present characteristic of Mahfūz's novels. Time is in a restless movement, no matter what the cruelties of life.⁶ Time and change to Mahfūz himself, in the view of some critics is the real hero in the trilogy.⁷ Every aspect of the flow of life or the development

1. *Wives' Tale*, pp.451-452

2. *Al-Ru'ya*, p.73

3. H. Sakkūt and Marsden Jones, "Udabā' Misr fil Qarn Al-^cIshrīn: Najīb Mahfūz" *Al-Jadīd* 23 (1972) p.13

4. *Zuqaq Al-Midaqq*, p.18, tr. 17

5. *Ibid.*, p.5 tr. p.1

6. *Al-Shakl*, p.155

7. *Dirasat*, p.303, as quoted from *Ākhir Sā^ca*, 9th October, 1957.

of characters in the trilogy is under the influence of time.¹

Life is in process and change:

"The January cold almost froze like ice in the corners of the hall, that hall which had remained in its old state.....its coloured mats and its setees distributed in the corners, the old lantern with its kerosene lamp had disappeared and there hung in its place in the ceiling an electric light. Likewise the house had altered, and the coffee room had moved to the first floor.

There were changes which had overtaken the inhabitants of the house themselves, for Amīna had grown thin and her hair had gone grey, and although she was not yet sixty she seemed ten years older than that. But the alteration in Amīna was nothing compared to what had happened to 'A'isha by way of deterioration and decay."²

In the first volume of the trilogy *Bayn Al-Qaṣrayn*, the tragic end of Fahmī and its effect on his family did not cause life to cease. Life in Al-Sayyid's family continued as normal. Time is not allowed to stop but must continue and bring a change to the life of the family, sad though it is, a change which lasts and is felt especially by Amīna for a long time after Fahmī's death. This is seen when Yāsīn proposes marriage to Maryam, Fahmī's previous fiancée:

"Maryam - your neighbour - wall to wall - divorced..... with a history, and what a history - good luck! But immediately he started, because of her association with the memory of Fahmī shook him and pained him."³

"She shouted with a vehemence which had not been in her nature before:

'My fear cannot be quietened as long as it is a matter of dignity and honour.'

Then in a tearful voice:

'You are wronging the memory of your dear brother."⁴

1. *Ibid.*

2. *Al-Sukkariyya*, p.5

3. *Qaṣr Al-Shawq* p.17

4. *Ibid.*, p.130

Time is in a continuous cycle, and never comes to a standstill; it is a cycle of birth, growth and death; the new gets old and decays, the old is replaced with the new - new aspects of life, new values and so on. Time-change and death is a formidable theme in the forefront of Maḥfūz's works.¹ Al-Sayyid in old age when he has liquidated his business is greatly changed. The passing of time has made Al-Sayyid become friendly and cheerful with members of his family, especially because old age forced him to be at home all the time. He, therefore, has to adopt a different tone. Al-Sayyid in the quotation below is described by Maḥfūz as a person aware of time's passing:

"For he was still keen to choose splendid suits and wear magnificent perfumes enjoying the beauty and the respectability of old age. When he approached the shop his eyes fell on it involuntarily. The signboard had been removed which carried his name and his father's name for years and years; and the whole outlook as well as its goods. It had changed into a tarboosh shop and laundry. In the front of the shop the steamer and the brass blocks were placed. There appeared before his eyes an imaginary signboard which none other than his own eyes could see. This signboard declared to him that his time was gone, the time of seriousness, striving and pleasure."²

Zubayda, one of the famous ^c*Awālim* frequented by Al-Sayyid is also affected by time. Her living conditions, once rich and beautiful have changed into a miserable life. When she becomes old she herself realises that people see in her no more than an insane beggar.³

Another example of time and change related to Al-Sayyid's

1. *Rhythm* pp.46-47, 106

2. *Al-Sukkariyya*, p.169

3. *Ibid.*, p.22

life is the character of Jamīl Al-Ḥamzāwī. Al-Ḥamzāwī has worked for thirty years in the shop of Al-Sayyid, and when his son graduates he wants to retire and have a rest. This change of life after such a long time has a great effect on Al-Sayyid:

"Al-Sayyid said, sitting upright in his chair:

'Speak your mind, I am sure that you will say something important.'

Al-Ḥamzāwī lowered his eyes and said:

'My position is unenviable. I don't know how to put it.'

Al-Sayyid said encouragingly:

'But I have lived with you more than I have lived with my family, and you can tell me everything that is in your mind.'

'It is time for me to retire. God does not impose upon a soul more than it is capable of.'

Al-Sayyid's heart contracted, for Al-Ḥamzāwī's retirement from work was nothing less than a warning to him about retirement. How could he support the burdens of working in his shop when he was as ill and old as he was? He looked at his agent in bewilderment."¹

Al-Sayyid's group of friends who used to spend evenings together felt the effect of time and old age when they met and remembered their past days and how they were under medical treatment, being unable to be as active as they used to be in the past.²

The departure of Al-Hilw from Zuqāq Al-Midaqq is a pointer to the various changes that have taken place in the passage of time. Al-Hilw's shop is let to an old barber.³ A proposal of marriage by Salīm ^cAlwān is made to Ḥamīda. Ḥamīda herself, after a while disappears. All these changes take place when ^cAbbās Al-Hilw leaves the alley.

1. *Ibid.*, pp. 19-20

2. *Ibid.*, pp. 48-49

3. *Zuqāq Al-Midaqq.*, p.118

The employment of time and change by Bennett and Maḥfūz in terms of birth, age, decay and death, were the touchstones of Bennett's and Maḥfūz's novels.¹ Time, change and death are used here to show their effects on human beings.² It is the backbone of these two novelists' work to show the tragic and sad effect of life, in a way which is different from that of Greek tragedy, where the tragic is a result of destiny and fate.³

6. *Cruelties of Life*

The cruelties which human beings inflict upon themselves and each other are described repeatedly by many authors in different forms of literature, especially in fiction. Bennett's concern with these themes in his novels is similar to that of other authors before him. Like many authors who wrote about this Bennett was dissatisfied and distressed with the wretched living conditions and all the accompanying miseries of life in the Five Towns. Bennett was unhappy at the sight of the political indifference, the industrial inefficiency and the sterility of home life, religious activities and other cultural features.⁴

As Bennett was particularly concerned with this aspect, he can be compared to his contemporaries, Galsworthy and Wells. Although it is difficult to state precisely when Bennett is pioneering and when he is not, it is possible to say that Bennett is original in that he has certain convictions which he

1. *R. Realists*, p.6

2. *Rhythm*, p.112

3. *Al-Muntamī* p.83

4. *R. Realist*, pp.17, 32.

stresses frequently in his novels in order to provide the reader with insights into the life of the Potteries as it existed.¹ Bennett dealt, for example, with subjects such as the provision of electric power and debates about improving railways. He also denounced the inefficiency of industry (in *Clayhanger*), and deplored the stultifying labours of the factory girls, the overloading of workers with much work and the bad relationship between employer and employee.² Bennett also reflected the miseries of family life caused by the excessive use of parents' prerogatives, or an unhappy marriage such as that of Tertius Ingpen and his wife in the trilogy. Bennett himself commented in general, "Every episode in it was true of every husband and wife."³ The failure of Hilda and George Cannon's marriage and the failure of Sophia and Mr. Scales' marriage are examples of married life. However, Bennett attempted to elaborate in order to show the misfortune or folly of people who had no means of escape from it.

Bankruptcy, often called by Bennett 'business troubles' is a cruel misfortune in life.⁴ Titus Price was going bankrupt and was unable to pay his tenancy rent to Mr. Tellwright. Under pressure from Mr. Tellwright, Mr. Price forged a document and gave it to the latter. But he could not bear the situation and committed suicide:

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1. *Ibid.*, p.33
 2. *Ibid.*, p.38
 3. *Journals* vol. 2, p.181.
 4. *Anna*, p.191

"'If you know,' Willie surprisingly burst out,
'I believe it was the failure of a firm in London
that owed us money that caused father to hang himself.'"¹

This incident is a tragedy related to money and property and business troubles. Nobody helped Mr. Price, and he had to bear the brunt of his problems alone, which eventually led to his suicide. Indeed it was an event which evoked Anna's sympathy, for she knew that her father was a cause behind that:

"The simple and profound grief, and the restrained bitterness against all the world, which were expressed in these words - the sole epitaph of Titus Price - nearly made Anna cry."²

In fact Anna from the beginning of the novel is seen to be kind and sympathetic to the Prices especially when her father bitterly thinks of making the Prices bankrupt. This is not the only example Bennett gave in relation to money and property problem; there are many other instances in his novels. For example, there is the case of Mrs. Critchlow who suffered greatly from melancholia:

"It appeared that for long she had been depressed by the failing trade of the shop which was none of her fault. The state of the Square had steadily deteriorated. Even the 'vaults' were not what they once were."³

The two examples of life's cruelties above are similar to those treated by novelists before Bennett. But he elaborated other themes of his own to reflect other kinds of life's miseries: parting due to particular circumstances, the opportunism of man and his

1. *Ibid.*, p.192

2. *Ibid.*, p.193

3. *Wives' Tale*, p.555

slavery to particular interests, and self-esteem. These items are of great interest in Bennett's novels and are a greater preoccupation with him than with other novelists.¹

a. *Parting due to Particular Circumstances:*

To leave a place one loves more than any other in the world only because one is forced to is a merciless and agonising experience; 'to end one's soul'² in exile is a cause for suffering. Willie Price is an example of this phenomenon. He loves Bursely, his birthplace, was brought up in it and he is a member of the Wesleyan Methodists. After his father's death he cannot remain in the Five Towns, but finds leaving equally intolerable. As a result he is driven to an extreme solution:

"Her thoughts often dwelt lovingly on Willie Price, whom she deemed to be pursuing in Australia an honourable and successful career, quickened at the outset by her hundred pounds. This vision of him was her stay - But neither she nor anyone in the Five Towns or elsewhere ever heard of Willie Price again. And well might none hear! The abandoned pitshaft does not deliver up its secret. And so - the Bank of England is the richer by a hundred pounds unclaimed, and the world the poorer by a simple and meek soul stung to revolt only its last hour."³

The parting was forced on Willie Price because he had been a party to 'embezzlement.'⁴ The theme of parting is used by Bennett to give an effect of melancholy and painful emotions, as when he describes the condition of Constance at one time:

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1. *Al-Wāqī'iyya*, p.551
 2. *Anna*, p.234
 3. *Ibid.*, pp.235-236
 4. *Ibid.*, p.229

"And her mind dwelt on sad events: the death of her father, the flight of darling Sophia; the immense grief, and exile of her mother. She esteemed that she knew what life was, and that it was grim and she sighed!"¹

The 'stay-at-home' Constance was the victim of loneliness when everybody had departed from her world either by death or otherwise. Her husband's death was 'amputation for her'.² At a later stage her son Cyril departed and left her alone. Cyril was a dedicated student who achieved brilliant success and managed to get a National Scholarship to study art in London, and as a result had to leave Staffordshire. Constance yielded to the fact that Cyril had to depart, as he was no longer a child who had to be tied to his mother's 'apron-strings'. Constance surrendered to the facts but in deep sorrow and grief to see her son leaving Bursely:

"She went out of the room. His joy in the prospect of departure from the Five Towns, from her though he masked it was more manifest than she could bear."³

b. *Opportunism*

Opportunism, or the opportunism of man and his slavery to particular interests is an aspect of the cruelties and miseries of life which a person used by an opportunist suffers. Titus Price was a victim of opportunism. Mr. Tellwright knew that Titus Price was unable to pay his rent, but was perfectly prepared to see him fall into calamity or bankruptcy in order to achieve his interest of getting money from Mr. Price regardless of the

1. *Wives' Tale*, p.250

2. *Ibid.*, p.252

3. *Ibid.*, p.279

consequences to the latter. The opportunist puts his own desires above the interest of everyone else. Mr. Tellwright was what Bennett described as a person who is always the 'favourite of circumstances',¹ and would squeeze the last penny from the poor man. The relentless pressure exerted by him upon Titus Price makes life look so hopeless to the latter that he commits suicide. This is something which Anna herself confesses to Henry Mynors:

"We drove him to it, father and I"²

"We have been so hard on him for his rent lately."³

In the trilogy Arnold Bennett gives various examples of opportunism, especially as far as industry is concerned. He shows how the employers overload their employee with too much work, how their treatment is unfair, how they treat working girls and how many other things. The employers know the need of the employee for work to earn a living so they take advantage of them as a result of which the employees suffer.⁴

The whole incident of Hilda's relationship with George Cannon is based on opportunism. George Cannon falls in love with Hilda, and gets married to her but he never tells her that he was married already. In fact, long before this George Cannon was pursuing his own interests. He looked after the Lessways' property,

1. *Anna*, p.197

2. *Anna*, p.184

3. *Ibid.*, p.187

4. *Clayhanger*, pp. 36-43

especially when old Mr. Skellorn gave up and was no longer able to collect the rents from tenants. Hilda suspects that George Canon has ulterior motives and feels that he is doing things 'on purpose to clinch the affair',¹ but ignores her feelings and chooses to think otherwise of him, even though during their bigamous marriage he is clearly more interested in her money than in her:

"Between the engagement and the marriage there had been an opportunity of purchasing three thousand pounds' worth of preference shares in the Brighton Hotel Continental Limited which hotel was the latest and the largest in the King's Road,.....he had sold her railway shares and purchased the hotel shares.....Now he possessed an interest in three different establishments, he who had scarcely been in Brighton a year. The rapid progress, he felt, was characteristic of him."²

Finally Hilda is forced to recognise that she has been deceived and betrayed when the facts are disclosed and George Cannon admits his turpitude. Then Hilda knows that she has been destroyed and is a victim of opportunism. She expresses her feelings to Edwin when he visits her at Brighton by saying 'If your're in a hole your're in a hole'.³ From this time she becomes more aware of the existence of opportunism. When she marries Edwin she warns him on several occasions to beware of it, telling him once in connection with his business 'Anyone could get the better of you.'⁴ Hilda was the victim whose dream came

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1. *Hilda Lessways*, p.86
 2. *These Twain*, p.264-265
 3. *These Twain*, p.75
 4. *Ibid*, p.320

to an end in a catastrophe caused by opportunism.

c. *Self-Esteem*

This theme is not ever-present in Bennett's work, although there are a few examples which can be given to complete the picture in this respect. Gerald Scales and Sophia fall in love but opposition from Sophia's family makes it difficult for them to meet in Bursely. As a result Mr. Scales persuades her to elope with him, but Sophia will not agree to travel abroad with him without their being legally married. Her insistence on her dignity is always an important part of their relationship, as appears very clearly early on when they are on a walk and she objects to his calling her 'a silly little thing':

"She resented his freedom with quick and passionate indignation....She showed him her proud back."¹

The real example of self-esteem and dignity occurs when Mr. Scales leaves Sophia alone in Paris. She survives in an honourable way of life. There was a chance for Sophia to sell her body and beauty and to earn her living by prostitution. But her dignity was above that,² and she managed in her own way by using the money she stole from her aunt's house and her husband's pocket to run a lodging house:

"The English clerk behind his brass bars took her notes, and carefully examined them one by one. She watched him not entirely convinced of his reality, and thought vaguely of the detestable morning when she had abstracted the notes from Gerald's pocket. She was filled with pity

1. *Wives' Tale* p.132

2. W. H. Clawson, "Arnold Bennett" *Canadian Bookman* 2 (1902)pp. 49-50

for the simple, ignorant Sophia of those days, the Sophia who still had a few ridiculous illusions concerning Gerald's character. Often, since, she had been tempted to break into the money, but she had always withstood the temptation, saying to herself that an hour of more urgent need would come. It had come. She was proud of her firmness, of the force of will which had enabled her to reserve the fund intact. The clerk gave her a keen look, and then asked her how she would take the French money. And she saw the notes falling down one after another on to the counter as the clerk separated them with a snapping sound of the paper. Chirac was beside her."¹

Mahfūz's realistic novels, especially the trilogy, are also characterised by a complicated network of cruelties of life where tragedy lies round in every corner.²

Ahmad Ākif in *Khān Al-Khalīlī* is a victim of misfortune in life. As a boy he was very ambitious to complete his studies and obtain a position of eminence in his country. But when his father was dismissed from his job he was forced to leave school to earn his family a living. Consequently he was depressed, for all his hopes were lost. He yielded with great sorrow to his new situation and obtained a minor job at fifteen Egyptian pounds per month. He lives his new life for a long time as a bachelor, but when he decides to ask to marry Nawāl, his neighbour's daughter, whom he has been in love for a long time, his brother's arrival to work in Cairo spoils his love affair. Nawāl forgets Ahmad and falls in love with his brother Rushdī.

1. *Wives' Tale*, p.348

2. *Rhythm*, p.107

It is a sorrowful moment for Ahmad on whom life has turned its back:

"He rapped on the door of his room, scarcely seeing anything from amazement, and threw the cigarette on his bed, then approached the window and lifted his head and saw the balcony as she had left it, open and empty, then lowered his head frowning and shut the window with a violence which rattled the glass. He went back to the bed and sat on its edge muttering. 'I had forgotten that there was a window here which overlooks his window like this balcony; I had really forgotten that.' It was as though his blood had turned to petrol and was feeding his heart with tongues of fire.

It was strange that it was only ten days since his brother had been there, and in a few days everything had changed - and he felt it like a blow - and his heart disowned his love, and the smile of welcome turned into treachery and hypocrisy; how do these changes come about?

His heart alternated continuously between feelings of love and disappointment, and pride and jealousy, and his love for Rushdī and his loathing of him, and between these feelings his heart was bewildered and restless, until his little head was on the point of exploding.¹

Ahmad ^CĀkif falls into despair because of his bad luck in life, and consequently goes astray. He feels compelled to find consolation in the house of ^CAliyyāt Al-Fā'iza, and there he finds companions who will gladly lead him astray:

"My brethren, my opinion is not wrong and my foresight is always truthful to me, and I was convinced from the first glance that our friend Ahmad Effendi was lucky, but circumstances have led him astray from the proper way of life sometimes, and we will be his guides, with God's permission."²

Mahfūz gives many examples of life's cruelties in his novels - poverty, illiteracy, and hardship, in Egypt.

1. *Khān Al-Khalīlī*, pp.139-159
2. *Ibid.*, p.175

"I do not know how life can be good for some people who know that the majority of their fellow-men are starving, cannot get enough in their stomachs to keep them alive, uneducated, with minds no higher than those of beasts, unhealthy, with germs inhabiting their lean bodies. Has it not occurred to them to call for the principle of equality between peasants and animals for example For the animal has the right to be fed and sheltered and kept healthy by rural landlords for example without question."¹

But he also imitates Bennett by developing particular themes of life's cruelties. These have been discussed above in relation to Bennett, and we will now examine Mahfūz's treatment of them.

a. *Parting Due to Particular Circumstances*

When ^CAbbās Al-Hilw's proposal of marriage to Hamīda is accepted he does not have enough money to make a financial settlement on her. For this reason Husayn Kirsha suggests that he go to the British camps and work there to make some money. The idea is a good one but at the same it creates difficulties and has a bad effect on Al-Hilw, because he likes the alley, and he does not want to leave it, but nevertheless he has to leave the area where he was born and has been brought up. He cannot stay any longer unless he can make some money:

"The young man, may God grant him success, is going away soon and he will become better off. Then the matter of the marriage can be concluded to our satisfaction and his, with the permission of Almighty God."²

This is the way in which Uncle Kāmil saw it, but ^CAbbās' feelings

1. *Ibid.*, p.82

2. *Zuqaq Al-Midaqq*, p.112 tr. 118.

were very different:

"Almost wailing in lament, he said:
'You are the cause, Ḥamīda. It is because of you, you!
I love our alley and I am deeply grateful to God for the
livelihood he provides me from it. I don't want to leave
the quarter of our beloved Hussain to whom I pray morning
and night. The trouble is I can't offer you a life here
which is worthy of you and so I have no alternative but to
leave.'"1

Al-Hilw is forced to leave the Zuqāq and work in the British camps
in order to earn money so that he can get married to Ḥamīda. It
is for her sake that he yields and leaves the alley. To his
surprise when he comes on a vacation to visit Zuqāq Al-Midaqq he
discovers that Ḥamīda has disappeared. He looks for her, and
finds her as a prostitute. Despite his love for her he has to
accept the fact he has lost her:

"'This is my life,' she said with firm impatience.
'It's over between us and that's all there is to it.
We're complete strangers now. I can't go back and
you can't change me'
'How terrible, Ḥamīda! Why did you ever listen to the
devil? Why did you hate your life here in the alley?
How could you throw away a good life for' here his voice
thickened, 'a shameless criminal? It's a dirty crime
and there's no forgiveness for it.'"2

Another example of enforced parting is Nawāl's love affair with
Rushdī Ākif. This time the parting is caused by a very different
reason, Rushdī's illness. First Nawāl and Rushdī's morning walks
on the way to Nawāl's school stop because Rushdī is seriously ill
and has to stay in bed for a long time. Nawāl is prevented from
seeing him at this time because of her parents' fear that his

1. *Ibid.*, p.114, tr. p.119.

2. *Ibid.*, pp.288-289, tr. pp.297-298.

illness will prove contagious. She is upset by her parents' manoeuvre to separate the two lovers:

"Why should I not visit him? Why should I avoid him? Is a man's fear for himself a reasonable excuse for abandoning his friends at the time of their trial? What is the use of friendship and manliness in this world?"

She collapsed on to a chair wiping away her tears and sighing from her depths. Emotion made her weak and her thoughts wandered without control. Her life with Rushdī passed before her eyes in the twinkling of an eye, and she was certain that she was an unlucky girl. She had not forgotten the despair and disappointment in her parents' conversation about the young man's illness, and she was overcome by alarm.

Then she felt despair and disappointment and sadness and fear, and despair tore her into pieces between her lover and her health and her parents. God! Had she not been living in peace and security and shining hope? What had caused this misery and this despair?

In the afternoon of the following day she came back from school, she found that her parents had moved her to another room far from his window and that there was an obstacle to her seeing that ray of light."¹

Rushdī's illness had a sad effect on his family, his parents and his brother Ahmad.

"That evening Ākif's family was in gloom and despondency, and a distracted look appeared in the father's eyes, and the mother cried until her eyes were bloodshot, and Ahmad tried to cheer her up by talking of hope, but in reality he needed someone to cheer him up....."²

Illness is like a woman, it devours the young man and scatters hopes.

Ahmad wondered why his brother was talking like this. He looked at him in grief, and the latter continued:

'Its microbe works in secret, until when it gets hold of its prey it finishes it off.'

'Rushdī, what are you saying?'

'I am revealing the truth to you before parting, for maybe I shall not see you after today.'

1. *Khān Al-Khalīlī*, pp.229-231
2. *Khān Al-Khalīlī* p.211
3. *Ibid.*,

Kamāl ^CAbd-Al-Jawwād in the trilogy suffers in this way. Kamāl has been in love with ^CĀ'ida Shaddād for a long time but is not in a position to express his feelings towards her. When suddenly he hears that ^CĀ'ida is to marry Hasan Salīm he is shocked and distressed to learn that his goddess will leave him to go to Paris with somebody else who, unlike him, is of the aristocratic class.

Other examples of parting are to be seen in the case of the death of ^CĀ'isha's children; even Na^Cīma who lived and married ^CAbd Al-Mun^Cim died when she was giving birth to her first child.

b. *Opportunism*

The opportunism and exploitation by man of his fellow man is a dangerous disease in a society. Some people enjoy themselves by means of these methods, like the pimp Faraj Ibrāhīm, who made use of Hamīda knowing she was poor and in need of money.

"I want a lover and partner with whom I can plunge headlong through life, a life filled with gaiety, prosperity, dignity and happiness; not a life of household drudgery, pregnancy, children and filth. I want a life for us like the film stars.....'I am a man.'

She interrupted shouting: 'You are not a man;

You are a pimp! He laughed out loud, asking:

'And are pimps not men too? Oh yes my lovely young woman they are real men but not like others, I agree. Will ordinary men ever give you anything but headaches? Why, pimps are stockbrokers of happiness.'"¹

The ^CAwālim are another example of opportunism, as they take advantage of those who need them and take money from them

1. *Zuqāq Al-Midaqq* pp.210-211 tr. pp.220-221

pitilessly. Zubayda usually visits Al-Sayyid in his shop to get her needs and pays nothing. On the first occasion Al-Sayyid does not mind it as he feels that he ought to be generous. Later on however he gets annoyed whenever any of these *ʿAwāzīm* visit him with their extravagant demands which cost a lot:

"'I want some sugar and coffee beans and rice.....'
'Do not be afraid, I am generous to the customer the first time, then I recoup my loss on the subsequent occasions, even if I have to steal.
That is the motto of us merchants!'
'A generous man like you is robbed and does not steal.....
Thank you, Sayyid Aḥmad.'
He said with all his heart,
'Don't mention it, Sulṭāna.....'
He stood looking at her while she walked towards the door until she got into the cart and took her place there.....
At this point al-Hamzāwī said, turning over a page in the account book;
'In what way is this account to be paid?'
Al-Sayyid cast a smiling glance upon his agent and said;
'Write instead of the figures, "Goods destroyed by love!"'
Then he muttered as he went to his office;
'God is beautiful and loves beauty.'"

"Zubayda sat down with her obese body, and her face masked with cosmetics, and as for her jewellery there was no trace of it on her neck or in her ears or on her arms. And there was nothing left of her old beauty and Al-Sayyid began welcoming her as was his custom with every visitor, and more.
As for his heart, it was not happy at the visit, since every time she came to him she burdened him with demands."²

As Maḥfūz himself observes, opportunism and the desire for money like the other phenomena discussed in his novels are an inseparable part of human life,³ and likely to be discussed by a novelist writing in the realist tradition. In this instance we can perhaps

1. *Bayn Al-Qasrayn* pp. 99-102

2. *Al-Sukkariyya*, p.21

3. Personal communication, see Appendix, p.295

draw a distinction between the approaches of Bennett and Mahfūz; for Bennett the desire for money is a passion which drives many of his characters, distorting their lives and the lives of those around them. They do not seek money for what it can buy, but seek money itself and use it to make more money or to hoard it. Mahfūz's characters may destroy their lives for money, but generally they want it to acquire the small luxuries of life which they have been deprived. It seems likely that this difference of emphasis springs from a difference in the life of the societies described; the population of Al-Jamāliyya is living in such poverty that any kind of luxury seems the most desirable thing imaginable. In this respect Muḥammad Ḥusayn Haykal observes that the younger generation is more opportunist:

"This third generation, the generation of grandchildren which include Aḥmad Shawkat the socialist, ^cAbd Al-Mun^cim of Muslim Brethren and their nephew Raḍwan the opportunist who led his life career very successfully.....This generation is bolder and more daring and determined, even if it is determination in opportunism and social climbing."¹

c. Self-Esteem

Of all the parallels drawn by M. Ḥ. ^cAbd Allāh between the realism of Bennett and Mahfūz, what he describes as *Al-i^ctizāz bil-Karāma* (insisting on dignity and self-esteem) seems to stand on the weakest ground. The fact is that we have not been able to identify any cases in Mahfūz's writings where pride is a major motivation for his characters or can be said to distort their

1. M. Ḥ. Haykal, 'Al-Wijdān Al-Qawmī fī Adab Najīb Mahfūz'.
Al-Hilāl, 2 (1970) p.107

relations with their fellow-men. We might speculate that the main concern for pride is the struggle for the full independence of Egypt from foreign tutelage, as symbolised above all by Fahmī who gives his life for this cause; his other more idealistic characters devote themselves to religion (ʿAbd Al-Munʿim Shawkat) or to education (Kamāl). Other Egyptian novelists for example Tāhā Husayn or Muḥammad ʿAbd Al-Halīm ʿAbd Allāh treat the theme of honour (dignity and self-esteem) and tribal vengeance in the Egyptian countryside, but we can only accept that this theme does not play a role in the world of Najīb Maḥfūz.

With this item we come to the conclusion of this study. The novels of Bennett and Maḥfūz are realistic novels with all the unmistakable signs of this literary school: grimly truthful, accurately objective, naturalistic, provincial, physical, descriptive, strongly autobiographical in some aspects and mostly of a sad and tragic tone in their general outlook. The tone of malaise and the preoccupation with frustration and with loneliness in a world moulded by the pressures of social influences and determining elements and many other characteristics discussed above are integral features of the works of Bennett and Maḥfūz, at least in the novels dealt with in this study.

C O N C L U S I O N

C O N C L U S I O N

The previous chapter has attempted to draw attention to a number of similarities between the realistic writing of Arnold Bennett and Najib Mahfūz. It is the task of the comparatist, therefore, to study these similarities and, if possible to account for them. There are, of course, a number of possibilities. The similarities may be purely accidental, arising from similarities in the psychological make-up of the two writers, in their upbringing and in the social pressures which impel them to write as they do. Alternatively, there may be influences present; either the two writers may be influenced by a common source, or one may be influenced by the other. In perhaps the majority of cases all three factors may be at work.

Given that it is one of the tasks of the comparatist to trace influences, he will be obliged, in cases of similarity, to consider the possibility of such influence. In doing this he will first of all carry out a historical investigation to see whether such influence is possible. For example, whether the later author had access to the works of the earlier; whether, because of possible language difficulties, it was possible for him to have read such books; or any other factor which may or may not rule out such a possibility. Finally, as M.G. Hilāl remarks,

direct testimony from the author himself may serve to settle the question.¹

As pointed out in chapter four, we are able to give positive answers on all these points. Maḥfūz was aware of the existence of Bennett, had read Bennett (even though we cannot say what or precisely when), and testifies personally to the fact that he read Bennett, along with many other English writers, modern realists and others, and other world writers, during his formative years in the late thirties which preceded his realistic period.

Thus there are no *a priori* grounds for ruling out the possibility that Bennett, along with other writers, may have influenced Maḥfūz. By speaking of such an influence we do not mean the obvious and unassimilated kind of influence which would have amounted, in the case of Maḥfūz, to mere imitation or derivativeness. Maḥfūz is a major, and indeed, outstanding writer, and writers of this calibre have no need or desire to imitate. Nor do we wish to take the attitude that modern Egyptian literature is completely self-contained and hermetically sealed from outside influences. In the cosmopolitan world of the twentieth century literature crossed national barriers freely, and if we are to admit that Maḥfūz may have been influenced by earlier Egyptian writers we must admit that he may have been influenced by others also.

Thus direct influence from Bennett is clearly possible.

1. *Al-Muqāran*, p.311.

As for indirect influence, or influences upon Bennett and Maḥfūz from a common source - which in this case must be French Realism - we have seen above (chapters four and five) that earlier Egyptian writers were influenced to some degree by French Realism, while in the case of Bennett there is no question at all of his debt to the French Realists.

Having then admitted the possibility of influence we must establish the various ways and levels at which such influence may take place. This may be in *genre*, literary trends, thoughts, feelings, technique, artistic presentation, adoption of certain characters and ideas, and so on.

In chapter five we have drawn attention to a number of areas in which Bennett and Maḥfūz seem to be strikingly similar. A word of caution is necessary at this point. Literary influence is always a difficult thing to pin down, and by its very nature is something which can never be proved in a scientific manner. There is always the possibility that two writers may have arrived at the same idea or technique independently. All the comparatist can do is to establish that influence is possible in the first place, and then demonstrate by literary analysis of the text that such influence is at least highly likely.

In the previous chapter we have considered a number of themes, including Parental Authority, Money and Property, Time and Change, and Religions and Political Affiliation. To

take English Literature first, the discussion of the English novel in chapters one, three and four has shown, we hope, that Parental Authority is absolutely characteristic of Bennett and is not found in any other English writer whom Maḥfūz is likely to have read (we have no reason to think he may have read *The Way of All Flesh*). Of the French writers we have Maḥfūz's own statement that he could not bear to read Balzac, while he never mentions Zola. Flaubert and Maupassant he has read, with Anatole France, but none of these writers are concerned with this theme. Turning to Egyptian literature, it is equally true that none of the authors discussed in the earlier chapters of this thesis have touched on this theme in the consistent way that Maḥfūz has. It could be argued that parental domination is an overwhelming feature of Arab social life, as indeed it is, and that as a realist there was no way that Maḥfūz could avoid it, especially in family saga novels; but the reply to this argument is quite simply that other writers do, in fact, manage to avoid it. Maḥfūz must have read novels of Bennett in which this theme occurs before turning to it himself, and it seems perverse to argue that despite having read them they left no imprint on him, even subconsciously, when he turned to the theme himself later on.

The argument above can be equally well applied to the other topics we have mentioned. As Walter Allen remarks, 'in no other European novelist since Balzac do money and property

play so large a part as in Bennett,¹ and once again the same thing can be said of Maḥfūz and other Egyptian novelists.

Time and change might be said to be an integral feature of the novel of generations, and here we might argue that Galsworthy is as likely a source of inspiration as Bennett. Yet the theme of Time as the real hero is something purely Bennettian, and this is something which critics have pointed to in Maḥfūz also, and to which Maḥfūz himself once stated:

'The hero of *Bayn Al-Qaṣṣryan* is Time, everything in *Bayn Al-Qaṣṣryan*, *Qaṣr Al-Shawq* and *Al-Sukkariyya* changes in accordance with Time.'²

The same may be said of political and religious affiliation. Indeed it is remarkable how earlier Egyptian writers managed to avoid all of these themes, being on the whole much more concerned with social problems and with the difficulties of the middle-class intellectual in adjusting to the Eastern society in which he (or she) finds himself.

Najīb Maḥfūz is the outstanding Realist novelist of the Arab world (indeed *the* outstanding novelist) and as such his realism draws on many sources - English and French realism, the Arab literary tradition, Classical and Modern, his own experience, and his own literary genius. Thus we do not, for a moment, claim that Bennett is the only, or even the major, influence upon him. Our aim in this thesis is the much more modest one of attempting to pinpoint a few areas where Bennett *may* have influenced Maḥfūz, together with the more general aim of comparing the realistic writings of the two novelists.

1. *A.B.* (Allen) p.41.

2. *Dirasat*, p.303, as quoted from *Ākhir Sā'c*, 9th October 1957.

It is perhaps appropriate to allow Mahfūz himself to have the last word on this subject:

'Of course, I do not think I have read any writer from East or West without being influenced by him. Reading is similar to nutrition, for just as good nourishment is reflected in behaviour and thought, so do we reflect what we read in what we write. I believe Art is like a large growing tree, and we all take from the leaves of this tree.'¹

While, in a personal communication, he has observed:

'Influence is something legitimate. I respect the author who is influenced by other people's works, but equally shows originality. The reason is that influence in literature occurs for various reasons such as the similarity of circumstances, or the sameness of thinking and the flux of thought. But the problem is how to distinguish between what is original and what is not, which it is the job of the able critic to find out.'²

It is hoped that the above study will have made some small contribution to this important field.

Finally,

Praise to Allāh, Lord of the Worlds!

1. *Ma^ca NM*, p.23.

2. Personal Communication, see appendix, p.290.

A P P E N D I C E S

APPENDIX "A"

ONE

1. *Name in full:* Najīb Maḥfūz ^CAbd Al-^CAzīz Ibrāhīm Aḥmad Al-Bāshā.¹
2. *Date of birth:* 11 December 1911.²
3. *Place of birth:* Al-Jamāliyya, Cairo, Egypt.
4. *Education:*

	<i>Name of School</i>	<i>Date of Leaving Certificate</i>
<i>Primary</i>	Al-Husayniyya	1925
<i>Intermediate</i>	-	-
<i>Secondary</i>	Fu'ād Al-Awwal	1930
<i>University</i>	Egyptian University	1934
<i>Postgraduate</i>	I started research for a Master's degree in the philosophy of Aesthetics in Islam, but I gave up to devote myself to literature.	
5. *Father's Occupation:* At first a civil servant in the Ministry of Education, after retirement became a merchant in Cairo.
6. *Mother's Name:* Fāṭima Muṣṭafā
7. *Nationality and origin:* A middle class Egyptian woman
8. *Date of father's death:* 29 December 1931
9. *Date of mother's death:* 3 May 1968
10. *Were your parents very strict to you, during your boyhood?*

My father was very strict, but my mother was not, but sometimes she was slightly strict.

1. Maḥfūz seems to like his name spelt in Latin characters "Naguib Mahfouz", as he remarked on the first page of the questionnaire.
 2. Maḥfūz's date of birth seems to be a point of difference among critics which his own statement should settle.

11. *What was your parents' feeling when you chose philosophy as a subject in the University?*

My mother liked the idea, but my father was unhappy as he wanted me to read Medicine or Law.

12. *Number of Brothers:* Two

13: *Number of Sisters:* Four

14. Name	Date of birth	Job	Date of Death
Zaynab	?	X	1976
Ibrāhīm	?	Retired inspector in accounting department	-
Raḥīma	?	X	-
Amīna	?	X	-
Ratība	?	X	1977
Muhammad	?	Retired Military officer	1976

15. *Date of Marriage:* 27 September 1954

16. *Wife's Name:* ^cAtiyyāt Ibrāhīm

17. *Date of birth:* 24 December 1924

18. *Nationality and origin:* A middle class Egyptian woman

19. *Wife's qualification:* She did not complete her secondary schooling

20. *Number of Children:* Two

21. Name	Date of birth	School
Umm Kulthūm	22 January 1957	American University, Cairo
Fātima	28 August 1959	Secondary school

22. *Would you like your children to be Doctors, Lawyers, etc.?*

No I would not, because it is up to them to choose what is convenient. The first is studying in the Department of Information and broadcasting, the other is not yet at university.

23. *It is said that you used to live with your mother until you got married. Did you live with your mother after your marriage?*

Yes, but when I got married I left Al-^cAbbiyya to live in Al-^cAjūza on 26 September 1954.

24. Does your wife go to work at the present time or in the past?

At the moment she is a housewife, before she did not work at all.

25. Does your wife have a modern attitude to life or does she believe in the traditional way of life?

She has a moderate view about life.

26. Are you and your wife in favour of birth control?

No!

27. Have you ever resided abroad?

I am diabetic. I do not like travelling. I only made two journeys abroad when I was forced to do so. First I went to Yugoslavia as a delegate member in 1959. Next I went to Yemen in 1962.

TWO

1. In an answer to Mr Dawwāra you stated that because your reading of world literatures was late you only concentrated on reading modern famous authors and you only read their famous works. So, have you read any works of the following writers:

	Yes	No
Balzac		✓
Flaubert	✓	
Zola		✓
Anatole France	✓	
Arnold Bennett	✓	
John Galsworthy	✓	
James Joyce	✓	

2. Which French realists do you like to read most?

Flaubert and Maupassant.

3. Please indicate which of the following English novels you have read.

	Yes	No
<i>A Passage to India</i>		✓
<i>The Old Wives Tale</i>	✓	
<i>Clayhanger</i>		✓
<i>Hilda Lessways</i>		✓
<i>These Twain</i>		✓
<i>Anna of the Five Towns</i>	✓	
<i>Ulysses</i>	✓	
<i>The Forsyte Saga</i>	✓	
<i>Sons and Lovers</i>	✓	

4. Do you believe that one should not denigrate an artist or an author who is influenced by or imitates others?

Influence is something legitimate. I respect the author who is influenced by other people's work, but equally shows originality. The reason is that influence in literature occurs for various reasons such as the similarity of circumstances, or the sameness of thinking and the flux of thought. But the problem is how to distinguish between what is original and what is not, which it is the job of the able critic to find out.

5. Where Realism is concerned, do you think that Egyptian realists tend to be like French or like English realists in their technique?

In fact Egyptian realists tend to have a mixture of both with some more tendency to English as at our time English novels were translated more into Arabic due to historical facts after the British left Egypt.

6. Do you think there is any similarity between your realistic writing and works by the following English novelists: John Galsworthy, Arnold Bennett, and H.G. Wells?

I cannot give a straightfoward judgement, as I did not make a comparative plan to find out, but similarity is quite possible because I have read them.

7. *Four Periods can be distinguished in your literary career. These are usually labelled as:*

- i. Historical Period*
- ii. Realistic Period*
- iii. Symbolic and Psychological Period*
- iv. The period since 1967 is subject of disagreement among critics.*

Please comment:

It is true for the first three divisions, and perhaps the last period is a mixture of all three; see *Al-Harāfīsh*.

8. *What was the reason behind your choice of Cairo as the setting for your realistic works?*

It is not a matter of choice. Cairo is my world which I know very well and nothing else.

9. *Virginia Woolf an English novelist attacked Realism as an inappropriate method of novel-writing, as the realist goes into much physical descriptive details of people and life. What is your view in this respect?*

Truth and reality can be expressed in a balanced method which combines thought, behaviour, soul, milieu, place and subject matter, but "Stream of Consciousness" is an immersion in a single soul, a dis-integration of Unity and a fleeing from responsibility.

10. *Do you prefer to employ the technique of "Streams of Consciousness" in your writing?*

Perhaps when necessary as in cases of anaesthetization (narcotization), intoxication or hallucination.

11. *Is it true that your realistic writing was under the impact of Arnold Bennett and Galsworthy?*

Influence is possible, as I said before, because I have read them.

12. *What is a novel in Najīb Mahfūz's opinion?*

It is a long prose story which presents characters in dramatic relationships in a specified time and place and gives in

the end a particular vision, and whose events resemble the possibilities which occur in life. On the surface it is life and situations from the life of one individual or more, in a time and place in a particular language. Within it is an expression of like feeling of the novelist towards life.

13. Do you think the events of a realistic novel are brought out through:

- a. the behaviour of characters,
- b. OR the environment which provides these incidents?

It is a combination of both elements in addition to some other.

14. How do you usually deal with writing a novel?

I write the novel in an outpour until it is finished, then I rewrite it carefully, and at least twice as long as the first time.

15. When you have got your character on the scene, do you force yourself to see and realize it as an actual person?

Yes, because reality is a relative term, especially in Realism, otherwise a character would look like those in a fairy tale.

16. Description of a character is often useful.

Yes	No
✓	✓

Sometimes you need to say something about a character, and sometimes a character is left to be seen through performing actions.

17. Najīb Mahfūz's realistic writing appears to be like the method of:

- a. French novelists
- b. English novelists
- c. Both (a) and (b) ✓

Perhaps it is better to say it is a mixture of both as I know that Realism basically is French but I learned more of it from English literature which I read more in the original.

18. *Death, and making a character die in your novels is a technique for:*
- Concluding a novel?*
 - Reducing the number of characters?*
 - Just as an aspect of life?*
 - All (a), (b) and (c)?*

If death does not achieve a meaningful objective in a novel then it is not artistic.

19. *If it is true that there is a similarity in your realistic writing to that of English novelists, then is that due to:*
- Influence* ✓
 - Adaptation*
 - Just coincidence*

There is also a possibility for coincidence if circumstances are the same. On the other hand influence is legitimate especially at the early stage of the emergence of the writer until he becomes established.

20. *The influence of social tradition and environment are among the factors shaping or forming your characters in your realistic novels.*
- | | | |
|-------|----|----------------|
| Yes ✓ | No | To some extent |
|-------|----|----------------|

21. *Did you use Realism as a means to spread your views on the reform of society or to instruct society about the defects and leave reform to others?*

I instruct society of the defects and leave reform for others.

22. *Can you explain the similarity between your method of realistic writing in characterisation, events, and narration limited to the life of Cairo, your birth place, and the case of Arnold Bennett who limited some of his novels to his birth place, Staffordshire, which makes one call you both provincial novelists?*

As I said, I only know Cairo, my world, and Alexandria as a summer resort but the people of Cairo are human beings like those of Shakespeare.

23. *What Works have you read by the following novelists?*
- Arnold Bennett*

I have read more than one work. The last novel I read was the *Grand Babylon Hotel* which

was in an Arabic version and a collection of short stories named *The Grim Smile of the Five Towns*.

b. *James Joyce*

I have read two novels of his: *Ulysses* and *Portrait of the Artist as a Young Man*.

c. *Aldous Huxley*

I have read more than one work by him.

24. *The novelist's aim is to tell a story with the greatest economy of means in narration:*

Yes ✓

No

Comment:

This is so when he is presenting a story, but the story may be simply an occasion, when the object is to show a time, a place or characters. It is clear that he does not abide by economy, but it is a principle which I submit to in any case.

25. *A novel which begins casually during a brief period of leisure and is highly taken up from time to time as occasion serves, will never be a good novel.*

Comment:

One has to go by the result. Every author has his own nervous equipment and aptitude.

26. *Comment on the feelings of deciding to write a novel.*

A tingling which springs from a person or a place or a time accompanied by joy and hope which throb from the pressure of definite pain, like his feelings in life, pain and hope.

27. *What is the importance of the three unities in a novel, Time, Place and Action?*

Time = soul

Place = self

Action = body

28. *The importance of following a certain literary trend in writing a novel like that of Realism is necessary for a novelist.*

Comment:

The idea of a novel or its contents or its subject is the first incentive for

it, which defines everything in an accidental way. However, this accidentalness is based on a knowledge of and experience of life.

29. *What is a plot in a novel?*

Order, even though the subject matter is anarchy itself.

30. *What do events achieve?*

They interpret what underlies them.

31. *Characterisation in a narrative.*

Comment:

When the character is the most important thing in the novel, it presents him in all his dimensions, physical, psychological and intellectual. His role may diminish and be restricted to playing a role in a great action, and may be a phantom or a symbol of an idea.

32. *Comment on the significance of the following elements in a narrative.*

Language, Dialogue, Style.

Language is a means of expression and it must carry the essential attributes of the action and for that reason it has special attributes in every action. The dialogue, like the language, as I have mentioned, may interpret the soul of the character, and may express the philosophy of the work, and the style is the soul of the writer, which others know better than he does himself.

33. *Some critics have stated that certain points of interest always tempt Mahfuz to get them into his realistic novels. Is it true that the following elements are something of a preoccupation in your novels?*

- a. *Parting due to particular circumstances*
- b. *Satisfactory self-esteem (to live with the glorying in dignity)*
- c. *Opportunism*
- d. *Generations conflict*

This is life, and these elements are part of it a novelist cannot do without them.

34. Please give the exact number of your:

- a. *Novels*: Twenty-three are published and three forthcoming
- b. *Short stories (volumes)*: Eight Collections
- c. *Plays*: Five one-act plays
- d. *Others*:
 - Ten screen plays, in addition to the fact that all my novels have been made into films
 - I wrote over 150 articles on philosophy, politics, etc. which I have not collected.

35. Is your objective in writing a large number of novels, short stories, etc. to:

- a. Earn money
- b. Contribute to Arabic literature
- c. Other reasons

I write in order to satisfy artistic motives and because of the existence of what demands to be written about, i.e. subjects which insist on me writing about them. I write to preserve the status of literature - because without writing the writer feels something which resembles death - then the profit which life depends on in the end.

A further questionnaire dealing with more detailed aspects of comparison was submitted to Maḥfūz in September 1979, but this time his medical condition did not permit him to reply to it, as he had been critically ill since May of that year.¹

1. Personal Communication

Principal Published Works of Najīb Maḥfūz

A. Novels

<i>Abath Al-Aqdār</i>	1939
<i>Rādūbīs</i>	1943
<i>Kifāh Tība</i>	1945
<i>Al-Qāhira Al-Jadīda</i>	1945
<i>Khān Al-Khalīlī</i>	1946
<i>Zuqāq Al-Midaqq</i>	1947
<i>Al-Sarāb</i>	1948
<i>Bidāya Wa-Nihāya</i>	1949
<i>Bayn Al-Qasrayn</i>	1956
<i>Qasr Al-Shawq</i>	1957
<i>Al-Sukkariyya</i>	1957
<i>Awlād Hāratinā</i>	1959
<i>Al-Liss Wal-Kilāb</i>	1961
<i>Al-Summan Wal-Kharīf</i>	1962
<i>Al-Tarīq</i>	1964
<i>Al-Shahhād</i>	1965
<i>Tharthara Fawq Al-Nīl</i>	1966
<i>Mīrāmār</i>	1967
<i>Al-Marāyā</i>	1972
<i>Al-Ḥubb Taht Al-Matar</i>	1973
<i>Al-Karnak</i>	1974
<i>Qalb Al-Layl</i>	1975
<i>Hadrat Al-Muhtaram</i>	1975
<i>Al-Harāfīsh</i>	1977

Three further novels entitled: *Mā Warā' Al-Ishq*, *Afrāḥ Al-Qubba* and *Al-Ḥubb Taht Al-Matar* were mentioned by Maḥfūz as awaiting publication in 1978. Since that time Maḥfūz has been seriously ill and under medical supervision and the novels have not yet appeared.

B. Volumes of Short Novels

<i>Hams Al-Junūn</i>	1938
<i>Dunyā Allāh</i>	1963
<i>Bayt Sayyi' Al-Sum^ca</i>	1965
<i>Khimārat Al-Qitt Al-Aswad</i>	1969
<i>Taht Al-Mizalla</i>	1969
<i>Ḥikāya bilā Bidāya Wala Nihāya</i>	1971
<i>Shahr Al-^cAsal</i>	1971
<i>Al-Jarīma</i>	1973

C. Miscellaneous

<i>Miṣr Al-Qadīma</i>	1932
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(translated from Rev. James Baikie, *Peeps at Many Lands: Ancient Egypt*, London (1912))

Ten screen plays and Five one-act plays	1969-1973
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<i>Ḥikāyāt Ḥāratinā</i>	(characters and situations) 1975
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Journalistic articles, see Ḥamdī Sakkūt and Marsden Jones, "Udabā' Miṣr fil-Qarn Al-^cĪshrīn: Najīb Maḥfūz", *Al-Jadīd*, 22, 23, 24, (1972-1973).

APPENDIX "B"

Principal Published Works of Arnold Bennett

A. Novels

<i>A Man from the North</i>	1898
<i>The Ghost</i>	1898
<i>The Grand Babylon Hotel</i>	1902
<i>Anna of the Five Towns</i>	1902
<i>The Gates of Wrath</i>	1903
<i>Leonora</i>	1903
<i>Teresa of Watling Street</i>	1904
<i>A Great Man</i>	1904
<i>Sacred and Profane Love</i>	1905
<i>Hugo</i>	1906
<i>Whom God Hath Joined</i>	1906
<i>The Sinews of War</i> (collaboration with Phillpotts)	1906
<i>The City of Pleasure</i>	1907
<i>The Statue</i> (collaboration with Phillpotts)	1908
<i>The Old Wives' Tale</i>	1908
<i>Buried Alive</i>	1908
<i>The Glimpse</i>	1909
<i>The Card</i>	1911
<i>Clayhanger</i>	1911
<i>Hilda Lessways</i>	1911
<i>The Regent</i>	1913
<i>Helen With The High Hand</i>	1914
<i>The Price of Love</i>	1914
<i>These Twain</i>	1915
<i>The Lion's Share</i>	1916
<i>The Pretty Lady</i>	1918
<i>The Roll-Call</i>	1919
<i>Mr Prohack</i> (collaboration with Knoblock)	1922

<i>Lilian</i>	1922
<i>Riceyman Steps</i>	1923
<i>Lord Raingo</i>	1926
<i>The Strange Vanguard</i>	1927
<i>The Woman Who Stole Everything</i> (novella)	1927
<i>Accident</i>	1929
<i>Imperial Palace</i>	1930
<i>Dream of Destiny</i> (begun in 1930, left unfinished)	
B. Volumes of Short Stories	
<i>Tales of the Five Towns</i>	1905
<i>The Loot of Cities</i>	1905
<i>The Grim Smile of the Five Towns</i>	1907
<i>The Matador of the Five Towns</i>	1912
<i>Elsie and the Child</i>	1924
<i>The Night Visitor</i> (published after Bennett's death)	1932
C. Plays	
<i>Cupid and Commonsense</i> (stage version of <i>Anna of the Five Towns</i>)	1907
<i>What the Public Wants</i>	1908
<i>The Honeymoon</i>	1911
<i>Milestones</i> (collaboration with Knoblock)	1912
<i>The Great Adventure</i> (stage version of <i>Buried Alive</i>)	1913
<i>The Title</i>	1918
<i>Judith</i>	1919
<i>Sacred and Profane Love</i> (stage version of <i>Sacred and Profane Love</i> , the novel)	1919
<i>Body and Soul</i>	1922
<i>The Love Match</i>	1922
<i>London Life</i> (collaboration with Knoblock)	1924
<i>The Bright Island</i>	1925
<i>Mr Prohack</i> (stage version of <i>Mr Prohack</i> , the novel)	1927
<i>Flora</i>	1927
<i>The Return Journey</i>	1928

D. Miscellaneous

<i>Fame and Fiction</i> (Belles Lettres)	1901
<i>The Truth about an Author</i> (autobiography)	1903
<i>How to become an Author</i> (Belles Lettres)	1903
<i>The Reasonable Life</i> (Pocket philosophy)	1907
<i>How to Live on Twenty-Four Hours a Day</i> (Pocket philosophy)	1908
<i>The Human Machine</i> (Pocket philosophy)	1908
<i>Literary Taste</i> (Belles Lettres)	1909
<i>The Feast of St Friend</i> (Pocket philosophy)	1911
<i>The Plain Man and His Wife</i> (Pocket philosophy)	1913
<i>Liberty</i>	1914
<i>Over There</i> (Belles Lettres)	1915
<i>The Author's Craft</i>	1915
<i>Books and Person</i> (Belles Lettres)	1917
<i>Self and Self-Management</i> (Pocket philosophy)	1918
<i>Things That Have Interested Me</i> (First series) (Essay Collection)	1921
<i>Things That have Interested Me</i> (Second series) (Essay Collection)	1923
<i>How to Make the Best of Life</i> (Pocket philosophy)	1923
<i>Things That have Interested Me</i> (Third series) (Essay Collection)	1926

E.

The Journal of Arnold Bennett, three volumes, was published in 1932 in the United States, Plainview, New York.

F.

Letters of Arnold Bennett, three volumes, edited by James Hepburn, Oxford 1937.

As a matter of fact, not all of Bennett's writings have been published; for a full list of manuscript material, see James G. Hepburn, "Arnold Bennett Manuscripts and Rare Books: A List of Holdings", *English Fiction in Transition*, 1, Part 2, (1958), pp.23-29.

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B I B L I O G R A P H Y

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