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A critical study of the technique of multiple points of view through narrators in the first person as utilized by Fathī Ghānim, Najīb Mahfūz & Jabrā Ibrāhīm Jabrā

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A CRITICAL STUDY
OF
THE TECHNIQUE OF
MULTIPLE POINTS OF VIEW
THROUGH NARRATORS IN
THE FIRST PERSON AS
UTILIZED BY
RAHIM NIA NIA MAHBUZ &
JABRA ISRAHIM IABRA
BY
HANIA KHALIDI
JANUARY 1991

902

A CRITICAL STUDY
OF
THE TECHNIQUE OF MULTIPLE POINTS OF VIEW
THROUGH NARRATORS IN THE FIRST PERSON AS
UTILIZED BY FATHĪ GHĀNIM, NAJĪB MAHFŪZ &
JABRĀ IBRĀHĪM JABRĀ

A Thesis
Submitted to
The Center For Arabic Studies
The American University in Cairo
In Partial Fulfillment
Of The Requirements For The Degree Of
Master Of Arts

Thesis
1991/902

By
HANIA KHALIDI
January, 1991

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This Thesis For The Master Of Arts Degree


By Hania Khalidi

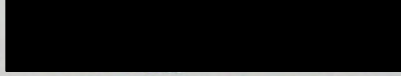
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January, 1991


Chairman, Thesis Committee


Reader, Thesis Committee


Reader, Thesis Committee


Chairman, Department of Arabic Studies

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As well, I am very grateful to the three distinguished novelists Mr. Najīb Maḥfūz, Mr. Faṭḥī Ghānim and Mr. Jabrā Ibrāhīm Jabrā, all of whom granted me interviews and practical help which were of inestimable value in carrying out my thesis as well as a great source of encouragement to me personally.

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PREFACE

The aim of my study is to examine the narrative technique which utilizes multiple points of view through narrators in the first person, as employed by the three Arab writers: Fathī Ghānim, Najīb Mahfūz and Jabrā Ibrāhīm Jabrā in their novels Al-Rajul alladhi fakada zillah (The Man Who Lost His Shadow), Mīrāmār (Miramar), and Al Safīna (The Ship). The hallmark of this technique is that by it the author presents the novel's events and characters from a multiplicity of perspectives.

When used in the context of a novel, the technique of multiple voices has several characteristics which distinguish it from other narrative methods. Because the narrative is told by several characters, each in the first person, this technique combines the advantages of both the first person narrator and the omniscient narrator. Narration in the first person possesses an emotional and appealing rhetorical power, and establishes an intimacy with the narrator that makes the reader privy to the character's innermost secrets. This enhances the reader's collaboration by engaging him in the dramatization of events. On the other hand, the reader has to view events through the eyes of one character only. But with the use of the multiple voices technique, this disadvantage is overcome: as in a narrative told by an omniscient narrator, the different viewpoints of the characters in the novel are revealed to the reader, and the author is able to develop the action from a variety of angles.

Thus even though other narrative techniques, such as the omniscient narrator and the single narrator in the first person, allow for providing a convincing level of credibility and truthfulness to life, the merit which commends the technique central to my study is that it gives the reader a prismatic view of the events and personages depicted in the novel.

My choice of the technique of narration through a multiplicity of narrators as the topic of my study is due to the fact that very few articles have been published about this technique. Consequently, I felt that the merits of combining multiple viewpoints with narration in the first person deserved a more extensive study than that presented thus far by critics and scholars, and I decided to discuss and compare the way that this method of narration was variously applied in the three major novels mentioned above.

Each of the three Arab novelists whose works have been chosen for this study have employed the multiple voices technique in accordance with his own talent and his own assimilation of the Western literary models, especially the works of Faulkner and Durrell. Moreover, two of the three novelists central to my study, namely Ghānim and Mahfūz, were the first two Arab writers to present the technique to the Arab literary world through Al Rajul Alladhī fakada zillāh and Mīrāmār respectively. The third novelist, Jabra, was the one who translated Faulkner's

The Sound and The Fury and, by so doing, introduced a major literary model for the multiple voices technique to the Arab reader. He also employed the same technique in two of his novels, Al-Safīna and Al-Baḥth ^CAn Walīd Mas^Cūd (The Search for Walid Masoud).

The three novelists, Maḥfūz, Ghānim and Jabrā, represent two literary generations. Najīb Maḥfūz is considered to belong to the second generation of novelists in Egypt following the first generation of pioneers. Ghānim and Jabrā are part of the third generation of writers who were eager to discover and develop new literary devices while comprehending the accomplishments of the earlier literary generations.

The three novels in my study represent different historical periods in Egypt and the Arab world. The incidents in Al-Rajul alladhī fakada zillah for example, are supposed to occur during the later years of King Farūk's reign in Egypt and the early years of the revolution. The novel delineates the characteristics of a changing but traditionally stratified society. In Mīrāmār, it is the post revolutionary Egypt of the fifties which is critically appraised by Maḥfūz. Jabrā in Al Safīna discusses the problems of Arab intellectuals in that same era.

The first chapter of my thesis is a general introduction to the narrative technique of narration in the first person

through multiple points of view, including definition, critical discussion and examples of the method. William Faulkner's The Sound And The Fury and Lawrence Durrell's Alexandria Quartet serve as major literary models for the use of the multiple voices method by the three Arab writers central to my study, and as springboards for a critical and technical analysis of the method.

The second part of this chapter concerns the arrival of this narrative method to the Arab literary world including Faulkner and Durrell as sources of influence.

The second chapter, in which my own thesis is developed, consists of a literary critical study of the various techniques of the method of multiple voices. The above techniques include suspension of normal plot development, the gradual revelation of the same series of events and the use of a central character to link the other characters.

The first important point of discussion will be to identify the above authors' use of suspension of normal plot progression in the three works included in my analysis for allowing a more significant role to be played by the various points of view. Additionally, I will examine how Ghānim, Mahfūz and Jabrā variously handled the development of the plot in their novels.

The second technique of this method of narration through multiplicity of viewpoints upon which I focus, is the characters' gradual and progressive revelation of the same series of events.

The third concern of mine is to examine how each of the three Arab writers utilize the central character as a mirror of other characters' views and characteristics, and also as a focus of these characters' attention.

I will, as well, draw a parallel between the use of these techniques in the above-mentioned works of Ghānim, Maḥfūẓ and Jabrā on the one hand, and in Faulkner's The Sound And The Fury and Durrell's The Alexandria Quartet on the other.

The third and final chapter will discuss the main contributions of Ghānim, Maḥfūẓ and Jabrā to the technique of multiple voices. I will also devote some attention to the influence which these three writers exerted on the younger generation of Arab writers, and demonstrate how these latter were thus encouraged to use the technique in novels of their own.

The aim of my study is to examine the employment of the narrative technique which utilizes multiple points of view through first person narrators in three Arabic novels. The novels are *Al-Fayḡ al-ashghāl* (The Man Who Lost His Shadow) by Fathi Ḥayyūn, *Ḥirāṣat al-ḥayāt* (The Guard of Life) by Najīb Mahfūz and *Al-Safīna* (The Ship) by Ḥabīb Ibrāhīm Jibrīl.

I discovered that critics do not agree on a fixed term for this specific narrative form. William Higgin identifies

CHAPTER I

- A. A General introduction to the method of multiple points of view through narrators in the first person.

- B. The arrival of the narrative method to the Arab literary world.

¹ William Higgin, *Liberty, Modern, Wife and Cloning* (Norman: University of Oklahoma Press, 1946), pp. 10-11.

² Betty Clowe, *The Only Teller* (Victoria, British Columbia: Sons His Press, 1929), p. 10.

³ *Ibid.*, p. 39.

⁴ Robert Scholes and Robert Kellogg, *The Nature of Narrative* (New York: Oxford Univ. Press, 1966), p. 262.

The aim of my study is to examine the employment of the narrative technique which utilizes multiple points of view through first person narrators in three Arabic novels. The novels are Al-Rajul alladhī faḳada zillāh (The Man Who Lost His Shadow) by Fathī Ghānim, Mīrāmār (Miramar) by Najīb Maḥfūz and Al-Safina (The Ship) by Jabrā Ibrāhīm Jabrā.

I discovered that critics do not agree on a fixed term for this specific narrative form. William Riggan identifies this form as "multiplicity of first person voices."¹ Hetty Clews, on the other hand, breaks the form down into two categories, labelling them as either "mimetic monologue" or rhetorical monologue."² Moreover, in some cases, Clews considers "formalized monologues" an even more precise identification.³ As for Robert Scholes and Robert Kellog, they chose the category of eyewitness point of view in which to place this narrative technique. They refer to the narrators used in this technique as "multiple narrators."⁴ Robert Parker terms point of view reflected through this narrative device as "multiple points of

¹ William Riggan, Picaros, Madmen, Naifs and Clowns (Norman: University of Oklahoma Press, 1946), pp. 10-11.

² Hetty Clews. The Only Teller (Victoria, British Columbia: Sons Nis Press, 1929), p. 16.

³ Ibid., p. 59.

⁴ Robert Scholes and Robert Kellog, The Nature of Narrative (New York: Oxford Univ. Press, 1966), p. 262.

view."⁵ Similarly, Docherty describes the method as "multiplicity of perspectives,"⁶ and Wayne Booth chooses to focus on "dramatized narrators" as illustrative of this form.⁷ Consequently, I was able to develop my own label which comprises all the characteristic features essential for the narrative method.

Finally, I have arrived at the term of "multiple perspective through first person narrators." Before discussing the merits and demerits of the narrative form as a whole, I find it necessary on this account to review the critical implication of each of the controlling features mentioned in my term.

Starting my review with the discussion of the critical importance of point of view, it is important to state an accurate definition for it. Point of view "signifies the way a story gets told, the mode or perspective established by an author by means of which the reader is presented with the characters, actions, setting, and events which constitute the narrative in a work of fiction."⁸ Point of view offers several

⁵ Robert Dale Parker, Faulkner and the Novelistic Imagination (Chicago: University of Illinois Press, 1953), p. 35.

⁶ Thomas Docherty, Reading (Absent) Character (New York: Oxford University Press, 1982), p. 116.

⁷ Wayne C. Booth, The Rhetoric of Fiction (Chicago: University of Chicago Press, 1961), p. 152.

⁸ M. H. Abrams, A Glossary of Literary Terms, 4th ed. (1941; rpt. New York: Holt, Rinehart and Winston, 1981), pp. 142-143.

devices among which are included both omniscient and first person narration. Schorer calls these devices a "controlling medium" which allows the author to depict the characters in his novel dramatically in relation to one another within their own frame."⁹ The advantage of this narrative device, therefore, allows the possibility for an author "to disentangle his own prejudices and predispositions from those of his characters."¹⁰ Furthermore, point of view can then permit the reader himself to recognize "the novel's value system and its complex of attitudes." In addition, it allows the reader to judge the worth of a novel.¹¹

The discussion of point of view, however, must extend to a brief evaluation of the narrative devices available to the author. The ways in which it is possible for a writer to disentangle himself from the life of his characters and establish a dramatic medium depends upon his choice of point of view. The omniscient, for example, was a commonly used perspective in the writing of novel; yet it came under severe attack in the late 19th century with the criticism of Henry James.¹² In fact, "the omniscient intrusive author came to be frowned upon

⁹ Norman Friedman, "Point of View in Fiction," in The Theory of the Novel, ed. Philip Stevick (New York: The Free Press, 1967), p. 117.

¹⁰ Ibid.

¹¹ Philip Stevick, ed., The Theory of the Novel (New York: The Free Press, 1967), p. 36.

¹² "Point of View," Volume VIII, The New Encyclopaedia Britannica, 15th ed. (1983).

as destructive of the novel's illusion of reality."¹³ On this account, it is important to note that omniscient point of view is fulfilled when "the author serves as an all knowing maker not restricted to time, place, or character, and free to move and to comment at will."¹⁴

Henry James considers the omniscient point of view as contradictory to the art of fiction. He believes that the art of fiction is not achieved unless the novelist considers his story a "matter to be shown. To be so exhibited that it will tell itself rather than being told by the author."¹⁵ Hence, the art of fiction requires a great deal of "artistic truth" which creates "the illusion of reality."¹⁶ To James, the ever-present author is not capable of creating the illusion of reality. Rather, the result of the omniscient is the "irresponsible illusion" which permits the "garrulous omniscient author" to tell "the story as he perceives it rather than as one of his characters perceives it."¹⁷ In fact, the intrusive author who chooses to tell us every detail about his characters' lives, creates an "extra obstacle between his illusion and the reader."¹⁸

¹³ C. Hugh Holman, A Handbook to Literature, 3rd ed. (1936; rpt. New York: The Odyssey Press, 1961), p. 371.

¹⁴ Friedman, "Point of View in Fiction," p. 113.

¹⁵ Ibid., p. 113.

¹⁶ Ibid., p. 113.

¹⁷ Ibid., p. 112.

¹⁸ Ibid., p. 113.

James felt the need to refine the omniscient in order to offer the reader a more immediate exposure to the character's consciousness. To fulfill this, he used the consciousness of a character in the novel through which the main action is filtered and transferred directly to the reader.¹⁹ This character which James used to refine the omniscient is called third person narrator.²⁰

Actually, the efficiency of multiple points of view through first person narrators is particularly noticeable when compared to other narrative forms. Avoiding the noticeable demerits of alternative techniques, the author choosing multiple narration enriches the psychological reality of the novel. In fact, he is able to offer a high degree of "intensity, vividness and coherence"²¹ more successfully than the omniscient author. Moreover, the use of multiple view points presents a significantly wider range of perspective than, for example, the limited view of first and/or third person narrators. Finally, we see that the prismatic structure of multiple views protects the novel's voices from the "unreliability," "fallibility," and subjectivity that is associated with single first person narration.²²

¹⁹ Ibid., p. 113.

²⁰ Ibid., p. 113.

²¹ Friedman, "Point of View in Fiction," p. 112.

²² Riggan, p. 21.

It is certain that, when the single first person narrator becomes the sole source of information and perspective, the novel is exposed to some of his inevitable errors. In spite of assuming full knowledge of what he narrates, the single narrator cannot escape from his own "human limitations" of "perceptions," "memory" and "assessment." It is definite that such limitations will prejudice his understanding, judgement, interpretation and selective processes.²³

On the reader's part, he is exposed to the problem of subjectivity upon receiving such a limited point of view. Beyond his special "assimilation," "comprehension" and "retention" of what is read, the reader deals with his own emotional reactions, driving him to offer great credibility to the first person narrator who has addressed him directly and intimately. Hence, the above problem creates "fallibility" and "discrepancies" in understanding on the sides of both the narrator and the reader.²⁴

Clearly then, multiple points of view through first person narrators profits from the advantages of multiple views as well as first person narration. In fact, multiplicity of points of view "often affords the reader more information and perspective with which to make his own evaluation of persons and events than

²³ Ibid., pp. 20-21.

²⁴ Ibid., p. 24.

is possible for any of the individual narrators in the work in question."²⁵ Therefore, modern writers find it more objective and appealing to write novels which "delve into several minds in a single work and provide, through their very multiplicity of first person voices, a comparative basis for discerning the varying degrees of perspicacity and reliability of these individuals."²⁶

On the other hand, multiple first person narrators possess the emotional and appealing power of first person narration. Part of this appealing power is the ability of the "author without artificiality to enter the intimacy of his protagonist's mind and betray its most secret thoughts and feelings."²⁷ It is observed that the reader is apt to enjoy the "substantial veracity" and the "tangible reality" created by an "identifiable narrator" addressing him directly, "individually or collectively" from time to time."²⁸ The skillful novelist heightens his novel's veracity through rhetorical power, "good style" full of interest in addition to a modicum of "realistic description."²⁹

The powerful influence of first person narration is evidenced by the great credibility we tend to offer to our

²⁵ Ibid., p. 10.

²⁶ Ibid., pp. 10-11.

²⁷ Robert Fowler, ed., Modern Critical Terms (1973; rpt. London: Routledge and Kegan Paul, 1987), p. 188.

²⁸ Riggan, pp. 18-19.

²⁹ Ibid., pp. 18-19.

speakers unless one of them commits intolerable "errors of fact," "absurd occurrences" or "physical impossibilities." In fact, the more the novelist succeeds in the "personalization" of the "I" which achieves "intimate contact" with the reader, the more credible the first person narrator becomes.³⁰

It should be noted that the modern novelist often requires more intense collaboration from his reader. The first person monologist's direct address engages the reader in a dramatization of events. This in turn, encourages the reader to impose his judgement and interpretation on events and characters. Hetty Clews asserts that the listener "finds himself collaborating in the actualization of the objective situation which the tale embodies."³¹

Reviewing the critical importance of the multiple points of view through first person character narrators, one can conclude that it fulfills an objective perspective for the novel. It is a perspective as objective as the omniscient whose attitude is the attitude of the novel as a whole. I agree with the critic Wayne Booth who presents a reasonable justification for this conclusion. Booth believes that delving into the minds of several characters, with everything filtered to us through their limited views, does not actually relinquish the omniscient per-

³⁰ Ibid., p. 19.

³¹ Clews, pp. 14-15.

spective, although it may seem to do so. In fact, Booth insists that the reader must never for a moment doubt that the author knows everything about each of his characters' minds, or that he has chosen correctly how much to show of each.³² The omniscience in this case demands that we trust the author's novelistic method and the revelations unfolded through his skillful association of characters' voices.³³

Through his tour de force, The Sound and the Fury, composed in 1929,³⁴ the American writer William Faulkner became one of the Western literary models to the three Arab writers whose works are the subject of my study. Faulkner did not achieve his distinguished novel from a vacuum, and The Sound and the Fury reflects how Faulkner was influenced by various literary sources and traditions. One of the most important literary traditions which had a great impact on Faulkner was the impressionistic tradition of James, Conrad, Grane, Ford Madox Ford and Joyce.³⁵ Impressionism was established by some early 20th century novelists who believed that life could be presented with a great deal of truth and objectivity by eradicating the omniscient tradition.³⁶

³² Wayne C. Booth, "Distance and Point of View," in The Theory of the Novel, ed. Philip Stevick (New York: The Free Press, 1967), pp. 102-103.

³³ Ibid.

³⁴ C.E. Nicholson and R.W. Stevenson, York Notes: William Faulkner The Sound and the Fury (Essex: Longman York Press, 1981), p. 6.

³⁵ William Van O'Conner, William Faulkner (Minneapolis: University of Minnesota Press, 1959), p. 11.

³⁶ "Novel," Vol. 13. The New Encyclopaedia Britannica, 15th ed. (1983).

Actually, the twentieth century novel is characterized as a story that tells itself through the thoughts, feelings and impressions of the characters and "from the situations in which they find themselves."³⁷ The reader of The Sound and the Fury for example can recognize that Faulkner was affected by some impressionists who broke down the imagined rigidities "of the space-time continuum." This enables the reader to "move freely within the time continuum, as if it were spatial, and the total picture is perceived through an accumulation of fragmentary impressions."³⁸ However, this narrator's freedom of movement through time as he "fragments whole sequences of events" is considered to be a source of "inattention,"³⁹ especially when it is not skillfully used.

On the other hand, Faulkner demonstrates Joyce's influence through his employment of interior monologue as a basic device in The Sound and the Fury.⁴⁰ It is important to note that interior monologue is the "method of rendering directly, and as exactly as possible, the continuous flow of associated thoughts, feelings, words, memories, ideas and reflections as they pass through a character's mind."⁴¹

³⁷ Joseph Warren Beach. The Twentieth Century Novel: Studies in Technique (New York and London, 1932), p. 15 as quoted by Friedman in "Points of View in Fiction," p. 116.

³⁸ "Novel," Vol. 13. The New Encyclopaedia Britannica, 15th ed. (1983), p. 284.

³⁹ Ibid.

⁴⁰ Nicholson and Stevenson, p. 10.

⁴¹ Ibid.

When employing his narrative technique in The Sound and the Fury, Faulkner was influenced by the eyewitness point of view which Joseph Conrad developed in his novel Heart of Darkness. The eyewitness tactic requires one of the characters to play the role of a "witness narrator" and address the reader in the first person. Having an "access" to the mental "states" of the other characters, the "witness-narrator" is responsible for transferring their experiences to the reader.⁴²

However, Faulkner realized the restrictions of this technique, which confines the reader to the limited knowledge of the eye-witness narrator.⁴³ Therefore, in The Sound and the Fury, Faulkner presents the fall of a Southern family, the Compsons, in four "discontinuous sections each of which is written from a different point of view and a different point in time. These temporal positions are not sequential."⁴⁴ In the first three sections, the reader is introduced to three versions of the Compson's tragedy from the points of view of the three Compson brothers Benjy, Quentin and Jason. Each brother, using first person monologue, presents his view point at the end of a separate and significant day for him. The three voices include

⁴² Scholes and Kellog, p. 261.

⁴³ Ibid.

⁴⁴ Walter J. Slatoff, Quest For Failure (Ithaca: Cornell University Press, 1960), pp. 149-150.

"recollections" of events which concern that immediate day as well as flashbacks referring to unsequential events occurring in earlier days or weeks or months or years. Free associations between present and past are deliberately and carefully employed by Faulkner.⁴⁵

The Alexandria Quartet, the famous novel written by the British writer Lawrence Durrell, can also be considered a second Western literary model for the three Arab novelists whose works are included in my study. It is evident that the three Arab novelists were influenced by Durrell's employment of multiple first person points of view. In fact, Durrell wrote The Alexandria Quartet within a period of time which extended from 1957 to 1960.⁴⁶

In his Quartet, Durrell depends on the central "relativist" concept which attempts to look at the same events and characters from four different viewpoints."⁴⁷ The Quartet consists of four volumes: Justine, Balthazar, Mountolive and Clea. Actually, the application of Einstein's theory of relativity on the Quartet's structure provides it with a "space-time" "continuum."⁴⁸ The

⁴⁵ Lawrence Thompson, William Faulkner, American Authors and Critics Series. (New York: Barnes and Noble, 1963, p. 20.

⁴⁶ "Novel", Vol. 13 The New Encyclopaedia Britannica 15th ed. (1983), p. 280.

⁴⁷ Ibid.

⁴⁸ Bonamy Dobree: "Durrell's Alexandrian Series," Sewanee Review, 96 (1961), pp. 63-64.

first three chapters are "siblings" "related in an intercalary fashion" and cover the same area of time. The fourth chapter is a "sequel" and is meant to "unleash time."⁴⁹ According to Durrell, this continuum of three dimensions of space in the first three chapters and one dimension of time in the fourth, is meant as a challenge to the serial form of the conventional novel.⁵⁰ In The Alexandria Quartet, the space-time continuum replaces the ordinary plot which is based on a flow of consequential events and a chronological order. The order of events in Durrell's Quartet depends on the degree of the events' significance to the character from whose point of view the actions are presented. In fact, spatial movement of events in the first three chapters is employed to show how "the place where a character stands in space becomes vital to his view of time and events."⁵¹ In addition, it is quite noticeable that when utilizing the technique of multiple points of view in his Quartet, Durrell was somehow influenced by Faulkner's incorporation of the above technique in The Sound And The Fury.

The main subject of the novel is an "investigation of modern love."⁵² However, the reader discovers that a variety

⁴⁹ Lawrence Durrell, The Alexandria Quartet, preface
Lawrence Durrell (London: Faber and Faber, 1962), p. 9.

⁵⁰ Ibid.

⁵¹ Carl Bode, "Durrell's Way to Alexandria", College English, Vol. 22, No. 8 (1961), p. 536.

⁵² Ibid.

of views concerning different issues such as art, literature and truth are discussed. The novel reflects the relationships, memories and perspectives of a group of friends who live in Alexandria and are primarily foreigners. The first three volumes of the Quartet cover the period of time which precedes World War II. The last volume includes events which occur during the Second World War and after the war relinquished its grip on the city.

Examining multiple points of view through narrators in the first person leads one to conclude that this narrative method demands certain priorities. Actually, by employing it, great importance is placed on the juxtaposing of character's voices. Therefore, while a conventional novel emphasizes chronological plot, the order of events in the two literary models of Faulkner and Durrell which I have examined depends largely upon the narrator's own selectivity and judgement. Each narrator orders events according to their importance and significance from his own point of view. The structure of multiple voices, however, does not reduce or cancel the essential role that the plot plays in all types of novels. On this account, the technique of multiple voices does not present the plot directly as is traditional in the ordinary novel. By ignoring the element of time, the plot unfolds in a way that invites the reader's participation. The reader becomes actively involved in interpreting and

working through a multiplicity of perspectives to infer an objective and general view for the whole situation.

The reader's interest is likewise heightened by the spatial movement of events. The position of characters in the novel are arranged spatially to shed light on their variant interpretations and portrayals of events they experience. Through this literary device, time becomes an enormous continuous present to which the past is related and from which the future is anticipated.

Another important feature in this type of novel is the role of the central character. This character serves as a focal point, reflecting the qualities of other characters. Actually, the central character may be either a forceful one, having a strong influence on the lives of characters, or implying, in some cases, a symbolic significance. The major role of central characters is to mirror a multiplicity of views, often to the benefit of the reader.

In the following part I will discuss how the three Arab novelists Fathī Ghānim, Najīb Maḥfūẓ and Jabrā Ibrāhīm Jabrā became interested in multiple first person character narrators method, and how they came to integrate aspects of this technique into their own narrative styles. It is generally acknowledged that there are other minor sources of inspiration which influ-

enced these four novelists' incorporation for multiple voices technique in addition to the two major sources of Faulkner and Durrell. On the basis of both personal interviews which I have conducted with the three novelists as well as the studies touching on this subject published by several critics, I propose to discuss the degree to which each of these novelists came to assimilate this technique and the circumstances which led to this cross-cultural contact. I will end this part by my conclusion which resulted from this discussion.

Actually, after having read the original texts of The Sound And The Fury and The Alexandria Quartet, and comprehended Faulkner's and Durrell's employment of multiple voices technique in the above novels, Ghānim and Maḥfūz were the first two Arab novelists to introduce this technique to the Arab literary world through their novels Al-Rajul alladhī fakada zillah (The Man Who Lost His Shadow) and Mīrāmār (Miramar) respectively.

In addition to the above two works of Ghānim and Maḥfūz, there are other sources through which the method of multiple voices was introduced to the Arab literary sphere, namely the first two Arabic translations of The Sound And The Fury and The Alexandria Quartet. Jabrā Ibrāhīm Jabrā's publication of The Sound And The Fury in Arabic in 1963 was one important source. In addition, the translation of the first volume of The Alexandria Quartet by Fakḥry Labīb was another minor source.

In fact, Ghānim was the first Arab writer to initiate the method of multiple points of view through narrators in the first person in his novel, Al Rajul alladhī fakada zillah. This work was published in serial form during the period 1960-1962 and was considered a major contribution to the development of the Arabic novel.

Ghānim explained that "after World War II, he and several contemporaries who belong to the third generation of Egyptian novelists came to feel that the old traditional devices were no longer appropriate for the self expression of his generation. As a result, Ghānim and other Egyptian writers started searching for new forms, styles and even words to communicate their art. In The Sound And The Fury they found a great potential for experimentation and exploration free from the restraints imposed by plot sequence and conventional narrative form."⁵³ Faulkner's novel The Sound And The Fury and novels with such innovative narrative form introduced Ghānim to a revolution in literature which through techniques such as interior monologue and stream of consciousness broke the rigidities of place and time of the traditional novel.⁵⁴

Ghānim had been greatly impressed by Faulkner's skillful and innovative assimilation of these literary modes, which included the juxtaposing of first person voices to reflect multiple

⁵³ Fathī Ghānim, personal interview, 20 May 1989.

⁵⁴ Ibid.

viewpoints. Although he did not attempt to emulate the rich complexity of Faulkner's style, Ghānim feels he gained inspiration to work with these new ideas in accordance with his own talents.⁵⁵

However, inspite of Ghānim's great enthusiasm for using new literary devices in some of his works in the fifties such as a plurality of viewpoints through first person interior monologue, he postponed publishing such works until the beginning of the sixties. In fact, he felt that his audience in the fifties was not yet ready to appreciate and enjoy such literary techniques which were considered to be too much ahead of their time.⁵⁶

Dr. Hamdī Al-Sakūt points out that "Ghānim's first attempt to experiment with multiple voices technique was in his novel Al Jabal (The Mountain) published in 1959. In Al Jabal Ghānim chose to reflect several views through a technique similar to Joseph Conrad's device of eye witness point of view. Dr. Sakūt adds that it is with the publication of Al-Rajul Alladhī fakada zillah, that Ghānim truly demonstrates his artistic skill in the technique of multiple viewpoints."⁵⁷

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Hamdī Al-Sakūt, personal interview, 28 June 1989.

In addition to Faulkner and Durrell as two major sources of influence, Ghānim credits three minor sources of inspiration which encouraged him to use multiple points of view technique.⁵⁸ The most important minor source is the American film Citizen Kane,⁵⁹ produced by Orson Welles in 1941. The main story of the film focuses on the life of a press magnate called Citizen Kane who is rich and successful, yet who fails in the world of politics and retreats to his castle where he dies. Through interviews conducted by a journalist with three of Kane's close friends and his wife the film presents a panoramic view of Kane's character. Each of the four viewpoints sheds light on certain aspects of Kane's life. In fact, the film's presentation of multiple viewpoints was aimed at revealing in a realistic manner the underlying theme of Kane's story, namely that wealth and fame are not everything in life.

Upon seeing the film in 1956, Ghānim was impressed by its technique which portrays a man's life from different angles. He maintains that the film evoked his interest and had its unconscious impact on his creation of The Man Who Lost His Shadow.⁶⁰

⁵⁸ Ghānim, personal interview.

⁵⁹ Orson Welles, Citizen Kane. With Orson Welles and Dorothy Comingore. Mercury for RKO, 1941.

⁶⁰ Ibid.

Another minor source of influence which inspired Ghānim to use multiple voices narrative form is the four Gospels. Actually, the four gospels which relate the story of Jesus from four angles, also helped to attract Ghānim's attention to a prismatic view of a central theme. His interest in this shift in point of view was one of the major factors which led him to begin experimenting with this technique.⁶¹

In addition, Ghānim identifies Albert Camus' novel The Plague published in 1948 as a major influence on his employment of multiple first person narrators method. Although The Plague is written from an omniscient perspective, Camus delves into the influences and effects of an epidemic plague on the psychological and moral character of the town of Oran in Algeria. What particularly attracted Ghānim's attention was the shifts in point of view of several characters which clarify their different reactions towards The Plague.⁶² The central character doctor Rieux who dedicates himself to fighting the disease, introduces us to a variety of viewpoints conveyed by a number of characters such as a priest, a journalist, a bar tender, a governor and a police officer.

Finally, Ghānim concludes that "the influence of the western writers was primarily technical rather than absolute

⁶¹ Ibid.

⁶² Ibid.

there is no doubt that Ghānim, Diyāb and Maḥfūz are considered to be the first three Arab pioneers to introduce this literary form to the sphere of the Arabic novel.

On the other hand, Maḥfūz acknowledges his indebtedness to Faulkner's and Durrell's experimentations with multiple points of view method. William Faulkner's Sound And The Fury and Lawrence Durrell's Alexandria Quartet attracted Maḥfūz's attention to the credibility and psychological reality offered by the technique of multiple voices through first person narration.⁶⁶

When I met him personally, Maḥfūz assured me that Faulkner did in fact exert an influence on his novel Mīrāmār. He stressed that despite Faulkner's complex writing style and technique, he really enjoyed reading his work and was particularly impressed by Faulkner's skillful employment of multiple, first person voices which enhanced the novel's psychological reality.⁶⁷

Nevertheless, Maḥfūz finds it necessary to consider the reader's preference for a more easily comprehended novel.⁶⁸ Maḥfūz says: "In spite of my great appreciation for Faulkner's innovative talent, I prefer not to be excessively experimental in my personal style and technique. I do believe that the

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ Ibid.

emulation. He feels that part of the writer's art is to combine technique, talent and knowledge about his readership in order to create an accessible literary form."⁶³

Dr. Hamdī al-Sakūt states that after Ghānim's first introduction of tariqat al-Shuhūd or the technique of witnesses which depends on revealing a character through the viewpoints of others, other Arab novelists later came to use it.⁶⁴ In 1964, the Egyptian writer Maḥmūd Diyāb was the second Arab novelist to experiment with this method in his novel Zilāl fī al-Jānib al-ākhar (Shadows On The Other Side). However with the appearance of Mīrāmār by Najīb Maḥfūz, more attention has been focused on the technique in fact, although Mīrāmār happened to be only the third Arabic literary work to utilize the multiple voices method, it gained great popularity among both readers and critics.

Mīrāmār, which was first published serially in 1966, appeared six years later than Al Rajul alladhī fakda zillah. Nevertheless, during a personal interview which Maḥfūz granted me, he wished to assert that "inspite of his great admiration and appreciation for Ghānim as a writer, his utilization of the multiple voices device in Mīrāmār was totally independent from the influence of Al-Rajul alladhī fakada zillah."⁶⁵ At any rate,

⁶³ Ibid.

⁶⁴ Luanne Brown, "The Man Who Found His SHadow," Cairo Today, March, 1989. 68-70.

⁶⁵ Najīb Maḥfūz, personal interview, 3 June 1989.

writer has to put limits on the difficulty that results from his innovations in favor of his reader's understanding and enjoyment.⁶⁹ As a reader of several of Maḥfūz's works including Mīrāmār, I feel that he is successful in appealing to a wide readership.

According to Maḥfūz, "that which really evoked his interest after reading The Alexandria Quartet, was the relativity of truth which Durrell conveys through the eyes of several characters."⁷⁰ Maḥfūz believes that such relativity enables the reader to perceive truth from different angles. In his opinion, The Alexandria Quartets' perspective heightens the reader's interest and enriches the novel's psychological reality. He does feel, however, that despite his partial inspiration by Durrell's employment of multiple points of view, his own depiction of reality is much more stable and defined than Durrell's changeable and multifaceted vision.⁷¹

In addition to Faulkner and Durrell as two major sources of inspiration of the multiple voices method, Maḥfūz mentions two other minor sources of influence which brought about his first discovery of the technique. The first minor source was an old silent film he saw in his early youth, the name of which

⁶⁹ Ibid.

⁷⁰ Ibid.

⁷¹ Ibid.

he could not recall. The film presents a prismatic portrayal of the life and character of an old drunkard woman who is murdered under mysterious circumstances. Every witness in the woman's trial when revealing his or her evidence in court describes the woman's character from a different angle.⁷²

The second minor source which Maḥfūz credits is André Gide's novel trilogy (Ecoles des femmes)⁷³ which consists of The School For Wives (1929), Robert (1929) and Genevieve (1936). The trilogy deals with three conflicting views regarding the emancipation of women. The interesting controversy surrounding this issue is channelled through the wife Eveline, the husband Robert and their daughter Genevieve. In the first part the wife Eveline, who is involved in a personal conflict with her husband's bigotry, represents a generation of women protesting against repression. For his part, the husband Robert attempts to vindicate his conservative values and repudiate his wife's and daughter's accusations. In the last part, the daughter Genevieve, who belongs to a more liberal generation, supports her mother's opinions while representing a more rebellious view.

Jabrā Ibrāhīm Jabrā the Palestinian writer is considered to be the fifth Arab novelist to employ the method of multiple

⁷² Ibid.

⁷³ Ibid.

first person voices. However, I find it fair to note that he was the first to introduce Faulkner to the Arab World.⁷⁴

In spite of his early interest in the Faulkerian multiple voices method, Jabrā did not incorporate this technique into his own novels until he wrote Al-Safīna (The Ship) which appeared in 1970. In a personal interview with the author, he states that although he began writing Al-Safīna in the sixties, it took him five years to complete and publish it.⁷⁵

Actually, Jabrā admits to western influence of Faulkner and Durrell on his use of multiple voices technique. However, he insists that he was unconsciously influenced by them.⁷⁶

Despite his respect for Faulkner's freedom in exploring and adopting innovative techniques and styles, Jabrā finds it essential to consider his reader's level of understanding and perseverance.⁷⁷ From his point of view, Faulkner enhances the realistic atmosphere in The Sound And The Fury by using the "colloquial language" of the "American South" through a "conversational style" when presenting four different viewpoints. He also believes that in the same novel, Faulkner is poetically charged in his American style.⁷⁸

⁷⁴ Jabrā Ibrāhīm Jabrā, personal interview, 23 Jan. 1990.

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Ibid.

⁷⁸ Ibid.

Durrell's "dark" and "sensual" perspective in The Alexandria Quartet does not prevent Jabrā from admiring his "rhetorical language" in this novel. He appreciates Durrell's complex language and his heavy latinized style which stirs the reader's imagination by generating different inspirations in his mind to encourage his contemplation. This explains Jabrā's preference for using classical and poetical language which creates a complex vision full of inspiring images in his novels.

In addition, although Jabrā does not object to Durrell's changeable vision of reality, he is concerned about presenting specific themes and definite visions of reality in his novels.⁷⁹ Jabrā utilized the method of multiple points of view through narrators in the first person in two of his novels, Al-Safīna (The Ship) published in 1970 and Al Baḥth ʿAn Walīd Masʿūd (The Search for Walid Masoud) published in 1978.

I do believe that Jabrā's interpretations of his own works in the above discussion are proved to be accurate when considering his employment of the multiple points of view technique in his novel Al-Safīna.

From the previous discussion, one may conclude that the introduction of most Arab writers to the Western experiments in the multiple points of view method, coincided with the

⁷⁹ Ibid.

particular socioeconomic climate in the Arab world at that time. The literary development which took place in the western world over two centuries was able to occur in the Arab world over a mere fifty year period, thus accounting for the acceleration of refinements of the technique by Arab writers.

CHAPTER II

A. THE MAIN TECHNIQUES OF THE METHOD OF MULTIPLE POINTS OF VIEW

1. SUSPENSION OF NORMAL PLOT PROGRESSION.

In discussing the technique of multiple points of view through narrators in the first person as found in the novels *Al Rajul al-Jadid* by al-Jabiri and *Al-Sayid* by al-Sayid, it is essential to draw attention to a vital point. Namely, the use of suspension of the normal progression of the plot by Chāwān, al-Jabiri and al-Sayid in order to allow a more significant role to be played by the multiple points of view as well as their particular approach to the development of the plot. Actually, it is to be observed that authors who utilize the technique of multiple voices through narrators in the first person, find that temporarily suspending the normal progression of the plot is a natural consequence of their multiple point of view in such novels.

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My discussion of this aspect will include several elements. Firstly, I shall discuss the particular usage of space-time continuum in their novels *The Sound And The Fury* and *The Alexandria Quartet* on the one hand, and its application by Chāwān, al-Jabiri and al-Sayid in their novels on the other.

This comparison will be based on illustrating how each of the above writers chose to present a spatial movement of events through a certain number of monologues or chapters before concluding the novel with a final monologue which is usually a sequel. Part of my concern here will be to point out to each

In discussing the technique of multiple points of view through narrators in the first person as found in the novels Al Rajul alladhī fakada zillah, Mīrāmār and Al Safīna I find it essential to draw attention to a vital point. Namely, the use of suspension of the normal progression of the plot by Ghānim, Maḥfūz and Jabrā in order to allow a more significant role to be played by the various points of view as well as their particular approaches to the development of the plot. Actually, it is to be observed that novelists who utilize the technique of multiple voices through narrators in the first person, find that temporarily suspending the normal progression of the plot is a natural concomitant to their focus upon point of view in such novels.

My discussion of this aspect will include several elements. Firstly, I will draw a comparison between Faulkner's and Durrell's particular usage of space-time continuum in their novels The Sound And The Fury and The Alexandria Quartet on the one hand, and its application by Ghānim, Maḥfūz and Jabrā in their novels central to my study on the other.

This comparison will be based on illustrating how each of the above writers chose to present a spatial movement of events through a certain number of monologues or chapters before concluding the novel with a final monologue which is actually a sequel. Part of my concern here will be to point out to each

novelist's ability to suspend the time progression in his novel while being careful not to lose his reader's interest.

Secondly, I intend to point out the varying degree to which the plot's cohesiveness is maintained in the three Arabic novels chosen for my study. I will, in addition, make this element a point of comparison between the above Arabic novels and the two literary models of Faulkner and Durrell.

I would like in the first place, to make the observation that both Faulkner in The Sound And The Fury and Durrell in The Alexandria Quartet utilize a spatial movement of events in the first three chapters and then they release the suspended plot progression in the fourth and final chapter.

In turning to the three Arab writers Ghānim, Maḥfūz and Jabrā one discovers that Ghānim is the only author of the three to divide his novel Al Rajul alladhī fakada zillah into four monologues similar to Faulkner and Durrell in The Sound And The Fury and The Alexandria Quartet respectively. These four monologues are conducted by the four main voices in the novel: Maḥrūka, Sāmiya, Nājī and Yūsuf. It is important to note that while the events move only spatially in the first two monologues of Maḥrūka and Sāmiya, a forward shift in time is introduced to the plot in the last two monologues of Nājī and Yūsuf.

Mahfūz on the other hand, reveals the main themes of Mīrāmār through five monologues presented by the four leading characters ^CAmir Wajdī, ^CHusnī ^CAllām, Mansūr Bāhī, Sarhān al-Bihīrī and finally Wajdī who is utilized for the second time to present the novel's final monologue. One may note a similarity between Mahfūz's use of Wajdī in presenting the first and the last monologues of Mīrāmār and Durrell's utilization of Darley in narrating the first and the last volumes of the Alexandria Quartet. However, despite this structural similarity between Durrell and Mahfūz, each of the two authors has his own reasons for using the same narrator twice in his novel. I relate Mahfūz's choice of according Wajdī's the first and the last monologues to the fact that his voice is the least subjective voice in the novel. Durrell on the other hand, chooses to present the first and last volume of his Quartet through Darley's voice in order to cast light on the experience which Darley has acquired through his constant exposure to views counter to his own understandings concerning truth and reality.

As for Jabrā's novel Al Safīna, it is composed of ten monologues in which the two main characters in the novel, Wadī^C ^CAssāf and ^CĪsām el Salmān are afforded nine monologues and the secondary character Emilia Farnesi the other one. Furthermore, one of the five monologues accorded to ^CĪsām in Al-Safīna is the first one whereas among the four monologues accorded Wadī^C in the same novel is the final one.

It is incumbent upon me to mention that among the voices utilized by Faulkner in The Sound And The Fury and Durrell in The Alexandria Quartet is that of the omniscient. Ghānim, Maḥfūz and Jabrā, on the other hand, do not use in their novels central to my study other than narrators in the first person. In effect, Faulkner's and Durrell's special purposes for electing to employ the omniscient voice in the two literary models explain this dissimilarity.

Faulkner's aim in using the omniscient voice in the fourth and final monologue in The Sound And The Fury is to provide more clarification for some obscure parts of the Compson's story. This obscurity derives from Faulkner's excessive use of a fragmented stream of consciousness and incoherent shifts in time throughout the three preceding monologues which are presented by narrators in the first person.¹ Actually, the reader may notice that despite Faulkner's attempt in the last monologue of his above novel to present events and characters from an external perspective and through an ordered thought process, he nevertheless fails to provide sufficient illumination for the reasons of the Compson's crisis.

In the third and penultimate volume of The Alexandria Quartet, Durrell shifts the point of view from the subjective

¹ Jean Stein, "William Faulkner: An Interview," in William Faulkner: Three Decades of Criticism, 1960 ed., editors Frederick Hoffman and Olga Vickery (Michigan: Michigan State University Press, 1960), pp. 73-74.

stance of Darley and Balthazar to an omniscient one which offers an objective portrayal of events and characters. One may suggest that Durrell attempts this objectivity to emphasize the credibility of certain facts and events introduced in the third volume.

Despite the fact that Ghānim, Maḥfūz and Jabrā did not make use of the omniscient in their three novels as did Faulkner and Durrell in the two literary models, they nevertheless succeeded to maintain a reasonable extent of clarity and objectivity.

I would like to draw attention to the fact that, in much the same way as Faulkner does in The Sound And The Fury and Durrell in The Alexandria Quartet, each of the three Arab novelists Ghānim, Maḥfūz and Jabrā display his own skill in determining the appropriate critical point at which to release the plot's suspended progression and effect a forward movement which carries on to the novel's end.

One may notice for instance, that in the last chapter of The Sound And The Fury which is actually a sequel, the real developments which engender a forward movement to the plot do not take place before Jason's discovery of being robbed by his niece Quentin.

Similarly, in the fourth and last volume of The Alexandria Quartet, the suspended sequence of events comes to an end and

the forward progress of the plot is initiated as Darley returns to Alexandria after the outbreak of the Second World War. However, within this volume, the turning point in Darley's life which occasions the transition to a rapid tempo in the plot's development and leads to the story's conclusion, is Darley's enlightenment by Purswarden's view of truth and art. The above enlightenment causes Darley to change his whole perspective in life to the better.

In Al Rajul alladhī fakada zillah, Yūsuf's employment as a chief editor of Al-Ayyām in place of Nājī, is the main event chosen by Ghānim to speed the rythm of events and introduce important developments into the novel. However, it is important to mention that the release of the plot's progression in Al-Rajul alladhī fakada zillah starts in the third and penultimate monologue. This is quite different from the release of the progression of the plot in The Sound And The Fury, The Alexandria Quartet and Mīrāmār which takes place in the last chapter of each of these three novels.

It is possible to appreciate Ghānim's literary skill in choosing just the right point at which to release his novel's suspended time. In effect, while according both Mabrukā and Sāmiya the first two monologues in order to depict characters and events from their own views and through a suspended plot, he finds it necessary to choose a point further on in time at which to cast light on Nājī's character in the third monologue.

Actually, Ghānim chooses to start Nājī's monologue by shifting to the period of time which covers Nājī's stay in Paris after having lost his fame as well as his post as the chief editor of Al-Ayyām newspaper. It would seem that this choice of the above period is due to the fact that it is the most period in Nājī's life during which he revealed his sufferings and frustrations as well as the main attributes of his character.

The above observation would explain to us the reason why we discover from the outset of Nājī's monologue that several events have already previously occurred but were not included in the period of time covered by Mabrukā and Sāmiya in the first two monologues. Sāmiya for instance ends her monologue by describing the period of time which followed her break up with her old love Yūsuf and which preceded her marriage to Nājī. Nājī on the other hand, reveals early on in his monologue the two events of his marriage to Sāmiya and their departure for Paris with their son Sherīf.

However, this forward shift in time is not provided except at the beginning and the end of Nājī's monologue. Otherwise, a spatial movement of events is offered throughout the above monologue in order to focus substantially upon Nājī's point of view. In consequence, the majority part of Nājī's monologue consists of his recollections and flashbacks through which he shifts back in time to various early points in his life.

Near the conclusion of Nājī's monologue, a new development is introduced to the plot through the event of the return of Nājī, Sāmiya and son Sherīf to Egypt. The only important development in the plot which follows the occurrence of this event is Nājī's death. In fact, it is easy for the reader to realize that Nājī was describing his last moments in life at the end of his monologue.

Yūsuf, the fourth voice who presents the last monologue in Al Rajul alladhī fakada zillah, begins his monologue with a time shift directly to Nājī's funeral. One may notice that the technique which Ghānim utilizes to shift from Nājī's monologue to that of Yūsuf, is similar to the technique used by script writers in films to introduce shifts in time while avoiding the mention of various unnecessary details.

With the exception of the shift in time which marks the beginning of Yūsuf's monologue, the events are presented through a spatial movement in which context Yūsuf focuses upon events and characters from his own point of view.

Similar to Faulkner in The Sound And The Fury and Durrell in The Alexandria Quartet, Maḥfūz chooses to realize Mīrāmār's suspended plot in the last monologue of the novel. The two significant events which immediately precede the acceleration of the plot's development in Mīrāmār and which are presented

spatially in the first four monologues are Zahra's break-up with Sarhān and the latter's suicide. Specifically, the above acceleration is introduced in the fifth and last monologue. Thus, in the last monologue, the mystery behind Sarhān's death is finally solved and the novel ends with what we regard to be its most important event. Namely, Zahra's departure from the pension full of optimism and anticipation for the future.

Similar to Ghānim in Al Rajul alladhī fakada zillah Jabrā chooses the penultimate monologue in which to develop the suspended plot of Al-Safīna. In fact, with the occurrence of Fālīh's suicide which Jabrā places in the ninth monologue the reader begins to perceive a forward movement to the action.

This important event is followed by new developments which drive Al-Safīna's crisis to its solution in the tenth and final monologue. Fālīh's death in effect, brings his tragic life with his wife Lamā to an end. Consequently, she is accorded the opportunity of returning to her old love ^cIṣām and together with him to redress the ongoing bad relations between their two families. As for Wadī^c his sadness engendered by Fālīh's suicide derives from his belief that it represents the decay of the class of Arab intellectuals who are capable of achieving progress in the Arab world.

As the tempo of the plot is accelerated in the last monologue and the novel nears conclusion, both Wadī^c and ^cIṣām

decide to build a new life with the two women whom they love.

Despite the fact that Jabrā utilizes a spatial movement of events in the first eight monologues of Al-Safīna, he depends more on flashbacks and discussions between characters than on events in reflecting a multiplicity of points of view. The important event of Fālih's suicide for instance, is not provided a gradual revelation as it is the case with important events utilized in The Alexandria Quartet, The Sound And The Fury, Al-Rajul alladhī fakada zillah and Mīrāmār.

It is important to note that when suspending their plot's progression, some novelists use various means to avoid engendering the reader's boredom which would likely result from repeated recountings of the same pattern of events. One may notice, for example, some similarity between Faulkner's use of a certain order in depicting the central character in The Sound And The Fury and that of Ghānim in Al-Rajul alladhī fakada zillah. This order gives the reader the impression that despite the suspension of the plot's development in several monologues of the novel, the central character is introduced to him through various periods in her life.

One may observe that Faulkner's employment of disordered time in The Sound And The Fury, does not prevent him from imposing a deliberate order through which each of the three main voices

tend to recall a different period in Caddy's life and reveal a new facet of her character. Benjy's memories of Caddy for example, are more attached to their childhood, while Quentin dwells on Caddy as an adult. As for Jason, who is more concerned about the present, his memories are associated with incidents occurring after Caddy's wedding. Throughout their monologues, the above three voices shed light on the decay of the values of dignity and honour associated with the aristocratic South and which are symbolized in Caddy's character.

Ghānim utilizes the four voices of Al Rajul alladhī fakada zillah including Yūsuf, in revealing Yūsuf's character according to a special order. Through this order, each of the above voices while providing a new facet of Yūsuf's opportunism, introduces the reader to a different period of Yūsuf's life and hence enrich his portrayal with a wider insight.

In the first monologue for example, Mabrukā's memories of Yūsuf encompass a period extending from the days of his childhood to the time when he became chief editor of Al-Ayyām. However, Mabrukā focuses more on her memories of Yūsuf in the period of time during which he was living with her as a step son, whereas Sāmiya the second voice in the novel, depicts Yūsuf after he has already become a journalist at Al-Ayyām. This particular distribution reflects Ghānim's aim to utilize Sāmiya's voice in order to focus on a different facet of Yūsuf's life. It is for

this reason that Sāmiya was afforded the chance to share significant memories with Yūsuf during the time period of his employment as a young journalist. Additionally, it is important to note that being Yūsuf's girlfriend, Sāmiya is the only character in the novel who is able to portray Yūsuf's character from a lover's perspective.

Another facet of Ghānim's distribution of roles for character development is notable in the fact that although Nājī recalls various experiences which he shared with Yūsuf and Sāmiya and which are mentioned in Sāmiya's monologue, he contributes a particular focus on that aspect of Yūsuf's character which only became evident after his attainment to the heavy post of chief editor. The main reason which drives Nājī to provide this focus is his great alarm by the thought that Yūsuf has usurped his high position.

Being accorded the last and longest monologue in the novel, Yūsuf who represents opportunism in its extreme, releases his character's attributes over a period which spans his childhood, adolescence and adult years. At the end of his monologue, Yūsuf realizes that he is still a mischievous child and despite having attained great success, he has nevertheless become a divided person, estranged from himself.

Although Mahfūz does not carry out Zahra's portrayal according to a special order in Mīrāmār, he is nevertheless, able to

keep the reader's interest throughout his novel. This is due to Maḥfūz's skillful employment of the method of multiple points of view through narrators in the first person. In fact, his skill in utilizing this method is such that the reader has the impression that although the same pattern of events is recounted by Mīrāmār's various characters, each one contributes something new to the plot as well as central character's development and in a way which captures the reader's interest.

The point with which I would like to end this chapter is that of the extent of plot's compactness in the three Arabic novels chosen for this study.

In effect, I have discovered that the plot's cohesion is better maintained in Al Rajul alladhī fakada zillah, Mīrāmār and Al Safīna than that maintained in The Sound And The Fury and The Alexandria Quartet. I relate the above observation to Faulkner's extensive use of fragmented flashbacks in his above novel and Durrell's excessive inclusion of unnecessary minor episodes in his Quartet.

In turning to Ghānim, Maḥfūz and Jabrā, it is evident that although they employ flashback techniques in their three novels, they do not overdo their use of disoriented shifts in time as Faulkner does in The Sound And The Fury. Moreover, despite Jabrā's use of long descriptions in some parts of Al-Safīna, his use of distracting details is less obtrusive than Durrell in his Alexandria Quartet.

Different accounts of the same event or situation is an efficient tactic which functions as a refraction of point of view. Actually, the main feature of different accounts inside the characters' gradual revelation of the same situation of event. When each character in the novel narrates certain events or situations previously recounted by other characters, as or she colours such situations and events with his or her own perspective. This repetition in narrative gradually unfolds the plot while also offering insight to the dimensions of the novel's events and situations.

Through the gradual revelation of the facts behind a certain event, the reader is able to grasp the event more fully. 2. CHARACTERS' GRADUAL REVELATION OF THE SAME EVENT. By using different characters' accounts by which the facts which may shed more light on the event, one may grasp the similarity between Faulkner, Barret, Gassner and Nabokov in employing the multiple accounts tactic.

For example, in Faulkner's The Sound And The Fury, two of the main events which are gradually revealed in Benji's and Quentin's first two narratives are Caddy's loss of virginity and her wedding.

Being mentally retarded, Benji is, therefore, incapable of rational thought and normal comprehension of the events occurring around him. Benji's narratives are characterized by free associations and his dependence upon his senses in relating and interpreting of external events.

Different accounts of the same event or situation is an efficient tactic which functions as a reflector of point of view. Actually, the main feature of different accounts tactic is characters' gradual revelation of the same situation or event. When each character in the novel narrates certain events or situations previously recounted by other characters, he or she colours such situations and events with his or her own perspective. This repetition in narrative gradually unfolds the plot while also offering insight to the dimensions of the novel's events and situations.

Through the gradual revelation of the facts behind a certain event in which each character augments the other characters' accounts by adding new facts which may shed more light on the event, one may grasp some similarity between Faulkner, Durrell, Ghanīm and Maḥfūz in employing the multiple accounts tactic.

For example, in Faulkner's The Sound And The Fury, two of the main events which are gradually revealed in Benjy's and Quentin's first two narratives are Caddy's loss of virginity and her wedding.

Being mentally retarded, Benjy is, therefore, incapable of rational thought, and normal comprehension of the events occurring around him. Benjy's narratives are characterized by free associations and his dependence upon his senses in relating and interpreting of external events.

The following example shows how Benjy presents a confused and inconsistent recollection of Caddy's loss of virginity and manifests his ignorance of the tragic dimensions of the event, relating it mainly to his sense of smell:

Caddy came to the door and stood there looking at Father and Mother. Her eyes flew at me, and away. I began to cry. It went loud and I got up. Caddy came in and stood with her back to the wall looking at me. I went towards her, crying and she shrank against the wall and I saw her eyes and I cried louder and pulled at her dress. She put her hands out but I pulled at her dress. Her eyes ran.¹

One possible reason for Benjy's disturbance about Caddy's state as she enters the room, is that he has sensed the change in her scent. Benjy's reliance upon his sense of smell is further exemplified in his description of Caddy on her wedding day:

Caddy put her arms around me, and her shining veil, and I couldn't smell trees any more and I began to cry.²

Benjy cannot comprehend anything from the situation other than the fact that Caddy is not wearing the perfume which smells like trees.

¹ William Faulkner, The Sound And The Fury, Middlesex: Penguin Books, 1987) p. 67.

² Ibid., p. 43.

Despite his disjointed thought processes, Quentin provides insight into Caddy's ordeal, and facts surrounding it which remain concealed in Benjy's inconsistent recollections. The following part of Quentin's dialogue with Caddy is more comprehensible than other portions of Quentin's narrative due to the fact that it is related directly through Quentin's memory rather than through his more characteristic distortions of reality.

Tomorrow I'll kill him I swear I will
father needn't know until afterward and
then you and I nobody needs ever know we
can take my school money we can cancel my
matriculation. Caddy you hate him, don't
you, don't you.³

Quentin's obvious rage against the man who causes Caddy's dishonor and his desire to escape from the situation by running away with Caddy are clear from the above passage.

Although Quentin's narrative is necessarily more insightful than Benjy's, his deep mental disturbance causes his recounting of events to be fragmented and largely incoherent in many instances. This incoherence is exemplified by Quentin's recollections about Caddy's wedding.

She ran right out of the mirror, out of the
banked scent. Roses. Roses. Mr. and Mrs.
Jason Richmond Compson announce the marriage
of. Roses. Not virgins like dogwood, milk-
weed. I said I have committed incest, Father.⁴

³ Ibid., p. 137.

⁴ Ibid., p. 74.

The previous example shows that Caddy's wedding is a sad memory for Quentin, therefore, whenever the memory occurs to his mind, his miserable consciousness fragments it as a sort of escape. He associates the scene of Caddy running to comfort Benjy during her wedding with other things related to it such as Caddy's wedding invitation, and flowers as symbols of impurity and virginity. Doogwood and milkweed have white blossoms; white traditionally represents versionity or innocence. Roses especially red roses symbolize impurity. When Quentin says I have committed incest father, he is expressing his feelings of guilt about his incapability of keeping his sister's blood pure. Despite Quentin's inability to actually commit incest with Caddy, his despair drives him to feel that taking the blame for his sister's shame is the last gamble in his attempt to restore honor to the Compson name. Therefore, Quentin longs for the presbyterian concept of punishment for incest, which he believes will enable him to remain in the eternal fires of hell with his sister forever.

Although Benjy suffers from Caddy's disappearance, the reasons for her absence from the Compson's home remain a mystery for him. After her wedding, Benjy still waits for Caddy's return, since he is incapable of understanding the meaning of marriage, just as he is unable to comprehend her loss of versionity and divorce. The only reference to Caddy's absence in Benjy's part comes through his memory of a comment

made to him by a family servant who sees Benjy waiting by the front gate for Caddy after her marriage:

'You can't do no good looking through the gate,' T.P. said. 'Miss Caddy done gone long ways away. Done get married and left you.'⁵

Benjy recalls this comment after receiving a similar comment years later showing his free associative lack of awareness of sequence of time. Through this technique of free associated narrative Faulkner gradually allows Benjy to reveal some details about important events without actually clarifying them. Hence, the main causes for Caddy's predicament remain blurred in Benjy's monologue.

Through his realistic perspective the third brother Jason explains the reason for the major event of Caddy's disappearance by illuminating some events in Caddy's life following her marriage which are not revealed in Benjy's narrative. In his reverie, Jason mentions through a direct and ordered style that after Caddy's divorce, their father Mr. Compson brings Caddy's illegitimate daughter Quentin to be brought up in the Compson's household. Jason recalls one of Mrs. Compson's comments which clearly points out the Compson's attitude about Caddy's misfortunes.

'You don't know,' mother says, 'To have my own daughter cast off by her husband. Poor little innocent baby,' she says, looking at Quentin. 'You will never know the suffering you've caused.'⁶

⁵ Ibid., p. 52.

⁶ Ibid., p. 179.

From the previous examples, the reader witnesses that Faulkner in The Sound And The Fury uses the device of characters' gradual revelation of the same events or situations through Benjy's incoherent flashbacks and Quentin's dis-oriented recollections. Consequently, the reader may almost render many events and situations vague or incomprehensible in the first two parts of the novel.

Although I may notice some assimilation of Faulkner by the three Arab writers, Ghānim, Maḥfūz, and Jabrā, in using the gradual revelation of the same event or situation through characters' narratives, they employ such a device through more tangible plots. Characters in Al Rajul Alladhī fakada zillah, Mīrāmār and Al-Safīna, reveal their accounts of situations and events through characters with more ordered thought processes and more direct, language styles than Benjy's or Quentin's. Therefore, it is easier for the reader to grasp the facts behind situations and events occurring in the three Arabic novels included in this study, and revealed through complementary narratives.

Several characters in Al Rajul Alladhī fakada zillah, for instance, offer gradual illumination of the main event in the novel, which is Yūsuf's promotion to deputy editor through clearly comprehensible narratives.

Sāmiya, Yūsuf's girlfriend, mentions in her account of Yūsuf's promotion to deputy editor of Al-Ayyām newspaper that this promotion is due to Shuhdī Pāshā's orders. This is the only information she gets from Yūsuf, who pretends to be completely ignorant of the real reasons behind his promotion. Sāmiya, the film extra, who is ready to desert fame and wealth and dedicate herself to Yūsuf, whom she believes will give her tenderness, is greatly disappointed when she feels that Yūsuf is hiding something from her. She does not believe Yūsuf when he tells her that Nājī the editor came to his office in tears begging him to accept the promotion following his quarrel with Nājī. Sāmiya expresses her feelings of distrust and disappointment towards Yūsuf in the following quote:

I was sure Yusif was holding something back.
I was not so stupid as to believe that the
proud Nagi I knew had used tears to get
Yusif to accept promotion.... I was in des-
pair. There were secrets between Yusif and
me. He was building a wall between us and
to know the secret I must destroy this wall.⁷

Sāmiya, however, mentions in her account that despite her attempts to know the truth about this event, Yūsuf only reveals that:

For some reason Shohdi Pasha had a down
on Naji and wanted to hurt him. What the
secret of this quarrel was he could not
or would not reveal.⁸

⁷ Fathy Ghanem, The Man Who Lost His Shadow, trans. Desmond Steward (London: Heinemann, 1980) p. 152.

⁸ Ibid.

When the reader progresses further into Sāmiya's narrative, he discovers new information surrounding this main event through a discussion between Sāmiya Shawkī, Yūsuf's friend and colleague. From Shawkī's point of view, Shuhdī Pāshā the powerful businessman who finances Al-Ayyām newspaper, wishes to take revenge upon his editor, Mohammad Nājī. Shawkī reveals to Sāmiya his opinion about the reasons behind Shuhdī's desire for revenge:

'Mohammad Nagi', Showki, went on, 'has had an affair with Shohdi Pasha's wife, and Shohdi Pasha found out. But like every businessman, he refuses to be ruled by feeling. Shohdi Pasha needs Nagi's pen; the money he gains from it means more to him than his wife's honour. But he'll get his revenge in his own way. He is persecuting Nagi. If Nagi wants to get rid of Yusif Shohdi gives him a raise.'⁹

Although Shawkī tells Sāmiya that he is sure that Yūsuf is only pretending not to know that he is being used by Shuhdī to ruin Nājī, Sāmiya's love for Yūsuf drives her to defend him to Shawkī. Therefore, the truth about Yūsuf's promotion remains unclear in Sāmiya's narrative.

On his way back from Paris to Egypt, after losing his job as an editor, Mohammad Nājī, Yūsuf's boss and tutor, remembers Shuhdī's discovery of his wife's illicit relationship with Nājī. He also recalls Shuhdī's wife's warning to

⁹ Ibid., p. 155.

him about her husband's need for revenge. When shifting to his miserable present, Nājī inwardly addresses Shuhdī with bitterness: "You got your revenge Shohdi."¹⁰ The previous part of Nājī's recollection leads the reader to believe that Nājī's affair with Shuhdī's wife is the cause for Shuhdī's vengeance against him.

In the fourth and last part of the novel, the whole truth about this event is revealed by the main character Yūsuf. Yūsuf's voice offers a completely new illumination of the event. From Yūsuf's reverie, it is clear that due to the new political reality and political forces appearing in Egypt at that time, Shuhdī perceives Nājī's old fashioned style and tactics as being ineffective. Feeling the need for a new generation of political writers who could address the emerging political forces to persuade them in favor of the old politicians, Shuhdī decides to replace Nājī with Yūsuf. This part of an external dialogue between Yūsuf and Shuhdī explains Shuhdī's true reasons for promoting Yūsuf to deputy editor:

Shohdi: 'We need new blood. I am a gambler, someone who loves a risk. If I trust a young man, I put him in charge of my largest companies. Muhammad is splendid for fighting the old politicians, for teasing the Palace. But that's vieux jeu. The new struggle is between socialists, communists, and the Moslem Brotherhood. They write in

⁹ Ibid., p. 155.

a way that attracts university students. I need someone who can write in their idiom, someone whom they can believe.'¹¹

Yūsuf recalls another dialogue with Shuhdī which illustrates Shuhdī's business mentality in which all motives and decisions depend upon monetary profit and political interest:

'Though I have no doubt you'll stay by me, because I'll make it worth your while. I'll make you deputy editor, then editor in chief.' He paused. 'But then who knows? You might change again, find your interests with someone else.' He struck his knee. 'What matters now is politics.'¹²

The quarrel between Yūsuf and Nājī which precedes Yūsuf's promotion to deputy editor, is another important incident which is revealed gradually by the voices of Sāmiya, Nājī and Yūsuf. According to Sāmiya's account of this incident, the only reason for Yūsuf's quarrel with Nājī is Nājī's phone call to her asking her to meet him at his flat on the pretext of informing her about some dangers threatening Yūsuf's future.

Nājī, on his part recalls Yūsuf's clash with him at his office, thinking that his request for an appointment from Sāmiya, Yūsuf's girlfriend, is the cause for Yūsuf's fury. Although Nājī is enraged by his suspicion that Shuhdī is using Yūsuf as a tool to ruin his career, the only fact that Nājī

¹¹ Ibid., p. 319.

¹² Ibid., p. 328.

comes out with from his quarrel with Yūsuf is that Yūsuf has become Shuhdī's ally against him.

Yūsuf himself reveals the real reasons behind his quarrel with Nājī. In his monologue, Yūsuf sheds light on a fact which confirms Nājī's suspicions. The fact is that Shuhdī is the one who urges Yūsuf to pick a quarrel with Nājī on any pretext, and to insult him in front of everybody working at Al-Ayyām. From Yūsuf's narrative, it is clear to the reader that his quarrel with Nājī a few minutes before Yūsuf's promotion to deputy editor is due to Shuhdī's wish to humiliate Nājī.

On his way to Nājī's office, Yūsuf, however, manifests contradiction in his motives for quarreling with Nājī which is unknown to Sāmiya and Nājī:

I would go to Nagi's office and insult him as ordered. I did not bother to disentangle my motives: whether I was obeying the Pasha, indulging my low instincts of revenge, or chivalrously defending Samia.¹³

Similarly to Faulkner and Ghānim, Maḥfūz makes use of the technique of characters' gradual revelation of the same event in his novel Mīrāmār. The major event which Maḥfūz chooses to be revealed by several characters is Sarḥān al-Bihīrī's suicide. Different from Faulkner whose events in The Sound And

¹³ Ibid., p. 329.

The Fury are revealed either only by Benjy and Quentin or Benjy and Jason, Maḥfūz in Mīrāmār allows all the voices which present the novel to participate in the gradual illumination of Biḥīrī's mysterious death. Sarḥān's suicide heightens the reader's interest through the contributions each voice offers to the dimensions of this main event.

Maḥfūz begins his novel Mīrāmār with ^cĀmir Wajdī's monologue. ^cĀmir Wajdī, the old revolutionary and retired journalist who aims to live out his old age peacefully in pension Mīrāmār, ends his monologue by the telling of Sarḥān's mysterious death. ^cĀmir accounts Sarḥān's death from the point of view of someone who is eager to discover the facts behind this event. Although not alarmed by the possibility of police questioning, as are Mariana, the Greek owner, of the pension and the old lodger, Ṭulba Marzūk, ^cĀmir provokes the reader's interest by sharing Mariana's and Marzūk's theory about the probability of Biḥīrī's having been murdered by one of his enemies:

We looked at each other and thought of all the probabilities - his first fiancée, Hosny Allam, Mansour Bahy, Mahmoud Abu el Abbas until Madame said: 'Why, the murderer may be someone we've never heard of!'¹⁴

¹⁴ Naguib Mahfouz, Miramar, trans. Fatma Moussa Mahmoud, ed. Maged el Kommos, and John Rodenbeck (Cairo: The American University in Cairo Press, 1964), p. 36.

The only information ^CĀmir provides in his account of Sarḥān's mysterious death is the discovery of his body on the road to the Palma. Therefore, at the end of ^CĀmir's monologue, the reader is kept wondering about the truth surrounding Biḥīrī's death.

When revealing Sarḥān's death from his point of view, the only matter which worries Ḥusnī ^CAllām the second voice in Mīrāmār, is the possibility of being questioned about Biḥīrī's murder because of his fight with him in the porter's hall:

I remember our fighting in the porter's
hall and am seized with depression.
Will I get into trouble?¹⁵

The hostility between ^CAllām and Biḥīrī is mentioned in Wajdī's and ^CAllām's monologues, and develops into a fight between them due to ^CAllām's jealousy about Biḥīrī's love relationship with Zahra, the beautiful servant at the pension. The reader cannot solve the mystery of Biḥīrī's suspicious death from ^CAllām's monologue. Through his comment on Biḥīrī's suicide, ^CAllām does not reveal anything, except his equivocal character upon which the influence of the disasters of others is temporary. His mind, which suffers from despair and triviality, drives him to be concerned only with his pleasures and boisterous adventures. Sarḥān's death doesn't prevent him from

¹⁵ Ibid., p. 61.

taking his car for a drive and deciding to spend the last day of the old year away from all troubles:

This is the last day of the old year and
my lust for a hectic roaring time goes
up a thousand per cent. Let them live
or die, who cares? I know what I'm going
to do. And as I put my car in gear, I
tell my reflection in the mirror:
'Ferekeeko, don't blame me.'¹⁶

Mansūr Bāhī, the third voice in Mīrāmār, views Sarḥān's death as his last chance to escape feelings of guilt and impotence. Bāhī's conscience is tormented by the thought of betrayal after his obligatory abandonment of his communist comrades, due to the orders of his eldest brother, who is a highly placed police officer. His feelings of guilt are heightened by having a love affair with his old flame Durriya after she becomes his teacher's wife. The extent of his misery doubles when he deserts his old love after she asks for a divorce from his teacher. Sarḥān, who to Bāhī represents the epitome of betrayal, becomes an outlet for Bāhī's self-hatred. He expiates his guilt about his betrayal of Durriya by fighting against Sarḥān's betrayal of Zahra, the peasant girl whom Bāhī greatly respects and admires.

Through Bāhī's two accounts of Sarḥān's suicide, Maḥfūz succeeds in underlining Bāhī's disturbed consciousness in

¹⁶ Ibid., p. 62.

expressing his desire to turn his dream of defeating betrayal into reality. In his first, and false, account of Sarḥān's death, Bāhī imagines that he had a real confrontation with Sarḥān in the same street where Sarḥān's body is found. Bāhī also imagines that he ends this confrontation in defeating Sarḥān by stabbing him fiercely: "I cry, stabbing at him. 'Take this. And this!'"¹⁷

In his second, and this time true account of the same event, Bāhī reveals that on the night of Sarḥān's mysterious death, he pursues Sarḥān but without Sarḥān's slightest knowledge. After following Sarḥān from the bar to the street, Bāhī's fury doubles when Sarḥān falls unconscious to the ground. Overwhelmed by the inevitability of actually killing Sarḥān, Bāhī discovers that he has forgotten his scissors at the pension. He finds relief from his rage by brutally kicking Sarḥān's body several times. Throughout this portion of his interior monologue, Bāhī reveals his insanity when he tries to convince himself that he killed Sarḥān by kicking him:

I was furious at myself and at this drunk
enjoying an obligation he didn't deserve.
I kicked him in the ribs once, twice,
brutally, then I was kicking him like a
lunatic, everywhere, until my anger and
excitement were spent and I fell back
panting against the iron railing, saying to
myself I've finished him. I've finished him.¹⁸

¹⁷ Ibid., p. 91.

¹⁸ Ibid., p. 92.

Bāhī's two accounts of Sarḥān's death provoke the reader's curiosity to know the truth about this event and drives him to continue to wonder whether Sarḥān is killed by Bāhī, or if his death is due to some other reason.

→ Sarḥān El Biḥīrī describes his suicide from the point of view of a desperate man who has lost all hope and sees suicide as inevitable solution for his desperate situation. Sarḥān, whose mind is full of ambitions and love for life, is forced to choose a tragic end. The drastic incident which ruins his future plans and drives him to terminate his life is the police's discovery of his theft of public money. We discover from Sarḥān's monologue that his opportunism drives him to misuse his position as the Deputy Head Accountant at the Alexandria Textile Mills by selling one of its lorries loaded with yarn in the black market. Such a crooked deal is characteristic of Sarḥān's oppurtunism.

⇒ Sarḥān explains to the reader the real circumstances surrounding his death when he describes his feelings during the last moments preceding it. In his account, Sarḥān provides details which remain a mystery in the previous monologues of Wajdī and ^cAllām and blurred in Bāhī's account. For example, Bāhī expresses in his monologue his curiosity about Sarḥān's despair after Sarḥān receives a mysterious phone call. From Sarḥān, one discovers that the phone call which piques Bāhī's

curiosity is from Sarhān's partner in his crooked deal telling Sarhān that their crime has been discovered and that the police are on their way to question him.

Although Sarhān sheds more light on some facts behind his death which are unknown in the preceding monologues, Sarhān's only allusion to his suicide comes when he asks the barman for a razor:

'A razor, please.'
The barman smiles but does not move.
I say it again. 'A razor, please!'
He hesitates a little, but when he
sees the look in my face he calls a
waiter, who comes back from somewhere
with a used blade. 'Thanks.' I put
it in my pocket.¹⁹

Sarhān ends his monologue by expressing his conflicting feelings of despair and frustrated hope to escape during the last moments before his death:

Now I'm turning away from the bar and
walking out towards the front door, I'm
reeling. Not from drunkenness. From
desperation. Haste. I'm crossing the
road, and I wish I had the strength left
in me to run. I have no hope. No hope.²⁰

Since he offers a vague allusion to his suicide, the real cause of Sarhān's death remains unclarified.

¹⁹ Ibid., p. 123.

²⁰ Ibid.

Being offered another first person monologue, ^cAmir Wajdī is the voice which ends Mīrāmār by presenting the fifth and last part of the novel. In Wajdī's monologue, the movement of events which takes spatial form in the four preceding monologues is pushed forward. As Wajdī arouses the reader's interest in investigating Sarḥān's death in his first account, he is the one to reveal the fact of Sarḥān's suicide in the last part of the novel. Through his monologue, Wajdī informs us that Sarḥān's suicide is assured by postmortem report, and by the police's discovery of Sarḥān's involvement in the incident of the lorry of stolen yarn. Wajdī also expresses his surprise about Bāhī's false claims to the police that he is Sarḥān's killer.

The device of several characters gradually revealing the same event or situation is also found in Jabrā Ibrāhīm Jabrā's novel, Al-Safīna. In Al-Safīna, the main situation which shows Jabrā's employment of the gradual revelation device involves the real story behind the strange coincidence which drives the main characters to join a one-week cruise on a Greek ship sailing across the Mediterranean from Beirut to Marseilles.

The gradual revelation of the truth behind this coincidence begins in ^cIṣām al Salmān's first monologue in the novel. ^cIṣām, who is one of the main characters, expresses in his first monologue his surprise at seeing Lamā ^cAbd el Ghanī, his old love, and her husband Dr. Fālih ^cAbd el-Wāḥid on the same cruise he has chosen in order to forget his frustrated love for Lamā.

Although ^cIsām wonders through his interior monologue about the possibility of a deliberate attempt by Lamā to annoy him by joining his cruise, he concludes that it is an absolute coincidence:

'What is this, I asked myself. A coincidence?
A chase? A tease? Had we not said enough
before she got married? A coincidence, no
doubt, a damned coincidence.'²¹

In the seventh part of Al-Safīna, which is another of ^cIsām's monologues, the reader discovers from a dialogue between Lamā and ^cIsām that their meeting on the same ship isn't a coincidence. During their secret tour to Naples, Lamā confesses to ^cIsām that she convinced her husband Fālih to take a cruise on the Hercules after being informed by one of ^cIsām's friends that ^cIsām would also be aboard:

I made reservations right away. The only
other thing I had to do was to convince
Falih of the advantages of travelling by
ship.²²

Through her only monologue, the Italian Emilia Farnesi, reveals some important facts about her relationship with Fālih and his secret invitation for her to share a cruise with him on the Hercules:

When Falih sent me a cable from Baghdad
telling me to reserve a cabin on this ship,

²¹ Jabra Ibrahim Jabra, The Ship, trans. by Adnan Haydar and Roger Allen (Washington: Three Continents Press, 1985), p. 13.

²² Ibid., p. 150.

surely I ought to have realized that he was sentencing me to silence, pain and dissimulation.²³

Emilia's revelation of such facts, which are not offered to the reader in the previous monologues, helps the reader to get closer to the right conclusion. Through his interior monologue Wadī^C expresses his astonishment about the whole situation after being informed by Emilia that Lamā has unwittingly caused Fālih, Emilia and Wadī^C to meet on the Hercules:

I knew about the affair which Luma (sick) and Isam were having, of course, but it still amazed me to see Emilia tracing the fact that we were all on board the ship to a specific moment in time when an Iraqi architect named Isam Salman had decided that he wanted to spend several days at sea far away from his own country on his way to a distant exile! ²⁴

Emilia informs Wadī^C of this fact after Wadī^C's surprise discovery of the long time relationship between Emilia and Fālih. Wadī^C is further surprised to learn that Emilia and Fālih prearranged to meet on this cruise and that Emilia also caused Wadī^C to be present by inviting his fiancée Mahā to join them.

Jabrā's employment of the gradual revelation device in Al-Safīna is also exemplified through characters' references to Fālih's and Emilia's relationship. This relationship plays an important role in causing some main characters such as Wadī^C

²³ Ibid., p. 158.

²⁴ Ibid., p. 191.

^cAssāf, Maḥmūd al-Rāshid and Mahā al-Hāj to meet on board of the Hercules.

Despite his ignorance of the old love affair between Emilia and Fālih, Wadī^c is the first character to offer the reader any indication of their existing relationship. During a heated discussion between Wadī^c, Fālih and Maḥmūd, Emilia hurries over to join them.

Wadī^c describes Dr. Fālih's strange reactions upon seeing Emilia and mentions a short dialogue which goes on between them:

Emilia: 'Excuse me for interrupting,' she said.
'On the contrary, we're grateful to you',
said Fālih, managing to conceal his fully
aroused emotions. 'please join us.'
'Actually, Doctor,' she said, 'I would
like a word with you in private.'²⁵

Although Wadī^c and Maḥmūd witness the fact that Emilia and Fālih go off together to her cabin, and comment sarcastically about it, they are still unaware that any illicit relationship exists between them. Therefore, Wadī^c's account raises the reader's suspicions about the relationship between Emilia and Fālih without confirming them.

In his account of a subsequent meeting with Emilia and Fālih at lunch time, Wadī^c describes his amazement at the

²⁵ Ibid., p. 112.

exaggerated intimacy with which Fālih treats Emilia and the crude jokes exchanged between them. Through his interior monologue Wadī^c reveals his suspicions about a preexisting relationship between Emilia and Fālih:

I had been struck at that moment by a peculiar thought: Could it be possible that Emilia and Fālih were old friends? That word darling which they were throwing back and forth at each other had an unmistakable ring of familiarity and freedom to it. It was certainly not the kind of remark exchanged between strangers, even as a little amorous dalliance on a ship being tossed around by a raging sea.²⁶

Wadī^c's account of the previous situation further provokes the reader's interest in discovering the truth about Emilia's and Fālih's relationship.

The other main character ^cIṣām al-Salmān does not suspect a long time affair between Emilia and Fālih, but feels that their friendship has begun during the cruise. ^cIṣām alludes to his awareness of Fālih's and Emilia's friendship when joking with his old love Lamā during their secret trip to Naples:

'How,' I asked, 'could you allow the husband you love so dearly to go to Capri by himself? He'll be at the mercy of the beautiful Emilia.'²⁷

The whole truth behind Emilia's relationship with Fālih, is revealed by the Italian Emilia Farnesi herself in the only

²⁶ Ibid., p. 128.

²⁷ Ibid., p. 148.

the device of characters' gradual revelations of certain events or situations and Lawrence Durrell's employment of the same device in The Alexandria Quartet. In his Quartet, Durrell uses Purswarden's suicide as a central event gradually revealed from several points of view.

In the first two volumes of the Quartet, Purswarden's suicide is rendered as a mystery for Darley the main character and Balthazar one of the major characters. Balthazar in the second volume offers through his interlinear for Darley's version of events in the first volume, facts previously unknown to Darley. However, Purswarden's motives for suicide remain unknown to him. New information pertaining to Purswarden's suicide is offered in the third volume Mountolive. It is possible that Mountolive's volume is presented through the omniscient point of view to offer objectivity and credibility to the new facts and illuminations provided in this volume.

Within Mountolive's volume, part of the truth behind Purswarden's suicide is revealed in a letter from Purswarden to David Mountolive the British Ambassador to Egypt and one of the Quartet's main characters. Purswarden informs Mountolive that part of the reason for his suicide involves his inability to choose between his duty as the British chief political advisor and his friendship to Nasīm whom he discovers is leading a conspiracy against the British government. This revelation is illustrated by this part of Purswarden's letter:

I simply am not equal to facing the simpler moral implications raised by this discovery. I know what has to be done about it. But the man happens to be my friend.³⁰

Purswarden's illumination of part of the mystery surrounding his suicide, implies a vague allusion to other concealed facts surrounding this event: "This will solve deeper problems too."³¹ Without shedding lights on these deeper problems part of the cause for Purswarden's suicide remains hidden in Mountolive's volume.

The whole truth about Purswarden's suicide is entirely revealed in Clea, the fourth and last volume of the Quartet. Clea's volume is a sequel in which new developments take place and several mysteries are illuminated. When Purswarden's sister Liza shows Darley Purswarden's last letter to her, the reader discovers that the deeper problems which Purswarden alludes to in the previous volume are due to a previous incestuous relationship between Purswarden and his sister Liza. Purswarden in his letter to Liza, explains the rest of the motives which drive him to commit suicide by confessing that he prefers to sacrifice his life to protect his sister from the past incestuous relationship between them:

This was a huge novelty! Yet it is the completest gift I can offer you as a wedding

³⁰ Lawrence Durrell, The Alexandria Quartet, p. 540.

³¹ Ibid.

monologue offered to her in the novel. When recounting the two situations between her and Fālih which were previously witnessed by Wadī^c, Emilia reveals some facts and feelings which are unknown to Wadī^c and hence not presented in his account. Emilia presents the motives which trigger her behavior in these two situations in which she expresses her desire to arrange love trysts with Fālih:

I imagined that Falih would find lots of excuses to sneak into my bed in the early dawn hours. But he only did it twice, and even then I was the one who made the arrangements for him.²⁸

Emilia continues to offer more clarifications for her behavior towards Fālih in the two following accounts:

Once I dragged him away from Wadi and Mahmoud by claiming that I wanted him to examine me; even then, I could only keep him in my cabin for half an hour. The other time, ah yes! That was the day of the big storm! We were both full of wine, and his wife was flat out in bed feeling seasick. After lunch I was able to embrace him in my cabin, while the ship tossed and turned and kept rolling us over like a crafty old woman encouraging us to make love.²⁹

One may notice from the previous instances of Ghānim, Maḥfūz, and Jabrā, some similarity between their incorporations of

²⁸ Ibid., p. 157.

²⁹ Ibid.

present! And if you look beyond the immediate pain you will see how perfect the logic of love seems to one who is ready to die for it.³²

From the previous instances of Faulkner's Durrell's, Ghānim's, Maḥfūz's and Jabrā's employments of the device of gradual revelation, one notices one main feature in common between them, which is their use of characters' allusions about the same event or situation when revealing their complementary narratives.

In Faulkner's Sound And The Fury, characters' allusions to the same event could be exemplified through Benjy's vague indications to Caddy's uninterpreted disappearance from the Compson's home which is explained by Jason through a much more rational and direct account in the third part of the novel. In Durrell's Alexandria Quartet, Purswarden's illumination of part of the mystery surrounding his suicide, alludes to other hidden motives which are revealed in the last chapter.

Benjy's and Purswarden's allusions to some facts behind events which are gradually illuminated are similar to the kind of allusion used by characters in Mīrāmār. For example, Bāhī makes allusions to Sarḥān's despair which are explained in Sarḥān's monologue. Sarḥān in his part explains his despair and alludes to his suicide while the whole mystery behind the event is clarified in Wajdī's monologue.

³² Ibid., p. 787.

In Al-Rajul alladhī fakada zillah, the real motives for Shuhdī's promotion of Yūsuf to deputy editor which is revealed by Yūsuf in the last part is preceded by other characters' allusions to Shuhdī's role in causing this event. The same similarity can be seen in Jabrā's use of characters' allusions to Emilia's relationship with Fālih which is completely revealed by Emilia in her monologue.

In addition to the tactic of gradual revelation of the main event or situation in each of the five novels, under study, there are other examples of the use of this tactic for revealing events of less importance.

Faulkner for instance, in his novel The Sound And The Fury, employs characters' gradual revelation of one of the major events which influences the plot and heightens the reader's interest. This major event is the flight of Quentin, Caddy's daughter with a showman, after stealing all of her uncle Jason's money.

Faulkner chooses Benjy who presents the first monologue to start the gradual revelation of this major event.

The following quote from Benjy's monologue shows how Benjy accounts Quentin's flight from the memory of an eye witness who can only present the external event as it happens without being able to contribute any interpretations or judgements to it:

It came out of Quentin's window and climbed across into the tree. We watched the tree shaking. The shaking went down the tree, then it came out and we watched it go away across the grass. Then we couldn't see it.³³

From the previous example, one may notice that in addition to Benjy's redundancy and inarticulateness, Benjy is unable to distinguish between Quentin and the shaking she does while sneaking away. Therefore he refers to her as "it" instead of "she".

³³ Faulkner, p. 71.

The reader comes out of Benjy's account wondering about the real motives and details behind Quentin's behavior.

Although the event of Quentin's flight is not entirely revealed until the fourth and last chapter, Jason in the third chapter offers through direct and clear style facts which help the reader to interpret this event when moving to the fourth chapter. The reader discovers from Jason's monologue that the great hostility between him and his sixteen year old niece Quentin, is caused by his having stolen the money her mother Caddy has sent her.

Due to Faulkner's choice to present the fourth chapter through the omniscient, the event of Quentin's flight is entirely revealed by using an ordered and clear style. Through the omniscient it is much easier for the reader to understand the new developments which move the plot forward such as Jason's unsuccessful pursuit of his niece Quentin after discovering her robbery of his money and her flight with the showman.

The omniscient's clear and direct presentation of the event is exemplified through this description of Jason's feelings while pursuing Quentin and the showman in vain:

He must see them first, get the money back,
then what they did would be of no importance
to him, while otherwise the whole world

would know that he, Jason Compson, had been robbed by Quentin, his niece, a bitch.³⁴

The political conspiracy in The Alexandria Quartet is a major event which illustrates Durrell's use of several voices' gradual revelations of the same event. Throughout the Quartet, the political conspiracy and the developments surrounding it are revealed through the complementary narratives of the three voices of Darley, Balthazar and the omniscient.

In the first volume Justine, which is named after one of the quartet's heroines, Darley provokes the reader's inquiry by accounting the mysterious event of Justine's sudden leave for Egypt to Palestine. In the second volume which is based on the interlinear offered by Darley's friend Balthazar, the reader finds some vague allusions by the two brothers Nasīm and Nayrūz to a secret meeting with Purswarden the British chief political adviser. Despite the vague indications of a political intrigue in the first two volumes, the reader may render the whole situation as a mystery.

In the third volume Mountolive, more illuminations are offered by the omniscient for the facts behind the political conspiracy. For example, the reader discovers from a letter sent by Purswarden to David Mountolive the British ambassador in Egypt, that the secret meeting which is vaguely mentioned in the second volume is related to a political movement which Purswarden does not consider to be dangerous.

³⁴ Ibid., p. 273.

Later in the same volume and after being enlightened by the fact that Nasīm is leading a dangerous conspiracy against the British government, Purswarden admits to Mountolive in his suicide letter that part of the reason for his suicide is due to his refusal to report his dear friend Nasīm to the authorities. The second important fact offered in the third volume is Justine's support for her husband's political activities.

Darley's voice presents the final developments surrounding the political conspiracy in Clea the fourth volume which is a sequel. From Darley's narrative the reader discovers that the political intrigue has been uncovered by the police who has put the conspirators Nasīm and Justine under house detention and sequestered their properties.

A minor event in Al-Rajul alladhī faqada zillah is an example which shows some similarity between Ghānim's employment of the gradual revelation of the same event through characters' complementary narratives and Faulkner's and Durrell's. The minor event which Ghānim exploits to reflect the complementation offered by different accounts is Yūsuf's arrest by the police in his early youth while leaving a political meeting he didn't wish to attend.

This event puts Yūsuf in an awkward position in front of his father and the servant Mabrukā when he gets back home accompanied by a police to get his student card.

Yūsuf's arrest is revealed through the two accounts of Mabrukā and Yūsuf. Mabrukā the first voice to present her monologue accounts this event from the point of view of someone who is completely ignorant of the real reasons behind Yūsuf's arrest. The only thing she can recall is the critical moment when Yūsuf arrives home accompanied by the police to get his student card where he is faced with his father's alarm and Mabrukā's astonishment.

Mabrukā's presentation of this situation provokes the reader's curiosity to discover the reason why Yūsuf is accompanied by a policeman and why he is wanted by the superintendent:

I went to the door. Abdul Hamid was asking a policeman: 'What does the superintendent want?'

'I don't know.'

Abdul Hamid pushed past me and into Yūsuf's room. Yūsuf was scattering books and papers all over his bed.

'What's happened?'

'Nothing, father. They just want my university card.'

'What've you done?'

Yusif sounded indignant.

'I told you - nothing. The superintendent wants my card.'

'Why does he want it?'

'It's his wish, that's all.'

'You're hiding something. I'm coming with you.'³⁵

³⁵ Ghanem, p. 44.

When Yūsuf and his father leave with the policeman, Mabrūka expresses her anxiety to discover the truth behind the police inquiry in this quote from her interior monologue:

I was left alone to brood on what had happened. Perhaps they would keep Yusif in prison. I tried to think what reason they could have for arresting him. It was impossible to imagine Yusif stealing or committing murder.³⁶

Mabrūka ends her account of Yūsuf's arrest without satisfying the reader's interest in knowing the details of this event. The only fact related to the arrest which Mabrūka recalls concerns Yūsuf's return from the police-station with his father. In the following quotation Mabrūka describes Yūsuf's condition upon arriving home and relates his comments about her worries:

He seemed embarrassed. 'I told you it was nothing: they wanted to see my card; that was all.'³⁷

Therefore, the reader emerges from Mabrūka's account still uninformed about the reasons for Yūsuf's arrest.

By shedding light on his relationship with his friends, Yūsuf illuminates in his monologue all of the facts and circumstances behind his arrest which are completely unknown to Mabrūka.

³⁶ Ibid., p. 45.

³⁷ Ibid.

From Yūsuf's reverie, one discovers that his friendship with a communist colleague arouses the police's suspicions about him.

After giving a sufficient portrayal of his communist friend and colleague at the faculty of law Sa^cd ^cAbd al-Jawād, Yūsuf explains how once Sa^cd and another friend named Shawkī convinced him to attend a political meeting with them held by a cunning politician. On his way out of the meeting he is seized by a secret policeman who takes him to the police station.

Yūsuf's account of his meeting with the officer at the police station reveals the reasons for his coming home with a policeman to get his student card, a fact which is considered an unsolved mystery by Mabrukā:

An officer sat at a table in the police-station.

'What were you doing there?'

'Observing.'

'Any pamphlets?'

'No.'

My pockets were searched: I had seven piastres, the flat key and a dirty handkerchief. He took my name and address.

'Where's your student-card?'

'Not with me.'

He called one of his men and told him to go with me and get it.³⁸

Another of Mahfūz's employments of the device of the gradual revelation of the same event in Mīrāmār, is exemplified through

³⁸ Ibid., pp. 279-280.

the minor event of the quarrel between Sarhān al-Bihīrī and Mahmūd Abu al-^cAbbās the news-agent in the square. In the first monologue ^cAmir Wajdī mentions being informed about the quarrel by ^cAllām, and realizes the cause of the quarrel without revealing it to the reader:

The same evening Hosny Allam told us about a fight between Sarhan el-Beheiry and Mahmoud Abu el Abbas the news-agent in the square. They'd come to blows, and people had hardly been able to separate them. I knew at once what had been behind the quarrel.³⁹

^cAmir also adds that the quarrel ended with many threats exchanged between the two fighters without police intervention. ^cAmir also states that Sarhān doesn't tell anyone about the fight.

The details surrounding the quarrel between Bihīrī and Mahmūd are completely revealed in ^cAllām's account within the second monologue. ^cAllām eradicates the mystery of the event by presenting this part of an external dialogue between him and Mahmūd a day after Zahra's refusal of Mahmūd's marriage proposal:

Mahmud: 'I have to find out why she turned me down.'

Allam : 'She's in love with Sarhan el-Beheiry. If that's any help to you.'

Mahmud: 'The idiot! Would Mr. Sarhan marry her?'

Allam : 'I said love. Not marriage.'⁴⁰

³⁹ Mahfouz, Miramar, pp. 32-33.

⁴⁰ Ibid., p. 54.

The previous quote offers the reader a clear indication that ^cAllām is the one to arouse Maḥmūd's anger against Bihīrī. This fact is further illustrated by ^cAllām's recollection of Sarḥān's comment to him during their quarrel at the porter's hole:

'I know very well you were behind the trouble with Mahmūd Abu el Abbas.'⁴¹

From Bihīrī's monologue the reader is informed that through a meeting between Bihīrī and Maḥmūd in a restaurant, a long time after the outbreak of their fight, Bihīrī discovers that ^cAllām was the one to tell Maḥmūd about the love relationship between Zahra and Bihīrī and hence provoke Maḥmūd's anger against him:

He insisted on serving me supper on the house, apologized for his past offence and informed me it was Hosny Allam who had told him such a lie.⁴²

The reader may conclude that while Faulkner, Durrell and Maḥfūz use one of their character's suicide as a reflector of the event's gradual revelation, Jabrā employs Fālih's suicide to offer a variety of counterpoints. This explains the difference between the two techniques through which Sarḥān in Mīrāmār and Fālih in Al Safīna account for their suicides.

⁴¹ Ibid., p. 60.

⁴² Ibid., p. 117.

Sarhān's relatively factual and direct presentation of feelings and circumstances surrounding his suicide, is due to Mahfūz's aim to reveal Sarhān's suicide gradually through different characters' accounts. This presentation is seen quite clearly in Sarhān's description of his feelings shortly before his suicide after the police's discovery of his crime.

I'm trembling, shaking so badly that I can hardly stay on my feet. I think of running away, but the waiter is watching me. I go back to the table. But I can't sit down. I drink off what's left in my glass, pay my bill and walk out. But terror-suffocating, hopeless is closing in on me.⁴³

In Al Safīna, Fālih reveals the reasons behind his suicide in a long letter full of detailed information about the sufferings which drive him to terminate his life. The following quote from Fālih's suicide letter shows that Fālih colours the event of his suicide with the contemplation of a philosopher:

To put an end to my life because of a disappointment would be despicable. Something in the blood runs deeper, it is more profound, more tyrannical and more insistent. This is the real crisis and this is how I eradicate it.⁴⁴

Although one may suggest that Jabrā in his novel Al Safīna is somehow influenced by Durrell's Alexandria Quartet, Jabrā and Durrell's employments for Fālih's and Purswarden's suicides are different. Jabrā's aim from Fālih's long suicide letter is

⁴³ Ibid., p. 123.

⁴⁴ Jabra, p. 186.

to shed more light on Fālih's disturbed consciousness and to permit a greater chance for juxtaposition in points of view. Whereas, Durrell's aim from Purswarden's suicide is to employ the event as a reflection for a multiplicity of viewpoints in addition to gradual revelation device. Therefore, Durrell chooses to reveal the facts behind Purswarden's suicide in two separate letters presented within two subsequent volumes. In fact, despite Jabrā's use for Fālih's suicide as a main reflector of other characters' contrast in point of view in Al Safīna, it is less heightening of interest compared to similar events used in The Sound And The Fury and Mīrāmār. This is due to Jabrā's immediate unmasking of the mystery of Fālih's suicide through Fālih's letter instead of revealing the facts behind this event gradually.

In some novels which utilize the method of multiple voices certain characters experience a gradual change in their point of view as a result of being constantly enlightened by new facets of truth or discovering that they have drawn the wrong conclusions about some other characters.

This kind of enlightenment is exemplified in The Alexandria Quartet through Darley's discovery that he has formed incorrect opinions about some characters and some facets of truth. Darley's enlightenment is fulfilled through his exposure to perspectives held by other characters. For instance, Balthazar's correctives to Darley's errant views on some events and person-

ages results in a change in Darley's point of view, especially concerning Purswarden. In fact, the great change in Darley's perspective takes place at a further point in time after having read Purswarden's letters which imply his distinguished viewpoint in truth. Consequently, Darley's whole concept of truth, love, and the art of literature is transformed. At the end of the fourth volume, he becomes the experienced novelist who is ready to write the great novel of which he dreams.

A change in perspective is also observable in Mīrāmār where Zahra becomes more mature and insightful through the enlightenment which follows Sarhān's faithlessness towards her. The experience which Zahra acquired during her stay in the pension is illustrated by ^CĀmir in his final words to Zahra before her departure from Mīrāmār:

Remember that you haven't wasted your time here. If you've come to know what is not good for you, you may also think of it all as having been a sort of magical way of finding out what is truly good for you.⁴⁵

In Al Safīna, one may notice that the great change in Wadī's perspective of Fālih is due to his gradual enlightenment as to the reasons behind Fālih's roughness and aloofness. The following excerpt of Wadī^C's interior monologue, underlines his view in Fālih before discovering the facts behind Fālih's eccentric behavior:

⁴⁵ Mahfouz, p. 130.

The doctor does not get along with me; that much is obvious. Or maybe I do not get along with him. It is also clear that he is resentful of life itself. He has his own particular reasons, but his resentment is projected on to all of us, even on this tiny ship.⁴⁶

After having got introduced to Fālih's point of view through his discussion with him, and after having learned about the facts behind Fālih's suicide, Wadīc becomes enlightened by the reasons for that fellow's rough manner:

Poor Fālih. Judging by what I have learned today and what I already knew from our conversations in the past few days, I can only view his tragedy in the framework of this very same issue of land with which he too felt at odds. He came to feel that they were chopping away at his roots with axes, chopping insistently, brutally, ferociously.⁴⁷

From the previous discussion, one may conclude that the main virtue of the technique of gradual revelation of the same event is that it goes a long way toward avoiding the otherwise probable eventuality of incurring the reader's boredom which would likely result from the multiple recounting of the same pattern of events.

In effect, through utilizing the above technique, the events are revealed in accordance with a special tempo whereby each voice in the novel, when recounting a certain event,

⁴⁶ Jabra, p. 103.

⁴⁷ Ibid., p. 188.

abbreviates the facts previously mentioned and contributes new information so as to further illuminate the mystery behind this event. Such a tempo avoids incurring the reader's boredom and enhances his enjoyment and collaboration.

It is for certain that the prismatic view of events provided by the technique of gradual revelation of the same event through a variety of voices, is the main privilege of the technique. This prismatic view impells the reader's sensation that each character contributes his particular perspective and experience when recounting the same event.

I have discovered that one of the basic features in novels which utilize multiple points of view is the presence of a certain character, who may not always have the strong influence on other characters' destinies, but who nevertheless functions as a kind of "reflector" of the distinctive antithesis in points of view between characters. This character is usually called the central character.

The reader may perceive the role of the central character through several means. Firstly, the general portrayal of the central character presented through the words of other characters' interior monologues and external dialogues, mirrors some of these characters' personality traits. Moreover, in certain novels the

3. THE ROLE OF THE CENTRAL CHARACTER AS A "MIRROR" OF OTHER CHARACTERS' ATTRIBUTES AND TRAITS.

In fact, I consider equally that the central character in these novels through its interactive relationship with other characters, is the means by which the novel's characteristics and points of view of the various primary characters become known to the reader. It is in this special sense that I would like to use the terminology of "mirror" in my paper, namely in describing this role of the central character according to the literary technique central to my study.

My primary concern with the central character is to differentiate between two different techniques utilized in this character's portrayal.

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The reader may perceive the role of the central character through several means. Firstly, the general portrayal of the central character presented through the medium of other characters' interior monologues and external dialogues, mirrors some of these characters' personality traits. Moreover, in certain novels the various personages are portrayed through the independent voice offered to the central character.

In fact, I consider equally that the central character in these novels through its interactive relationship with other characters, is the means by which the morals, characteristics and points of view of the various primary characters become known to the reader. It is in this special sense that I would like to use the terminology of "mirror" in my paper; namely in describing this role of the central character according to the literary technique central to my study.

My primary concern with the central character is to differentiate between two different techniques utilized in this character's portrayal.

In Mīrāmār, Zahra represents the technique of "indirect" portrayal through the perspectives of the other characters. The second technique depends upon the central character's direct characterization. This direct characterization is fulfilled by according the central character an independent voice through the medium of an extended monologue. The two characters in my study which exemplify central characters with independent voices are Yūsuf ^CAbd al-Hamīd al-Suwayfī in Al Rajul alladhī fakada zillah and Wadī ^CAssāf in Al Safīna.

The procedure I will follow in this section is as follows:

Firstly, I will illustrate the technique of indirection as seen in Mahfūz's portrayal of Zahra.

The second point I will discuss is the portrayal of the two central characters Yūsuf and Wadī ^C as being revealed through their independent monologues as well as through the perspectives of other characters.

In addition, I will also seek to draw a minor comparison between Faulkner's employment of indirection in the portrayal of Caddy in The Sound And The Fury and Mahfūz's use of that technique in depicting Zahra in Mīrāmār. Another element in this comparison will be to highlight the different approaches to central character's portrayal as seen in Ghānim, Mahfūz, Jabrā and Durrell. In effect, Durrell combines in his portrayal of the central character Purswarden, direct and indirect depiction.

I consider Durrell's approach in portraying the central character Purswarden, as combining a direct element in a technique that is otherwise, throughout indirect. Durrell produces this direction by according Purswarden an entire chapter in the last volume of the quartet in which his voice becomes all-controlling.

In turning to Maḥfūz's Mīrāmār, although Zahra does not exert a strong influence on the destinies of other characters, she does effectively mirror their personality features.

A basic similarity between Caddy's and Zahra's respective portrayals is that neither Faulkner nor Maḥfūz have given their central characters independent voices. Instead, both Caddy and Zahra are indirectly presented through the eyes of other characters. In fact, this indirect approach by the two above authors is used to maintain the symbolic dimensions of the respective central characters. Moreover, this method allows both Caddy and Zahra a greater depth of character development and significance in their roles.

A point of difference, however, can be seen in the way that Maḥfūz and Faulkner choose to present the various characteristic features of the central character. Despite the fact that Maḥfūz has followed Faulkner in his use of indirection, Maḥfūz nevertheless differs in the degree of clarity with which he presents Zahra. While both authors use other characters in the novel to reveal the personage of the central character, Maḥfūz provides the Arab reader with less ambiguity than his American counterpart does in The Sound and the Fury.

In effect, part of the difference between Faulkner's and Maḥfūz's portrayals of the central character lies in the fact that Maḥfūz provides Zahra with a physical description, whereas Faulkner doesn't present any of Caddy's physical characteristics.

Maḥfūz's clearer portrayal of the central character can be seen in the following example in which some of Zahra's physical characteristics such as beauty and attraction are revealed in an interior monologue of ^CAmir:

I opened the judas as Madame always did and met a pair of eyes that belonged to a pretty face, a sun tanned face framed in the black scarf of a fellaha, with features full of character and an expectant look that went instantly to the heart. ¹

Further on, the reader comes across another example in which ^CAmir alludes to Zahra's beauty:

Her eyes are as brown as honey, her cheeks are rosy and rounded and her little chin is dimpled. A child. ²

Another character that Maḥfūz utilizes in order to indirectly reveal a new physical characteristic of Zahra is lustful Ḥosnī ^CAllām. Through this part of his interior monologue, ^CAllām describes Zahra's nice figure:

¹ Mahfouz, Miramar, p. 15.

² Ibid., p. 18.

I study the form of the fellaha: a well-knit, shapely body, with obvious good points.³

By revealing a distinctive feature of Zahra's peasant beauty, Sarhān al-Bihīrī demonstrates the influence of his rural upbringing on his style of expression.

She walked on in quick straight steps and when she turned in at the entrance to the Mīrāmār building she looked back quickly: honey-brown eyes, exquisite but rigidly noncommittal. I remembered the cotton-picking season at home.⁴

In turning to the difference in central character's portrayal between Maḥfūz and Faulkner, one notices that central character's psychological traits and characteristics are presented in both novels, The Sound And The Fury and Mīrāmār. However, Maḥfūz's characters in Mīrāmār reveal such traits and characteristics through a clearer style and a more tangible plot than those of Faulkner in The Sound And The Fury. Faulkner's ambiguity in presenting Caddy inevitably pushes the reader to exert some effort in arriving at a perception of Caddy's primary characteristics.

In Benjy's monologue for instance, most of the indications which shows that Caddy is the family's only source of

³ Ibid., p. 40.

⁴ Ibid., p. 94.

tenderness for Benjy are indirectly revealed through his incoherent free associations. This use of ambiguity in developing Caddy's character is perceptible in the following excerpt in which Benjy's sight of fire triggers a flashback to a time in his childhood when his sister Caddy, in seeking to increase the degree of his participation in life, would draw his attention to various external stimuli such as fire and the sound of a clock and the rain on the roof. This flashback functions in the novel to further reveal Caddy's character, this time her tenderness and Benjy's great attachment to her:

I could hear the clock, and I could hear Caddy standing behind me, and I could hear the roof. It's still raining, Caddy said. 'I hate rain. I hate everything.' And then her head came into my lap and she was crying, holding me, and I began to cry. Then I looked at the fire again and the bright, smooth shapes went again. ⁵

In turning in my comparison to Mirāmār I may note that Maḥfūz's distinctive use of indirection is characterized by a clear presentation of Zahra's main traits and distinctive characteristics through the voices of other characters.

By recalling the following dialogue between Zahra and the old lodger Ṭulba Marzūk, ^CAmir Wajdī introduces the reader

⁵ Faulkner, p. 57.

to a central element of Zahra's forceful character, namely her self-conceit:

Zohra : My brother-in-law wanted to take advantage of my situation, so I farmed my piece of land on my own.

Tolba : Wasn't it difficult for you, Zohra?

Zohra : No, I'm strong, thank God. No one ever got the better of me in business. In the field or at the market.

Tolba laughed: But men are interested in other things, too.

Zohra : I can stand up to them like a man, if it's called for.⁶

The reader continues to witness Maḥfūz's technique of indirection in portraying Zahra through the gradual revelation of her personal characteristics. The reader also continues to see that Maḥfūz utilizes the main voices in Mīrāmār to reveal Zahra's personal characteristics through their interior monologues and by recalling some conversations and situations they shared with Zahra.

Maḥfūz's clarity in his indirect characterization of Zahra is illustrated in another discussion between herself and ^CĀmir. During this discussion recalled by ^CĀmir Zahra displays her self-respect by explaining to ^CĀmir that her refusal to Abū al-^CAbbās's marriage proposal is due to his extremely low view of women as ignorant sexual objects. After mentioning Abu al-^CAbbās's point of view regarding women, Zahra asks ^CĀmir: Am I to blame if I refuse such a man?⁷

⁶ Mahfouz, p. 18.

⁷ Ibid., p. 32.

In effect, by revealing with great admiration Zahra's compelling excuse for refusing to marry Abu al-^cAbbās, ^cĀmir points out Zahra's intelligence and her independence in making decisions.

^cĀmir also participates in Zahra's indirect characterization by recounting his conversation with Zahra after her discovery that her lover Sarhān was intending to marry her teacher ^cAlīya. In the following quote from the above conversation in which ^cĀmir advises Zahra to keep on with her lessons, Zahra demonstrates her strong will and determination to continue learning despite her sorrows:

Amer : I hope you won't give up the lessons.

Zohra : 'No. I'll find another teacher.'
Her voice was joyless, but determined
enough.⁸

In Faulkner's The Sound And The Fury, Quentin draws a blurred personality sketch for Caddy by revealing her characteristics through his disordered thought process. Consequently it is difficult for the reader to figure out Caddy's main characteristics from Quentin's disoriented recollections.

The reader in actuality has to gather Caddy's qualities and traits from Quentin's fragmented shifts in time. In addition, the reader has to realize on which occasions such

⁸ Ibid., p. 36.

qualities and characteristics have been revealed. Caddy's strong personality and her independence in making decisions might be noticed in one of Quentin's flashbacks in which he recalls an old dialogue between him and Caddy. In the following quote of the above dialogue Caddy manifests her forceful character by asking Quentin not to interfere in her own business due to his insulting her future husband Herbert, few days before her wedding: "You're meddling in my business again."⁹

Quentin is severely alarmed by Caddy's illegitimate pregnancy from Dalton Ames and her marriage to Herbert Mead whom he considers a cheat. Consequently, he experiences repeated flashbacks to a discussion which took place between himself and Caddy on the eve of her wedding. At that time Quentin realizes that Caddy's sickness is due to her pregnancy and tries, in turn, to prevent her from marrying Herbert. The following quote from one of the above flashbacks illustrates Caddy's forcefulness and the great courage with which she faces predicaments. In this text Caddy assures Quentin that she is going to withstand her sickness and celebrate her wedding. In addition Caddy manifests her tenderness by begging Quentin to prevent the family from putting retarded Benjy in the lunatic asylum:

⁹ Faulkner, p. 103.

Quentin: If you're sick you can't..

Caddy : Yes I can after that it'll be all right it won't matter don't let them send him to Jackson promise. 10

Faulkner's ambiguity in characterizing Caddy can be seen in some further examples within The Sound And The Fury. An example which indirectly underlines Caddy's strength of character and her independence in confronting her ordeal is one of Quentin's flashbacks to a discussion between him and Caddy which took place in the eve of Caddy's wedding. When recalling this flashback Quentin demonstrates Caddy's above characteristics through mentioning her strong determination to solve the problem of her pregnancy by getting married. During this discussion Quentin also alludes to Caddy's relationship with several men in addition to her tenderness which is displayed by her request to Quentin to take care of her father and Benjy:

Caddy : Got to marry somebody ..

Quentin : Have there been very many Caddy?

Caddy : Got to marry somebody..

Quentin : Have there been very many Caddy?

Caddy : I don't know too many will you look after Benjy and Father? 11

10 Ibid., p. 104.

11 Ibid., p. 107.

One may witness that Quentin's indirect allusions to Caddy's characteristics enhances the reader's collaboration in Faulkner's portrayal of Caddy. For example, the reader's power of deduction is called upon to realize Caddy's forcefulness and her experience with men. Elsewhere, it is left to the reader to discover that Caddy's sickness is due to her pregnancy.

Mīrāmār's characters are much more direct than Quentin in their portrayal of the central character. The reader is handily introduced to some of Zahra's personality traits such as description of her by ^cAllām: "Polite, not at all encouraging. Too serious, that's clear."¹²

When describing Zahra's defense against his attack on her one night while being drunk, ^cAllām sheds more light on Zahra's straightforwardness:

She fights me off, beating my chest with
her fists so fiercely that I'm enraged
and go beserk.¹³

Part of Zahra's relatively unambiguous portrayal is offered in Mansūr Bāhī's monologue. By using a straight-

¹² Mahfouz, p. 40.

¹³ Ibid., p. 56.

forward language, Mansūr points out some of Zahra's other qualities and character traits. Zahra's innocence is a new quality which Bāhī reveals in this part of his interior monologue:

I was pleased that her innocence made her sensitive to the admiration and respect I felt for her. ¹⁴

By revealing his envy for Zahra due to his despair and hesitance, Bāhī underlines Zahra's optimism and self-confidence:

I looked at Zohra, the lonely exile. She sat there full of hope and self-confidence. I envied her. ¹⁵

Although Mahfūz portrays Zahra indirectly through the main voices in Mīrāmār, he occasionally reveals some of her character traits through her own voice. However, this opportunity for self-expression occurs only in the external dialogues recalled in the individual monologues of the main voices.

Some of the instances which exemplify the above fact are found in Bāhī's and Bihirī's monologues. Answering Bāhī's question about the power of love and its ability to help the traitor in expiating his treason, Zahra reveals her honesty and sincerity:

¹⁴ Ibid., p. 70.

¹⁵ Ibid., p. 74.

It's wicked to have no faith. A treacherous man's love is as rotten and unhealthy as he is.¹⁶

In addition, Zahra manifests her pride and stubbornness in some parts of Sarhān's al-Bihīrī's monologue. One of the external dialogues recalled by Sarhān, which indicates Zahra's dignified manner is the external dialogue in which Zahra expresses her bitterness at Sarhān's belittling his relationship to her: "Do you consider me your equal as a human being?"¹⁷ At discovering Zahra's self-esteem, Sarhān comments similarly: I hadn't imagined she was so proud.¹⁸

Zahra's wordly wisdom and intelligence are brought out in turn, by Sarhān's comment on her refusal to be taken in by his attempt to seduce her on the pretext of considering their private affair a marriage in the eyes of God:

She's really muslish. It hasn't been as easy as I expected. There's no persuading her.¹⁹

In ^cAmir's fifth and last monologue, Zahra demonstrates her firm resolve to fulfill her aims. Through a dialogue

¹⁶ Ibid., p. 80.

¹⁷ Ibid., p. 108.

¹⁸ Ibid.

¹⁹ Ibid., p. 111.

recounted by ^CAmir, he realizes this characteristic of Zahra from her response to his inquiry about her future plans: "Just what they were," she said, looking at the floor. "Until I get what I want."²⁰

Although Faulkner utilizes Jason to provide a much clearer portrayal for Caddy than does Benjy, Quentin and the voice of the omniscient in The Sound And The Fury, Caddy's image remains somewhat vague, nonetheless, in the reader's mind. Compared to the character portrayal accorded Zahra by other voices in Mīrāmār, the characterization of Caddy through Jason in particular, demands that the reader expends effort in adducing Caddy's character make up. An instance which exemplifies Jason's indirect presentation of Caddy's personage is his comment on Caddy's character in the context of his meeting with her after her secret visit to her daughter Quentin at the Compson's home. Actually, despite the fact that the Compson's forbade Caddy from visiting Quentin, she does so nonetheless. During the above meeting between Jason and Caddy, Jason warns his sister against making any new attempts to see her daughter.

²⁰ Ibid., p. 128.

Caddy's hidden reactions to Jason's threats within that same meeting reminds Jason of her childhood reactions to any unsolvable situation in her childhood. The following quote from Jason's description of these early reactions of Caddy, indirectly reveals Caddy's self-control and her stubbornness:

When we were little when she'd get mad and couldn't do anything about it her upper lip would begin to jump. Every time it jumped it would leave a little more of her teeth showing, and all the time she'd be as still as a post, not a muscle moving except her lip jerking higher and higher up her teeth.²¹

A further example which Faulkner's use of Jason's indirectly revealing some of Caddy's personal traits through the medium of his extended monologue, can be seen in a dialogue recalled by Jason. Within this dialogue Jason answers Caddy's request to be allowed the custody of her daughter by insulting her. In the following excerpt Jason is used to shed light on Caddy's self control as he relates how she is struggling to maintain control over her rage at being denied the possibility of gaining custody of her daughter and even voices the opposite of what she desires:

Then I thought she really was going to hit at me, and then I didn't know what she was going to do. She acted for a minute like some kind of a toy that's wound up too tight and about to burst all to pieces. "Oh, I'm crazy," she says, "I'm insane. I can't take her. Keep her." ²²

²¹ Faulkner, p. 187.

²² Ibid., p. 188.

Although Zahra is not offered an independent monologue and is characterized through other characters' voices, she nevertheless serves as a mirror in which the contrasting points of view of the other main characters are revealed. Her importance as a central character does not result from her strong influence on other characters' lives in the novel, but rather is due to the role she plays in several situations vis-a-vis the various characters.

In effect, Zahra's role as a central character is underlined through the other characters' different reactions to and comments on Zahra. This role is also illuminated through some of the other characters' flashbacks.

For example, Zahra's importance as a centre of attraction and admiration is pointed out by ^CAmir Wajdī in the first monologue. In this part of his interior monologue ^CAmir emphasizes the fact that despite their difference in their character type, Mīrāmār's main characters are unanimous in their positive response to Zahra's decision to learn how to read and write:

All the lodgers learned of her decision and discussed it at length. No one laughed at her, at least not to her face. They all liked her I suppose, each in his own way. 23

By expressing his feelings towards Zahra and offering her support and advice, ^CAmir unconsciously reveals throughout his

23 Mahfouz, p. 29.

two extended monologues many of his distinctive traits and characteristics.

The excerpt below from ^CĀmir's interior monologue sheds light on the extent of elation which Zahra's youthful charm stirs up in aged ^CĀmir whose life has long been full of monotony and boredom: "She was attractive. I hadn't felt so good for ages."²⁴

However, further in his monologue, ^CĀmir reveals that his feeling of admiration for Zahra is innocent. This is clearly depicted in the following part of his interior monologue: "I felt a surge of paternal tenderness towards the girl."²⁵

In addition to underlining ^CĀmir's old age and tenderness, Zahra plays the role of a mirror of other of ^CĀmir's personal traits and characteristics. Zahra mirrors for instance ^CĀmir's kindness and his great concern about others' troubles. In the following quote taken from ^CĀmir's interior monologue, ^CĀmir expresses his worries about Zahra being endangered by working in a pension and his sorrow over Mariana's attempts to exploit her:

²⁴ Mahfouz, p. 15.

²⁵ Ibid., p. 16.

Poor Zohra, how sorry I am for you. Now I know how lonely you must be. This pension is no place for you; and Mariana, your protectress would have no qualms at eating you up on the first available occasion.²⁶

Moreover, Zahra indirectly sheds light on ^CĀmir's gallantry. This is quite noticeable in ^CĀmir's emphasis throughout his two monologues on the fact that his support for Zahra is not mere sympathy but that it is turned into real action in the time of need. One of the examples which illustrate this fact is found in a dialogue between ^CĀmir and Marzūk during which Marzūk describes Mariana as Zahra's exploiter and ^CĀmir answers him firmly that he will frustrate any of Mariana's attempts to exploit Zahra:

Marzuq: But Madame, you understand, is most eager to act as her protector or exploiter.

Wagdi : No. She won't. I'll see to that.²⁷

In several parts of ^CĀmir's two extended monologues, his paternal feelings towards Zahra are demonstrated through his constant advice to her that she be on her guard in her love

²⁶ Ibid., p. 20.

²⁷ Ibid., p. 36.

relationship with Sarhān al-Bihīrī. Further, the fact that C̄Amir took Zahra's part is illustrated through the following excerpt of a dialogue between him and Marzūk in which C̄Amir defends Zahra in refuting Marzūk's assumptions about her lost honour.

In addition to functioning as a mirror of C̄Amir's personal characteristics, Zahra indirectly illuminates some important incidents and circumstances from C̄Amir's unknown past. Learning from Zahra for example about the reasons which drive her to leave her village and live in the city, Wajdī relates that his own migration to the city was motivated by much the same impetus. He also underlines some similarities between his own experiences and those of Zahra:

I could understand her feelings. I too had left the village with my father; and after that, like her, I had loved the village but could not bear to live there. I had educated myself as she would like to do, and I had been wrongly accused and many people had said, as they had just said to her, that I should be killed. And like her again, I had been entranced by love, education, cleanliness, hope. May your fortune be better than mine Zohra.²⁹

Furthermore, Zahra's role in shedding light on C̄Amir's past is demonstrated through a conversation between C̄Amir and Zahra in which Zahra expresses her feelings of gratitude and respect for him. This kindness triggers a flashback in which C̄Amir bitterly remembers how he was prevented from marrying the woman he loved:

²⁹ Ibid., p. 31.

I had never heard the words said so sweetly, and they were words that, if it had not been for an accusation made in stupidity, and which no man alive had the right to make, I might have heard from the lips of dozens of children and grandchildren of my own: that white transparent veil! The old woman nips out from the door in the little alley: 'Come on, it has stopped raining'. The girl in the white veil follows, stepping carefully on the slippery stones. Has time dimmed all the details of that beautiful face, leaving only the deep impression?³⁰

The above excerpt illustrates how it is through Zahra that the reader perceives to what extent ^CAmir lives in the past captive to an associative memory upon which old age and asceticism have taken their toll.

Faulkner's complex style and technique in The Sound And The Fury compel the reader to exert a much greater effort to fully appreciate the role of the central character than does Mirāmār. The author's intended ambiguity and indirection in presenting the fact that Caddy mirrors Benjy's retardedness and his need for tenderness are aptly illustrated in the following excerpt:

'Don't you want Caddy to feed you.' Caddy said.
'Has he got to keep that old dirty slipper on the table,' Quentin said. 'Why don't you feed him in the kitchen. It's like eating with a pig.'³¹

Here Benjy's inability to interpret his memories rationally or give vent to his feelings through other than symbolic actions

³⁰ Ibid., p. 26.

³¹ Faulkner, p. 68.

together with his free associations where present and past events are commingled, causes the reader to struggle searching for meaning. It is quite noticeable from the above excerpt that it is left to the reader to realize that the old slipper belonged to Caddy and that Benjy's attachment to it expresses his desire for tenderness that he had found only in her. Moreover, the above excerpt illustrates how Benjy associates between a past situation during which Caddy offers to feed him with a present situation he shares with Caddy's daughter Quentin several years after Caddy's disappearance. Within that present situation Quentin expresses revulsion to Benjy's action at the supper table. In this morass of free associations the reader is summoned to discuss that Benjy does not understand the reasons for Caddy's disappearance.

Although Zahra holds no great importance for ^cAllām, she highlights the main features of his character. In effect, ^cAllām's mistaken impression of Zahra underlines his lustful character and equivocation.

^cAllām for example, regards Zahra as no more than a sexual object and a house servant he would employ in his flat to satisfy his whims and serve him all the while carrying on his affairs with other women:

She'll be grateful for the chance to play the lady without the trouble of child-bearing, nursing, and all that. She's beautiful. And she'll put up with my whims, my other love affairs. How could a firl from her background do anything else?³²

³² Mahfouz, p. 45.

In several parts of ^CAllām's monologue, Zahra mirrors the suffering that ^CAllām experiences due to one of his primary shortcomings, namely his lack of higher education. The following extract shows that despite the grudge that ^CAllām holds against his social class, we nevertheless find him resorting to his family's aristocratic heritage in his efforts to solace himself upon being rejected by a poor peasant girl like Zahra. Within the following interior monologue, ^CAllām also gives sarcastic expression to his bitterness over not being highly educated:

There are dozens like you at the big house in Tanta, you fool. Or do you think my education is lacking too, you yokel?³³

Zahra's decision to learn how to read and write drives ^CAllām to recall the miseries he faced in his past such as orphanancy and deprivation of parental advice:

My old wound gives a twinge. Nobody looked after me when I grew up; I ran wild. I had no regrets then, but I've found out since, too late that time is no friend. And now here's a fellaha who wants to learn to read.³⁴

Moreover, Zahra's serious manner triggers a flashback in which ^CAllām reveals a further psychological complex, this one resulting from the refusal of his proposal of marriage made to one of his kinswomen.

³³ Ibid., p. 46.

³⁴ Ibid., p. 51.

The following text demonstrates how her refusal, based as it was on his lack of education, provoked a feeling of both humiliation and anger. He says: "It serves me right for getting myself into such a degrading situation."³⁵

Within the third monologue in Mīrāmār, Zahra plays an important role in shedding some light on Mansūr Bāhī's multifaceted character. For example, through informing Bāhī of her intentions to master a craft and become literate, she instigates his comparison of her good qualities and his own cowardice and impotence. The following quote illustrates how Bāhī, by drawing the above comparison reveals his own shortcomings as well as his hatred for Bihīrī. In actual fact, Bāhī finds in Sarhān an outlet for his own self-hatred. Moreover, he tries to expiate his betrayal of an old love Durriya by obsessively haranging Sarhān for his betrayal of Zahra:

Thus rising at once recalls falling, strength recalls weakness, innocence recalls depravity, hope recalls despair. For the second time, I had found in Sarhan the perfect object on which to project my anger. I cursed him.³⁶

Zahra's role in mirroring Bāhī's psychological make up is also exemplified in several parts of Bāhī's monologue. The following excerpt illustrates Bāhī's belief that when looking at Zahra's sad face after her break up with Sarhān, he is looking in a mirror which reflects his own frustrations:

³⁶ Ibid., p. 77.

Here was Zohra, robbed of both honour and pride. Yes, I was looking into a mirror.³⁷

It is important to note that both Faulkner and Maḥfūz skilfully utilize the technique of narration in the first person in order to illuminate the dimensions of the two complex and obsessed characters of Bāhī and Quentin. Indeed, there is some similarity between the main characteristics of Mansūr Bāhī in Mīrāmār and Quentin Compson in The Sound And The Fury. For example, both are mentally disturbed and both are tormented by a guilt ridden conscience. Nevertheless, although Faulkner and Maḥfūz both use the central character to shed some light on the two divided consciousness of Quentin and Bāhī, the techniques which each of the two writers use to underline the role of the central character differ in the degree of ambiguity and directness which they employ.

Although the feeling of impotence and inability to act decisively characterize both Quentin and Bāhī, Faulkner and Maḥfūz use two different techniques to reveal the two characters' consequent sufferings. Maḥfūz has Bāhī render consecutively two varying accounts of Sarḥān's death in order to indicate Bāhī's insanity and his desire to transform his dream of killing Sarḥān into a real act.

Turning to Faulkner in The Sound And The Fury, it is quite noticeable that he uses several techniques to underline the frustration that Quentin experiences in attempting to distance

³⁷ Ibid., p. 88.

his sister Caddy from all members of the male sex. To fulfill this purpose, Faulkner uses Quentin's disoriented flashbacks to illustrate how Quentin deluded himself into believing that he had killed all the men who sexually exploited Caddy:

Quentin has shot all of their voices through the floor of Caddy's room.³⁸

Moreover, in order to underscore Quentin's bitterness due to his inability to kill Dalton Ames, the man who robbed Caddy of her virginity, Faulkner uses two different techniques dealing with the same event within separate parts of The Sound And The Fury. The first accounting presented in the context of a fragmented flashback, is left mysterious and unexplained: "Dalton Ames. When he put the pistol in my hand I didn't."³⁹ The riddle is later resolved in a passage where Quentin offers a rational account of his meeting with Ames within which Quentin admits his own defeat due to his inability to kill him.

The central character of Zahra is also used to bring out the distinctive characteristics of Sarḥān al-Bihīrī the fourth main character in Mīrāmār. Here, Maḥfūz develops Sarḥān's personage by skilfully exploiting his love relationship with Zahra.

In several parts of his monologue Sarḥān reveals the fact that despite his great admiration for her, he refuses to marry Zahra because of her poverty and low social status. Zahra's

³⁸ Faulkner, p. 104.

³⁹ Ibid., p. 76.

decision to learn how to read and write for instance, results on Sarhān manifesting his opportunism and materialistic bent:

Love is only an emotion and you can cope with it one way or another, but marriage is an institution, a corporation not unlike the company I work for, with its own accepted laws and regulations. What's the good of going into it, if it doesn't give me a push up the social ladder?⁴⁰

Sarhān's lack of principle is further demonstrated through the following part of his interior monologue in which his opinion of marriage as a source of financial advancement and consequent regard of marriage to Zahra as an obstacle to his climb to the top is expressed. He also justifies within this same context his preference to have Zahra live with him as his mistress:

And if the bride has no career, how can we compete in the rat race, socially or otherwise? My problem is that I've fallen in love with a girl whose credentials are insufficient for that sort of thing. But if she'd accept my love without conditions I'd give up the ideal I've always had of marriage altogether.⁴¹

Similarly, Zahra's beauty drives Sarhān to realize that it is lust and not romantic interest which governs his feelings towards women:

Yes, I think I love the fellaha, though it's just a physical attraction, I suppose, like the one that led me to Safeya at the Genevoise.⁴²

⁴⁰ Mahfouz, p. 112.

⁴¹ Ibid.

⁴² Ibid., p. 100.

It is notable that Faulkner and Maḥfūz incorporate similar techniques to portray the two materialistic characters of Jason and Sarḥān respectively. Within The Sound And The Fury and Mīrāmār the monologues of both characters evidence a less complicated style as compared to other voices in the two novels. The second main similarity which is evident in these two characters is that both are concerned about the present and nearly liberated from memories of the past. Consequently, the reader is able to understand the role of the central character more easily. It is quite clear, for instance, that Caddy mirrors Jason's opportunism as Zahra does that of Sarḥān.

Throughout Jason's monologue it is quite apparent that he regards Caddy as a means of financial gain. Faulkner's direct style in revealing this fact is exemplified through the following part of Jason's interior monologue in which Jason expresses his grudge against Caddy whose divorce resulted in his losing a good job promised him by her ex-husband:

I says I reckon you'll think twice before you
deprive me of a job that was promised me.⁴³

In turning to Mīrāmār it is important to note that Zahra is also used to mirror the main features of the secondary characters such as Tulba Marzūk and Mariana who are not accorded independent voices.

Through the behavior which he demonstrates with Zahra on several occasions, the old aristocrat Tulba Marzūk proves to be

⁴³ Faulkner, p. 185.

lustful, malicious, suspicious and sarcastic. Since he regards Zahra as no more than a servant, Marzūk feels great indignation when Zahra spurns his attempts to flirt with her. Therefore, he often attempted to ruin Zahra's reputation and to accuse her of being responsible for all of the disasters which take place in the pension. The following part of Marzūk's dialogue with C̄Amir illustrates how Marzūk claims that Sarhān deserted Zahra after taking her honour: "Yes, he left her. But he took her heart and her honour."⁴⁴

In addition to this, as central character, Zahra underscores Mariana's opportunism and her zealousness in obtaining any opportunity for a gainful business venture. On several occasions it is quite noticeable that Mariana the Greek owner of the pension desires to exploit Zahra's beauty and utilize her as a source of financial gain. This fact is clearly seen in C̄Amir's comment within his interior monologue on Mariana's complaints about Zahra's relationship with Sarhān which she considers a sneaky affair:

Of course, Either Zohra stays 'honest' or she works for you. I know you through and through, old woman.⁴⁵

In turning to the technique whereby the central character is depicted in a direct way, it is essential to mention that

⁴⁴ Mahfouz, p. 126.

⁴⁵ Ibid., p. 26.

offering the central character an independent voice through the medium of an extended monologue allows for greater depth in this character's portrayal. In addition, it accords the central character a greater opportunity to mirror other characters' traits and characteristics.

The merits of this direct characterization are found in Al-Rajul alladhī faḵada zillāh and Al Safīna. Moreover, the central character within the above two novels is effectively characterized by other voices. In several parts of their monologues, these voices reveal some of the central character's physical attributes in addition to other features.

Such revelations are exemplified in Al-Rajul alladhī faḵada zillāh in the context of one of Mabrūka's depictions of the central character Yūsuf ^CAbd al-Ḥamīd al-Suwwayfī. Within a situation recalled by Mabrūka, Yūsuf meets her and reads the letter in which she seeks his help. Therein, Mabrūka underscores some of Yūsuf's character traits through her description of his reactions after he reads her letter:

He lifted his eyes from the paper to my smile and smiled back, the same embarrassed smile, the same kind, rather sad look I remembered from of old.⁴⁶

In Al Safīna the first main character to introduce the central character Wadī^C ^CAssāf to the reader is the Iraqi ^CIsām el Salmān. Through revealing his first impression about Wadī^C, ^CIsām draws attention to some of Wadī^C's attributes and character traits:

⁴⁶ Ghanem, pp. 79-80.

Wadī would talk and laugh with gusto; and when he stopped talking, all other voices sounded like croaking noises. He was tall, and his shoulders were bent forward in eager anticipation of whatever lay ahead.⁴⁷

I have noticed that, despite the complexity of the two central characters Yūsuf and Wadī^c, they both present a sufficient self portrayal through their respective extended monologues. In fact, it is due to the skillful incorporation of the technique of multiple points of view in first person narration on the part of Ghānim and Jabrā that the reader is able to form a clear impression of Yūsuf and Wadī^c.

In fact, Yūsuf and Wadī^c both begin their monologues by discussing the particular personal crisis that each one faces. For instance, at the very beginning of his monologue, Yūsuf expresses his great confusion due to his sense of estrangement from himself:

Yusif, Yusif Abdul Hamid Al-Suefi....
When I whisper this name to myself, I feel it belongs to a stranger, someone I neither love nor hate, but inextricably linked with me. Who is this Yusif? The famous editor-in-chief of Al-Ayyam? The Yusif who sits at that editor's desk, who rings the bell, speaks into telephones, writes articles, gives receptions: in a word, the man who's got on, who has arrived? And if not, then who?⁴⁸

⁴⁷ Jabra, p. 18.

⁴⁸ Ghanem, p. 237.

Wadī^C Assāf on the other hand, begins his monologue with a recounting of the deep internal turmoil which was occasioned within him as his will to remain in the land and not flee from the enemy who was threatening his country:

I am an inveterate gambler; I am not easily bluffed, and I dislike losing. I have lost a great deal, but I do not accept the fact.⁴⁹

Further on in the first monologue a second critical situation in Wadī^C's life becomes apparent, namely his fiancée's refusal to live with him in a city which he reveres to an extraordinary degree. The crushing sorrow which he experiences as a result of her unwillingness to join him there with all that it means in terms of patriotism, loyalty to one's homeland and fulfilling one's duty against the occupying power, is reflected in the following excerpt:

How do you convince a woman that you have another love in your heart that in no way clashes with your love for her, especially when this other love inevitably will involve facing the enemy and death?⁵⁰

The second similarity which one may draw between the self-portrayals of Yūsuf and Wadī^C is that they both introduce themselves to the reader by referring to events which occurred earlier in their lives and to their social standing. For example, the reader learns early on in Yūsuf's monologue that he belongs to a middle class family and that his father is a school teacher. In

⁴⁹ Jabra, p. 43.

⁵⁰ Ibid., pp. 43-44.

the same way we become aware that both the death of his mother and his poverty are important factors which exerted a strong influence upon him. However, it is quite noticed from those revelations that the incident of his father's marriage to the servant Mabrukā is the most disastrous event in his life. Similarly, in Wadī^C's first monologue we are informed that he is a Palestinian businessman who is in excess of forty years of age.

It is important to note that after drawing attention to the particular crises in which they find themselves, both Yūsuf and Wadī^C revert back to the time period of their early childhood. From that point on they call forth significant events from their past in order to be paraded before them for critique and evaluation. It is through this deliberate ordering of events in the context of a flashback that both authors seek to allow Yūsuf and Wadī^C to pursue a quest for self-identity. However, the main difference between Yūsuf and Wadī^C as regards this point is that the former continues to provide his ordered flashback throughout his only monologue, while that of Wadī^C takes place within one of the four monologues accorded to him in Al Safīna.

Within their flashbacks, both Yūsuf and Wadī^C recall childhood friends. Yūsuf for instance, through recalling his childhood friend Anfush who encouraged him to become a street bum, attempts to find answers to this question:

What is that complicates life, turning innocence to folly, changing frankness into shyness or hypocrisy? What makes shame?⁵¹

As for Wadī^C, his reminiscences are of Fāyiz ^CAtalāh and the passion they shared for Palestine as childhood friends and their choice of the image of a rock as a symbol for their rocky homeland and its hardy people:

We turned the idea of "rocks" into a secret code between the two of us. We told ourselves that they symbolized Jerusalem.⁵²

While Yūsuf's recalling of childhood adventures with Anfush did not provide the hoped for key to unlocking the dilemma of his self identity, Wadī^C finds in his memories with Fāyiz an outlet for his sorrow related to his country's tragedy. In fact, Yūsuf's real dilemma is that he is unable to point out the causes behind his self-identity crisis. On the other hand, Wadī^C is aware of his own crisis and is ready to confront it.

Throughout Yūsuf's monologue the reader is aware that Yūsuf suffers of a complex of being unable to maturely relate his poverty to the wealth of others. It is made evident through Yūsuf's revelations that his awareness of such a gap between the rich and the poor dates back to the days of his childhood when he got introduced to the aristocratic family of Rātib Bey, his wealthy relative.

⁵¹ Ghanem, p. 240.

⁵² Jabra, pp. 52-53.

yūsuf's bitterness arising from his comparison between the wealth of Rātib's daughter Su^Cād and his own poverty drove him to strive to forget this unhappy state and behave as though he were equal to Su^Cād and her brother Midhat. In the following text, Yūsuf admits that he escapes from poverty through ignoring it, whether in the company of his rich relative Midhat or his poor university colleague Sa^Cd ^CAbd al-Jawwād:

I could escape from poverty by ignoring it, by pretending I was rich. To Saad and his brother I seemed rich, acting and talking like someone of a rich family. Midhat always treated me as an equal.⁵³

Further on in his monologue, Yūsuf reveals his tremendous fear of informing Nājī and the editors at Al Ayyām about his father's death lest they discover that he is poor and that his father was married to the servant Mabrukā. In the following excerpt Yūsuf's cowardice and hypocrisy are evident:

The truth would come out, that I was poor, that I had deceived them all. They would learn about Mabrukā.⁵⁴

After his father's funeral, Yūsuf's ambition is underscored through the following part of his interior monologue:

I'd become a famous writer, make lots of money, climb to the highest peaks and scorn the people; and only those who had come to the funeral would know that my father had died and I was sorry.⁵⁵

⁵³ Ghanem, p. 278.

⁵⁴ Ibid., p. 298.

⁵⁵ Ibid., p. 299.

Although Yūsuf's love for Sāmiya drives him to convince himself that it is not the case that she is merely a woman offering him experience and success in one of life's important battles, he could not finally but give priority to his career as a journalist at the expense of Samiya's feelings and dignity. Yūsuf demonstrates his selfishness and cowardice when recalling within his interior monologue his intention to travel to Syria looking for a scoop instead of celebrating his marriage to Sāmiya:

I was not the Yusif who loved her; I was the editor-in-chief of Al-Ayyam, the friend of Shohdi Pasha, the key journalist on his way to Syria to cover an historic event in the Arab world.⁵⁶

It is important to note that Ghānim's skillful exploitation of the technique of directly portraying the central character in Yūsuf's monologue enables the reader to discover dimensions in Yūsuf's character which were not presented in the preceding monologues of the other three characters. In addition, it provides a deeper insight into distinctive elements of Yūsuf's character. Indeed, even though the negative influence of Yūsuf upon the main characters is made known to the reader through their voices, it is through his own self-portrayal that the depth of his opportunism and destructiveness is made clear.

⁵⁶ Ibid., p. 335.

When introduced to Yūsuf's voice it becomes crystal clear to the reader that behind Yūsuf's mask of shyness and innocence hides the most criminal character. His injustices are quite evident through ruining Nājī's career and taking his post, frustrating Sāmiya, reporting his closest friends Sa^cd and Shawkī to the authorities and driving his step-mother Mabrukā to become prostitute.

Moreover, Yūsuf manifests his malice in profiting from the new social values which appeared in Egypt after the Revolution. This he did by turning the dishonour caused by the servant Mabrukā to his profit, using it in order to gain people's sympathy, appreciation, and respect. The following quote taken from Yūsuf's monologue illustrates how he enjoys seeing his victims suffering and in need of his mercy:

Nagi would go to the same prison as Shawki.
And Samia would come to me as Mabruka had
once come. He'd be in his cell, she'd be
in my bed. Life is delicious for the strong.
There is no greater pleasure than to tread on
the necks of your opponents.⁵⁷

The reader learns from Wadī^c's revelations in Al Safīna, that the most distinctive characteristics which distinguish him from other characters are his forcefulness, maturity and realism. In addition to offering him these qualities, Jabrā chooses to accord him the most controlling voice in the novel.

⁵⁷ Ibid., p. 345.

It is clear in several parts of the monologues accorded Wadī^C that his primary aim in life is to return to his country and farm his own land:

I shall cultivate it with my own hands.
I shall abandon the prostitution of commerce and cultivate vines, pine-trees, tomatoes, and apples. I shall dig some artesian wells. The twenty thousand dinars I have amassed should be enough to allow me to strike a deep root in my land once again.⁵⁸

Through his interactive relationship with other characters within several situations, Wadī^C proves to be the most apt to respect others' views, even if they represent positions opposite to his own. For example, the contrast in point of view between Wadī^C and the Iraqi doctor Fālih^C Abd al-Wāhid, does not prevent Wadī^C from seeking his friendship. This fact is clear in the following part of his interior monologue:

We'd differ, we'd argue with each other. If I had been living in Baghdad, the antagonism between us might have ended up with some kind of mutual understanding which I could not envision.⁵⁹

Through recalling one of his discussions with Fālih^C, Wadī^C reveals some of the differences in character and perspective between himself and Fālih^C. During this discussion, Fālih^C's extreme pessimism is demonstrated by his belief that Arabs are

⁵⁸ Jabra, p. 39.

⁵⁹ Ibid., p. 103.

endangered by corruption which he calls the "guillotine". On the other hand Wadī^C reveals his optimistic perspective by suggesting to Fālih that to eradicate the guillotine a mammoth task would be required. The accomplishment of this mammoth task is achieved through liberating the occupied lands and providing a greater extent of freedom in the future. These facts are found in the following excerpt within which Wadī^C presents part of his discussion with Fālih:

'We're in pretty bad shape,' he would say. 'It's up to us to change it,' I would reply. How can you be an optimist,' he would ask, 'when we're on our way to the guillotine? 'I'm an optimist because we have a mammoth task in front of us that has to be completed.'⁶⁰

In a part further on in this discussion we note that while Wadī^C, realistically accepting his lot, diverts his energies into money making opportunities, Fālih, who represents the unreasoning self-destructive revolutionary, refuses to accept reality or make any compromise:

Wadi : But making a profit is a process that involves facing reality.

Falih: Exploiting reality, you mean.

Wadi : Submitting to reality. That brings us back to that guillotine of yours. We'll overpower it, destroy it and then complete our task.⁶¹

In several parts of Al-Sāfina Wadī^C's wisdom and broad-mindedness are quite evidenced through his ability to advise

⁶⁰ Ibid., p. 103.

⁶¹ Ibid., p. 104.

other characters, sympathize with them, view them objectively and form correct judgements about them. His great concern for the sufferings of his two Iraqi friends ^CIsām and Lamā is quite obvious within his last monologue in which his self-portrayal is completed. From Wadī^C's point of view, the crisis of the two cousins Lamā and ^CIsām does not only lie in the tragedy of being deprived of one another's love because of ill relations between their two families, but also in ^CIsām's own inability to remain on his land and deal with the family problems. In the following quote we see another example of the important role accorded the central character as his concern for this couple comes out in the perspective he offers Lamā with the goal of solving her problem with ^CIsām:

Do you realize, Luma (sick) that ^CIsam claimed he was running away from you? What I say is that he was running away from his city and his land. He'll never find his freedom anywhere else.⁶²

From the previous discussion of Yūsuf's and Wadī^C's self-portrayals, one may conclude that while that of Yūsuf depends mostly on his interior monologue, Wadī^C uses interior monologue in addition to external dialogue to more fully develop his character. In actual fact, although Yūsuf and Wadī^C present their monologues through using the techniques of both interior monologue and external dialogue, it is the type of character in addition to the novel's main theme which decide which of the two above techniques is predominant in portraying the central character.

⁶² Ibid., p. 198.

In Al-Rajul alladhī faḵada zillāh, for instance, with the exception of a few dialogues, most of the characters tend to avoid revealing their true views and feelings to each other. Due to the fact that Yūsuf represents opportunism in the extreme, he is the character in the novel who most conceals his real beliefs and intentions when engaging in dialogue with other characters. Consequently, the facts behind Yūsuf's malice and prudence are more evident in his interior monologue.

In Al-Safīna, Wadī^C and the other characters are quite eager to disclose themselves to some extent and find a solution to their ongoing problems. This offers Wadī^C a greater chance to reveal his own views, dreams and intentions within his interior monologue as well as his dialogues with other characters.

Despite the difference in character between Yūsuf and Wadī^C, and despite the reasons which drive each of them to recall his childhood, both characters end their monologues by concluding that their consciousness is still obsessed by their childhood.

At the end of his monologue, Yūsuf reveals the fact that despite the great success he has achieved in life, and the terrible injustices he has committed against others, he is still Yūsuf the child:

It was the child who taught me. Because he's remained with me. He didn't go, he didn't desert me. My darling child, Yusif Abdul Hamid:

You were hidden, you mischievous child,
inside me.⁶³

In the last paragraph of Al Safīna, Wadī^c asserts that he is greatly attached to his childhood:

Deep down inside me, when I reach down
with my fingers - however difficult it
may be - through all the layers of my
experience, black and painful, there
still lurks that innocent, simple, loving,
heedless youth, Fayiz's twin, aged fifteen
sitting on the threshold of the old build-
ing eating a small pretzel with thyme and
sketching people's eyes, overflowing with
the fountainheads of life itself.⁶⁴

Despite the difference between Maḥfūz's technique of central character's portrayal and that of Ghānim's and Jabrā's, the three writers use the technique of viewing the same event or situation through the eyes of two or more characters. This device is incorporated to bring out some distinctive characteristics of the central character as well as other characters. However, this device does not permit a gradual revelation of the same event or situation.

One of the main events through which Maḥfūz's use of this technique is highlighted in Mīrāmār is Zahra's quarrel with Sarḥān. This quarrel, provoked by Sarḥān's informing Zahra of his intention to marry her teacher, causes the final break up between Zahra and Sarḥān and is recounted by ^cAllām, Bāhī and Sarḥān.

⁶³ Ghanem, p. 352.

⁶⁴ Jabra, p. 200.

Through describing his feelings upon hearing the argument between Sarḥān and Zahra, ^cAllām proves to be sarcastic, suspicious and indifferent towards the problems of others:

A quarrel, a fight in fact, between the Beheiry Romeo and the Beheiry Juliet. What can it be? Has she submitted a request that he repair his technical oversight and make her an honest woman? And is he shirking the responsibility, as he did with Safeya? Delicious! I'd better stay in. I never thought there was so much entertainment in store for me in this place.⁶⁵

Bāhī recounts the above event from the point of view of a witness who is obsessed by a betrayal complex. While revealing his sympathy for Zahra in the following part of his interior monologue, Bāhī expresses his tremendous scorn and loathe for Sarḥān:

Zohra was fuming with anger, furious at the way she'd been used, at the collapse of her hopes. So the bastard had had what he'd been after and wanted to run away.⁶⁶

In relating his clash with Zahra, Sarḥān's cruelty is evident in that he is able to beat Zahra despite all the injustices he has committed against her:

Losing all control, I hit her savagely and she hits back more strongly than I could ever have imagined.⁶⁷

Although Zahra does not have an all controlling voice to recount her quarrel with Sarḥān from her own point of view, her reactions towards Sarḥān during that quarrel particularly her fury and her refusal to be indignant or deceived is transferred through other characters' recountings of the above event.

⁶⁵ Mahfouz, p. 58.

⁶⁶ Ibid., p. 85.

⁶⁷ Ibid., p. 120.

One of the events which is retold from two different perspectives in Al Rajul alladhī faḵada zillah, is the one shared by Yūsuf and Nājī set in the final moments preceding Nājī's death. Within their respective monologues each of the two characters Nājī and Yūsuf recount the above situation from his own point of view thereby revealing some of their attributes and motives.

In relating the above situation from a first person perspective, Nājī demonstrates a conflict within himself between acceptance of the fact that he is an elderly dying man deprived of his fame and status on one hand, and his wish to live and continue writing articles on the other. Despite the chest pain which besets him a few moments before his death, Nājī refrains from telling them of this so as not to bother their conversation thereby asserting to his wife's flirtation with his insincere supplanter Yūsuf on the hope that Yūsuf would use his position, usurped in fact from Nājī, to accord him some retirement benefits and limited opportunities to keep writing. Nājī expresses his feelings of despair as well as his wish to resist succumbing to death in the following extract of his interior monologue:

A strange pain. Shall I tell them? No
need to disturb them. I'll let them flirt.
I need them. Tomorrow I'll write my articles.
Absurd. Nobody climbs for ever. Everyone who
reaches the top must fall to the bottom.⁶⁸

⁶⁸ Ghanim, pp. 232-233.

Although Nājī here alludes to the great harm and grief which Yūsuf causes him, other aspects of Yūsuf's cowardice is afforded through Yūsuf's account of the same event. This is quite evidenced in the following part of his monologue which illustrates how Yūsuf is not satisfied with betraying his tutor Nājī and ruining his career, but in addition desires his speedy death so that he can renew his old love relationship with Nājī's wife Sāmeya:

Die, Nagi. We're waiting for your death.
Die, Nagi. I'm killing you... killing
you with each beat of truth. I order you
to die. His face is flushed with life, with
the blood coarsing in his veins. There's not
room for two great men in this house: two
truthful men. I can't betray you. Truth pre-
fers to kill, not betray. Samia, will not
accept a lover while you're alive.⁶⁹

In Al Safīna, the different reactions apparent in Wadī^C and ^CIsām to the event of Maḥmūd al-Rāshid's attack on one of the sailors joining the cruise, point out their difference in character and principles. Maḥmūd's sudden fit and his tremendous rage against this sailor, resulted from his belief that the sailor was a disguised detective who had brutally tortured him when he was a political convict in one of the prisons.

The revelation of Wadī^C's sorrow in reaction to the grief which he witnessed in Maḥmūd illustrates Wadī^C's concern for others and his readiness to share their sufferings. Moreover,

⁶⁹ Ibid., p. 351.

though expressing his sympathetic feelings for Mahmūd and all people similarly oppressed, Wadī^c manifests his great respect for human dignity:

I found I had been more affected than I realized by what had happened to Mahmud. I could not forget that he had been tortured and that he was still in the throes of his agony. What law on earth allowed us to inflict such agony on other people? I've always had deep inside me an idealistic "weakness" that I cannot control in spite of all the organized and individual brutality I have encountered or witnessed: No man has the right to torture anyone else, whatever the motivating circumstances may be.⁷⁰

Viewing Mahmūd's agony through the eyes of indifference, ^cIsām demonstrates his tendency to escape from any crisis whether concerning him or others. The following excerpt from ^cIsām's interior monologue, illustrates the contrast in point of view between himself and Wadī^c concerning Mahmūd's tragedy:

There was no room left in my heart to grieve for Mahmud. I was not really interested in him, unlike Wadi, who was bitterly shaken by the incident. Perhaps Wadi did not know what I knew. I could no longer sympathize with people who suffer a fall and then start yelling and screaming about despots, only to become even more tyrannical themselves when the wheel of fortune turns in their favor.⁷¹

When discussing Mahmūd's ordeal further on in his monologue, ^cIsām manifests his unwillingness to sympathize with others and listen to their complaints:

⁷⁰ Jabra, p. 123.

⁷¹ Ibid., p. 129.

Mahmud was sick, as the captain said. He was living in a state of continuous terror. But in all probability most of it was a figment of his imagination, or perhaps a necessary product of the kind of thoughts that were dogging him. At any rate, the heaving waves and howling wind made me forget him.⁷²

In turning to Lawrence Durrell's *Alexandria Quartet*, a distinguishing characteristic of his portrayal of the central character is his utilization of both direct and indirect depiction. In actual fact, Purswarden is not afforded an extended monologue in the quartet and is presented, rather, through other characters' views. However, Durrell's technique of portraying the central character in The Alexandria Quartet differs from that of Faulkner in The Sound And The Fury and Mahfūz in Mīrāmār, through according Purswarden an entire chapter in the last volume of the quartet in which his voice becomes all-controlling.

The British writer Purswarden, reveals throughout the above mentioned chapter which consists of extracts from his notebook, his views on life, art and literature. In addition, within this chapter, Purswarden presents a severe attack on British life which is based on Puritan culture through criticizing Darley the British novelist and another main character in the *Quartet*.

Purswarden's complex style is obvious within the above chapter in Purswarden's advise to Darley whom he believes to be ruining his talent by adopting the Puritan culture and the traditional literary restrictions. This is exemplified in

⁷² Ibid., p. 129.

the following extract in which Purswarden expresses to Darley his wish to break the barriers of the old literary traditions:

It is not really art which is at issue, it is ourselves. Shall we always be content with the ancient tinned salad of the subsidized novel? Or the tired ice-cream of poems which cry themselves to sleep in the refrigerators of the mind? If it were possible to adopt a bolder scansion, a racier rythm, we might all breathe more freely.⁷³

Further on within the same chapter, the reader continues to notice Purswarden's ambiguity and his use of expressions which have meaning on several levels as, for instance, when he presents his view on the meaning of "truth". The following excerpt illustrates how Purswarden tries to convince Darley, whom he calls "Brother Ass" that the mind has to be free from rigid definitions when seeking its way to truth:

Brother Ass, we have the hardest lesson of all to learn as yet that truth cannot be forced that must be allowed to plead for itself!⁷⁴

In addition to being distinguished by a witty sarcastic style, Purswarden demonstrates a commitment to creativity and experimentation which may be drawn from his criticism of Darley. The latter's preference for flowery language and oratory is the focus of Purswarden's critique in the advice he offers Darley with regards to his literary skill:

No but seriously, if you wished to be I do not say original but merely contemporary you might try a four-card trick in the form of novel; passing a common axis through four stories, say, and dedicating each to one of

⁷³ Durrell, p. 751.

⁷⁴ Ibid., p. 753.

the four winds of heaven.⁷⁵

A further part of Purswarden's advice to Darley illustrates how Durrell utilizes Purswarden in transferring his quartet's main theme and technique. This is quite evidenced in the following extract in which Purswarden suggests to Darley to write a novel depending on a prismatic view:

The curvature of space itself would give you stereoscopic narrative, while human personality seen across a continuum would perhaps become prismatic?⁷⁶

One may consider the chapter accorded to Purswarden's voice in the quartet, a long discussion of his revolutionary view in which his point of controversy with Darley predominates. Purswarden's exaggerations within this discussion in displaying his mental skill and philosophic themes through a sophisticated language are extremely boring to the reader. Although there is some similarity between the two complex characters of Wadī^C and Purswarden, Wadī^C is less exaggerated as regards unnecessary digressions.

Moreover, while Yūsuf in Al Rajul alladhi faḳaḳa zillah and Wadī^C in Al-Safīna are through their extended monologues offered the chance to substantially depict their own attributes, cast light on their roles as central characters and contribute to the illumination of the plot, Purswarden is not afforded the same opportunity throughout his only chapter in the quartet.

⁷⁵ Ibid., p. 757.

⁷⁶ Ibid., p. 758.

It is obvious that the other characters' indirect portrayal of Purswarden, highlights his role as a central character much more than his own direct revelations through his all-controlling voice. As compared to Zahra in Mirāmār, the other personages have a greater role in developing Purswarden's character. In addition, Purswarden is portrayed by the quartet's main characters in a way which gives the impression that his views and character are always present in their minds. This is due to the fact that Purswarden represents the experienced intellect who is able to help the other characters in solving their problems and overcoming their inadequacies. Even after his death, Purswarden is regarded with admiration by all characters as an ideal model.

It is important to note that while Durrell presents his indirect characterization of Purswarden through several means and by utilizing more than one narrative technique, Maḥfūz indirectly presents Zahra's portrayal through the limited techniques of other character's interior monologues as well as their dialogues with Zahra.

Throughout the Alexandria Quartet, Purswarden, the central character, is introduced through a means of portrayal whereby the character development is achieved not only by the shared participation of the various characters but also through such means as letters and the voice of the omniscient. Balthazar for instance through his attempts in his interlinear to correct

some of Darley's wrong impressions about Purswarden, illuminates for him some of the enigmatic dimensions of Purswarden's character. In the following part of his interlinear, Balthazar explains the causes for Purswarden's equivocation.

Where can a man who really thinks take
refuge in the so-called real world without
defending himself against stupidity by the
constant exercise of equivocation? Tell me
that. Particularly a poet.⁷⁷

In a further part of his interlinear, Balthazar sheds some light on Purswarden's role as a central character and illustrates how this role enables Purswarden to make known some of his own distinguishing traits as well as to mirror the qualities and shortcomings of other characters. Within this part Balthazar reveals to Darley Purswarden's sympathetic feelings towards the other characters, particularly Justine one of the Quartet's main personages. Balthazar learns from Justine about Purswarden's great concern to help her overcome a severe complex from which she suffers. In the following extract Justine expresses to Balthazar the gratitude she felt for Purswarden in response to the expressions of delight and affection that he demonstrated to her upon hearing that she had been cured:

And you know, Balthazar, that was better
than any lover's kiss, it was a real reward,
an accolade. I saw then that if things had
been different I had it in me to make him
love me - perhaps for the very defects in my
character which are obvious to everyone.⁷⁸

⁷⁷ Ibid., pp. 283-284.

⁷⁸ Ibid., p. 309.

The above excerpt is helpful in illustrating Durrell's technique as he reveals some of Purswarden's properties such that the given characteristic of the central character eventually becomes known to the reader by means of a source several characters removed.

Mountolive, the British ambassador to Egypt and one of the Quartet's main characters is greatly fascinated by Purswarden. This high opinion of Purswarden is illustrated in the following excerpt of his letter to Leila, a sub-character.

I have grown to like Purswarden very much, to understand him better. I am inclined to put down his robust scolding manners not to boorishness as I did but to a profoundly hidden shyness, almost a feeling of guilt. His conversation this time was quite captivating.⁷⁹

While Ghānim, Maḥfūẓ and Jabrā present their portrayals of the central character through narration in the first person, in one of the volumes of his Quartet Durrell uses the omniscient voice to highlight Mountolive's feelings for Purswarden and his sister Liza at the end of Mountolive's first meeting with them:

When the time came to say good-bye, Mountolive had the genuine conviction that a friendship had been established and cemented over all this good food and blithe living.⁸⁰

⁷⁹ Ibid., p. 444.

⁸⁰ Ibid.

Despite the fact that Durrell portrays Purswarden in some parts of Mountolive's volume through the omniscient voice this does not provide any greater objectivity to the central character's portrayal than that of the other writers who depict their central character through first person voices.

Although Yūsuf in Al-Rajul alladhī fakāda zillah and Wadī^C in Al-Safīna are accorded independent voices through which they offer a direct self-portrayal, they are also portrayed by other personages within the two above novels. However, other characters' portrayals of both Yūsuf and Wadī^C are presented through compact and tangible plots and in the context of more limited and significant events whereas the other personages in the Quartet develop Purswarden's character through a plot full of unnecessary digressions and details.

In addition, the other characters depict Yūsuf and Wadī^C through a language that is straightforward while Purswarden is similarly characterized through a more complex and elevated style.

It is easy for the reader for instance, to grasp several of Yūsuf's characteristics through Mabrukā's all-controlling voice in her monologue. Moreover, through expressing her feelings towards Yūsuf, Mabrukā points out as well many of her distinctive attributes and motives. In several parts of Mabrukā's monologue it is apparent that Yūsuf denouncement of her marriage to his father is what led her to believe that if

she could achieve some degree of reconciliation with him and attain being his equal, it would result in her elevation to a higher social status. In the following extract from her interior monologue, Mabrūka's tremendous annoyance with Yūsuf the rapidity of whose climbing the social ladder was due to his stratagems and malice, is expressed in the face of her own inability to hurdle the gap between the rich and the poor. Moreover, Mabrūka reveals her great frustration due to her failure to achieve her aim in life, namely in being transformed from a servant into a lady:

Yusif was the only clever one. In his cleverness he fled from me so that my luck would not infect his. Now he was going up and up, while I was going down and down. My role in life was to be defeated. I had wanted him to recognize that I had become a lady. I hated him.⁸¹

Through the revelations in Sāmiya's monologue, the reader is likewise able to appreciate additional character traits of Yūsuf. Within one of these revelations it is disclosed that, despite Yūsuf's explanations to her of the reasons behind his sudden departure to Syria rather than celebrating his wedding to her, she is certain that this decision reveals the greater importance that he accords his work as over against his marriage to her. Sāmiya also illustrates within this revelation that she is unconvinced by the excuses put forward by Yūsuf related to his childhood in an orphanage, his father's marriage and the pres-

⁸¹ Ghanim, p. 66.

asures placed on him by Shuhdī to justify his holding back from getting married. In the following excerpt, Sāmiya expresses her disappointment with the man she has always regarded as her only source of tenderness:

I did not believe in the motives he confessed. I was sure he would betray me. He could so easily use Shohdi Pasha as an excuse. I remembered what Nagi had said about Yusif's ambition. Yusif, I now knew, was a truthful liar, an honest hypocrite.⁸²

Nājī, grudge against Yūsuf is quite noticeable throughout his monologue. The following text taken from Nājī's interior monologue illustrates how Nājī, through expressing his disappointment and frustration over being defeated by Yūsuf, makes known his main attributes as well as those of Yūsuf:

Now, weakness has overcome strength,
simplicity has conquered sophistication.
Was his secret that he was young and I
was old? How did he defeat me?⁸³

In Al Safīna, the reader is easily able to gather Wadī^C's distinctive qualities and attributes from the main characters' respective monologues.

In one of his monologues in Al Safīna, the second main character ^CIsām, reveals the fact that his worries and sufferings which stemmed from his frustrated love for Lamā resulted in an increase of Wadī^C's influence over him. This is evident in the following

⁸² Ibid., p. 171.

⁸³ Ibid., p. 201.

extract taken from 'Isām's interior monologue in which his weakness and desire to run away from his crisis on the one hand and Wadī^C's forcefulness on the other are expressed:

Perhaps my relationship with Luma (sick) had drained me of my willpower, and so he was able demoniacally, to take advantage of my weakness and submission. If he had asked me to jump into the sea, I would have done so, because I would have saved myself a great deal of agony.⁸⁴

Also worthy of note in another of 'Isām's monologues is the suicide letter written by Fālih a third main character to his wife Lamā. Through his suicide letter Fālih highlights one of Wadī^C's outstanding characteristics. The following extract illustrates how Fālih reveals the fact that his dark view of life is not affected even by Wadī^C's great optimism:

That's the way I feel. Life is dark. The days are as dark as death. The ship is like a prison cell. The sea is an abominable monster. The sun is dark, and it's here in my heart, in my bowels, black and rigid, scoffing at everything, at you even, at our friends, even Wadī^C Assāf.⁸⁵

The above example points out a similarity between Jabrā's utilization of 'Isām's voice in revealing Fālih's view of Wadī^C and Durrell's use of Balthazar's interlinear in revealing Justine's view of Purswarden.

⁸⁴ Jabra, p. 91.

⁸⁵ Ibid., p. 185.

When depicting Wadī^C in her monologue, Emilia one of Al-Safīna's sub-characters sheds more light on Wadī^C's strong and attractive personality by which all other characters joining the cruise are fascinated:

I would be afraid to marry a man who can attract men and women with such speed and respond to every person looking for some warmth from his radiant sun.⁸⁶

After discussing the portrayal of the central character through the technique of multiple points of view in first person narrators in the novels selected for my study, one may conclude that, by facilitating a gradual revelation of the central character, this technique serves to heighten the reader's interest as well as enhance his collaboration in the realization of the portrayal itself. Mīrāmār's various personalities, for instance, provide an interesting depiction of Zahra, whereby each voice compliments and builds upon the portrayal thus far established by the preceding voices.

In Al Rajul alladhī fakada zillah, on the other hand, after the other characters have presented their perspectives on the various facets of Yūsuf's character, his self-portrayal through his own extended monologue enables the reader to enter into his consciousness and benefit from a greater intimacy with his character traits and feelings, an awareness not made possible by the previous voices. For example, although other

⁸⁶ Ibid., p. 158.

personages emphasize the fact that Yūsuf masks his opportunism and destructive character by his shyness, Yūsuf's feeling of guilt within certain situations and his suffering from a tormenting sense of estrangement from himself are not revealed except in Yūsuf's monologue.

In Al Safīna, throughout the ten monologues accorded to the three main voices, the reader enjoys the gradual revelation of Wadī^C's special characteristics. While ^CIsām for instance, sheds light in his monologue on Wadī^C's forcefulness and his great love for his homeland, Wadī^C points out more of his beliefs and attributes such as his optimism and ability to confront crises.

In addition, some of the examples which I have utilized in my previous discussion illustrates how this technique through providing a gradual revelation of central character's portrayal facilitates mirroring other characters' distinctive qualities and traits.

Indeed, it is quite interesting for the reader to be able to gradually discover how Zahra functions, through her beauty and self-confidence as a focus of attraction for the other characters and in consequence mirrors their merits and shortcomings.

In addition, the prismatic view through which the char-

acterization of Yūsuf and Wadī^C is presented arouses the reader's curiosity to follow the above two central characters as they undertake their roles. In fact, throughout Al Rajul alladhī fakada zillah one of the elements which make the novel truly enjoyable for the reader is to witness how Yūsuf mirrors, through his opportunism, the other characters' ambitions and frustrations. On the other hand, in Al Safīna, the reader's literary appreciation focuses upon Wadī^C's mirroring through his broadmindedness, the other personages' shortcomings and character defects.

CHAPTER III

CONCLUSION.

Based upon my study of the method of multiple points of view through narrators in the first person as utilized by Ghānim, Maḥfūz and Jabrā in their novels Al-Rajul alladhī fakada zillah, Mīrāmār and Al-Safīna respectively, I would like to conclude with the following observations.

Firstly, I would like to draw attention to the conclusions at which I arrived at as regards the various ways in which the primary techniques of the method of multiple voices are employed by Ghānim, Maḥfūz and Jabrā in their novels chosen for this study.

Beginning with the technique of suspending the normal development of the plot, I note first that all three authors, in so doing focus extensively on the same events and characters from a multiplicity of points of view. On the other hand, there are notable differences in the means utilized by each of these three authors to achieve that focus.

As for Ghānim and Maḥfūz, they use the multiple recountings of events and situations shared in common between the various characters in order to reflect a plurality of views. However, while Ghānim tends to utilize situations shared in common between two or three characters, Maḥfūz prefers to employ situations witnessed by all main characters in Mīrāmār.

In Al-Rajul alladhī fakada zillah, there are several

instances in which Ghānim utilizes two characters' varying accounts of a situation shared in common between them in order to cast light on their contrast in point of view. This is exemplified, for instance, through Mabrūka's and Yūsuf's recountings of the situation during which Mabrūka asks for Yūsuf's help after he had become chief editor. A further example in which Ghānim manifests his concern to demonstrate differences in point of view may be seen in the three varying accounts of Nājī's quarrel with Yūsuf as provided by Sāmiya, Nājī and Yūsuf.

For his part, Maḥfūz has chosen to highlight the variance in point of view among the characters in Mīrāmār through making all his novel's voices share several situations in common. By virtue of each character's recounting of these shared situations, the distinctive views and characteristics of each of the four voices in Mīrāmār become evident.

While we have seen that Maḥfūz's and Ghānim's success in revealing counter views accrues to their skillful utilization of interplay between the various recountings, Jabrā preferred to depend more on characters' flashbacks and discussions in achieving the same end.

I have discovered that Jabrā is, to a certain extent, influenced by Durrell's Alexandria Quartet, in his use of

characters' detailed flashbacks and lengthy dialogues in Al Safīna. It is evident that both Durrell and Jabrā depend heavily upon discussions in these novels in underlining their characters' points of controversy regarding truth, art, love and other topics as well. In addition, it is through these conversations that the characters in both novels exhibit their philosophic positions and wide knowledge. However, as compared to Durrell, Jabrā's resort to distracting digressions which risk the reader's boredom is held in check.

I feel that the use to which dialogues are put in Al-Rajul alladhī faḳada zillāh and Mīrāmār reflects Ghānim's and Maḥfūz's special concern to focus on dissimilarity in point of view without digressing in lengthy discussions full of philosophic debate.

A second basic technique of the method of multiple voices is gradual revelation of the same event by the novel's various personages. Here, I would like to remark that it is through their employment of this technique that Ghānim, Maḥfūz and Jabrā succeed in sustaining a high level of interest on the part of the reader throughout their three novels. Specifically, this heightened interest is due to the particular tempo according to which the event is gradually revealed. In conformity with this tempo, each voice in the novel views the event from a different angle and contributes to the illumination of this event's mystery.

I would like, further, to note a similarity between Maḥfūz and the two western authors as regards their use of the technique of gradual revelation. Specifically, I would hold that gradual revelation is particularly suited to each of them in that each novel contains a mysterious death that must be solved, thus providing an atmosphere of suspense. Jabrā on the otherhand, chose to be immediate in his revelation of Fālih's suicide in Al Safīna, which I believe is due only to his desire to differ from Faulkner, Durrell and Maḥfūz.

In novels which are narrated by a multiplicity of voices, attaching of importance to the role of the central character becomes inevitable. This is due to the fact that although the central character may not always have a strong influence on the destinies of other personages, he or she mirrors their distinctive characteristics and contrastive views.

Through my examination of the employment of the central character in the novels subject of my study, I noticed that whereas Maḥfūz does not provide his central character an independent voice, preferring rather to develop her character through other voices, Ghānim and Jabrā accord their central characters independent voices through the medium of extended monologues.

Certainly, it is due to Maḥfūz's successful utilization of the central character Zahra, that he succeeds in introducing

us to four characters who represent different sectors in the Egyptian society. Through these characters' varying portrayals of Zahra and their contrasting reactions towards her, Maḥfūz was able to present the main theme of his novel, namely criticism of the political regime in Egypt in the sixties.

Maḥfūz in Mīrāmār and Faulkner in The Sound And The Fury, are similar in their desire to avoid breaking the symbolic dimensions of their central character. Therefore, in his depiction of Zahra, Maḥfūz is to a certain extent influenced by Faulkner's technique of indirection in portraying Caddy. In fact Zahra symbolizes the positive values of goodness and honour.

In his Quartet, Durrell reveals his central character's attributes through combining a direct element in a technique that is otherwise throughout indirect. Despite the influence which Durrell exerts on Ghānim and Jabrā in their utilization of the central character, the two Arab novelists preferred to present their central characters in their two novels by according them independent voices. Ghānim's skilfull employment of Yūsuf as a central character who represents opportunism in its extreme, introduces the reader to four different types of characters representing variant facets of opportunism and obsessed by certain social ambitions.

Through serving as a central character in Al Safīna, Wadī^C who adopts a realistic perspective, embodies the various inadequacies and shortcomings of three Arab intellectuals.

I would like to draw attention to an important aspect of the method of multiple voices which I have found to be common to all of the novels utilized in my study. Specifically, that the primary characters in all of these novels are not free from the past even within the part in the novel in which the suspended time is released. Ghānim, Maḥfūz and Jabrā employ a continuous present which is rich with the significance of the past. The future is also anticipated within this enormous present. Actually, the use of the above continuous present is necessitated by the incorporation of the method of multiple voices. In consequence, the characters in the three Arabic novels often shift back in time to various early points in their lives. Regarding shifts in time in the Arabic novels, the main observation I would like to make is that even when the shift is a sudden flashback, the reader is able to discern its context, dimensions and to whom it relates. Consequently, we would note finally on this point that the Arab authors' handling of shifts in time enabled the reader to follow the development of the plot without the distractions encountered in Faulkner's use of raw stream of consciousness in The Sound And The Fury.

The main conclusion at which I arrived from my study, is that Ghānim, Maḥfūz and Jabrā are influenced to a certain extent in their three novels by the utilization of the method of multiple voices in Faulkner's The Sound And The Fury and

Durrell's Alexandria Quartet. However, the three Arab authors implement the technique in accordance with their own talents and through a plot which is at once more cohesive and tangible than that of other Faulkner or Durrell.

Characters in Al-Rajul alladhī fakada zillah and Mīrāmār resemble those of Faulkner in The Sound And The Fury in being unconcerned about time and in their being convinced that an inevitable doom awaits them.

However, Ghānim and Maḥfūz do not resort excessively to disordered flashbacks as Faulkner does in his literary model.

The aim of both Durrell in his Quartet and Jabrā in Al Safīna in incorporating the method of multiple points of view was to focus on the wide human experience and enlightenment which the characters acquire through being exposed to each others' counter views of truth. Despite this identity of aim, the characters' flashbacks in Al Safīna do not include an excessive amount of unnecessary descriptions and superfluous details such as one finds in shifts in time throughout the Quartet.

Indeed, one could say that the success of the three Arab novelists derives from their avoidance of the pitfalls indicated above as well as from their adherence to unambiguous themes and fixed truths. Their relatively straightforward approach enabled a wide Arab readership to appreciate the prismatic view to depicting events and characters.

It was as a result of the contributions of Ghānim, Maḥfūz and Jabrā to the technique of multiple voices through narration in the first person, that new generations of Arab novelists began to incorporate this technique in their works. Among those who were influenced by the introduction of the technique were, Maḥmūd Diyāb in his novel Zilal Fī Al-Jānib Al-Ākhar (Shadows On The Other Side) in 1964, Solīmān Fayyād in Aswāt (Voices) in 1972, and Yūsuf Al-Qa'id in Al-Hidād (The Mourning) in 1969 and Al-Harb Fī Bar Misr (War In The Land Of Egypt).

I have truly enjoyed studying the method of multiple voices and tracing the cross-cultural influence effected between the two western pioneers Faulker and Durrell and the three Arab novelists Ghānim, Maḥfūz and Jabrā. Similar to Mr. Ghānim, I feel that "where the method of multiple voices is employed, each character's voice is to a novel what a musical movement is to a symphony."¹ It is my hope that more efforts will be exerted by scholars and critics to accord greater attention to this field of study.

Finally, I would like to voice my agreement with professors Dr. Ḥamdī Al-Sakūt and Dr. Mahmud Al-Rabī^{Cī} who are constant in their encouragement of students to undertake studies in

¹ Ghānim, personal interview.

comparative literature which will enable them to appreciate cross-cultural influences between literary works. Such studies, moreover, introduce scholars and critics to the various approaches taken in examining this influence.

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