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**Stream of consciousness in James Joyce's *A Portrait of an Artist as a Young Man* and Naguib Mahfouz's *The Thief and The Dogs*:
A Comparative Study**

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Dedication

With a great pleasure and honour we wholeheartedly dedicate this humble research to our parents mother and father, God protect them, this has been always your dream to see us graduating, your supports shaped us the women we are today.

We also dedicate this work to our dearest sisters, brothers, grandmother M. Saadia, aunt L. Souad, and our uncles G. Saleh, R. Hakim, G.Aissa, H.S.Ibrahim, B.Saleh for their unconditional love, tenderness and prayers.

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Abstract

James Joyce and Naguib Mahfouz were two prominent literary figures, known for the use of stream of consciousness technique. Their works are marked by innovative and varied employment of this modernist technique. This dissertation is a stylistic study of the use of stream of consciousness in James Joyce's *A Portrait of an Artist as a Young Man* and Naguib Mahfouz's *The Thief and The Dogs* (a comparative study). The convergence concerning the use of stream of consciousness technique in the two novels could be summarised as follows: the use of the interior monologue, time montage, and free association. As for the divergence in the use of stream of consciousness in Joyce's *A portrait of an Artist as a Young Man*, it is related to the use of the first/second person narration and language evolution. However, in Mahfouz's *The Thief and The Dogs*, it is distinguished by the third omniscient narrator and the use of soliloquy. This research represents the expanded study to the stream of consciousness in exhaustively psychological perspectives.

Key Words: James Joyce, Naguib Mahfouz, stream of consciousness, Epiphany, Soliloquy, Stylistics, psychology, narratology, *A Portrait of an Artist as a Young Man*, *The Thief and The Dogs*.

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General Introduction

1. Background of the Study

Modernism is a period in the history of literature that began in the early twentieth century and lasted until the early 1940s. Emily Dickinson and Walt Whitman are considered the mother and father of the movement. The term modernism as a literary movement questions the conservative values of realism, while realists present the nature of reality with the authenticity of the physical and external action of the characters; modernists convey the nature of reality through psychic content, placing more emphasis on the inner side of the characters. In a modern sense, some modernists write that they are realistic simply because the truth for them cannot be found in the worldview; it can only be found in the inner thought of human beings.

It is a modern view of reality that encouraged them to develop a new technique that enabled them to study psychological makeup and access to the thoughts, emotions, point of view and feelings of the heroes called the stream of consciousness. This technique was widely used at the end of the 19th century. Novelists began to use the stream of consciousness technique as a phenomenon because it delves into the human mind and soul by engaging it in writing such as: James Joyce and Naguib Mahfouz.

The Current research is a comparative study about the use of the stream of consciousness technique between the Irish novelist James Joyce in *A portrait of the Artist as a Young Man* (1916), and the Egyptian writer Naguib Mahfouz's *The Thief and The Dogs* (1961). Both have developed a style that matches their propositions, which can be characterized by stylistic aspects and mental narrative forms.

2. Aims of the study

The aim of this study is to show how James Joyce and Naguib Mahfouz used the stream of consciousness technique in their novels; *A Portrait of the Artist as a Young Man* and *The*

Thief and The Dogs, which deals with the flow of ideas, sensations and feelings. Joyce and Mahfouz tried to go deeply into character's mind.

Moreover, the study of divergence and convergence of stream of consciousness in James Joyce's novel and Naguib Mahfouz's novel could be fruitful and interesting for students to deal with the analysis of character's consciousness.

3. Statement of the problem

The research work attempts to introduce the literary functions that results from the use of stream of consciousness in James Joyce's *A Portrait of the Artist as a Young Man* and Naguib Mahfouz's *The Thief and The Dogs*.

The style writing of Joyce and Mahfouz tends to depict the inner proceed which is known as the interior monologue. Despite the fact that they used the same devices, they addressed different themes.

This study will attempt to study how the stream of consciousness technique it is used by the two authors? We investigate the similarities and the differences between how this technique is employed by the two writers. We also want to establish Joyce's influence on Mahfouz.

4. Hypothesis

We hypothesize that there are significant differences in how the two authors use the technique in their narration and we also contend that there are many similarities. We also find through highlighting the similarities that The Westerns had had a great influence on Mahfouz's mode of writing.

5. Research Questions

a. How is the stream of consciousness employed in fiction?

- b. How was Naguib influenced by modernist movements?
- c. How is the stream of consciousness technique employed by James Joyce's novel?
- d. How is the stream of consciousness technique employed by Naguib Mahfouz's novel?
- e. What are the literary functions that results from the use of stream of consciousness in James Joyce's novel and Naguib Mahfouz's novel?

5. Objectives

The result of this investigation is required to contribute for the development of a literary study by giving a valuable reference for who have an interest for James Joyce and Naguib Mahfouz's books and styles of writing just as the stream of consciousness technique.

- a. This research is required to give a review about stream of consciousness technique in James Joyce's *A Portrait of The Artist as a Young Man* and Naguib Mahfouz's *The Thief and The Dogs*.
- b. The proposed study helps students of literature to understand the innovation in modernist literary style, to feature the techniques used and the way how the two authors move from one character's thoughts and feelings into another in the two novels, this narrative technique should be into consideration because it remains the core of modernism.
- c. This study attempts to investigate the individual use of this technique by Naguib Mahfouz and his influence by the western modernist writers.
- d. The present comparative study will highlight most of the differences and similarities in using the steam of consciousness technique that could be formed in the works at hand.

6. Methodology

Our methodology is mainly comparative in a sense that we want to look at the similarities and differences in the implementation of this narrative technique in both novels. The comparative study will also help us establish the influence of westerns on Mahfouz by looking at the analogies between the two styles. For the purpose at hand we are going to study plot, characterization and the treatment of space and time setting.

7. Scope of the Study

This dissertation consists of general introduction, divided into three chapters and a general conclusion to answer the questions that set in this work.

The first chapter will present a brief historical, literary and personal background of Ireland and Egypt. The historical background contains The Home Rule Movement late 1870, History of Ireland and The Egyptian Revolutionary 1952. The literary background is about Joyce and Literary Revival (Traditionalists and Modernists), Egyptian novels in sixties, and The Influence of Westerns on Naguib Mahfouz. For the personal background presents the biography of the two authors.

The second chapter focuses on Modernism as a literary movement, the psychoanalysis to discern the most relevant aspects to how the mind of characters work and the stream of consciousness as a technique and its characterizations (interior monologue, free indirect style, space and time montage, free association and focalisation).

In the third chapter, we introduce the analysis of the use of stream of consciousness technique of the two novels *A Portrait of The Artist as a Young Man* by James Joyce and *The Thief and The Dogs* by Naguib Mahfouz and the literary functions that results from the use of the techniques. Finally, we ended this study by a general overview of all findings.

Chapter One:
Backgrounds:
Historical, Literary
and Personal

Introduction

In this first chapter of our analysis, we will examine the most important events that continually shaped the history of Ireland and Egypt, literature and its relationship to the two authors James Joyce and Naguib Mahfouz. In the last part of this chapter, we will shed light on the significance of these events on the biographical elements of the two writers, focusing mainly on their lives and works.

1.1 Historical background

1.1.1 The Home Rule Movement Late (1870)

The 1870's are treated as background years for the Parnell era. The home government association was calling for an Irish parliament that formed in 1870 by the prominent unionist lawyer Isaac Bull, the owner of the Home Rule political slogan. Therefore, Isaac Bull was the founder in 1870 and the first chief of the home government association. Thus, the government's oppressive measures against the Fenians (Revolutionary Irish Republican). The purpose behind was to press for Irish autonomy. Isaac.B soon gave the way to the Anglo – Irish politician Charles Stewart Parnell (1846-1891).

Through time, the Prime Minister William Gladstone was converted to Home Rule by 1885. He appreciated the full force of Irish nationalism. In 1886 and 1893 there had been two Home Rule Bills, but both were rejected and killed of the Lords .The third Bill had to wait for one liberal ministry , the conservatives had try to” kill Home Rule by Kindness.”

Then, in 1889 Parnell's popularity marked in the summit and a high point in his career. Parnell was the cause of his own downfall, because he had known of his affair with Mrs. Katherine O'Shea , all the political parts abandoned him that lead him by force to give up and died one year later.

In 1900, the Fenians began to regroup volunteers for the next rebellion against British Rule. After the result of the general elections in the 1909, the liberals were obliged to introduce the third Home Rule Bill in 1912.

Parnell Stewart does not appear as a character in the novel, but he is also not a fiction, he is a respectful character whose death affects many of the characters in the novel. The wealth of Joyce's family fell at the same time as Stewart Parnell fell. His family came from the nobles of Gateway, when they stabilized; he joined the fortune of the "Rising star Parnell."

According to Joyce / Dedalus, Parnell's story was a lesson to learn, gave them many ideas during his Catholic education. First of all, the Catholic Church exercised strong control over Irish society because of the tensions between religion and politics. Then the era of Joyce's Parnell quickly became saturated with a kind of regret, such as the disappearance of the Home Rule. Finally, the fall of Richard Parnell and the responsibility of the Church, which almost permeates Joyce's work for "Every time he looked in the political literary history, he found that betrayal was the main theme" (Attridgep. 32).

1.1.2. History of Ireland

The Irish history is introduced as a powerful factor in the shaping of Irish individual life. The late of nineteenth century and early twentieth century Ireland, are a period of loss of traditions, Rome culture of the Irish nation.

Ireland has witnessed historical conflicts with England and divisions within their societies, ethnic religious partition characterized by pre-colonial, colonial and post-colonial history.

Since the 12th century many parts of Ireland had been held under the British rule, and in 1800 under the Act of Union. Ireland deprived from its freedom and became part of the United Kingdom which means following the democratisation of British society. During the

nineteenth century various changes and movements developed, that makes Ireland emancipate from the colonial supervision and over control of their own affairs at home. At that time, there were a numerous movements; movements of Home Rule an agrarian and parliamentary emancipation by the direction of Charles Stewart Parnell, movements for land to improve the Irish peasantry by Michael Davitt in (1841-1906), movements of the independency from United Kingdom, movements to revive the Gaelic culture of the Irish people.

Catholicism played also an important building the Irish identity, it came to embrace all aspects of the Irish people politically, socially and even after the establishment of the Irish Free State in 1922. It was a bulwark of Irishness helped to destroy Ireland's most population nationalist leader and give a birth to the Irish consciousness.

History regards the 1916 Easter Rising in Ireland which signified a change in the Irish approach from constitutional nationalism to revolutionary nationalism which led to the creation of the Irish Free State in 1922 (The Easter Rising and the fall to freedom, 2005).

1.1.3 The Egyptian Revolutionary 1952

The July 1952 revolution changed Egypt and the Arab world, as did the literature that coloured this rebellion. Some writers, through their frequent writings, transformed from a military revolution into a revolution that had its philosophy and theories that brought the matter closer to the Egyptians, spreading courage and a revolutionary wave in this conflict region (Abd Errahim. El Quds El Arabi2018). Literary work before July presented an analysis of realism and what Egypt has gone through (Afridi2008). "The writings of Abd al-Rahman al-Sharkawi, Youssef Idris and The Return of the Soul to Tawfik al-Hakim, which according to Abd al-Nassir were his inspiration for what he did next" (Abd Errahim. El Quds El arabi 2018). As did the writings of Naguib Mahfouz, who analyzed social reality and

attempted spread the spirit of rebellion under the influence of Salama Moussa; many writers thought that the July Revolution was a real verification of their hope of achieving equality and social justice, but some rebelled in fear of this revolution (Abd El hady 1996).

After the 1952 revolution, Mahfouz stopped writing for seven years. In an interview with Mahfouz regarding this period, he stated that:

The circumstances which compelled me to writing, in the past, had completely changed (after the Revolution). Consequently, I found myself in complete inanity and I thought that maybe it was a temporal vacuity, or maybe it was just a kind of harmonious relaxation to contend- plate and absorb a new style in writing in the future, or maybe it was the end of my career (Yusuf 1957).

It was not the end, after seven years he decided to write and would never use realism again, because new methods, techniques and topics were occupied with his mind. He tried to modernize his writing style. In 1956-57 Mahfouz published *The Trilogy*. He published it in 1956-57. In 1956, Bain al-Qasrain received the State Award for literature in Egypt. Naguib Mahfouz wrote his best work during this period "*Thief and The Dogs*" in 1961.

The novel was first serialized in the al-Ahram newspaper. The first edition was published in book form by the Egypt Publishing Bookstore, Cairo in late 1961. It serves as a historical document revealing Egyptian society after the Free Officers' revolt , that he tried to make many changes in the social situation in Egypt, but unfortunately failed and only the wealthy people who had benefited from it and that is what he criticizes through this novel.

Mahfouz describes in his novel Egyptian society during the Free Officer Revolution and its results in which he dealt with different social states, personified in many characters that reflect Egyptian society; the rich and wealthy class is represented by Rauf Ilwan, and then the class or layer of opportunists and traitors that is too close to the rich and the government,

as Tarzan said has become the layer of most people, since that all are employed by the government, it is represented through Rauf Ilwan who has become one of the bourgeois and editor in chief of an El-Zahra newspaper, denied his principles and his friend Said Mahran. Furthermore, the oppressed and marginalized poor who stuck to their principles and therefore remain poor and desperate 'Nur, Tarzan, Saïd Mahran and Sheikh Ali Junaidi who did not benefit from the revolution' (Afridi.2008).

Through his novel, Naguib Mahfouz tried to depict the historical period of modern Egypt, which was the uprising of Free Officers who dealt with the social affairs of the Egyptians.

1.2 Literary Background

1.2.1 Joyce and Literary Revival (Renaissance) 1893

1.2.1.1 Irish Traditionalists

The Irish Literary Revival was strengthened by traditionalists (a group of writers). The most outstanding Irish traditionalists were W. B Yeats, J. Synge, D. Hyde and others. Nationalists have set Irish traditionalists plans to regain their Irish character, especially 'The Irish Peasant' (Ibid). According to traditionalists, the only refuge was a return to the peasant. The revivalists of ancient myths, legends, myths of Gaelic culture, Irish people were accustomed to regaining the emblem of Irish traditions.

William Butler Yeats, the driving force behind the Irish Revival movement, was interested in developing the criterion of Irish literature, which is why "it was impossible to study outside Irish literature because it is a language of foreigners, a feast for the survival and revival of the Irish (Ward pp. 179-180).

In short, nationalists tried to change colonial stereotypes. Indeed, Irish revivalists were romantic in their feelings and perfection of beauty, as W. B. Yeats called it:

Our natural magic (which) is only a world religion, a former cult of nature and disturbing ecstasy that it certainly haunts all the beautiful places that people are reminded of ... Something closer to alchemy.... transmutation of all things into a divine and indestructible substance (Castle p. 174).

In other words, nationalist traditionalists played a significant role in changing colonial stereotypes, which they certainly did.

1.2.1.2 Irish Modernists

Similarly, there was another group that opposed the traditionalists. Joyce is one of the prominent opponents, he opposed Revivalists methods:

The cultural assumptions of the Revivalists, specifically the idealization of the peasant image as a sign of national virtue and cultural unity. They have blinded them with the focus and interest of realistic representation, as well as the damaging effects of reborn cultural redemption programs that offer modest and ineffective alternatives to colonialist and nationalist idealization whose reliance on primitive discourse was largely unexplored and not criticized (Castlep.p179-180).

According to Seamus Deave in *The Joyce Irishman of the Irish character*, "Revivalists believed in a positive force" (Deanep. 11). They went beyond representing the real life of Ireland. Meanwhile, Joyce's interest was more in representing negativity, the problems of the city. He focused on:

The urban proletariat, the lower classes, the petite bourgeoisie, the unemployed, single men and women, children who emphasized the double justice committed by the false

presentation of both nationalists because they not only idealized or mystified the peasant, but the peasant figure became the symbol of all Irish people, regardless of the fact that many of them increasingly live in cities (Ibid).

An old generation of intellectuals believed that the revival of the Gaelic language was meaningless. Unlike the new generation, Revivalists was revolutionary in its appeal. They are characterized by the fact that:

For most part, Catholics of the working or lower middle class accept cultural and political nationalism, but what is distinctive is that they represent the social and economic aspects of the Irish independent movement. To them, Irish freedom means much more reparation from England and the restoration of an ancient language and cultural; it is also reform, economic opportunists for the young, and an end of emigration as a panacea for Ireland's ills (McCaffrey. 27).

They were convinced that all these circumstances were the reason for Ireland's lack of progress. James Joyce, whose aim was to depict a non-sentimental image, such as colonial stereotypes to show the true image of his countrymen and wanted to show how they were assimilated by a colonizer. In his writings he always considered himself European (MacCabe 1978).

When Joyce returns to Ireland's medieval splendour, Ireland is an actor in European history not a land of primitive myths. This European dimensions are important in Joyce's mind, certainly was in agreement with, if not borrowed from Yeats and indeed Joyce decided to become Irish. His early brochure:

The day of the Rabblement castigated the Abbey theatre for its failure to produce a European programme of drama, opting as it did, for plays based on myth (MacCabe, pp. 14-17).

Joyce's choice of writing in English language is an effective way to transmit his message through his marks and arts rather than religion and politics. Like his announced to the editor of *Dubliners*: “which make his work to be the first work through the spiritual liberation of country” (Dereckp. 4).

1.2.2 Egyptian novel in the sixties

The sixties was in reality a time of confusion, a time of various immense projects and practically all political exercises; huge industrialization and the total absence of freedom. The development of the High Dam and the demolition of the soul of restriction, the extension of free training and the collective capture of the intellectuals, serious oversight and the rise of sly language among the intellectuals (Sabry Hafez.1994).

During this decade, there was no public activity not expose to authentic control, wherever one experienced not living yet official writers hiding their individual characters underneath a carapace of congruity, individuals who carried on social jobs and rehashed naturally, mottos that were regularly in opposition to their real hidden assessments (Badawi.1992).

The impact of social, political and social change during this insecure period left its mark on the author's reaction and on his work. The novel of the sixties, aside from amusement, educational books, and the transformation of western works. One may recognize three principles incline: the historical, the romantic and the realistic (Badawi1992).

The historical phase was the first to develop in the field of The Egyptian novel. By the turn of the century crafted by Niqula Haddad, Jirji Zaydan, and Farah Antiun recorded the introduction of verifiable novel in contemporary Arabic literature (Hafez.1994). This trend kept on developing and advance through crafted by Muhammad Said al-Iryan, Ali Ahmad Bakathir, Naguib Mahfouz, and Adil Kamil. With the arrival of the fifties, it appeared that this phase had started to suffer from an incredible decrease (Hafez.1994).

The romantic trend viewed on the appearance of the main such novel, *Zaynab* by Muhammad Husayn Haykal in 1914, is considered by most pundits and researchers as the genuine initiation of the develop example of the Egyptian novel (J Brugman.1984). The romantic trend prospered through the interpretations Mustafa Lotfi Al Manfaluti (Moreh, 1988) and through the first books of Ibrahim Abdal-Qadir al-Mazzini, Mahmoud Taymur, and Sad Makkawi. Ihsan Abd Al-Quddius, Yosuf al-Sibic, and Tharwat Abaza in spite of the average quality of their works, brought this pattern into wide exposure (Badawi.1993). The Egyptian romantic novel arrived at its top in the unconvincing and confused works of Muhammad Abd al-Halim Abdullah (Hafez.1994), which illustrated the independent Egyptian who set up himself even with deterrents, underlined the nature, wistfully treated the issues of Egyptian villages and got away from the social parts of the inquiries which they lectured (Badawi.1992).

The realistic phase or trend was the last to show up; it rose with the distribution of *Thurayya* by Isa Ibayd in 1922, and *Awdat al-rub* by Tawfiq al-Hakim in 1933 (AlKodimi.2013). On account of its fruitfulness, this trend built up the Egyptian writings effectively and quickly until it arrived at its summit with *The Trilogy* of Naguib Mahfouz (Badawi.1992). The reasonable highlights of this trend were blended in with various elements of the psychological novel (AlKodimi.2013). Some works of al-Hakim, Hjaqqi, Mahfouz, Idris, Al-Sharqawi, Ghanim, and al-Zayyat had been composed by realistic trend and because of its productive collect one could partition it into many books. For example, *The Trilogy* of Mahfouz, *Qissathubb* of Yusuf Idris, *Al-Ard* and *Al-Shawdricat-khalfiyya* by Al-Sharqiwi, and *Al-Bab al-Maftuh* by Latifa al-Zayyit (Hafez.1994).

The majority of the books of the sixties has a place with the realistic trend which had the option to express the new sensibility of the sixties, in light of the fact that in the wake of profiting by the western practical and naturalistic books of Balzac, Dickens, Flaubert,

Dostoyevsky, Tolstoy, and Zola. Authors were currently affected by the new revelations and accomplishments to be found in progress of Proust, Joyce, Woolf, Kafka, Faulkner and Camus. These impacts help to recognize the authenticity of the sixties from that of the forties, the fifties and to grow the writer's creative methods in order to adapt to the variable and insecure truth of Egypt in the sixties (AlKodimi.2013). On account of the extensive relationship among structure and the text, meaning and implication, referent and reference, these impacts enlarge the extent of vision and advance both the structure and substance of the books of the sixties, and also the sixties writers tried to focus more on the individual in his environment. As Jabra Ibrahim mentioned that the focus has changed from society's conflicts to another kind of complex issues, that of the inner self of individual using new techniques of modern psychology on the scientific plane; stream-of-consciousness technique and interior monologue (Allen, 1994).

The most famous accomplishments of the more established age during this decade are the books of Naguib Mahfouz, Yusuf Idris, Fathi Ghanim, Luwis Awad, Abd al-Rahman al-Sharqawi and Abbas Ahmad (Hafez.1994).

By 1952 Mahfouz had finished the principal draft of *The Trilogy* which discusses the great accomplishment of his time of social realism (Badawi.1992). The culmination of this brilliant work coincided with the decay of the old social and political foundation with the end of the government, the disassembling of the extraordinary primitive domains and the termination of the British occupation (Badawi.1993). Mahfouz along these lines wound up on the horns of a dilemma-mama for he was unable to keep treating the out dated inquiries of the old fallen system and it was too soon to deal with those of the enhanced one, which had still to come to fruition (Hafez.1976). He surrendered composing inside and out for just about seven years, during which he attempted to comprehend and investigate the qualities of the new system and to get a handle on the new reasonableness of the period (Badawi.1993).

At the point when he continued composition, with the figurative hut *Awlad Haritna* (1959), it turned out to be certain that he was evaluating his thoughts and was searching for another style and another structure (Elyas.1979). After an additional two years he distributed *The Thief and The Dogs* (1961), an achievement in his abstract vocation which solidified the new style and structure wherein his next five books were to be composed After the fifth *Miramar* (1967).

Arabic novel acted like a mirror extended which have mirrored the social, financial and the political changes in this area. It experienced a long process before it turned into a conspicuous classification of modern Arabic writing.

1.2.3 The influence of westerns on Naguib Mahfouz

Mahfouz's significant source of inspiration came from Russian scholars such as Gorky, Chekhov, Turgenev and Dostoyevsky. He goes from simple events and average characters to people and worries of deep significance. Mahfouz also has so many backgrounds like Lawrence, Proust, Malrank, Mann, Joyce, Anatole France, Stendhal and Galsworthy (Naguib Mahfouz and this Arabic novel, chapter II). After being familiar with the tasks of different European writers, Mahfouz revealed that the western world was more progressive figure. Therefore, Mahfouz decided to choose the west as a model and creativity. However, his first signs of western design appeared in his works. Throughout the 1930s, Mahfouz could explain the work of different writers from different countries such as Russia, France, Germany and the United Kingdom; it led him to incorporate multiple influences, which helped him catch up with the novel as an artistic character in a shorter time new changes (Naguib Mafhouz and Arabic novel chapter two).

In the Arab novel, Mahfouz is considered an innovator because he always tries to develop his writings according to the situations and circumstances he faces, his ability to use

various techniques and forms of western schools and literary movements and skilfully carrying out these techniques, just like one of the great Western writers (Elyas 1979).

The Arab novel had progressed through common stages of development with European and American novels. All these stages are reflected in the works of Mahfouz, which contributed to development and achieved a high level of quality in the Arab novel (Elyas, 1979). Mahfouz began his writings with historical fiction, and then tried to implement for about seven years. Five years after the revolution of General Naguib and Colonel Nasser Mahfouz in 1952, he decided to devote time to idleness for writing new novels to regenerate. According to Elyas, Mahfouz believes that this period is about relaxing and taking time to find new ways to improve and improve writing style or end a writing career. He began to write again, using post realistic techniques to incorporate modernism in his work (Elyas 1979). Since his state of mind changed, he gained new methods and new topics to use in his writings. In 1956, he wrote his famous work *Trilogy*, which represents a way of life for three generations of the average middle class merchant family of that time. In *Trilogy*, Mahfouz, devotes attention to the inequalities and depression of the political system and illustrates the relationship between modernism and faith and their close relationship between spiritualism and realism. Afridi emphasizes that "his stories describe the lives of ordinary individuals involved in the struggle for identity and faith that reveal the existential, spiritual and material nature of Egyptian Muslims" (Afridi 2008).

Also in *Bayn alqasryn (The Palace Walk 1956)* seeks morality in a society that is constantly changing. It was then that Mahfouz began to focus on the concept of alienation and otherness, 'as well as on the issue of existentialism and where there are aspects of the world of Western literature' (Stoute 2015). Not dealing with issues such as contemporary Muslim social and religious identity, Afridi believes that Mahfouz's novels relate to concerns about

the influence of the west on Muslim society and Islam, which is causing constant change (Afridi 2008).

The Children of Gebelawi, written in 1959, is an allegory with several critical elements trying to describe the struggle for understanding a human being and dealing with his problems (Le Gassick in *The Thief and the Dogs*, 1984, Introduction). Afridi explains that 'the novel was considered blasphemy in the depiction of God, Judaism, Christianity and Islam, and was forbidden in Egypt' (Afridi 2008). Stoute explains that 'this novel is the beginning of another phase in Mahfouz's career' (Stoute, 2015). This marked a turning point in Mahfouz's thematic visions and literary techniques, such as the tension between loneliness, alienation, traditions, religion and the futility of modernity. Mahfouz's fears in this novel are not contrary to religion or science, but criticize humanity based on corruption and materialistic human needs (Afridi 2008). These characters represent all monotheistic religions and try to oppose the corruption of wealth.

The story of *Gebelawi* is a clue to God; has everything and makes a set of laws that will dominate the world. Mahfouz in his novel focuses primarily on human injustices represents social topics in Egypt.

The novel represents the debate between ordinary Egyptians, old and modern, faith versus science and a new identity that is created by European influences, which can be established only with the emergent awareness that faith in God will not cleanse the avenue or heal confused characters; science and activities are necessary to make change and develop (Afridi 2008).

Another novel that shows Mahfouz's influence on western writing is *Miramar*. Mahfouz was widely interpreted and read in western literature and most appreciated Flaubert, Stendhal and Proust, and Moby Dick Melville. He drew inspiration from the west thanks to

the novel *Miramar* (1967) (After the Alexandria Lawrence *Durre Quartet*) tells the story of a group of people sitting in the coastal city of Alexandria, describing the same events from the point of view of a group of four people. The novel was published in English in 1978 with a preface by John Fowles, who appreciates Mahfouz at this early date (The Guardian).

Denys Johnson with Zohra maid settled in Egypt (Mahfouz p. 89). Male hero of the patron, journalist Amir Wajdi, who is a significant hero of the male *Autumn Quail*, and Sarhan al-Buhairy, a representative of the lower middle class (Mahfouz, 1991). The most attractive character of Mahfouz's novel is Mansur Bahi, a traitor to the communists (Peled, pp. 239- 71). *Miramar* draws a depressed picture of a society completely devoid of morality and values; this is a critique of the shortcomings of the revolt and emptiness of communist slogans, certainly prophesying Israel's defeat by Egypt in the Six Day War (Fathy p.128).

Mahfouz produced so many works and was a pioneer in so many genres of literature. He gave Egyptian writers a gift of all contemporary literary heritages, from social realism to existentialism, a stream of consciousness and allegory. Ursula Lindsey writes about his work, influences and legacy in the latest feature (The Nation Magazine).

1.3 Personal Background

1.3.1 Short biography of James Joyce

James Augustine Aloysius Joyce, an Irish writer, was born on February 2, 1882 in Rathgar (Dublin). Joyce was born into a poor family, studied at Jesuit schools of Clongowes, College of Belvedere and Dublin University. Joyce was to join the Catholic priesthood, but he rejected the idea. His birth was at the same time when militant Irish nationalism entered a difficult phase that affected him. He felt choked because of the limited colonial culture in

Ireland than he left to Paris. Although he lives far from his homeland, Joyce has not forgotten about his country and almost his work concerns Dublin (Pinkmonkey.com, 2020).

The story of *Dubliners* 1914 took him to publish ten years because publishers felt too sexually. In 1916 Joyce wrote his famous novel *A Portrait of the Artist as a Young Man*, an autobiographical novel that marked his adolescent development. He experienced a new narrative technique that concerns the hero's childhood to his manhood. In 1922, the Irish writer published another novel under the title *Ulysses*, which takes the life of the hero *A Portrait of the Artist as a Young Man*. It concerns actions one day in the life of Stephen, who returns to his homeland for his mother's funeral. Stephen's personality is completely different from his father. Joyce's novel is full of different styles that give the reader the freedom to delve into the mind of the hero and present experiences (Retrieved from Pinkmonkey.com, 2020).

After *Ulysses*, James Joyce continues stylistic writing in *Finnegan's Wake*. "He married his beloved wife Nora and had a daughter and son. His life continued with his daughter's mental illness, but he received financial support from the Royal Fund. Then he died at the age of 59, January 13, 1941 in Zurich (Retrieved from Pinkmonkey.com, 2020).

1.3.2 Naguib Mahfouz's biography

Naguib Mahfouz, an Egyptian writer born in 1911 in Cairo, Egypt, began writing at the age of 17. Mahfouz published his first novel in 1939 and ten others before the Egyptian revolution in July 1952. He stopped writing for a while, and re-published in 1957 (*The Cairo Trilogy, Bayn al Qasrayn, Qasr al shawq, Sukkaruya*), which gained his popularity throughout the Arab world. Through his novel children of *Gebalawi* in 1959, he began to write new topics that concealed political decisions (Google Books).

The second period includes the publication of the novel *Thief and Dogs* from 1961. *Small Talk about the Nile* 1966, *The Miramar* in 1967 and various collections of stories (Literature 1981-1990).

Until 1972, Mahfouz was employed as a civil servant, first at the Ministry of Mortmain Endowments, then as the Censorship Director at the Art Office, as the Director of the Cinema Support Foundation, and finally as a Cultural Affairs Consultant to the Ministry of Culture. Years after his departure from the Egyptian bureaucracy brought an explosion of further creativity, largely experimental. Currently, he is the author of no less than thirty novels, over a hundred stories and over two hundred articles. Half of his novel was converted into films that circulated in the Arabic-speaking world. In Egypt, every new publication is considered an important cultural event, and his name is inevitably one of the first mentioned in the literary discussion from Gibraltar to the Persian Gulf (Retrieved from Our Campaigns - Candidate -2020).

Conclusion

To what has been shown so far about the historical background that dominated before the publication of Joyce and Mahfouz, respectively, *A Portrait of the Artist as a Young Man* and *The Thief and The Dogs*, as well as possible kinship existing between the history of Ireland and Egypt also has similar biographical indications regarding both writers. Therefore, it must be interesting to go through the influence of westerns on Naguib Mahfouz and to the lives and times of both authors and see how the environment in which they grew up did not differ much. This means that if the similarities between Irish and Egyptian history are significant, then it should be possible to see them in the life and work of these two writers.

Chapter Two:
Modernism and Stream
of Consciousness
Technique in Literature

Introduction

The rise of modernism began after World War I in response to traditional ways of responding to the world. Showing interest in psychology, the writers of the latter preferred to work on the individual rather than society, which led to the adaptation of the concept of William James regarding the technique of the flow of consciousness, which provides deep access to the thoughts of the character. The most opposition modernist writers James Joyce, Virginia Woolf and Henry James. They were fascinated by internal thoughts, mental activities and internal private life. In other words, they were deeply aware of what they were trying to achieve. Naguib Mahfouz was one of the Arab writers who influenced western modernists and applied new narrative techniques

In this chapter we will discuss modernism, modernism as a literary movement and shed light on narrative technique that provides deep access to the hero's mind, internal monologue, and thus the influence of western literature on Naguib Mahfouz.

2.1 Modernism

Broadly speaking, modernism is modern practice thought or character. It can be defined as a modernist movement, its set of cultural tendencies and a number of related cultural movements, initially resulting from extensive and far-reaching changes in western society at the turn of the century. This movement was also a revolution against the values of realism, especially its traditions. The most important motives of modernism are the rejection of any inclusion of tradition, rewriting, summary, revision and parody in new forms (Al-Ghazali, 2009, pp. 72-76).

2.1.1 Modernism as a literary as a literary movement

In addition, a prominent feature of the term modernism is self-awareness. This self-awareness usually leads to experiments of form and work that draw attention to the processes and materials used. At the beginning of the 20th century, the movement used the term "Vanguard" until the word "Modernism" with new changes and new meanings appeared. In addition, this is a special period in which the internal or symbolic landscape is used: it refers to the internal "Intering" the world, opposed to the realistic representation of the real world, as a historical experience place for reality. In addition, time is also considered to be psychological rather than real historical time.

The first wave of modernist writers was preceded by Edwardian novelists. Main character writers, H. G. Wells, Arnold Bennett, E. M. Forster and Joseph Conrad. The second wave joined them with a great contribution of innovation in fiction, such as Dorothy Richardson, Woolf and James Joyce, whose writings concerned experimentation and self-study (Holman.Thrall 1985). Modernism embraces a huge style of movements in contemporary art and literature, including in some definitions naturalism, symbolism, impressionism, post-impressionism, cubism, futurism, imagination, and surrealism.

Modernist literature has developed a style that is characterized by care for stylistic novelty, formal fragmentation, many perspectives and alternatives to traditional narrative forms (ibid).

Modernists were more aware of the objectivity of their surroundings than previous ones. Thus, contemporary literature was characterized by such thematic points: a collapse of social norms and cultural guarantees, disturbing the meaning and sense of their normal context, valorisation of a desperate individual in relation to the impossible to manage the future, disappointment, stream of consciousness and free indirect statements (ibid).

2.2 Psychoanalysis

Before the emergence of Psychology as a theory of study in the nineteenth and twentieth centuries, mental disorders and neuroses were not cured. Sigmund Freud developed an interest in these cases and believed that people with mental disorders could be cured by making them aware of their unconscious thoughts and attitudes. Psychoanalysis was invented by Sigmund Freud; first as a procedure for the analysis of neurosis, and then it expanded to become an umbrella for various theories from the history of civilization, art and literature. (Abrams 290). Psychoanalytic critique is a critique of literary theory that is based on Freudian psychological theories. It deals with fiction and non-fiction as an expression of a state of mind also with the psychology and the form of the author's personality.

Patricia Waugh, English Literature professor at Durham University, a literary critic states that 'Psychoanalytic literary criticism is not a unified field. But all variants support, at least to some extent, the idea that literature... is essentially intertwined with the [human] psyche' (200).

Psychoanalytical literary criticism tries to examine the psychology of the character of a literary work or author; that his ignorance, desires and fears can be shown in his writings because it is a demonstration of his own neuroses. Freud's theories prove that literary works that contain imaginary, like dreams are the fulfillment of desires that cannot be sustained by reality or society. Libidinal wishes (forbidden desires) contradict the "censor" (internal repression of every human being) and social attitudes of decency in the author's unawareness. Their real goals can be sustained through their conscious mind through distorted forms through imaginary satisfaction that comes from libidinal desires that can be influenced by three main mechanisms: Part removal "Condensation" mechanism unconscious material; "Displacement" is the latter, which means replacing unconscious desire with another object

acceptable to the mind and the third is "symbolism", that is the representation of displaced objects sexual desires in non-sexual objects that are associated with them in previous experiences. Freud calls the imaginary disguised "Explicit Content" and unconscious wishes that are masked by "Hidden Content" (290 Abrams).

The subconscious hides the latent content to save the character from thoughts that are difficult to overcome; also the manifest content of writing has an important role for the theory of psychoanalytic criticism. Freud affirms the importance of literary works and dreams in describing the real motives of the writer; the dream thoughts that we encounter for the first time as we proceed in our analysis often surprise us by the unusual way in which they are expressed, they are not dressed in the prosaic language that our thinking usually uses, but on the contrary. They are symbolically represented by similes and metaphors in images similar to those of poetic speech (26).

Like the New Criticism, the approach of psychoanalytic criticism is not concerned with the intention of the writer but with his latent content. It focuses on decoding the disguised unconscious repressed motives, desires that are distorted by the censorious conscious mind.

2.2.1 Stream of consciousness

Stream of Consciousness is a narrative technique in non-dramatic fiction, proposed to deliver the progression of the horde – visual, auditory, physical, related and subconscious that enter the consciousness of the individual and structure part of his mindfulness along with the pattern of his rationality thoughts.” (Burkdall, p. 24).

The term was first used by the analyst William James in *The Principles of Psychology* (1890). James defined a psychological theory in which he discovered that:

Memories, thoughts, and feelings exist outside of basic consciousness, appear to one not as a chain but as a stream and define it as Nothing connected; flows. River and stream are the metaphors with which to describe them most naturally (p. 11).

The Stream of Consciousness technique can be defined as the uninterrupted flow of thoughts and awareness in the awakening mind, images, feelings, memories in the mind of the protagonist or as a technique that gives the reader direct access to the human psyche. The stream of consciousness technique aims to depict the innumerable flows of thoughts and feelings that pass through the mind (Cuddon and Habib 1991). Chris Baldick defines it as ‘the continuity of senses, feelings, thoughts, and memories in the human psyche’ (212).

In the stream of thought, James established the term stream of consciousness as a way to portray the uninterrupted flow of thoughts and emotions in the human mind, his notes being summarized for over twelve years from 1876 to 1890. The world in the nineteenth century was enchanted by science. The Catholic Church has struggled with the main persons who had to examine the human thoughts; they felt that when people took it as a mechanical system and figured out how to use it as part of medicine, science, life analysis; their writings would be rejected. James added that:

Consciousness does not seem to be cut into pieces, such words chain or train do not accurately describe it as it is presented in the first place. Speaking of this later, let's call it the Stream of Thought, Consciousness, or Subjective Life, which represents a state entirely produced by the human brain Any rational person could have had detached thoughts that could be expressed as a syntactically correct group of sentences (155-293).

William James unintentionally gives authors and critics a blessing that continually develops our ability to represent human thoughts in the years to come. Bits of knowledge

understandable to the reader. The most famous English authors using the stream of consciousness technique are Dorothy Richardson, Virginia Woolf and James Joyce. Therefore, they rejected socially descriptive novels and supported novels that deal with the characters themselves (Childs and Fowler 224). These journalists were influenced by the idea of William James 'Stream of Consciousness' and had to apply it in their composing. According to Cuddon, the novel Stream of Consciousness is not as it was related to the modernist authors of the 20th century, but can be traced all the way back to the 18th century, as it exists in Laurence Sterne's mind novel *Tristram Shandy* from 1757 (661). Additionally, Tyson recommends in his book *Literary Studies: A Practical Guide* that some aspects of the stream of consciousness were available in the nineteenth century in Edgar Allan Poe's short story *The Tell-Tale Heart* (143). James. Y recommends in his book *The Ramblings of a Rustic Copper* that Anton Chekhov used Free Indirect style in his writings and further suggests that *Hunger* and the *Mysteries of Knut Hamsun* be extended to Stream of Consciousness as a narrative technique (7-10). An early stream of consciousness can be found in Henry James's *A Portrait of a Lady* (Abrams 299). Either way, this method was completely bred in the 20th century by modernist writers. The term Stream of Consciousness was first used in 1918 by May Sinclair in *Review of the Early Volumes* of Dorothy Richardson's *Pilgrimage*; However, it is said that the term Stream of Consciousness was very poorly appreciated by Richardson (Stevenson 41). The pioneer of the Stream of Consciousness technique was Richardson in *Pilgrimage* in 1915. Many journalists began to receive this method in the following years, for example Joyce in *Ulysses* in 1922, William Faulkner in *The Sound and the Fury* in 1928, Italo Svevo in *La Coscienza* in 1923, *To the Lighthouse* in 1927 Virginia Woolf and *Mrs. Dalloway* in 1925 (Baldick 244). The stream of consciousness was not indifferent to modernist essayists, but was embraced by postmodern authors such as Samuel Becket in *Molly*, Molon Muert and L'innommable, Robert Anton Wilson and Robert

Shea in *Illuminatus*. See also *The Fortean Times*, Sylvia Plath in *The Bell Jar*, Irvine Welsh in *Trainspotting*, and Terry MC Millan in the novel *How Stella Got Her Groove Back*. So far it is used in 21st century writings.

In fiction, various stream of consciousness techniques are used to portray the character's inner life. David Lodge argued in his book *Art of Fiction* that essentially: 'there are two main techniques for representing consciousness in fiction: One is the interior monologue, and the other one is the free indirect method '(43).

Stream of Consciousness Techniques: Regarding the intricacies of the twentieth century English novel, John J. Richetti pointed out that some writers have attempted in their works to present the complete flow of thoughts of their characters rather than succinctly themselves to rational. In order to recreate the full richness, speed and subtlety of the individual mind at work, the author includes fragments of non-grammatical constructions, incoherent thoughts, their free associations, images and language at the preface level. Like *Ulysses* by James Joyce (1922), William Faulkner's *The Sound and the Fury* (1929), *A Portrait of an Artist as a Young Man* (1916) and Virginia Woolf's *The Waves* (1931) (Richetti, p. 36). These narrations are told in a different way than usual. It all comes from the mind of the main character.

James Joyce uses this technique in his famous novel *Ulysses*. It represents Molly Bloom's consciousness as she lies next to her husband "Leopold". She thought many things had happened in the past when she was a child, right up to her working life. She remembers her affair with Boylan and compares her husband Bloom to Boylan. Bloom rethinks her day and Blazes Boylan's visit; she thought of varieties from a previous life (Leopold Bloom) (Norton, 1972).

In this novel, the effectiveness of memory in conveying new information to readers and displaying memories is demonstrated using the stream of consciousness technique. For example:

They carefully descend the stairs from the terrace Leahy, Frauenzimmer: and with their spread feet drop to the ledges on the shore, sinking into the settled sand. Like me, like Algy, going down to our mighty mother. The other's grandmother prodded on the beach. From freedom, for the day. Mrs. Florence MacCabe, relic of the late Pat MacCabe, deeply mourned, from the Bride Street. One of her sisters drew me into life. Creation from nothing. What's in the bags? A normal birth with a dragging navel. Embellished with ginger wool, all the strings connect back together, braided cable all over the body. That is why monks musicians. Will you be like gods? Look at your omphalos. Good day. Kinchhere. Direct me to Edenville. Alph, alpha: nothing, nothing (*Ulysses* 43).

In this passage, Joyce connects his subconscious with some of the words 'Strand Entwining' and 'Kinch', using the Hebrew and Greek alpha and aleph alphabets. He imagines a phone conversation between himself, Kinch and Adenville. It confirms that Joyce knows the meaning and balance in the character's mind.

In Woolf's most famous novel, *Mrs. Dalloway* (1925), the story unfolds in one day. Clarissa is getting ready to accept, but has memories of her life. For example:

What a lark! What a jump! Because she had always thought so when, with the soft creak of hinges she could hear now, she opened the French windows and threw herself at Bourton in the open air. How fresh, how calm, calmer than it was, of course, the early morning air; like the flutter of a wave; wave kisses (Woolf, 2015).

Woolf moves from thought to action and from past to present as presented by *Ms. Dalloway's* stream of consciousness during her meeting with Mr. Whitbread. He has great words about this: "I can only notice that the past is beautiful because I never realize the emotions at this time. It expands later so we don't have full emotions about the present, only the past" (Woolf, nd.).

2.2.2 Interior monologue

Stream of consciousness includes interior monologue, is a fantasy literary term for the character's mind in a novel. The interior monologue is often confused with the stream of consciousness technique, but they can be distinguished. The stream of consciousness is the subject matter, while the interior monologue is the technique of presenting it. According to J.A. Cuddon from the *Cambridge Dictionary*: "the literary expression of the hero's thoughts in the novel of literary terms treats both techniques as synonyms" (Cuddon, 1988, p. 668). The interior monologue is a direct quote of the character's quiet speech; is used in modernist narration to the fore epistemological level of character restrictions (MacHale, 1983). Eduard Dujardin claims to be the first to use the interior monologue in his novel *Les Lauriers Sont Coupes* (1887), but his definition of technique is not a standard to be rely on.

Interior monologue is one technique of reproducing consciousness in the novel, Moreover, Tisset makes the difference between the two techniques "on ne confondra pas la technique du discours rapporté a celle..... C'est la conscience du personnage qui fait l'histoire" (Tisset, 2000, p. 90). Reported speech is mostly included in the narration while the interior monologue is in itself. Robert Humphrey set essential basic techniques: direct and indirect interior monologue, omniscient description and soliloquy. He defined the term interior monologue as follow:

The technique utilized in fiction for performing the psychic content and processes of character, to some extent or wholly unuttered, even as these processes exist at various levels of conscious control before they're formulated the deliberate speech (Humphrey p.24).

The difference between direct and indirect interior monologue is that the indirect interior monologue ensures the reader the continuity of the author's presence, while the direct interior monologue also excludes it (Humphrey1954). In other words, the indirect interior monologue introduces the stream of thoughts directly to the reader; author's full presence. Direct interior monologue presents the hero's thoughts without the narrator's clues, whereas the omniscient narrator presents the author's clues about the hero's thoughts.

There is one more difference that is the point of view. In the direct interior monologue, the point of view is the first person, while in the indirect interior monologue it is the narrator of a second or third person.

2.2.3 Free indirect style

Free indirect style is a method which represents the stream of consciousness technique through memories and feelings of characters. It combines grammatical and vocabulary features that are appropriate with the character's direct speech and some of the indirect speech, like 'she said', 'she thoughts', 'she wondered', 'she would say'.

The free indirect discourse is differ from interior monologue in the point of view and tense because it represents the thoughts by using the third person pronoun without using the personal pronoun 'I' or 'We'.

2.2.4 Space and Time Montage

A lot of Modernists writers use the Space and Time montage that introduced by D.W. Griffith and established after his study of Oliver Twist Dickens. Montage can alter and extend beyond traditional Time Space barriers. This device is used by writers to express a chronological order and a rigid progression in the time of a character's consciousness and thoughts. This technique requires chronological freedom and mixed periods (past, present and future). David Daiches maintains how to achieve this in a fiction that Humphrey then called: 'time montage or image superimposition and space - montage as camera eye and multiple views' (Humphrey 50). Time montage occurs when time changes and space is static; the character is in the same place, but his thoughts change and he travels through time. The second device is the reverse of the first: time does not change, but space does (two or more) characters think about one thing in different places at the same time. It is not necessarily used to express consciousness, but is used as an auxiliary technique in the stream of consciousness womb (Humphrey 50). There are also many devices used to represent the stream of consciousness; the use of symbols, images and figurative language that conveys the impossibility of changing and conveying thoughts in ordinary speech. Moreover, 'images and symbols concentrate and expand meaning, take on personal meanings that reflect the individual consciousness from which they emanate '(ibid 41).

2.2.5 Free Association

When Freud abandoned his earlier highly suggestive approach, he began using the stream of consciousness that was discovered by William James to develop psychoanalytic therapy. Freud opted for an insufficiently suggestive method of inquiry known as "Free Association". This allowed patients not only more freedom, but also a better insight into their mind on their own terms (Thurschwell, 2000, p. 24).

The term was coined in 1898; begins to be adopted in literary criticism and theory. It is a method that examines the psyche of patient's psychoanalysis. The principle behind this technique is that the word, idea or image may act as a stimulus for a series or sequence of other words, ideas, or images that are not necessarily connected in a logical relationship. (Cuddon and Habib 289).

Free association is a psychological process by which a character's thought wanders from one thing to another because of a random connection between them; even similarity, respect or imaginary parallel. This device could indicate and control the physical movement of the character, responding to external stimuli. This technique is used by modernist writers such as Joyce, Woolf, Richardson, and Faulkner in their Stream of Consciousness novels. The use of this device in the stream of the novel of consciousness has great aesthetic significance; three can be noted as follows; first, the free association technique extends the range of expressions and enables writers to deal as much as possible with the subjective experience of characters within a fairly narrow objective space-time zone. Second, the technique of free association serves the modernist perspective to break out of a traditional narrative structure that is considered too limited to express the characters' thoughts and psyche.

In this technique, the writer was able to represent the association of the hero's memories and thoughts, allowing characters to think about others while observing related things from the outside world, the character can recall old memories from well-known views, which act as a stimulus; by using this device, consciousness can move freely between the present, past and future. In the process of associating, past memories, future expectations and present consciousness alternate; depict the inner world of the characters that is stimulated by the outer world (to introduce confusion in space-time and disorder in order), third, the technique can induce contrast and satire by the authors (Sang 176), combining examples

happening at different times and places. The free association technique is essential for consciousness makers to portray the true inner world of the characters.

2.2.6 Focalisation

Focalization is a term in narratology coined by the theorist Gerard Genette. It is used to indicate from what source events are perceived, and heard in the story. MiekeBal believes that this is a relationship between "vision", the subject that sees and what seen' (146). Therefore, focalisation maintains the relationship between the narrator, who is in focaliser and the seen object, which is in focalised. The first shows the point from which you can see elements of the story. It can be a main character that has importance over other characters. The reader can look at the events of the story from the hero's point of view. But the character that the focaliser sees could be focused. This relation has to be examined separately because A says that B sees what C is doing; when the reader is presented directly, the other agents cannot then be separated, it is a kind of "Stream of Consciousness" (146).

There are three types of narrative for Gantee: The first type is Unfocused, which were called Focalisation Zero. It is a novel without focalisation, as could be pointed out in the classical narrative, where the omniscient narrator speaks more than the characters. Second one is internal focalisation, it is found in a narrative where the omniscient narrator is limited. Internal focus consists of three: Fixed: Only one character perceives narrative events. Variable; where at least two characters perceive the events of the story. Many; when the reader has multiple points of view on the same event as in epistolary narratives. The last type is the outward focus found in novels where the narrator does not reveal everything he knows about the characters and the reader has no access to the characters' thoughts and feelings (McIntyre35).

Conclusion

The second chapter tried to shed light on the modernism movement of the first half of the 20th century through psychology, which played a great role in the development of narrative techniques (stream of consciousness, internal monologue). Psychoanalysis presents the intentions of the world (writers and artists), drawing out a new ignored truth, which is the inner reality of the individual. Indeed, the application of the modernists for the stream of consciousness technique differs from each other, and the style diversity distinguishes them from the previous movement.

Chapter Three:
**The use of stream of
consciousness in James
Joyce's novel and
Naguib Mahfouz's novel**

Introduction

This analysis is an attempt to examine the use of the stream of consciousness technique in "*A Portrait of the Artist as a Young Man*" (1916), which is considered one of the most outstanding contemporary novels. Joyce organized his novel in five chapters that describe the life of the main character Stephen Dedalus from childhood to youth. A Careful use of this technique is used by transferring the lack of childhood experience to adolescent and then to Stephen's manhood. *A Portrait of the Artist as a Young Man* is written in a free-indirect style and is narrated mainly by omniscient third person narrator with minimal conversation, which is called the stream of consciousness and Joyce uses it to let the reader into Stephen's mind. Instead of simply describing the world of Stephen, Joyce uses this technique very significantly to depict Joyce's personal world. I use it many times throughout the novel.

3.1 The Use of Stream of Consciousness in Joyce's novel

The use of this technique begins with the very first pages of the narrative by an interior monologue that expresses what it looks like be speaking to babies, the language used by adults to talk to babies. Narration begins at the memory of little Stephen, who was still young and his father told him the story of *Tuckoo* in a baby directed speech:

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was down along the road met a nicens little boy named baby tuckoo ...His father told him that story: his father looked at him through a glass: he had a hairy face (Joyce p.1).

Joyce presents Stephen's emotions and intellectual processes through using language alone (children's language); the story is repeated in Stephen's thinking in the same way a child

speaks, using simple lexical repetition, childish expressions and exclamation marks to regularly use modality, as well as a large number of very simple syntax and short sentences at some point in the first chapter. Almost all of these devices can be viewed in a cluster. In the following passages, cited in full:

He sang that song. That was his song. O, the green wothe botheth. When you wet the bed, first it is warm then it gets cold. His mother put on the oil sheet. That had the queer smell. His mother had a nicer smell than his father. She played on the piano the sailor's hornpipe for him to dance. (Joyce p. 03)

The above quote shows that not only the expressed idea belongs to the child, but also the sentences seem to be created by the child. For example, the second sentence after "Warm" is missing a comma (Finney pp. 131-44.) and also Stephen's ideas seem to be generated by external circumstances, such as sounds, i.e. singing and "Playing the piano", smell, i.e. "Smell of sheets and touch", i.e. "feeling cold and then a warm wet bed". These external circumstances lead to the gradual evolution of Stephen's mind. Five scenes, mainly listening, seem to develop Stephen's creative abilities from an early age. He keeps repeating the rhythmic words that make him think, for example when he heard his mother say:

Oh, Stephen apology after committing a spiritual sin. Mr. Vance said, "Oh, if not, the eagles will come and attract his eyes". Then Stephen hides under the desk and begins to repeat in his thoughts: "Pull out his eyes, Apologies, Apologies, Pull out his eyes (Joycep. 04).

Stephen despite hiding under the desk, because he heard about the risk losing his sight which is to frighten him, he should not help, but he notices it "Apologise" and "pull your eyes out" rhymes together. While hiding under desk and listening to the hideous threats to his own vision, he gets lost in seeing it "Pull your eyes" rhymes with "Apologise". Stephen escapes

from a religious threat and is in the world of aesthetics. This is also a revelation that will be explained later. Joyce's use of the stream of consciousness technique appears also by shifting time and place, what is called "Time and Space Montage". Hobert Humphrey notes that the use of Montage suspends the usual or conventional rules of time, space or personality. Enabling the shift and penetration of what is usually considered the opposite. (Dobie 413). The narrator tries to move from stage to another without prior notice. Joyce used these devices (Time and Space Montage) to draw a set of relationships between past, present and future. However, he used Time Montage to move in a shorter time zone, Space Montage devices to present the experience of Joyce from Dublin to Clongowes Wood College to Belvedere College. "Joyce used Space-Montage as his own basic technique and imposes on it the Internal Monologue ..." (Humphreyp. 74). At the beginning of the novel, Joyce uses Stephen Dedalus Interior Monologue as a child when his father tells him a fairy tale and without prior notice, the story goes to the new scenery at Stephen's school on the next page:

Time is constituted by abstracting the spatial qualities of memory. The reader is sent back and forth in time chapter by chapter, lacking the whole 'picture' until the conclusion (Bermanp. 166).

The most important thing in this novel is to create Stephen's consciousness instead of the trajectory of his evolution from childhood to adolescence, because the novel has a separate narrative style that goes directly from his experience as a child to experience as a scholar at College at Conglowes Wood then goes on to debate during the Christmas dinner . The stream of consciousness concerns discontinuous movements, which are the main events shaping and creating a young person as an artist. The novel is written in the style of indirect-free speech and is mainly narrated by an unidentified omniscient narrator in the third person with the slightest discourse. Robert Humphrey writes that "James Joyce has discovered that memories, thoughts and feelings exist beyond the original consciousness ... they seem to the unity not as

a chain but as a stream, stream” (Humphrey, p. 05). Joyce uses it as a way to force the reader to return to Stephen's mind, the omniscient narrator tells how Stephen sees the situation around him. Each irrelevant description point depends on how Stephen perceives his position. When his parents let him in boarding school, he is harassed by a classmate named Wells. Wells asks him if he kisses his mother before going to bed, Stephen says “yes” and then Wells makes fun of him in front of classmates, in which case he answers “No”, but Wells begins to make fun of him. When everyone laughs at him, he experiences in his psyche one more continuous flow of thoughts and begins to think what would be the right answer if both answers were wrong; he tried to think of the right answer; was it right to kiss his mother or wrong to kiss his mother? What did that mean, to kiss? Was it right? (Joyce p. 14).

The narrative at this time goes into the past into an event in which Wells pushes him into a cold ditch, which causes him to get sick. Joyce effectively uses a stream of consciousness to express the thoughts and feelings of an upset young student about death due to fever when he writes a letter to his parents telling him that he is sick:

How far away they were! There was cold sunlight outside the window. He wondered if he would die...All the fellows would be at the mass, dressed in black, all with sad faces. Wells too would be in a cope of black and gold and there would be tall yellow candles on the altar ...and he would be buried in the little graveyard of the community off the main avenue of limes. And Wells would be sorry then, and the bell would toll slowly (Joyce p. 20)

Stephen's thoughts differ from the moment of fall and the feeling of death, the moment of deep awareness to the beauty and depression in poetry. In the moment of weakness and fall, Stephen's aesthetic awareness awakens. Unknowingly, he repeats the song Brigid told him and thinking of its artistic beauty, he begins to repeat words that rhyme "farewell" and

"bell." Aesthetics becomes his only shelter when his mind is surprised. The creative abilities and progress of formation in the artistry of art draw from minutes of such defeats:

Dindong! The castle bell! Farewel, my mother! Bury me in the old churchyard beside my eldest brother... How beautiful and sad that was! How beautiful the words were where they said Bury me in the old churchyard! A tremor passed over his body...He wanted to cry quietly but not for himself: for the words, so beautiful and sad, like music. The bell! The bell! Farewell! O farewell! (Joyce p. 20).

He wonders what "kiss" means for the first time, which means the progress and evolution of his sexual knowledge. Conversely, when Stephen writes a letter to his family, his free company reminds him of a system of sequenced possibilities that can occur if he dies and wells goes to the funeral. The free association closes the lyrical poem he taught. At another point in the irrelevant revelation, Stephen at this point only realizes how wonderful and depressing this expressive poem has influenced him and gives him a sensational sense of beauty and sadness. We can say that the creation of Stephen's inner world comes from the circumstances and events of his external world; his aesthetic, intellectual and religious-philosophical excitement comes mainly from the acts of the external world that called epiphanies. The sequence of Stephen's free association when his classmate Wells laughs at him, when he answers whether he kisses his mother or not, wondering what the kiss will be, remembering that he is taking him in a ditch, and then thinks that the kiss shows a collision the external world with Stephen's internal world. The external word and the physical word act as a stimulus to his inner world and lead the development of his consciousness to a bodily act of "kissing". Joyce presents the psychological and physical development of Stephen Dedalus in a pragmatic manner and environment. The progress of Stephen's thoughts throughout the novel is reflected in the evolution of his internal and external power of speech through the exact use of words, sentence structures, metaphors and symbolism by Joyce. Joyce is

gradually moving from concise sentences to longer and more intellectual sentences that show how Stephen develops language through the development process. In the second part of the second page, the stream of consciousness shifts further to capture his first school experience. Stephen's thoughts become clearer because he deals with religion. When he thought about marrying a Protestant Eileen and Stephen is Catholic. He doesn't know about religious politics and philosophies in Ireland. He doesn't understand that it's a sin to say that even if it's childhood fantasies. He taught that unexpected and expressive feelings and expressions as the concept of marrying a protesting girl is a moral crime that can lead to the rejection of his good repute about his family, society and religion.

Joyce systematically uses the stream of consciousness technique in her dealings with Stephen at this stage of her development. Joyce fully records this technique with Stephen; "As he walks around Dublin, thoughts wandering like fish flash in his mind, thoughts suggested by the interests in question, things that catch his eye on the streets, smells attacking his nostrils; and all the time consciousness sometimes comes by associating with these sensual impressions "(Joyce p. 49). Growing up is an extremely important stage or period for Stephen; he realizes that he has completely changed and his childhood is far away from him and it seems that it is a weak memory of his childhood suddenly faded" (Joycep. 81). Also reports that he is isolated from others. Especially when everyone is talking about politics at Christmas dinner; during the Christmas dinner at the house of Daedalus, everyone talked about the association of the Catholic Church with the Irish government and it quickly turns into an excited debate that kept Stephen confused because he does not know why his family is apparently aggressive towards priests and nuns. Stephen clearly trusts the Church from an early age and allows him to influence his feelings and beliefs. This scene maintains Stephen's critical problems about the government, his Irish identity and abandoning religion. All this indicates a flash of announcement when Aunt Dante disagrees that they disagree with the

children and screams that Stephen will remember all this when he gets older; “a language he heard against God, religion and priests at home “(p 29). In the first chapter, Stephen is alienated from the world and is unable to understand the great ideas, such as politics and the universe, which disturb him, thinks that whenever he tries to connect with society, he will beg for hurt and harm. He realizes that he would be better this way: "He was alone . . ." (Joyce p. 51). However, he believes that it does not matter if he is involved in it or understands politics, but it is important that he take his place in this life Stephen's family move to Dublin because of financial problems, so Stephen no longer goes to Clongowes Wood College and starts attending Belvedere College like Joyce. At the end of the chapter, when he sets out on a journey with his father to Cork, he feels that he is completely different from his father and everyone else.

His philosophy, way of thinking and characteristics were not clear to him before, he tends to feel that he is different not only from people, but also from his family. He realizes that he is at a turning point from childhood to adolescence. Stephen could no longer refuse awakened sexual desires and starts frequent prostitutes:

On the desk before him he read the word 'Fetus' cut several times in the dark stained wood. The sudden legend startled his blood: he seemed to feel the absent students of the college about him and to shrink from their company. A vision of their life which his father's word had been powerless to evoke sprang up before him out of the word cut in the desk. A broad-shouldered student with a moustache was cutting in the letters with a jackknife, seriously. Other students stood or sat near him laughing at his handiwork. One jogged his elbow. The big student turned on him, frowning. He was dressed in loose grey clothes and had tan boots (Joyce p. 80).

In chapter 3 and chapter 4, Joyce describes the thoughts of Stephen directed to the reader through a third omniscient person, with the exception of a few poetic poems going through the narrative to present a moment of Stephen's inspiration, mainly at some climax of the story. In chapter 5 the narrative shifts to first-person description as Stephen. It is when Stephen gets older when he is twenty years old that the narrative turns into a first person narrator at the end of the last chapter. The narrative changes when the artistic inspiration of Stephen becomes clear to him. He decides to free himself from social tensions and gains confidence in the way of life. Develops a passion for beauty, refines sophisticated artistic theory. Joyce progressed into Stephen's religious and psychological development. This requires a different application of the technique. The voices of his elderly people and aristocrats often sound empty to him, without the possibility of revolution. His separation does not mean that he despises people; he just feels detached from them (Gifford, 1982, p. 47). Stephen's gradual development into maturity is finally presented through language, it is presented directly through the promotion of the character in which Stephen learns the necessary skills to grow up and become a well-developed person.

Joyce's use of the stream of consciousness technique is also characterized by what is called "focalisation"; focalisation means the narrator's perspective on the novel. Narratives can be "out of focus, internally focused, or externally focused. Focalization consists of the object of focalisation (Focaliser) and the object of focalization (focused).

Although he does not tell the story up to the diary, the narrative develops with Stephen, he is both focused and Focaliser. Stephen as a little Tuckoo, the male hero of the story told by his father and focused by the one he considers himself Focaliser. On the other hand, we can state that Stephen is the subject of this focalisation (Focaliser), it concerns (focus) his father, who is the subject of the focalization in this case. Stephen receives a double function as the main character and narrator at the end of the novel. Therefore, on the first page

of the story, the baby's divided words are used: "When you wet the bed first, it's warm, then it gets cold. His mother put an oil sheet. It had a strange smell"(Joyce p. 01), but in the following chapters the narrator speaks in full sentences with expanded expressions and words that reflect the development of Stephen's thinking over the story sequence. Stephen is both a Focaliser hero of the novel that disturbs others, as well as a narrator and reader, using a stream of consciousness that allows the reader to explore Stephen's mental and religious development; the reader knows how Stephen's feelings, thoughts, love, religion, sins and evolution. It focuses on "Fixed Inner Focalisation".

Joyce's writing has a differ epiphany, a flash of unexpected explanation and spiritual development caused by external or internal influence. Epiphanies and the composed stream of consciousness form the perfect combination showing Stephen's progressive increase in thought and awareness. Joyce focuses on creating and growing Stephen's mind and psyche. The use of Stephen's Interior Monologue and the revelations he experiences as he grows up can cause the reader to convey Stephen's change to religion, family and society. Stephen's childhood is portrayed throughout the Interior Monologue when Stephen's father tells the story of Stephen, but his consciousness and memories do not take more than half a page. The story moves from childhood to the first school experience. Young Stephen perceives the world through smell, touch, listening and watching. He seems to have preferred his mother over his father's childhood. Using the stream of consciousness technique, the reader shares Stephen's thoughts and feelings that look good until he communicates with others (his family), which leads him to live a small revelation the first dramatic revelation in the novel:

The Vance's lived in number seven. They had a different father and mother. They were Eileen's father and mother. When they were grown up he was going to marry Eileen. He hid under the table. His mother said: "O, Stephen will apologise." Dante

said: "O, if not, the eagles will come and pull out his eyes." Pull out his eyes, Apologise, Apologise, Pulls out his eyes. (Joycep. 04)

At that time Stephen was a child who wanted to marry the Protestant Eileen and Stephen is a Catholic. He doesn't know about religious politics and philosophies in Ireland. He doesn't understand that it's a sin to say that even if it's childhood fantasies. When governess Dante said, "He will come and pull his eyes," Stephen covers himself under the desk because he felt the danger, but noticed that he "Apologizes" and "Pulls his eyes," he goes in good aesthetic harmony. He taught these unexpected and expressive feelings and expressions, because the concept of marrying a protesting girl is a moral crime that can lead to a denial of his good repute as for his family, society and religion, and this would have serious consequences: "The eagles will come and pull their eyes", although Stephen was interested in the rhythmic tone of "Apologise", "pull your eyes out". He is afraid; he repeated these expressions as if fighting a threat. Stephen's reaction to public criticism, which abuses the shock of his emotions, shows how another Stephen is a child who would follow the mainstream.

The most important epiphany in this novel is in the last part of chapter 4. When Stephen comes home thinking about brotherhood, he passes the temple to the Mother of God; although he is cold. Stephen senses that his name will bring him something talented. He feels that he will almost establish a new psyche that belongs to him and is not forced by others. At this point of religious explanation, he sees a beautiful girl wading in the sea and is witnessing a moment of spiritual clarity and a sense of artistic calling. He idealizes her, though he doesn't know her. Stephen considers this an example of communication between him and his own spirit. Is witnessing a moment of unexpected transformation. After becoming a priest, his self-influenced, his determination and promised him an artistic life and then his feelings were interrupted by the sight of his beauty and youth, which perpetuated his predictions. Stephen is

crying with joy: Stephen rejected the priesthood but by no means did he share widely the religious ideologies of experience. At the end of the novel, Stephen promises that he will become an artist and follow his artistic hypothesis to every philosophical feature of beauty. Aesthetics become more a career or status than an end to be achieved, so he can appreciate the purity of existence before creating any artistic work.

Through the novel, Joyce follows Stephen's life from childhood to adolescence to the first glimpse of adulthood using the stream of consciousness technique. As Stephen develops in numerous family conflicts and periods of study to build himself as an individual and find him as an artist.

3.2. The use of Stream of consciousness in *Naguib Mahfouz's* novel

The Thief and The Dogs is a novel written by Naguib Mahfouz that took in various places in Egypt in 1961. A narrative that deals with the evolution and psychological circumstances of an Egyptian man. Said Mahran, the hero, is a sad and angry thief who has just been released from jail. The story consists of one hero Said Mahran, like Joyce's *A Portrait of the Artist as a Young Man*, Stephen Dedalus. Naguib Mahfouz used the stream of consciousness technique to present the different complexities, motivations in life and beliefs of the hero, in order to know about his past and ideas that help the reader understand why Said Mahran became the one who is today.

Mahfouz gave clues to his mental anguish, emotional stability and intellect, through flashbacks (changes back and forth in time), description of the omniscient narrative, use of the inner monologue, epiphany and soliloquy. He portrayed a bit of past actions, a bit of the present and some of an imaginative future. "The plot is not as important as the memories, thoughts, the personality and the psychological state of the character in this novel" (Carey p.

12). From the beginning of the story, the reader is placed in the mind of the hero, a thief full of revenge on individuals and society. Due to his consciousness, the reader is thoroughly aware of his relationship with other characters, how his happiness was broken down by his trusted best friend Ilwan and his ex-beloved wife Nabbawiya, who plot to betray him to the police. His past gave us a free mind association.

Mahfouz's narrative changes between a direct interior monologue and an indirect interior monologue. He begins his novel with a direct interior monologue, which expresses the moment of release from prison after four years; no one was waiting for him and a mixture of revenge. This encourages the reader to understand Said's struggle to control his circumstances, which means discovering a wave of internal thoughts, anger, revenge and betrayal of this Egyptian man:

And the hour was coming when he would explode and burn..... Nabbawiya. Iish your two names merge in my mind for four years you will have been thinking about this day, never imagining, all the while, that he gates would ever actually open. You'll be watching now, but I won't fall into the trap. At the right moment, instead, I'll strike like fate (Mahfouz p. 01).

An example of direct interior monologue, when he went to his ex-friend's house Ilwan to see his daughter but he couldn't unless with her mother presence, he says:

Bring in her mother, you mean. How I wish our eyes could meet, so I might behold one of the secrets of hell! O, for the axe and the sledge hammer! Said meets his daughter, but she doesn't remember him and treats him as a stranger.

Mahran's internal world is portrayed to us directly through the use of interior monologue. When he was in prison, he had never forgotten his daughter Sanaa for four years, the only love that he admired was to her:

She had never been out of his thoughts, where bit by bit she'd taken shape, like an image in a dream for four years. Would luck now give him some decent place to live, where such love could be equally shared, where he could take joy.....but almost forgotten (Mahfouz p. 01).

The two quotes above can be seen that Said is so angry that he was waiting for revenge, also excited to meet his daughter, who was banned for years a mixture of emotions at the same time. Secondly, the language he used when he mentioned these two characters seems to be created by a mad man "The time is coming", "Explode and burn", but when he talked about his daughter, the expressions seem to be full of love and miss, or "Image in a dream", such love could be equally shared.

The narrator changes bit by bit, from past to present, revenge and the desire to meet his daughter, etc. Unlike Joyce's use of this technique from being an infant to another stage at Stephen's school without any mention. It turns out that Said thinks about revenge desire, remembering his daughter, then the stream of consciousness moves to a meeting over coffee, and then at the house of the husband of his ex-wife.

Mahfouz focuses on the psychological and emotional state of the hero in *The Thief and the Dogs*, so he applies the principle of free association and montage, such as flashbacks, constantly shifts back and forth, examining and presenting the thoughts, memories, emotions and feelings of the character. Mahfouz successfully used the omniscient narrator or third person narrative; to give an objective picture of Mahran and the world around him, which he broke down, betrayed and led to inevitable condemnation, he felt alienated from the outside world and excluded, as in the following examples:

Once more he breathes the air of freedom even of the weather....the world is coming back and the solid prison.... yet there is no smile on his face..." (Mahfouz p. 53)

From Chapter 7, this begins with Said's indirect interior monologue:

To kill Nabawiya and Ilish together is the peak of success. Moreover the most successful thing is to get it over with, to kill Rauf Ilwan, then the big runaway, to escape abroad if possible. But who will take care of Sana? The thorn which is planted in my heart. You follow your impulse, not your mind. You have to wait very long, set a plan for your action, and then attack like an eagle. It is no use to wait now, because you are pursued. Yes, you are, since it is known that you have been released from prison, and the chase will be increased after the car incident, although the wallet of the factory owner's son contains only a few pounds; this is also bad luck. If you do not strike fast, soon everything will collapse. But who will take care of Sana? The thorn which is planted in my heart, my beloved daughter, in spite of her denial of me. Should I forget all about your mother just for your own sake? I want an answer right now.... (Mahfouz p. 103)

The whole chapter continues this way, as if it came from the consciousness of Said Mahran himself. Another example of Said's full stream of consciousness, starting with:

He went to the living room and finish with the long sentence. But he will not forget. At the end, that she is a woman, as Nabbawiya is the coward, the traitor.... is served forever. She will not even know a thing.... as if it were also a blind wasted bullet.....Sleep finds its way to Said's Mahran eyes.(Mahfouz p. 126)

At the beginning of the above meditation, sentences are short and well punctuated, but at the end when he was angry and tired, sentences become longer and punctuated by commas and semi-colons.

Mahfouz uses italics only in the English version, at the beginning of Said's thoughts, to enter Mahran's head. The entire chapter 6 is presented as a combination of a direct Said

interior monologue with several interruptions of the omniscient narrator, such as "said", "laughed", "asked" and the like.

Mahran's mind is so complex and full of different images and impressions, although his thoughts always come back to three main ideas: revenge, Sana's love and his hope for understanding Sheikh Ali Junaidi. Every time Mahran thinks about his daughter, the style is usually easy; the sentences are rather short and simple, reflecting his daughter's love and his desire to be with her in a pleasant place to exchange his feelings. Similarly, every time he thinks or mentions her, the style turns out to be simple, for example, the words "mercy", "pity", "love", but in the case of Rauf and Ilwan or his ex-wife the style is difficult, heavy vocabulary and the sentences are slow and long (expressions of death and betrayal).

Once again, Sheikh Ali's section also shares complexity and difficult vocabulary, his world is incomprehensible to Said Mahran, and hence his style is more complicated and philosophical ideas.

There is a lack of communication between Said Mahran and Sheikh El Junaidi, he rarely speaks and his answers are always short and ambiguous. Sheikh offers Said peace of mind, security and religious comfort, but Said is unable to solve the problems, advising him to "wash and read the Coran", "calm down" to save himself if he wants, but unfortunately his advice falls on deaf ears:

The Sheikh asked, after hearing a sigh, 'When do we achieve peace of mind and accept the judgment?' Said answered, when the judgment is just.' 'He is always just. Said moved his head angrily and murmured. 'Unfortunately, the rascals have escaped, how bad!' The Sheikh smiled but did not say a word. Then, Said said in a new tone of voice, to change the subject, I will sleep with my face to the wall; I don't want to be seen by any of your disciples. I am taking refuge at your place; protect me! 1....

Suddenly the Sheikh murmured sadly, 'I have asked you to turn your head up to the sky, but here, you prefer to. Bury your face in the wall.' 'But don't you remember anything about what I've just told you about the rascals? And call thy Lord to mind when thou forgetters ... I said the Sheikh (Mahfouz pp. 133-34).

But he did not find logical answers and decided to leave the sheikh's house. In his stream of consciousness, he believes that:

..... Always wished to destroy the whole world and turn it upside down, even when you were just a clown. Your victorious raids, on the palaces used to intoxicate your proud head. And Rauf's fake words which you believed turned your head.(Mahfouz pp. 155-56)

Another example of an interior monologue, Said does not reciprocate love for Noor, but appreciates her love for him, uses an interior monologue to reveal his feelings:

She hopelessly tried to get your love. Your heart which was completely owned by the traitor. There is nothing harder for a heart than to wish the love of an impenetrable heart: it is the same as when the night in gale talks to a stone or so when the bearth of air tickets solid piece of iron. He even used to give her gifts to Nabbawiya. Ilish (Mahfouz p. 95).

When Noor remind him about how he was such a rude person with her, he replies that "he didn't have the time for love, and his heart made of stone". He says:

Poor Noor, her old love for you is only a bad habit and it hits a heart crushed by pain and anger, a heart that rejects her approaches as it rejects her worn-out body, a heart which does not really know what to do with expect to drink with her and to feel sorry for her (Mahfouz p 126).

But eventually his feelings changed for her.

Mahfouz's use of the soliloquy allowed the reader to believe that Said Mahran is a victim, just like the reader is no longer able to truly engage in reality that goes somewhere (being oppressive), that living experience is taken away from the reader himself and replaced with a hallucinatory trip into the mind of Said. The best example of a soliloquy in which Said Mahran felt lonely, depressed and unhappy after what he wrote about him in the magazine Rauf says to the court and claims that he is innocent:

He went to the window and looked at the graveyard under the moonlight and cried, 'Ladies and gentlemen, members of the jury listen to me very carefully, because I have decided to defend myself by myself. 1 He went back to the center of the room. . . . He stared in the darkness. And said, I am not like the rest behind these bars before me. Education and culture should receive special consideration in this court. As a matter of fact, there is no difference between you and me except that you are out of jail while I am in it and this is only a slight, insignificant difference. The funny thing is that my dangerous teacher is nothing but a mean traitor and you have the right to wonder, but as it happens the cord which connects the electric bulb might be stained with the dirt of flies (Mahfouz pp. 109-10).

Another example of soliloquy in the next paragraph:

How can you ever convince your judges, when there is a personal animosity between you and them that has nothing to do with the so-called "public welfare"? They're kin to the scoundrel after all whereas there's a whole century of time between you and them. You must then ask the victim to bear witness. You must assert that the treachery has become a silent conspiracy: "I did not kill the servant of Rauf Ilwan. How could I kill a man I did not know and who didn't know me? Rauf Ilwan's servant was killed

because, quite simply, he was the servant of Rauf Ilwan. Yesterday his spirit visited me and I jumped to hide in shame, but he pointed out to me that millions of people are killed by mistake and without due cause (Mahfouz 148).

The reader loses the realistic sense of Mahran, simply because at some point the novel no longer has a narrator who assures the reader a fair representation of Said's murder. He continues through the three long paragraphs of the novel in which Ilwan and the reader are a fictitious audience, unlike the previous, jury passage and the reader is the audience.

Epiphany is another technique used by Naguib Mahfouz and James Joyce to know the spiritual and psychological development of the thief and young artist. The noticed difference between the two authors' revelation is that Joyce used two types of epiphanies: the minor and the major, means that minor epiphany build for the major. Unlike Naguib Mahfouz, who used one kind at the end of the novel.

Mahfouz's use of epiphany in stream of consciousness through his novel to a great effect, in order to show his spiritual awakening that led him to revenge for changing his fate and have the true life meaning. This epiphany occurs at the end of the eighteenth chapter. Said fought for revenge to change the world as he said and find a higher sense in life, but for nothing all his plans failed, which marked a turning point in the Mahran psyche that leads to the final end of the story. Suddenly he realizes who he is, he is nothing, he is lost after the loss of Noor and Tarazan, but he knows what he should do no other option than to surrender to death. He is not able to choose a religion or a materialistic cultural world to find his identity. He says:

My time in vain is gone and I have not succeeded. For a meeting how I long, but hope of peace is ended when life is two days long; One day of vexation and one of separation (Mahfouz 156).

He adds:

Can't you see there's no point in resistance? The firm voice shouted. It seemed to be nearer now than before and Said shouted back warningly: Any closer and I'll shoot. Very well then. What do you want to do? Make your choice between death and coming to justice. Justice indeed! Said yelled scornfully. You're being very stubborn. You've got one minute more. His fear-tortured eyes could see the phantom of death now, stalking through the dark. Sana had turned away from him in alarm, hopelessly (Mahfouz p. 158)

Throughout the novel, the reader could recognize that Said Mahran is described as helpless to change his fate, alienated against society, to regain his honour; he never feels fear. He said that he was so disappointed from the world of traitors that surrounds him, the world of the unjust. The stream of consciousness dominates throughout the novel, actions and storyline develop through Said's consciousness.

To sum up, Naguib Mahfouz's use of the latter is somehow different from Joyce, Naguib Mahfouz does not allow the reader threat to fend himself in the mind of the hero and does not expose him to the danger that he can handle the dark maze alone nor is he interested in the inconsistency of the human mind" (Rasheed 180).

Conclusion

James Joyce and Naguib Mahfouz are two prominent writers known for the experimental and innovative use of the stream of consciousness technique in their two novels *A Portrait of the Artist as a Young Man* and *The Thief and Dogs* to record the flow of thoughts, emotions and memories of two heroes Stephen Dedalus and Said Mahran. *A portrait of the Artist as a Young Man* and *The Thief and The Dogs* may coincide in some specific

patterns regarding the use of the stream of consciousness technique and appropriate literary functions.

First, in both novels the narrative voice is the third omniscient person. *A Portrait of the Artist as a Young Man* shifts the narrator from the first person perspective only at the very end of the novel. Secondly, both authors used Time-Montage to move back and forth, from the present to the past, and even to the imagination in the future. The latter plays an important role in illustrating the flow of memories and ideas. The third feature that can be found in both author's use, is the concept of the Free Association. This concept is used by two authors to illustrate the relationship of thoughts in the minds of the characters and how these thoughts are stimulated by internal and external circumstances. Finally, the two authors use the stream of consciousness technique to build around another technique; Epiphany for both novels.

Joyce and Mahfouz in these novels could approach two points. First, they both applied epiphany to give a clear picture to understand and realize their situation (Stephen and Said). Secondly, in both novels, both moments are stimulated by external or internal factors. The third and final convergence, the technique appears at a sudden moment, which may mark the climax of the novel.

Despite some closeness to the narrative style, the two authors differ in using the stream of consciousness. The observed discrepancy in the use of this technique in these studies can be summarized in some points. First, Joyce's use of focalisation in his novel repaired by internal focalisation to portray the thoughts of one character, which is Stephen Dedalus, while in *The Thief and The Dogs*, Mahfouz uses soliloquy to denotes the solo, to discover the innermost thoughts of Said Mahran. Second, Mahfouz in the *Thief and The Dogs* uses an interior monologue by means of a third person narrator indicating the direction of speech and thought, while Joyce, in *A Portrait of the Artist as a Young Man*, uses a direct

interior monologue through the personal pronoun "I". Stream of consciousness in *The Thief and The Dogs* propagates in the third point, i.e. "under the author's guidance." However, Joyce's novel also differs in the evolution of the language used to portray the stream of consciousness from childhood to adulthood. Either, in Mahfouz's novel, he moves back and forth to complete the events of the story, while Joyce's use of an internal monologue focuses on the topic of *künstlerroman*. The last point is the use of epiphany; Mahfouz's use of epiphany seen only at the end of the last chapter, after realizing that it is nothing but a denomination to the last, unlike Joyce's use, the chapter is full of epiphanies and highlights the use of the two types; minor and major, to illustrate the development psychic of Stephen Dedalus at some moments of insight.

General Conclusion

This research attempts to investigate the use of the stream of consciousness technique by two prominent modernist *The Thief and The Dogs* respectively. The study was divided into three chapters, which mostly attempted to present important features on related issues.

In short, the first chapter analyzes the complex sense of historical forces, literature, political institutions and religion which had a great impact on the insight and behaviour of individuals in the late nineteenth century in both Ireland and Egypt. *A Portrait of the Artist as a Young Man*, a novel that tries to understand the hero's choices and decisions, a young artist who grows up in a Roman Catholic family in Ireland and tries to find his identity through rebellion against the authorities. Although Mahfouz's novel shed light on the hero, a man who through violence tried to save the world to create a sense of justice by himself, he tried to follow the religious path, but he failed. Both figures wanted to break with political, state and religious restrictions. From the beginning of the narrative to the end of the chapters, the life of Dedalus and Mahran is presented as a journey, a close, incomplete discussion of the family and the last two countries. In Ireland at that time, was impossible for a young man as Joyce to have a place in, because Ireland was a dream cemetery. Joyce / Stephen accepted the idea that he has no hope of prevailing the situation in Ireland and living in peace unless he escapes to Europe, where he culminates in his discovery. In the same situation for Mahfouz in Egypt, he had to face many difficulties during this period before the Egyptian revolution and then he decided to follow his passion and dream path, moving away from his homeland.

The second chapter concerns the modernist literary movement of the first half of the 20th century, which was influenced by psychology; include the use of the new "Stream of consciousness" writing style.

Psychoanalysis played a great role in innovating the narrative technique of the stream of consciousness or the interior monologue. He paid attention to the world, opened a new reality, which is the internal reality of the individual. Undoubtedly, modernism established modernity to discover new narrative techniques that differ between authors

Once again, the second part deals with the influence of Mahfouz in western literature. The characters and communities of Mahfouz are exposed to internal and external influences, old versus new, seeking truth and social peace in existential searches. Through the development of the story and character, Mahfouz indicates that Egyptian identity has evolved and was associated with the social, political and religious community. He develops this topic, showing that his heroes, both traditional and modern, still live in a world that requires social, ethical, existential and moral decisions. The characters and identity in Mahfouz's stories represent ordinary life in Egypt, European influences, independent of religious thinking and contradictions. This is an important aspect of Mahfouz's work. Tensions between traditional and modern Islam are reflected in the lives of Mahfouz's heroes. These tensions are compounded by a foreign (western) presence that has an impact on Egyptian culture, war and rebellion, especially for the younger generation, because it becomes a reaction to the older generation and its resistance to change.

In the last chapter, Naguib Mahfouz, an Egyptian writer, and James Joyce, an Irish writer are two prominent modernist writers known for using narrative technique in their two narratives. *The Thief and The Dogs* 1961 and *A Portrait of the Artist as a Young Man* 1916. They showed great interest in individual internal thoughts and psychological makeup. Both authors conducted a lot of research in the subjects and style of narration, but above all a certain stylistic technique that stamped their narrative style, i.e. stream of consciousness.

The latter has become one of the features of modernism. Joyce's use of the Stream of Consciousness technique is characterized by Interior Monologue, Time Montage and language evolution. His novel is characterized by the concept of minor and major revelations. The literary functions that are achieved using these two techniques are: the representation of Stephen Dedalus's inner thoughts, feelings and psyche, shifting back and forth in time to mark the most important moment in his life that results from his major epiphany and developing a certain kind of harmony between the *Künstlerroman* motif and the evolution of language. In *The Thief and The Dogs*, Mahfouz cleverly uses a combination of realistic style and stream of style of consciousness. The narrative changes between direct and indirect Interior Monologues, third person narration and soliloquies. Ultimately, the author wants to get involved in the changing social and political realities in relation to the way of Said Mahran, the protagonist, interacts with them. Readers see that Mahran is trying to control his situation and his emotions are becoming increasingly unstable. Joyce's use of the Stream of Consciousness technique in *A Portrait of the Artist as a Young Man* convergence with of Mahfouz's use of the technique in several aspects . First, in both novels the narrative voice is the third omniscient person. *A Portrait of the Artist as a Young Man* shifts from the first person narrator only at the very end of the novel. Secondly, both authors used "Time-Montage" to move back and forth in time, from the present to the past and even to the imagination. The latter plays an important role in imaging the flow of memories and emotions. The third feature that can be found in the use of this technique by both authors is the concept of the Free Association. This concept is used by two authors to present the relationship of thoughts in the minds of the characters and how these thoughts are stimulated by internal and external circumstances.

Finally, we expect that this research will help students find theoretical and practical information about the corpus being studied, and we hope that this study will give them a

chance for take a new perspectives on *A Portrait of the Artist as a Young Man* and the *Thief and the Dogs*.

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Résumé

James Joyce et Naguib Mahfouz sont deux personnalités connues pour utiliser la technique du courant de conscience. Ils sont classés selon les mêmes caractéristiques de cette technique. Cette thèse est un complément stylistique à l'utilisation du courant de conscience de James Joyce dans le "Portrait de l'artiste en tant que jeune homme" et son homologue "Le Voleur et chiens" Naguib Mahfouz. Le processus éclectique montrant les idées de la psychanalyse, de la stylistique et du récit est adapté à cette recherche. La convergence concernant l'application de la technique du courant de conscience dans deux romans peut être résumée comme suit: l'utilisation d'un monologue interne, l'édition temporaire et la libre association. Quant à la divergence dans l'utilisation du courant de conscience dans le Portrait de l'artiste en tant que jeune, cela implique l'utilisation du récit à la première personne et de l'évolution du langage. Cependant, le voleur et les Chiens de Mahfouz se démarquent par le troisième narrateur omniscient et l'utilisation du monologue. Cette étude est une étude avancée du courant de conscience dans des perspectives psychologiques complètement complètes.

Mots-clés: James Joyce, Naguib Mahfouz, courant de conscience, Epiphanie, Soliloque, Stylistique, psychologie, narratologie, portrait de l'artiste dans sa jeunesse, Voleur et chiens.

ملخص

جيمس جويس ونجيب محفوظ هما شخصيتان بارزتان معروفتان باستخدام اسلوب الادبي " تيار الوعي". تم تصنيفهما غالبا بنفس الميزات المتعلقة بهذا الاخير , وقد يختلفان في بعض الجوانب. هذه الأطروحة هي إنجاز نمطي لاستخدام اسلوب تيار الوعي من قبل جيمس جويس " صورة فنان في شبابه" ونظيره نجيب. محفوظ في "اللص و الكلاب" تم تكييف عملية انتقائية لتصوير رؤى من التحليل النفسي الأسلوب والسرد في هذا البحث. يمكن تلخيص التقارب فيما يتعلق باستخدام اسلوب تيار الوعي في الروايتين على ، والارتباط (Time(Montage) ، المونتاج الزمني (interior monologue) النحو التالي: استخدام المونولوج الداخلي ، أما الاختلاف في استخدام تقنية تيار الوعي في جيمس جويس "صورة فنان كشاب" ، فهو يتعلق . (Free Association) الحر وتطور اللغة. ومع ذلك، في رواية نجيب محفوظ "اللص (First / Second narrator) باستخدام رواية الشخص الأول / الثاني يمثل هذا البحث . (Soliloquy) واستخدام مناجاة (the third omniscient narrator) والكلاب" فهي تتميز بالراوي الثالث العلم . الدراسة الموسعة لاسلوب "تيار الوعي" من منظور نفسي شامل.

الكلمات المفتاحية: جيمس جويس ، نجيب محفوظ ، تيار الوعي ، المناجاة ، تحليل النفسي ، السردية ،رواية صورة الفنان في شبابه ، و رواية اللص و الكلاب.