



تقرير بمقتنيات المكتبة

جامعة المنيا
كلية الألسن
الرسائل الجامعية
رسائل دكتوراه

هيئة الإشراف للرسالة العلمية	تبصرة نوع درجة الرسالة العلمية	المستخلص	سنة النشر	المؤلف	العنوان
Gihan Ibrahim .Shaban	Thesis (Ph.D) - Minia University. Faculty of Al-alsun. Department of .English	<p>This study compares the macrostructure and microstructure of two bilingual English-Arabic dictionaries of law. The introduction gives a brief overview of the history of both English and Arabic lexicography. Chapter one is an overview of the terminology related to the industry of dictionary-making. It defines the term 'dictionary', its components (front matter, wordlist and back matter), its categories according to the number of languages used (monolingual, bilingual, trilingual and polyglot), according to domain (general/specialized), according to capacity(maximizing/minimizing) according to medium(printed, CDs and online) and according to audience(learner's, collegiate, comprehensive). It also discusses other relevant lexicographic concepts such as the concepts of 'arrangement' and 'lemmatization' in dictionaries. Chapter two discusses the term 'macrostructure', its components (preface, wordlist, appendices) and the categorizations of dictionary macrostructures (simple/complex & developed/underdeveloped). It compares the macrostructures of the two dictionaries under examination, pinpointing their advantages and disadvantages. Comparing the macrostructures of MQ and QQ reveals that MQ is a dictionary of a simple macrostructure that comprises two elements only: the preface and the wordlist. There is no table of contents in MQ, no user's guide, or appendices. Although the macrostructure of MQ macrostructure is simple and underdeveloped, it has the advantage of establishing an extensive cross-referential network that thematically links the headwords of the dictionary. QQ, on the other hand, is a dictionary of a complex macrostructure. It has a preface, a wordlist and three appendices. The prefaces in both dictionaries came both in Arabic and in English. The preface in MQ serves as acknowledgments and user's guide whereas in QQ it serves mainly as a user's guide. Both dictionaries exhibit deficiency in explaining and elaborating the functions of the components of the macrostructures. The lemmatization strategies of both dictionaries are not well-defined, either. Chapter three discusses the term 'microstructure' detailing its components (phonetic, orthographic, geographical, historical, pragmatic and typographical pieces of information) and their arrangement in the entry matter. The microstructure of a dictionary is the internal build up of its entries. It subsumes all the types of information to be incorporated in the entry matters; their arrangement, layout and display. It is affected by the methodology the lexicographer uses to construct the entries and arrange entry matters; giving definitions for the headwords, referring to synonyms and providing encyclopedic information and illustrative examples. The microstructure comprises</p>	2007	El-Esawy, Eman Mahmoud .Muhammad	A Critical (1) Comparision of The Macrostructure and Microstructure of Two Bilingual English-Arabic Dictionaries of / Law

components such as definitions, translational equivalents, synonyms and antonyms, meaning discriminators, labels, typographical features, abbreviations, illustrative examples, etymological and encyclopedic information, collocations and idioms. There is no fixed order that the lexicographer has to follow in arranging the entry matter. It depends on the goals of the lexicographer in compiling the dictionary and the needs of the target users. However, the study adopts a standard arrangement proposed by Kibbee (1996) where pieces of information in the entry matters are arranged as follows: pronunciation, orthography, morphology, syntax, semantics, language variations (sociolinguistic and diachronic), illustrative examples and encyclopedic information. It also compares the microstructures of the two dictionaries under examination. The conclusion summarizes the main points and results of the study

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<p>Abd El-Rahman Mohsen Abu Seida, Ayman Amin El-Gamal</p>	<p>Thesis (M.S) - Minia University. Faculty of Alsun. English .Department</p>	<p>يتألف هذا البحث من مقدمة وثلاثة فصول وخاتمة تناول الباحث في المقدمة تعريف "البراجماتية" بوصفها أحد فروع علم اللغة و بيان الفرق بينها وبين فرع آخر من فروع علم اللغة ألا و هو علم الدلالة ثم عرج الباحث بعد ذلك على السياق بحسبانه أحد موضوعات "البراجماتية" و التي هي معنية بالأساس باستنتاج المعنى "المقصود" من الجملة. و هذا يعني أن هناك معناً جديداً مضموراً في الجملة غير المعنى "الدلالي" الظاهر و هذا ما عبر عنه الفيلسوف و العالم اللغوي "جرايس" "بالتضمين" و الذي قسمه إلى نوعين هما تضمين ناتج عن المعنى الدلالي لبعض الكلمات و آخر حوارى. بعد ذلك تناول الباحث الآلية التي صاغها "جرايس" لتحليل "التضمين الحوارى" و هي ما تعرف "بمبدأ التعاون". و اضافة إلى المبدأ السابق ذكره، هناك ميدان آخران هما "مبدأ الأدب" أما المبدأ الثالث فهو "مبدأ السخرية" ثم ختم الباحث مقدمة بحثه ببيان كيفية عمل هذا النموذج كما بينه صاحبه في كتابه "مبادئ البراجماتية". خصص الباحث الفصل الأول لدراسة آيات الحوار في القرآن الكريم من خلال مبدأ التعاون بقواعده الأربعة و هو مقسم إلى أربعة أقسام، خصص الباحث لكل قاعدة قسماً. و فيه أظهر هذا المبدأ كفاءة عالية أثناء التحليل و ذلك في بيان المعاني التي يريد المتحدث ايصالها للمتلقى خاصة عند تجاوز أي منهما لإحدى قواعد مبدأ التعاون. في هذا الفصل عالج الباحث آيات الحوار في القرآن من خلال "مبدأ الأدب" و رغم كفاءة هذا المبدأ في كشف المواطن التي يرقب فيها المتحاورون الأدب في حواراتهم، و الأخرى التي يجانبهم فيها، فقد أبدى هذا المبدأ عواراً بنيئياً في تحليل أسلوب الدعاء في القرآن الكريم. فطبقاً لما قرره "لينتن"، لا يعتبر المتحاور مراعياً لمبدأ الأدب إلا إذا جاوز المباشرة في طلبه أما الفصل الثالث فقد اختص "مبدأ السخرية" و فيه أظهر هذا المبدأ عدم قدرته على تحليل بعض الحوارات الساخرة في القرآن الكريم لأنه اعتمد على خرق "قاعدة الكيف" في "مبدأ التعاون" بمعنى أن المتحدث يراعي في حديثه "مبدأ الأدب" مراعاة ظاهرية و هو يرسل للمتلقى رسالة "غير مؤدبة"، أي أن العبارة تعد ساخرة إذا بالغ المتحدث في أظهر الأدب الإيجابي للمتلقى كامتداحه و المبالغة في احترامه في حين أنه يضمم العكس. و هذا إن صح مع بعض الحوارات لم يصدق مع البعض الآخر لأن هناك حوارات يكون مكنم السخرية فيها "الحط من القدر" أو تكون السخرية غير لفظية كالضحك و الغمز و نحو ذلك، و هي كلها نقيض الأدب الإيجابي لأنها تزيق ماء وجه المتلقى و في خاتمة البحث أجمل الباحث ما فصله في ثنايا البحث و أثبت ما توصل إليه من نتائج.</p>	<p>2007</p>	<p>Mahfouz, Adel .Refaat</p>	<p>A Pragmatic Study of the Dialogic Veres in / the Glorious Quran (3)</p>
<p>Abd El-Rahman Mohsen Abu Seida, Ayman Amin El-Gamal</p>	<p>Thesis (M.S) - Minia University. Faculty of Alsun. English .Department</p>	<p>يتألف هذا البحث من مقدمة وثلاثة فصول وخاتمة تناول الباحث في المقدمة تعريف "البراجماتية" بوصفها أحد فروع علم اللغة و بيان الفرق بينها وبين فرع آخر من فروع علم اللغة ألا و هو علم الدلالة ثم عرج الباحث بعد ذلك على السياق بحسبانه أحد موضوعات "البراجماتية" و التي هي معنية بالأساس باستنتاج المعنى "المقصود" من الجملة. و هذا يعني أن هناك معناً جديداً مضموراً في الجملة غير المعنى "الدلالي" الظاهر و هذا ما عبر عنه الفيلسوف و العالم اللغوي "جرايس" "بالتضمين" و الذي قسمه إلى نوعين هما تضمين ناتج عن المعنى الدلالي لبعض الكلمات و آخر حوارى. بعد ذلك تناول الباحث الآلية التي صاغها "جرايس" لتحليل "التضمين الحوارى" و هي ما تعرف "بمبدأ التعاون". و اضافة إلى المبدأ السابق ذكره، هناك ميدان آخران هما "مبدأ الأدب" أما المبدأ الثالث فهو "مبدأ السخرية" ثم ختم الباحث مقدمة بحثه ببيان كيفية عمل هذا النموذج كما بينه صاحبه في كتابه</p>	<p>2007</p>	<p>Mahfouz, Adel .Refaat</p>	<p>A Pragmatic Study of the Dialogic Veres in / the Glorious Quran (4)</p>

"مبادئ البراجماتية" خصص الباحث الفصل الأول لدراسة آيات الحوار في القرآن الكريم من خلال مبدأ التعاون بقواعده الأربعة و هو مقسم إلى أربعة أقسام، خصص الباحث لكل قاعدة قسماً. وفيه أظهر هذا المبدأ كفاءة عالية أثناء التحليل و ذلك في بيان المعاني التي يريد المتحدث إيصالها للمتلقى خاصة عند تجاوز أي منهما لإحدى قواعد مبدأ التعاون. في هذا الفصل عالج الباحث آيات الحوار في القرآن من خلال "مبدأ الأدب" و رغم كفاءة هذا المبدأ في كشف المواطن التي يرقب فيها المتحاورون الأدب في حواراتهم و الأخرى التي يجانبهم فيها ، فقد أبدى هذا المبدأ عواراً بينياً في تحليل أسلوب الدعاء في القرآن الكريم. فطبقاً لما قرره "البيتش"، لا يعتبر المتحاور مراعياً لمبدأ الأدب إلا إذا جاوز المباشرة في طلبه أما الفصل الثالث فقد اختص "مبدأ السخرية" و فيه أظهر هذا المبدأ عدم قدرته على تحليل بعض الحوارات الساخرة في القرآن الكريم لأنه اعتمد على خرق "قاعدة الكيف" في "مبدأ التعاون" بمعنى أن المتحدث يراعي في حديثه "مبدأ الأدب" مراعاة ظاهرية و هو يرسل للمتلقى رسالة "غير مؤدبة"، أي أن العبارة تعد ساخرة إذا بالغ المتحدث في أظهار الأدب الإيجابي للمتلقى كامتداحه و المبالغة في احترامه في حين أنه يضمير العكس. و هذا إن صح مع بعض الحوارات لم يصدق مع البعض الآخر لأن هناك حوارات يكون مكن السخرية فيها "الحط من القدر" أو تكون السخرية غير لفظية كالضحك و الغمز و نحو ذلك و هي كلها نقيض الأدب الإيجابي لأنها تزيق ماء وجه المتلقى و في خاتمة البحث أجمل الباحث ما فصله في ثنايا البحث و أثبت ما توصل إليه من نتائج.

Under the heading, "A Critical Study of Children's Poetry: Theme and Technique," the thesis presents a framework of children's poetry that can help those who are concerned with such an interesting field such as teachers, parents, librarians, writers, critics, and children themselves to make their own personal choices of poetry. The thesis is comprised of three chapters, besides an introduction and a conclusion. The introduction highlights a general survey of children's poetry, definitions, poets, ages, types, features, and characteristics, all relating to the interesting genre called children's poetry. The first two chapters highlight the importance and contributions in children's poetry of two major poets: the British Poet Laureate, Ted Hughes and the American Children's Poet Laureate, Jack Prelutsky, respectively. The third and last chapter focuses on children as poets. The critical framework that is used to discuss children's poetry is based on two keywords, theme and technique, in an analytical reading for children's poetry, taking a close look at the content of individual poems written by Ted Hughes, Jack Prelutsky, and some talented young child poets. Throughout the thesis, Hughes's poetry for children is presented as a unique experience against the background of his writing for adults, as he is not essentially a child's poet, while Prelutsky is traced as an exemplar of a poet who is specialized only in children's literature; a poet who devoted his career to writing poetry for children. A comparison between Hughes and Prelutsky is presented by the end of the second chapter, shedding light on the elements of divergence and convergence between the two poets relating to their poetry for children. In addition, to make it all about children's poetry, some experiences of children as poets are considered also in the last chapter of the thesis. Finally, this thesis ends with a conclusion that summarizes the previous study, exposes the findings of the research, presents the limitations of the current study, and suggests ideas for further study. An annotated bibliography of the used and recommended references ends the thesis.

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Thesis (Ph.D) –
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Acritical Study OF
: Children's poetry (5)

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Thesis (Ph.D) -
Minia University.
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Toute œuvre poétique possède sa saveur particulière étant donné que sa valeur esthétique ne réside pas dans les idées qu'elle traite mais dans la manière par laquelle le poète les présente

2008

El Saadani,
Rasha
Hussein
.Mohamed

Angoisse et Vision du
monde dans Plupart
Du Temps De Pierre
: Reverdy (6)

; que se soit du point de vue scripturale,
.sémantique ou syntaxique
Le différent réemploi de ces branches
linguistiques et des éléments de la langue par
chaque poète mène la poésie à être un langage
dans le langage. Notre but était alors d'aborder
une étude linguistique d'un mal dominant le
XXème siècle et devenu un des principaux
thèmes développés par beaucoup de poètes :
l'angoisse et cela à travers Plupart Du Temps de
Reverdy pour qui l'angoisse affirme son existence
en face d'un univers partiellement anéanti
prenant alors une allure psychologique dans ses
écrits qui n'apportent ni repos, ni certitude mais
un malaise fascinant à travers une certaine vision
.du monde propre au poète

Dans cette étude, nous avons tenté non de
dégager le sens de l'œuvre poétique reverdienne,
mais sa technique de signification, le code qui a
permis au sens d'être transmis. Cette étude qui
pourrait être qualifiée aussi bien de linguistique
que de stylistique, est essentiellement structurale
et s'est proposée de rendre compte non
seulement de la structure de l'objet poétique que
sont les poèmes reverdiens, mais aussi de la
.communication poétique esthétique

Dans ce travail, nous avons remarqué que le
recueil Plupart Du Temps de Reverdy n'est
qu'une application de certaines propriétés du
langage : des phrases grammaticalement
pertinentes et sémantiquement non pertinentes,
la non pertinence de quelques titres avec le
contexte de leur poème, l'utilisation des phrases
asyntaxiques, le zeugme syntaxique dans lequel
l'élément sous-entendu n'est pas employé avec la
même valeur syntaxique provoquant une sorte
d'hermétisme, les signes de ponctuation
apparaissant par surprise là où rien ne les laisse
prévoir ou là où c'est un autre qui doit figurer et
les connotations affectives des monèmes
permettant de souligner une double interprétation
.du texte

C'est pourquoi nous avons mentionné dans le
chapitre préliminaire les principaux thèmes
caractérisant notre poète et traités dans son
recueil Plupart Du Temps aussi bien que le
courant cubiste dont il est un de ses initiateurs et
dont les principes lui ont permis d'exprimer son
angoisse, sa vision du monde et de suggérer ses
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Dans le premier chapitre, nous avons remarqué
que Plupart Du Temps de Reverdy témoigne d'un
effort certain vers le vers libre. Si une première
lecture innocente, linéaire, syntagmatique court le
long des phrases, une seconde lecture verticale,
paradigmatique qui creuse et fouille dévoile un
dessein poétique. Ce travail est le fruit de ces
deux lectures qui ont mis à jour les faits suivants.

Reverdy a surtout réussi à concilier prose et
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Farida	Thesis (Ph.D.) -	Toute œuvre poétique possède sa saveur	.2008	El Saadani,	Angoisse et Vision du	(7
Mohamed	Minia University.	particulière étant donné que sa valeur esthétique		Rasha	monde dans Plupart	
El Nagdy,	Faculty of Al-Alsun.	ne réside pas dans les idées qu'elle traite mais		Hussein	Du Temps De Pierre	
Yehia Taha	Department of	dans la manière par laquelle le poète les présente		.Mohamed	: Reverdy	
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dans le langage. Notre but était alors d'aborder une étude linguistique d'un mal dominant le XXème siècle et devenu un des principaux thèmes développés par beaucoup de poètes : l'angoisse et cela à travers Plupart Du Temps de Reverdy pour qui l'angoisse affirme son existence en face d'un univers partiellement anéanti prenant alors une allure psychologique dans ses écrits qui n'apportent ni repos, ni certitude mais un malaise fascinant à travers une certaine vision .du monde propre au poète

Dans cette étude, nous avons tenté non de dégager le sens de l'œuvre poétique reverdienne, mais sa technique de signification, le code qui a permis au sens d'être transmis. Cette étude qui pourrait être qualifiée aussi bien de linguistique que de stylistique, est essentiellement structurale et s'est proposée de rendre compte non seulement de la structure de l'objet poétique que sont les poèmes reverdiens, mais aussi de la .communication poétique esthétique

Dans ce travail, nous avons remarqué que le recueil Plupart Du Temps de Reverdy n'est qu'une application de certaines propriétés du langage : des phrases grammaticalement pertinentes et sémantiquement non pertinentes, la non pertinence de quelques titres avec le contexte de leur poème, l'utilisation des phrases asyntaxiques, le zeugme syntaxique dans lequel l'élément sous-entendu n'est pas employé avec la même valeur syntaxique provoquant une sorte d'hermétisme, les signes de ponctuation apparaissant par surprise là où rien ne les laisse prévoir ou là où c'est un autre qui doit figurer et les connotations affectives des monèmes permettant de souligner une double interprétation .du texte

C'est pourquoi nous avons mentionné dans le chapitre préliminaire les principaux thèmes caractérisant notre poète et traités dans son recueil Plupart Du Temps aussi bien que le courant cubiste dont il est un de ses initiateurs et dont les principes lui ont permis d'exprimer son angoisse, sa vision du monde et de suggérer ses sentiments latents tout en ayant recours également à son mur très particulier ; ce mur qui entoure sa vie, son univers, ses idées et ses .sentiments solitaires et étouffants

Dans le premier chapitre, nous avons remarqué que Plupart Du Temps de Reverdy témoigne d'un effort certain vers le vers libre. Si une première lecture innocente, linéaire, syntagmatique court le long des phrases, une seconde lecture verticale, paradigmatique qui creuse et fouille dévoile un dessein poétique. Ce travail est le fruit de ces deux lectures qui ont mis à jour les faits suivants.

Reverdy a surtout réussi à concilier prose et poésie en se fabriquant un langage scénique capable d'être de véritables véhicules de poésie .cubiste

Ahmed Basem Abdel Gafar, El Sayed El .Soheim	Thesis (ph.d) - Minia University. Faculty of Al-Asun. Department de .Espanol	Adolfo Bioy Casares es uno de los grandes autores latinoamericanos. En vista de que tanto su vida como su obra no recibieron del debido interes en los estudios egipcios, se me ocurri6 que seria bueno elaborar un trabajo que muestra ellugar que ocupa Bioy tanto en la literatura latinoamericana como la universal. Uno de mis motivos es abrir matices crfticos de indudable importancia .para futuros estudios .El trabajo se divide en tres partes	.2004	Toson, Ghada .Omar	Aspectos de la Novelistica de Adolfo / Bioy Casares	(8
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La primera contiene cinco capítulos que conciernen la vida y la obra de Bioy, sus lecturas e influencias, su relación con Borges, un lugar que ocupa entre sus contemporáneos y un escueto estudio sobre Bioy el cuentista. El objetivo fundamental de esta parte es conseguir un retrato de Bioy como escritor pero también como hombre. Contiene datos de notable importancia para el conocimiento de su vida y obra que facilita el acercamiento a su figura. Nació en 1914 en Buenos Aires. Era hijo de estancieros por los dos lados, de familia rica. Estudió fracasadamente derecho y letras. Su afición a la escritura se mostró desde muy temprano. En 1940 se casó con la escritora argentina Silvina Ocampo. De este matrimonio nació Marta, su (micha) hija. Era cuentista, novelista, dramaturgo y ensayista. Aunque escribía muchos relatos antes de 1940, empezó a obtener fama desde la publicación de su novela *La invención de Morel* en 1940. Escribió obras como *Plan de evasión* (1945) que no ha recibido mucha atención por parte de críticos debido a que se considera una prolongación de *La invención de Morel*. En 1954 escribió *El sueño de los héroes*, obra que despierta gran interés por la inclusión de una aventura onírica en la que se entremezclan las fronteras entre el pasado y el futuro. Su carrera literaria cobró notoriedad con *Diario de la guerra* (del cerda) (1969). En 1997 aparece *De un mundo a otro* que es la obra que cierra este conjunto de novelas. En la segunda parte trató de demostrar que forma se han presentado algunos temas como duraderos en la novela de Bioy. En el primer capítulo de esta parte pongo el enfoque sobre el tema del amor. En el segundo quiero mostrar, básicamente, el arraigo de lo fantástico en el mundo real de las novelas de Bioy. Los espejos, los animales y los sueños como modos de introducir lo fantástico son el objeto del tercer capítulo. En el cuarto destaco el papel de las mujeres. En el quinto hablo de la isla en sus dos primeras novelas. En la tercera parte pongo de manifiesto centralmente tres aspectos técnicos en la obra de Bioy: el tipo de narradores, los prototipos y el factor tiempo. Terminé mi trabajo con una bibliografía de y sobre Bioy.

Basem Minia University.
 Abdel Faculty of Al-Aisun.
 Gafar, El Department de
 Sayed El .Espanol
 Sayed
 .Soheim

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Ghada Novelistica de Adolfo
 .Omar / Bioy Casares

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Supervisors Suzanne Badie Iskander, Sherif Abu EL .Makarem	Thesis (Ph.D) – Minia University. Faculty of Alsun. Department of .Italiano	La tesi s'intitola "Aspirazioni e delusioni nella narrativa di Alberto Bevilacqua" e si divide in due capitoli più l'introduzione e le conclusioni. La tesi esamina tre opere: "La califfa", "Questa specie d'amore", "Il viaggio misterioso". Il primo capitolo è diviso in quattro parti: le due città che sono Parma, l'amore, la ricerca del padre, la fede dei parmensi. Il capitolo tratta essenzialmente di Parma; la città natia dello scrittore, mettendo in scena il grande inganno che prende l'uomo fuori della sua terra. Vengono esposte in seguitole diverse specie d'amore rappresentate nelle tre opere messe in esame, mentre la ricerca del padre mette in scena diverse figure paterne rivolgendolo maggior importanza alla duplice paternità nel Viaggio misterioso poi viene esaminata a profondo la fede dei parmensi. Il secondo capitolo è dedicato alle tecniche narrative e viene diviso in due parti: l'analisi dei personaggi rivelando le caratteristiche di ognuno e le tecniche narrative adoperate dallo scrittore per chiarire le sue idee. Le conclusioni .riassumono i risultati ottenuti nel corso della tesi	.2011	EL Khargawy, Hanan Mohamad Kamal Abd- .EL KADER	Aspirazioni e Delusioni Nella Narrativa di Alberto (10 / Bevilacqua
El Sayed El Sayed Soheim, Basem Saleh .Mohamed	Thesis (Ph.D) - Minia University. Faculty of Languages.Spanish .Department	Las novelas del ciclo valenciano son, sin lugar a dudas, fruto del amor del novelista a su región natal. Blasco Ibáñez, buen conocedor de todos los aspectos de la vida de sus conciudadanos tanto de la clase media como de las capas más bajas de la sociedad, transmite al lector, interesado por comprender la esencia de toda una sociedad valenciana en una determinada época de la historia, una realidad, aunque algo dolorosa, envuelta en un ambiente sumamente artístico, como una aportación con el fin de mejorarla. En sus novelas, Blasco es, en fin, como todo hombre producto del medio en que nace, crece, vive y se desarrolla, lanza una protesta directa contra el desamparo del humilde, los excesos y deshonestidades de las autoridades administrativas y represivas . Aunque las vicisitudes iban a ser muchas, ya nadie podría detener el impulso de su pluma, ni acallar la voz de un hombre valiente que expuso su vida en aras de un ideal que hiciera a los pobres, dignos y merecedores de unos derechos que habían .sido secularmente ignorados y pisoteados Estas novelas dibujan fielmente retrato de la sociedad valenciana de las últimas décadas del siglo XIX y primeras del XX y representan parte de la preocupación social que gobernó en cada instante el pensamiento del autor. Por ello, el texto de estas obras no puede verse sólo como un mero conjunto de rasgos formales, sino como una productividad generadora de varios sentidos a partir de la intersección de otros discursos que la atraviesan y la constituyen. Se da una confluencia muy singular entre la literatura y otras prácticas tan directamente ideológicas como la actividad política, en su sentido tan multiforme como el autor la entendía: agitación, periodismo, oratoria, organización y liderazgo de un partido, parlamentarismo, etc. De ahí, no es pura	.2012	Afifi, Bothayna .Adel Morsy	Características de la (11 narrativa valenciana de Vicente Blasco / Ibáñez

casualidad que Blasco escribe las mejores novelas del ciclo valenciano en su época de diputado, desde 1898-1908, época testimonio de su enfrentamiento con el gobierno, su enemigo político. La temática de esa narrativa ha sido trazada con maestría dentro del amplio crisol de la labor creativa del novelista indivisible de su agitación política, de modo que, sus manifestaciones no aparecen como trozos insertados, por separado, dentro de las líneas de esas obras, sino que se han convertido en hilos entretejidos perfectamente dentro de las mismas .formando una unidad indivisible

A lo largo de este estudio hemos tratado de bosquejar, por un lado, las facetas culturales, sociales, económicas y políticas de una parte riquísima de España durante la etapa antes mencionada, y el perfil del prolífico novelista, periodista y diputado valenciano Vicente Blasco Ibáñez y determinar las características de su narrativa valenciana, por otro. Blasco es el republicano federal a quien la república compendia las virtudes capaces de un desarrollo social, económico y humano. Para él, la república es el camino hacia el desarrollo político plural y participativo, hacia la paz, la estabilidad, la libertad religiosa y el desarrollo de la enseñanza. En este sentido, su proyecto era radicalmente democrático y progresista. En el mitin reside su verdadera fuerza. El dominio de la oratoria es la forma que adopta para hacer estremecer al auditorio. Los diez años que pasó en las cortes tenían como objetivo erradicar las plagas de la sociedad valenciana de la segunda mitad del siglo XIX y conseguir el bienestar de sus conciudadanos. El blasquismo contaba con un gran número de seguidores de modo que fue el núcleo central de la vida popular valenciana durante medio siglo. Más de tres décadas después de la muerte de Blasco y tras más de veinte años de la antipatía y antagonismo de la era de Franco, las pasiones blasquistas siguieron intensas en los años sesenta del siglo XX. Es renovado el interés en Blasco como un autor cuyas obras, aunque antes condenadas, pueden ser leídas y discutidas sin reservas. Es el periodista que no tardó en figurar como tal en varias hojas populares donde recogían protestas, gritos de rebeldía y bocanadas revolucionarias. Su pluma supo convertir su diario El Pueblo en una cátedra, unas veces, y en una fuerza disolvente contra el poder público, otras. Es heredero de los krausistas que tenían que sacrificarse para el bien de la sociedad y de las generaciones venideras. No es ninguna paradoja afirmar que Blasco ha sido uno de los escritores más elogiados y más odiados de la literatura española. Por su afán político, más que por sus debilidades de escritor, Blasco ha sido objeto de .crítica

En sincronía con el novelista, político, periodista, agitador de masas y fundador de pueblos en la Argentina, Blasco Ibáñez representa un caso modélico del autor que fue editor y autor de casas editoriales de las que era socio y propietario. En Blasco tales oficios se unen como en ningún otro personaje de la historia contemporánea. Sabía, con excelencia, establecer una fluida comunicación con creadores, impresores, libreros y lectores, aprovechar los diversos eslabones de la cadena productiva para transmitir su ideología republicana y hacer de la escritura el mejor vehículo de expresión. Difundió obras tanto

propias como ajenas partiéndose del convencimiento de que con ellas elevaba el nivel cultural de las masas trabajadoras y despertaba la conciencia popular y ganaba adeptos a la causa republicana.

Cada novela de las del ciclo valenciano dispone de una nota de interés que predomina sobre la novela anterior. En Arroz y tartana predomina la nota costumbrista, ofreciendo al lector en orden cronológico las costumbres valencianas desde la Navidad hasta las fiestas de julio. Son representaciones gráficas de la vida capitalina, cuyos tipos son extraídos de la vida real. Flor de mayo, la novela del ambiente marino, es la más humana de todas. La vida de los pescadores y sus miserias, agravada por un problema de adulterio entre familiares será la causa más directa de la tragedia final. La barraca, la novela de la huerta, es la más diáfana de las novelas que tratan personajes procedentes de clases menos pudientes. La del trabajador honrado en lucha constante tanto contra el medio social, como contra la tiranía del semejante. Entre naranjos es la más romántica y menos naturalista de las demás novelas de su ciclo. La única que no termina en muerte ni violencia y la más psicológica. Es la novela del amor que ha de mantenerse a escondidas para mantener el prestigio social, y la de los paseos aromáticos entre la blancura del azahar. Por el egoísmo de Rafael, la pasión vivida se convierte en cenizas de un sueño. Además, esta obra incluye una condenación a la explotación material, las fanáticas costumbres religiosas y las murmuraciones locales, y, una exaltación de los aspectos positivos de la naturaleza. Cañas y barro es la más naturalista. Retrata el medio salvaje que imparte algo de este salvajismo a sus personajes. Es la novela en que la región cobra vida propia como el personaje más importante y mejor caracterizado.

Supervisors Sayed Fathi Muhammad Khater, Ahmad Muhammad .Hasan	Thesis (Ph.D) – Minia University. Faculty of Arts. German .Department	In der Schlussfolgerung werden die Ergebnisse meiner Studie dargestellt. Dazu wird zuerst eine kurze Zusammenfassung gegeben, wonach die Ergebnisse dargestellt werden. Sicherlich spielen kulturelle Faktoren eine wichtige Rolle bei der Translation. Es ist jedoch schwierig, ein allgemeines Fazit zu ziehen, da bei jedem Text jeden Genres kulturelle Komponenten eine Rolle spielen können, und weil die kulturspezifischen Faktoren so mannigfaltig sind und sich auf allen möglichen Ebenen äußern können. Hinzu kommt, dass manche dieser Unterschiede bei der Translation mehr ins Gewicht fallen als andere. Welchen Stellenwert die kulturelle Kompetenz für den Translator haben sollte und vor allem, wie er sich diese aneignen kann, kann an dieser Stelle nicht abschließend geklärt werden. Aus der vorliegenden Studie sind die folgenden Ergebnisse schlusszufolgern: Die Übersetzung bedeutet das Wechseln der Sprache eines Textes. Wenn wir die Sprache wechseln, bedeutet das, dass die Welt der jeweiligen Sprache auch wechselt. Die Richtigkeit der Übersetzung basiert sich hauptsächlich nicht auf ihrer Form als Übersetzung, sondern als ein Originaltext, der in seiner Muttersprache geschrieben wurde. Der übersetzte Text soll in der Zielkultur nicht als Übersetzung, sondern als Original funktionieren. Mit anderen Worten: eine gute Übersetzung stellt sich nicht als Übersetzung dar. Eine Textproduktion ist möglich ohne Sprach-	.2011	Darwish, Rasha Mahmoud .Ahmad	Die Problematik der (12 übersetzung Als Interkultureller : Transfer
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und Kulturbeherrschung, wobei Kompetenz mehr als Beherrschung von Lexik und Grammatik eines .Sprachsystems bedeutet

- Sprache und Kultur sind untrennbar, sodass man bereits bei der Erlernung einer fremden .Sprache zahlreiche „Kultur-Elemente“ mitlernt
- Kultur ist eine Folge sozialer Veränderungen, • das bedeutet, dass die Übersetzungsmöglichkeiten ebenfalls dem Wandel unterliegen und nicht eindeutig fixiert .sind
- Die kulturspezifischen Termini reflektieren die • .Kultur
- Eine gelungene Übersetzung ist nur möglich, • wenn man nicht nur die sprachlichen Aspekte berücksichtigt, sondern auch die kulturellen Konventionen miteinbezieht. D.h. wenn der Übersetzer die Kenntnisse der fremden Kulturen berücksichtigt, wächst die Chance, eine gute .Übersetzung zu finden erheblich
- Die vorhandenen Kulturunterschiede machen • .das Übersetzen nicht unmöglich
- Eine Übersetzung soll als kulturelle • Transferhandlung und der Übersetzer als .Kulturmittler definiert werden
- Der Übersetzer vermittelt den kulturellen • Hintergrund und die Übersetzung dient als Brücke .zwischen den Kulturen
- Der Übersetzer muss immer nach dem • ursprünglichen Sinn im AT suchen, um ihn in den neuen Kontext zu übertragen. Dabei sucht er nach der passenden Äquivalenz zwischen Sprachen auf allen Ebenen. Es ist offensichtlich, dass Äquivalenz als überwindbare Hindernisse .angesehen werden
- Er reflektiert seine Kultur durch die Übersetzung • dieser Begriffe und deren Gebrauch in seiner Kultur. Aber das führt zu Übersetzungsschwierigkeiten, denn er soll durch .den Gebrauch in der Fremdkultur übersetzen
- Die Übersetzung überträgt nicht nur den Sinn • oder Inhalt, sondern auch Sprach- sowie Textformen und Wirkungsabsicht. Deshalb muss immer der Übereinstimmungsgrad zwischen den .AT und ZT überprüft werden
- Pragmatische Probleme beim Übersetzen • ergeben sich aus der Übersetzungssituation, wenn die Ausgangssituation mit der Zielsituation .verglichen wird
- Bei der interkulturellen Übersetzung sind die • sozialen Variationen (konnotative Bedeutung) neben den linguistischen Dimensionen (denotative Bedeutung) bedeutend, weil Schwierigkeiten und eventuelle Fehler nicht nur aus lexikalisch-semantischen Gründen, sondern vor allem aus behavior bedingten Gründen .entstehen können
- Missverständnisse oder Nichtverstehen müssen • in der interkulturellen Übersetzung ausgeräumt werden, um ihre Funktion erfolgreich realisieren .zu können
- Wir haben gesehen, wie wichtig die Kenntnis • und Beherrschung von Kultur zur Vermeidung von Missverständnissen und Fehlinterpretationen in .der interkulturellen Kommunikation ist
- Eine wichtige Aufgabe des • Übersetzungsunterrichts soll auf der Erwerb von Fakten- und Institutionenwissen über das Fremdland sein, dessen Sprache die .Studierenden gewählt hatten
- Ägypten fehlt der Übersetzungswissenschaft • noch eine eigene Identität insbesondere als Forschungsdisziplin. Meines Erachtens soll die Übersetzung als eigenständige Disziplin

verstanden werden. Wenn man z.B. von der angewandten Sprachwissenschaft ausgeht, ist die Übersetzung als interdisziplinäre, multiperspektivische Wissenschaft zu verstehen, die von der komplexen Realität des Übersetzens und nicht von den axiomatischen Modellen der Übersetzung ausgeht und sich durch eine verbindende Perspektive auszeichnet
 In meiner Arbeit betonte ich die Bedeutung der •
 .Problematik kultureller Übersetzungsvorgänge
 Abschließend möchte ich folgendes zur :Diskussion stellen
 Warum entstehen an unseren Universitäten in Ägypten keine eigenständigen Abteilungen, an denen das Fach Übersetzung unterrichtet wird als Interdisziplin der kulturellen Studien und nicht nur als angewandte Teildisziplin der traditionellen ?Sprachwissenschaft
 Ich meine damit nicht das Lehren der Methodik der Übersetzung, denn das schon vorhanden ist.
 Ich meine vielmehr die interkulturelle .Übersetzung als speziellen Fachbereich

Muhammed Abu - Hattab .Khaled	Thesis (ph. D) - Minia University. Faculty of Alsun. Department of .Germanistik	<p>Der 1917 als dritter Sohn von Viktor und Marie Böll geborene Schriftsteller Heinrich Böll, der 1972 den ,Nobelpreis für Literatur erhielt zählt zu den bedeutendsten und meistgelesenen Schriftstellern der .Nachkriegsliteratur Das katholische Elternhaus, die Ablehnung der nationalsozialistischen Ideologie durch die Familie Böll sowie Bölls gezwungene Teilnahme am zweiten Weltkrieg, hatten einen prägenden Einfluss auf seine Denkweise .und fanden ihren Niederschlag in seinen Werken Heinrich Böll ist einer der bekanntesten katholischen Autoren im Nachkriegsdeutschland, was ihm einen besonderen Erfolg als Schriftsteller verleiht. Die Themen, die Böll in seinen Werken behandelt, sind aus seiner Zeit und seinem Milieu heraus geschaffen. Die Darstellung der Nachkriegsgesellschaft, des Elends, der Trümmer und der zerbombten Städte macht sich als Reflexion des Erlebten und des Gesehenen bemerkbar. Die Beschreibung der Momente, die Böll in und nach dem Krieg erlebt, das Hineingehen in die Tiefe der Ereignisse, um Ursachen und Wahrheit zu entlarven, die Versuche zur Vergangenheitsbewältigung und die vorausschauende Warnung vor dem Kapitalismus – all dies sieht Böll .als Aufgabe seines Schreibens</p>	2010	Abdel Azim, Shawki Ramadan .Morshedi	Die Religiöse und Gesellschaftliche Perspektivein Heinrich Bölls Roman„ und Sagte / KeinEinziges Wort	(13)
Ahmad Basem Abdel Gafar, El Sayed ElSayed .Soheim	Thesis (Ph.D) - Minia University. Faculty de Al Alsun. Department de Lenguay Literatura .Espanola	<p>Cuando se me plante6 el problema de tener que” escoger una manera de vivir, pense en seguida: Yo tengo que buscar una profesi6n .sin jefe, y me costaba trabajo Pensaba en ser militar, y me aparecfan los generales despues, dandome 6rdenes estupidos. Pensaba en ser cura, y en seguida surgian el obispo y el Papa. Si alguna vez pense en ser funcionario la idea del director me preocupa. Sin jefe s610 existe el escri tor. ” 1 Asi anunci6 Valle- Inclan su nacimiento como autor y su motivo forzoso de escoger tal profesi6n. Un trabajo que no le dio tanto como ,el esperaba 0 como el habfa dado a ella aunque no tenia jefe, el era el peor jefe de sf mismo y sufri6 hasta el ultimo momenta de su</p>	2001	Dawuod, Basem Saleh .Mohamed	El Esperpento en la (14 Obras de Valle-Inclan /	

.vida para perfeccionar su estilo tan peculiar
 Valle- Inclán era un escritor perfeccionista que
 elaboraba y reelaboraba sus obras en
 un continuo tejer y destejer: trasladaba
 ,personajes de unas obras a otras, pasajes
 descripciones de unos relatos a otros y asuntos y
 motivos de capital importancia o centrales
 en obras posteriores; además corregía sin
 descanso las sucesivas versiones y ediciones y
 consideraba que nada estaba definitivamente
 escrito
 Si releo estoy perdido soy el más terrible crítico”
 . de mi mismo. Entonces soy capaz
 de romper lo que llevo escrito, aunque sea casi
 todo un libro porque no me gusta la
 musicalidad de mi prosa. Para evitar esto que me
 ha hecho destrozarse algunas obras
 que ya no he vuelto a rehacer, de ninguna
 manera, cuando tengo dos o tres capítulos
 terminados los envío a la imprenta y van
 uniéndose a lo que sigo remitiendo ... Así
 logro que salgan mis obras. „2
 Si contemplamos la producción literaria de Valle-
 Inclán notamos que sus primeros
 haluceos literarios nos decían de dónde venía y
 con El ruido ibérico nos dice más tarde a
 dónde va, sin retorno, con esta gran carga de
 acontecimientos y una preocupación cada vez
 mayor por el estilo
 La diferencia entre las primeras obras y
 ,narraciones de Valle y de sus esperpentos
 reside en este crítico juicio de Amado Alonso
 El primer Valle-Inclán recuerda y desarrolla; El “
 segundo vive y actúa. A los
 temas del primer Valle-Inclán, tomados del
 mundo de la literatura, corresponde una
 entonación lírica estilizada al extremo, a los
 segundos - temas de la vida
 nacional-, una entonación oral estilizada. ” 3
 Valle-Inclán intenta atraer a sus lectores usando
 palabras llenas de música y elabora
 una prosa rítmica y sonora, en la que tienen
 cabida diversos niveles de la lengua. Para dar
 fuerza a su poder irónico - cómico, el escritor se
 vale del uso genial y acertado del adjetivo
 del verbo, y algo menos del adverbio; se vale de
 la metáfora ingeniosa y poética; del juego
 de palabras; del idioma americano usado a lo
 chulo español; de la deformación del idioma
 que resulta de las imágenes reflejadas en los
 espejos cóncavos; el humor de Valle, se basa
 en el uso del idioma más que en la situación en
 .si

Ahmad Basem Abdel Gafar, El Sayed El Sayed Soheim	Thesis (Ph.D) - Minia University. Faculty de Al Alsun. Department de Lengua y Literatura .Española	<p>Cuando se me planteó el problema de tener que escoger una manera de vivir, pensé en seguida: Yo tengo que buscar una profesión sin jefe, y me costaba trabajo Pensaba en ser militar, y me parecían los generales después, dándome órdenes estúpidos. Pensaba en ser cura, y en seguida surgían el obispo y el Papa. Si alguna vez pensé en ser funcionario la idea del director me preocupa. Sin jefe sólo existe el escritor. ” 1</p> <p>Así anunció Valle- Inclán su nacimiento como autor y su motivo forzoso de escoger tal profesión. Un trabajo que no le dio tanto como él esperaba o como él había dado a ella aunque no tenía jefe, él era el peor jefe de sí mismo y sufrió hasta el último momento de su vida para perfeccionar su estilo tan peculiar</p> <p>Valle- Inclán era un escritor perfeccionista que elaboraba y reelaboraba sus obras en un continuo tejer y destejer: trasladaba</p>	2001	Dawuod, Basem Saleh Mohamed	El Esperpento en la (15 Obras de Valle-Inclán /
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,personajes de unas obras a otras, pasajes descripciones de unos relatos a otros y asuntos y motivos de capital importancia o centrales en obras posteriores; además corregfa sin descanso las sucesivas versiones y ediciones y consideraba que nada estaba definitivamente escrito

Si releo estoy perdido soy el mas terrible critico” de mi mismo. Entonces soy capaz de romper lo que llevo escrito, aunque sea casi todo un libro porque no me gusta la musicalidad de mi prosa. Para evitar esto que me ha hecho destroz ar algunas obras que ya no he vuelto a rehacer, de ninguna manera, cuando tengo dos o tres capitulos terminados los envio a la imprenta y van uniendose a lo que sigo remetiend o ... Así logro que salgan mis obras. „2

Sf contemplamos la producci6n literaria de Valle-Inclan notamos que sus primeros halbuces literarios nos decfa de d6nde venfa y con El rucdo iberico nos dice mas tarde a d6nde va, sin retorno, con esta gran carga de acontecimientos y una preocupaci6n cada vez mayor pOl’ el estilo

La diferencia entre las primeras obras y narraciones de Valle y de sus esperpentos reside en este crtico juicio de Amado Alonso El primer Valle-Inclan recuerda y desarrolla; El segundo vive y actua. A los temas del primer Valle-Inclan, tomados del mundo de la literatura, corresponde una entonaci6n libresca estilizada al extremo, a los segundos - temas de la vida nacional-, una entonaci6n oral estilizada. ” 3

Valle-Inclan intenta atraer a sus lectores usando palabras llenas de musica y elabora una prosa rftmica y sonora, en la que tienen cabida diversos niveles de la lengua. Para dar fuerza a su poder ir6nico - c6mico, el escritor se vale del uso genial y acertado del adjetivo del verbo, y algo menos del adverbio; se vale de la metafora ingeniosa y poetica; del juego de palabras; del idioma americano usado a lo chulo espanol; de la deformaci6n del idioma que resulta de las imagenes reflejadas en los espejos c6ncavos; el humor de Valle, se basa en el uso del idioma mas que en la situaci6n en .si

Ahlam Fathi Hassan, Mahmoud M. Abdel .Meguid	Thesis (ph.D) - Minia University. Faculty of Al-Aisun. Department of .English	The most common feature between Narayan’s The Painter of Signs and Sahgal’s Rich Like Us is that both of them ,can be simultaneously, placed against the Orientalist vision of the British novelists. Like other postcolonial writers all over the world, these two Indian authors, though considerably distinguished, equally act against the long-established image of the colonized culture and its people. These works are, foremost, dedicated to defy, in Sahgal’s words, the edifice of imperial language, as for instance “Kipling’s description of the lesser breeds as “half devil and half child” and Churchill’s divinely ordained “mission of Christendom” and “the mission of the English-speaking peoples” (“Some Thoughts” 6 rVforeover, they try to give a clear-cut vision of their national and cultural identity emphasizing its distinctive	.2004	Abdel Wareth, Manal Abdel .Nazeer	Features of the (16 Postcolonial Experience as Depicted in two Indian Novels:R.K.Narayan’s the Painter of Signs and Nayantara Sahgal’s Rich Like us /
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character and negating certain characteristics, most recognizably savagery, wildness, and darkness, found in colonial discourse. These novelists, consequently, seek to achieve the "to-and-fro movement" pointed out by Paul Armstrong as the essence of the cultural play between different nations (70) and, therefore, to end the long-established one-way direction of thought. To put it more simply, their works can, in most part, be regarded as an act of writing back to the metropolis. However, these authors have chosen to embody their ideas in the English language rather than their own mother tongue. This choice is regarded by some critics as the "original sin" (B. Rajan 84) of such a kind of fiction. It is true that the Indian nation is originally multi-lingual, a fact that has facilitated the adoption of any emergent language, yet writing in English, in particular, is largely regarded as one of the forms of "colonial heritage" (Paranjape 32). In other words, writing in English serves as the main indicator of the continuous impact of the departed colonizers, even if it is functioned to correct Western prejudices. The authors of the two novels in question are mainly influenced by two factors, British colonialism and the postcolonial situation. In India, colonialism did not only mean material development in the form of new roads, railways, and other means of communication, but also was accompanied by various forms of acculturating strategies. It is the influences of these westernizing plans that have lasted even after independence. These impacts along with the postcolonial world order, most recognizably world capitalism and globalization, contribute to threaten the country's newly acquired freedom. According to Homi Bhabha, These challenging pressures of the Western hegemony put the ex-colonies under a situation which seems to be more like a gathering of clouds that inspires no comment other than the expressive question of the Palestinian poet, Mahmoud Darwish, "where should birds fly after the last (sky?" (Location 139). In other words, even after being politically independent, these nations can, in no way, avoid the Western policy of mandate and power. These pressures are depicted in *The Painter of Signs* in the form of the Western organization represented by Daisy, while in *Rich Like Us* it is the image of the American capitalism threatening the recently independent nation.

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<p>Mohamed M.Ghaly, Shaker Rizk, Gamal Shehata</p>	<p>Thesis (ph.d) - Minia University. Faculty of Al-Isun. Department of .English</p>	<p>This study is a sociolinguistic research chiefly concerned with gender and speech acts. It investigates the gender differences in the apology speech act produced by some American English native speakers and by some advanced Arab foreign language learners of English . Observing differences in the performance of the apology speech act, as well as other speech acts such as refusals, compliments, greeting, requests, etc., illuminates some sociocultural information and help learners acquire rules of speaking of the target language, and consequently acquire .communicative competence Moreover, identifying differences in the pragmatic and sociolinguistic behavior of men and women is an effective tool for assisting language learners to acquire this competence in order to avoid miscommunication. with native speakers. To be communicatively or pragmatically competent in the target language, foreign language learners need acquire not only the rules of grammar but also the sociolinguistic rules of language use. Consequently, studying apologies as well as other speech acts, provides considerable information on the sociocultural values of a speech .community Learning how to apologize appropriately is an important part of being communicatively competent within a speech community. But acquiring competence is indeed problematic for non-native speakers (NNSs), they may be proficient in grammar and vocabulary but they may fail to communicate effectively. Non-native speakers may lack knowledge at social appropriateness and may break cultural rules; they may either .g consciously or unconsciously employ some mother tongue expressions. Consequently, communicative breakdowns occur .and NNSs face embarrassment For the purpose of examining the differences in the production of the apology speech act, apologies were observed in their natural context then a questionnaire was designed to elicit apologies required for the study. Three groups of highly educated male and female subjects were chosen to participate in this study. The first group includes 39 male and 42 female American participants, the second group includes 48 male and 48 female Arab non-native English speakers and the third group includes 30 male and 32 female native</p>	<p>2003</p>	<p>Abdel Amin, Suzanne .Mohamed</p>	<p>Gender Differences in (18 Apology Speech Act in American English and English as Spoken by Some Arab Foreign / Language Learners</p>
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.Arabic speakers

The number of apology responses collected was 5403 responses. These responses were analyzed in terms of semantic formulas and external and internal modifiers used by subjects to perform the apology speech act. Moreover, the effect of some contextual variables on the use of these semantic formulas and types of apologies performed by all subjects was observed. These variables were gender, social distance, power between the interlocutors, and the offence weight

The results obtained in the current study displayed that the act of apologizing is cross-culturally universal, since all subjects in the current research provided some sort of remedial work regardless of the language they used. However, some slight differences appeared in the use of some semantic formulas and their modifiers modifiers and in the types of apologies produced by the American native speakers, the native Arabic speakers and the Arab non-native speakers of English

On analyzing apologies produced by Arab and American subjects who speak two different languages and belong to different cultures, it was observed that they shared to a great extent the main semantic formulas and strategies used for apologizing. Further, no remarkable gender difference was observed in the use of these formulas or in types of apologies produced by all subjects. However, the English non-native speakers (ENNS) achieved the highest level of directness and politeness while apologizing.

Moreover, examining the apologies made by some Americans as English native speakers and by some Arabs as English non native speakers supported both notions of language transfer and language specificity. The variables of social distance, power of the

interlocutor, and offence weight had the same impact on the number of semantic formulas and types of apologies used by all subjects

The present study as well as other studies in the field of sociolinguistic and interlanguage pragmatics were all conducted with the ultimate goal of applying the findings to the teaching of that language and culture. The most significant implication that stems from the present study is the importance of instructing foreign language learners to acquire communicative competence or in another words how to speak in an appropriate social manner in the target language. Thus, pedagogical implications can benefit from this study so as to incorporate the different speech acts in foreign curricula and materials and to equip non-native speakers for interaction with native speakers to prevent cross- cultural misunderstandings and communication breakdowns

Thus, findings of the present study and of similar studies on other speech acts can help determine the areas in which communication breakdowns might occur among Arabs and Americans. Moreover, studies on speech acts performed by Arabs might serve as a guide to cross-cultural interaction with Arabs, and help AFL learners acquire communicative competence

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Moreover, identifying differences in the pragmatic and sociolinguistic behavior of men and women is an effective tool for assisting language learners to acquire this competence in order to avoid miscommunication with native speakers. To be communicatively or pragmatically competent in the target language, foreign language learners need acquire not only the rules of grammar but also the sociolinguistic rules of language use. Consequently, studying apologies as well as other speech acts, provides considerable information on the sociocultural values of a speech community.

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Lucile Louis Barsoum, Nahed Abdel Hamid Ibrahim, Philippe Bethier	These (Ph.D.) - Minia university. Faculty of Al-Aisun. Department of French	<p>La Chartreuse de Parme de Stendhal et sa » traduction en arabe par Abdel Hamid Ad-dawakhly – Etude critique et analytique », tel est effectivement le sujet de notre thèse. Comme le titre l'indique, notre étude vise, d'une part, à analyser les traits caractéristiques d'un chef-d'œuvre stendhalien en vue d'en saisir la spécificité et l'originalité, et, d'autre part, à établir une étude contrastive de l'original et de sa version arabe correspondante afin d'évaluer le travail du traducteur et de vérifier à quel point Ad-dawakhly a réussi la transmission d'un roman aussi exceptionnel que La Chartreuse. Ces deux visées sont, en fait, complémentaires. Car, les études littéraires permettent de mieux comprendre l'œuvre et, par conséquent, de mieux critiquer la traduction.</p> <p>Notre thèse est divisée en deux parties dont : chacune comporte à son tour deux chapitres</p> <p>La première partie étudie le discours narratif stendhalien dans La Chartreuse de Parme et sa reproduction en arabe. Cette partie est divisée en deux chapitres. Le premier chapitre fait l'examen de quelques procédés de la représentation narrative :</p> <p>(I - La perspective narrative (ou la focalisation</p> <p>.La focalisation zéro .1</p> <p>.La focalisation interne .2</p> <p>: II - Le monologue intérieur</p> <p>.Le monologue intérieur rapporté .1</p> <p>.Le monologue narrativisé .2</p>	.2007 Salem, Noha Zaki Hafez	La Chartreuse de Parme de Stendhal et sa traduction en arabe Par Abd el Hamid Ad-Dawakhly :
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: III - Les intrusions d'auteur
 .La fonction de régie .1
 .Les commentaires .2
 .Le rapport narrateur – lecteur .3
 Le deuxième chapitre aborde la question de la temporalité narrative, à travers l'étude de deux : points essentiels, à savoir : I - L'ordre de la narration
 (Les analepses (ou les retours en arrière .1
 (Les prolepses (ou les anticipations .2
 : II - La vitesse de la narration
 Le ralentissement .1
 L'accélération .2
 La deuxième partie examine le discours descriptif stendhalien dans La Chartreuse de Parme et sa reproduction en arabe. Cette partie comporte deux chapitres. Le premier chapitre s'attaque aux traits les plus saillants de la description du paysage chez Stendhal, et ce à travers l'étude de : trois thèmes privilégiés, à savoir : I - Le spectacle de Waterloo
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 .« La « mosaïque du vrai .2
 : II - Le Lieu clos et élevé
 : Les détails architecturaux .1
 .a. Le décor extérieur
 .b. Le décor intérieur
 .La vue panoramique .2
 : III - Le paysage de la nature
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 .Le portrait par touches successives .1
 .a. La subjectivité
 .b. Les stigmates du temps
 .Les caricatures .2
 : II - Le portrait psychologique
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Ahmed Basim Abdel Ghafaar, EL Sayed EL Sayed .Soheim	Thesis (M. Sc) - Minia University. Faculty of AL- Alsun. Department of Spanish .Language	Resumen En este trabajo pretendo hacer una investigación sobre las comedias heroicas y su otra modalidad las comedias heroicomilitares de Gaspar Zavala y Zamora (n. 1762) en el siglo XVIII Nuestro estudio consta de una introducción, dos capítulos y una conclusión En la introducción nos hemos referido al tema de la tesina y su contenido. E incluso hemos señalado las ideas esenciales de cada parte de nuestra tesina En el primer capítulo, hemos destacado los rasgos generales del teatro español en el siglo XVIII, arrojando la luz sobre las diversas directrices teatrales y los dramaturgos más destacados y sus producciones teatrales en aquella época, hemos echado un vistazo sobre la vida de Gaspar Zavala y Zamora y su producción teatral, exponiendo los rasgos de la comedia heroica y la comedia heroicomilitar , enumerando las críticas dirigidas a este género teatral En el segundo capítulo, he dividido el trabajo en dos partes, hemos hecho un estudio analítico de cinco obras teatrales seleccionadas de su producción teatral :Estas obras teatrales son las siguientes Triunfos de valor y ardid, Carlos XII, rey de Suecia (1786 .(El sitio de Pultov(1786 Aragón restaurado por el valor de sus .(hijos(1790	2006	Abdel Samie, Ibtisam .Helmi	La Comedia Heroica (22 De Gaspar Zavala Y Zamora, Estudio / Analítico
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.(La mayor piedad de Leopoldo el Grande(1789
 .(Palmis y Oronte(1798

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 temas o las fuentes de estas comedias, y hemos
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Resumen

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La Comedia Heroica
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 Saleh
 .Dawuod

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En esta tesis estudiamos la crítica social en la
 narrativa de José Más y Laglera (1885-1941).
 Con este trabajo tratamos de restituir la obra de
 José Más al lugar que le corresponde en la
 literatura española de la preguerra. Además de
 presentar a José Más y Laglera queremos llamar
 la atención para que se conozca mejor a toda
 una promoción literaria, puesto que muchas
 cosas que se dicen sobre él, se podrían aplicar a
 .otros novelistas de la época
 Nuestro estudio se divide en dos partes. La
 primera, la menor, consiste en dos capítulos. El
 primero, es una introducción sobre la historia de
 la novela social española, sus principios y su
 evolución, haciendo hincapié en la novela social

.2012

Khalifa,
 Eman
 .Ahmed

La Crítica Social en la
 Narrative de José
 / Más y Laglera (24

de la preguerra, periodo al que pertenece José Más. En el segundo, mostramos los datos biográficos más importantes de José Más y presentamos una breve introducción de la narrativa de José Más. En la segunda parte de la tesis, la más extensa, estudiamos la crítica social en la narrativa de José Más.. En el primer capítulo de la segunda parte, abordamos la crítica que hace José Más de la sociedad de su época Se trata de una denuncia por parte del autor de todos los aspectos negativos de la sociedad. Podemos decir que, desde que empezó a escribir, José Más dejó constancia de su compromiso, intentando reflejar, a través de sus novelas, su espíritu más crítico con los aspectos que le parecen más negativos de la sociedad. El segundo capítulo de esta misma parte versa sobre la crítica de José Más contra la política y contra los políticos de su época- tanto monárquicos como republicanos- como causa directa de las crisis sociales y de la situación en la que se halla la mayor parte del pueblo español. El compromiso hace que el novelista ridiculice a los políticos de su época hasta extremos grotescos y los ataca con cuantas armas puede.. El último capítulo de la segunda parte versa sobre la crítica que hace José Más de los religiosos. Puesto que el autor ve que en aquel tiempo Gobierno e Iglesia son dos caras de una misma moneda. El novelista no deja de lanzar ataques contra la Iglesia y contra los clérigos que favorecen a una minoría rica, multiplicando con ello el dolor de la gente, al sentir que el único lugar en donde se puede refugiar no le sirve .absolutamente para nada

Gamal Abd El-Rahman, EL- Sayed Ibrahim .Soheim	Thesis (PH-D) - Minia University. Faculty of Alsun. Departamento de Español.	<p>تتناول الرسالة صورة المسلم في رواية النصف الثاني من القرن العشرين.</p> <p>عن الأعمال التي تتحدث عن اسبانيا المسلمة ففيها اتجاه جديد الى التحدث عن الانلسي من وجهة النظر الأندلسية و ليست القشتالية. بالنسبة للموريسكيين فقد أكدت الأعمال التي تتحدث عنهم أن طردهم من اسبانيا كان خطأ فادحا أدى الى خسارة عنصر متحضر و منتج. بالنسبة الى العمل الذي يتناول حرب البحر الأبيض المتوسط فقد أكد على أنه ليس كل المسلمين يسعون الى قتال الاسبان، بل ان كثيرا منهم مسالمون لا يحبون الحرب.</p> <p>عن الروايات التي تتحدث عن العلاقات الاسبانية المغربية فقد رفضت الحرب على المغرب و دافعت عن حق المغربي في الاستقلال, لكنها كانت ضد مشاركة هذا المغربي في الحرب الأهلية الاسبانية. و بالنسبة الى الهجرة، فقد أظهرت الأعمال الأدبية تعاطفا تجاه المغربي الفقير الذي ذهب الى اسبانيا للبحث عن العيش و لم يلق هناك الا ذلا ومهانة.</p> <p>بالنسبة الى الرواية التي تتناول القضية الفلسطينية فصاحبها غير متعاطف مع الفلسطينيين و يدعو الى التطبيع، لكن نقده للمجتمع العربي كان في بعض الأحيان نقدا موضوعيا.</p> <p>أما صورة المرأة المسلمة فالروايات تؤكد على أنها لازالت تعاني كثيرا في المجتمع العربي الذكوريK و ان كنا قد وجدنا أن كثيرا من النقد في هذه الروايات يرقى الى درجة الموضوعية</p> <p>نستنتج أن صورة المسلم في روايات النصف الثاني من القرن العشرين قد تغيرت الى الأفضل بعد وجود احتكاك كبير بين الاسباني و المسلم، أي أنه كلما زاد التعامل بين الغرب و العالم الاسلامي كلما قلت الانطباعات الغربية الخاطئة عن الاسلام و المسلمين..</p>	2009 Al Refai, Shereen .Mahmoud	La Imagen de La Civilización Árbo-Islamica en La Novela Española de La Segunda Mitad / Del Sigloxx (25)
Gamal Abd El-Rahman, EL- Sayed Ibrahim .Soheim	Thesis (PH-D) - Minia University. Faculty of Alsun. Departamento de Español.	<p>تتناول الرسالة صورة المسلم في رواية النصف الثاني من القرن العشرين.</p> <p>عن الأعمال التي تتحدث عن اسبانيا المسلمة ففيها اتجاه جديد الى التحدث عن الانلسي من وجهة النظر الأندلسية و ليست القشتالية. بالنسبة للموريسكيين فقد أكدت الأعمال التي تتحدث عنهم أن طردهم من اسبانيا كان خطأ فادحا أدى الى خسارة عنصر متحضر و منتج. بالنسبة الى العمل الذي يتناول حرب البحر الأبيض المتوسط فقد أكد على أنه ليس كل المسلمين يسعون الى قتال الاسبان، بل ان كثيرا منهم مسالمون لا يحبون الحرب.</p> <p>عن الروايات التي تتحدث عن العلاقات الاسبانية المغربية فقد رفضت الحرب على المغرب و دافعت عن حق المغربي في الاستقلال, لكنها كانت ضد مشاركة هذا المغربي في الحرب الأهلية الاسبانية. و بالنسبة الى الهجرة، فقد أظهرت الأعمال الأدبية تعاطفا تجاه المغربي الفقير الذي ذهب الى اسبانيا للبحث عن العيش و لم يلق هناك الا ذلا</p>	2009 Al Refai, Shereen .Mahmoud	La Imagen de La Civilización Árbo-Islamica en La Novela Española de La Segunda Mitad / Del Sigloxx (26)

ومهانة.

بالنسبة الى الرواية التي تتناول القضية الفلسطينية فصاحبها غير متعاطف مع الفلسطينيين و يدعو الى التطبيع، لكن نقده للمجتمع العربي كان في بعض الأحيان نقدا موضوعيا.

أما صورة المرأة المسلمة فالروايات تؤكد على أنها لازالت تعاني كثيرا في المجتمع العربي الذكوري K و ان كنا قد وجدنا أن كثيرا من النقد في هذه الروايات يرقى الى درجة الموضوعية

نستنتج أن صورة المسلم في روايات النصف الثاني من القرن العشرين قد تغيرت الى الأفضل بعد وجود احتكاك كبير بين الاسباني و المسلم، أي أنه كلما زاد التعامل بين الغرب و العالم الاسلامي كلما قلت الانطباعات الغربية الخاطئة عن الاسلام و المسلمين..

<p>El-Sayed El-Sayed Soheim, Basem Saleh .Dawuod</p>	<p>Thesis (Ph.D) - Universidad de Minia. Facultad de Al-Aisun. Departamento de .español</p>	<p>La adaptaci6n cinematognfica no es la unica manera para presentar las relaciones entre la literatura y el cine. Ambas artes se interfieren y se complementan, por eso, estas interferencias, complementos e influencias reciprocas, son dignos de ser estudiados. Aunque, el cine, como un arte joven, ha sido influenciado mas que influyente. El analisis planteado en nuestro trabajo es una evidencia de los vinculos y las diferencias entre ambas formas artisticas. Nuestro analisis ha revel ado la existencia de rasgos cinematograficos en las novelas y rasgos novelisticos en los guiones. En nuestra investigaci6n, partimos de los materiales semejantes y opuestos entre la novela y el gui6n; de esa oposici6n entre 10 abstracto de la palabra frente a 10 concreto de la imagen. Queremos decir, que la novela nos informa de experiencias subjetivas, mientras que el cine, a traves de las imagenes, nos transmite una experiencia objetiva. £1 cine lleva la novel a a esta perspectiva objetiva</p> <p>Isabel Allende y Mario Vargas Llosa no se diferencian muchos de la condici6n del escritor contemporaneo nacido bajo la tutela del septimo arte. De alguna manera, el cine dej6 una huella en su formaci6n literaria, en sus tecnicas narrativas 0 sus temciticcas novelisticas. Y en algunas veces, llega al punto de trabajar para el cine, como es el caso de Mario Vargas Llosa. Es significativo tambien el hecho de mantener relaciones con el cine, aceptando las ofertas de Hollywood para adaptar sus obras literarias. Hemos descubierto, a traves de nuestro estudio, que los procedimientos cinematograficos en una novela son de sentido metaf6rico, no literal y que corresponden alas influencias que tales tecnicas cinematograficas puedan generar en la literatura</p> <p>Mediante nuestra concentraci6n en la temciticca novelistic a de la represión, como eje principal de una gran parte de la literatura hispanoamericana contemporanea, hemos pretendido valorar la relaci6n entre la novela y el gui6n, desde el enfoque temcítico. Isabel Allende y Mario Vargas Llosa como novelistas pretend en explorar las condiciones vividas bajo cualquier dictadura. Los guionistas, por supuesto, como cultivadores de otra arte, mantienen el argumento</p>	<p>2012</p>	<p>Musa, Moshira Mahmoud .Ahmed</p>	<p>La Represi6n en América Latina Entre la Novela y el Guion en De Amor y de Sombra de Isabel Allende y La Fiesta del Chivo de Mario / Vargas Llosa (27)</p>
<p>Moheb Saad Ibrahim ; Co- Supervisors Marwa Abdel Monem, Sherif Abu EL .Makarem</p>	<p>Thesis (Ph.D) - Minia University. Faculty of AL- Aisun. Department .Etalian Language</p>	<p>Riassunto Tesi di Dottorato</p> <p>La tesi analizza le contraddizioni della società romana nel complesso storico, sociale e morale dell'immediato secondo dopoguerra. Ragazzi di vita e Una vita violenta in quanto sono specchio del loro tempo, dovrebbero essere studiati inseparabilmente dalle condizioni politico-sociali del secondo dopoguerra. La tesi si divide in due parti più l'introduzione e le conclusioni</p> <p>L'introduzione ha per argomento la formazione culturale e letteraria di Pier Paolo Pasolini per capire e cogliere le linee generali che influenzano Pasolini nella concezione dell'arte come polemica sociale e specchio della vita. Lo scrittore</p>	<p>2010</p>	<p>Iskander, Catherine .Samweul</p>	<p>Le Contraddizioni Sociali In "Ragazzi di Vita" e "Una Vita Violenta" di Pier : Paolo Pasolini (28)</p>

partecipa attivamente alla ricerca di nuove forme letterarie e artistiche durante la reazione degli anni '50 a quel movimento letterario cosiddetto "Neorealismo". Gli anni in cui debutta Pasolini sono anni di vera reazione letteraria, egli appartiene a quella generazione che è cresciuta e formata sotto la Resistenza e che vuol sfuggire i falsi ideali antifascisti.

La prima parte della tesi si avvicina ai temi più ricorrenti in *Ragazzi di vita* e *Una vita violenta*. Il primo capitolo tratta la grande scoperta di Pasolini: quella del "sottoproletariato", come società rivoluzionaria, portatrice di un inconscio messaggio di umanità da contrapporre alla società borghese edonista e superba. La rievocazione del proprio approdo alle borgate romane, dopo la drammatica separazione del mondo friulano depositario di una cultura arcaica ancora intatta, si fonde naturalmente con la rappresentazione della desolazione e degradazione dell'ambiente suburbano. Il secondo capitolo è dedicato alla "borghesizzazione del sottoproletariato". Il neocapitalismo porta con sé un nuovo sistema produttivo, un nuovo Potere basato sul consumismo che in poco tempo omologa l'intera società e provoca l'affermazione di un nuovo modello di vita di tipo conformistico e borghese. Nasce un immenso popolo di consumatori, una "classe media", una "piccola borghesia universale" legata al denaro. Questo nuovo potere causa la crisi e la perdita dei valori e degli istituti tradizionali (la famiglia, la religione, la scuola, i partiti, ecc.) e la distruzione delle culture contadine e popolari. Questo "boom economico" trasforma l'Italia e gli italiani, trasforma pure lo stesso sottoproletariato che inizia a perdere la sua spontaneità che tanto attraeva Pasolini. Il terzo capitolo mette in evidenza che la vita spontanea dei ragazzi di vita e di Tommaso Puzilli è piena di una grande carica di "morte". I ragazzi hanno una grande voglia di esistere e di vivere ma c'è pure in loro un senso che la loro vita sta per finire. L'istintività e l'incoscienza dei ragazzi di vita riportano alla tragedia, riportano alla morte. La morte è rappresentata come l'unico modo di sfuggire a un destino di dolore.

La seconda parte della tesi è dedicata ai caratteri della tecnica narrativa e cinematografica in *Ragazzi di vita* e *Una vita violenta* di Pasolini. Il primo capitolo si concentra sul "linguaggio". I due romanzi sembrano uguali o quasi linguisticamente. In entrambi abbiamo tre registri dell'uso del linguaggio: dialetto-gergo, quando i ragazzi parlano, italiano quando lo scrittore descrive la natura o la campagna romana e una contaminazione di linguaggi nella descrizione dei movimenti e delle azioni dei ragazzi. In *Ragazzi di vita* il dialetto occupa uno spazio maggiore, il problema del linguaggio è collegato a una serie di scelte ideologiche più generali. Pasolini, infatti, parte dalla scoperta di una nuova realtà sociale, e dal rifiuto di esprimerla in un modo falso. In *Una vita violenta* quello che c'è di diverso è dovuto all'allargamento degli interessi "sociologici". Il gergo di borgata, della "malavita", è sempre presente, ma è affiancato da un dialetto più largo, con un vocabolario molto più ricco. Il secondo capitolo tratta "il rapporto tra cinema-letteratura-pittura". L'immaginazione creativa di Pasolini è sempre stata molto lontana dall'"affabulazione" e molto piena dell'influenza del suo gusto visivo e della sua passione per la pittura rinascimentale e per le immagini di grandi autori cinematografici.

come Dreyer e Ejzenstejn. Il terzo capitolo è dedicato alla tecnica dell' "autobiografismo" e ai "personaggi". La ricerca di Pasolini di un rapporto privato-storico con il mondo delle borgate romane si manifesta come difesa della propria "diversità". Egli tende anche a collegarsi con altri gli rifiutati per tracciare un suo disegno "politico" che lo aiuti contro la borghesia. Anche se Pasolini non parla tanto del suo "inferno" ma in lui c'è una grande necessità di esprimere il suo sentimento di esclusione, attraverso una realtà che lo rappresenta e nella quale egli stesso finisce con l'identificarsi completamente. Nel quarto ed ultimo capitolo mi soffermo sull' "uso dello spazio e del tempo". C'è una mancante definizione temporale che funziona per capire che il sottoproletariato appare fermo e bloccato senza nessun rinnovamento. L'azione nei due romanzi non procede in maniera del tutto lineare: frequenti sono, infatti, gli scarti temporali, soprattutto in corrispondenza dei cambi di capitoli. In particolare si osserva un grande cambiamento cronologico. Sono presenti molte "ellissi", la narrazione delle varie vicende ha inoltre un carattere "frammentario", in quanto non viene sempre condotta in maniera continua, ma divisa .in tanti piccoli episodi di vita

Le conclusioni mettono in evidenza che permane la frattura fra l'eredità dei sottoproletari e la nuova prospettiva storicizzata e ideologizzata. Il tentativo programmatico all'integrazione dell'eredità dei ragazzi di vita, riesce solo a rendere più severa la disperata visione del mondo .delle borgate romane

Ahmed Fouad Abdel Maguid Afffi, Lucile Louis .Barsoum	Thesis (Ph.D) - Minia University. Faculty of Al-Isun. Department of .French	Notre sujet de thèse s'inscrit principalement dans le domaine de la linguistique textuelle. Il touche également de près d'autres disciplines de linguistiques discursives comme l'analyse du discours et la sémantique des textes. Nous avons choisi pour titre "Les mécanismes textuels :Étude de linguistique textuelle-avec application à Franz et François de F.Weyergans".Dans notre recherche, on traite de quelques manifestations de la textualité assez bien connues telles que : la séquentialité ,la progression thématique,les liens anaphoriques, l'isotopie discursive ,et l'intertextualité ; les propriétés de cohésion et de cohérence qui rendent un texte irréductible à une suite d'énoncés. Notre corpus est un texte long, Franz et François de F.Weyergans, un roman moderne que nous prenons à la fois comme texte fermé et texte ouvert. Notre objectif d'étude est de repérer, repertorier les éléments fondamentaux de l'organisation textuelle, les procédés, les outils, qui assurent le fonctionnement du texte ,ainsi que certains niveaux, manifestations de la textualité :cohérence,cohésion,...etc. Pour ce faire, nous avons divisé ce travail en six chapitres, introduction, conclusion, de plus une annexe.Dans le premier chapitre, on tente de délimiter notre sujet.On expose d'abord, brièvement, la démarche scientifique de la linguistique moderne en partant de la théorie du signe jusqu'à la linguistique textuelle. Le deuxième chapitre s'intéresse aux unités linguistiques plus vastes,plus larges que la phrase, c'est-à-dire le texte et le discours, ainsi qu'aux disciplines qui traitent de ces unités, à savoir la linguistique de l'énonciation,la pragmatique,la linguistique textuelle et l'analyse du discours.Le troisième chapitre va aborder de la séquence en tant que notion fondamentale de l'organisation textuelle : ses typologies, ses	.2008	Abdellatef, Amer .Mahmoud	Les Mécanismes (29 : Textuels
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constituants, et son analyse. Le quatrième chapitre traite de deux mécanismes essentiels, deux principes dominants de la cohérence d'un texte qui assurent au discours sa continuité : les enchaînements thématiques et les liens anaphoriques. Le cinquième chapitre sera consacré à l'opération de structuration du sens. Nous allons envisager le concept d'isotopie qui nous semble capital à la constitution du sens du texte et à la cohérence discursive. Le sixième chapitre s'occupe du phénomène de l'interaction textuelle à savoir l'intertextualité, les relations intertextuelles: la citation, la référence,...etc. Dans le cadre d'une annexe, nous pensons présenter brièvement l'auteur de notre corpus, François Weyergans, ainsi que son œuvre, en particulier Franz et François. Dans la conclusion générale de notre étude, on tente de répondre aux questions que nous avons posées dans l'introduction et de démontrer les résultats de l'étude

Ahmed Fouad Abdel Maguid Afffi, Lucile Louis .Barsoum	Thesis (Ph.D) - Minia University. Faculty of Al-Isun. Department of .French	Notre sujet de thèse s'inscrit principalement dans le domaine de la linguistique textuelle. Il touche également de près d'autres disciplines de linguistiques discursives comme l'analyse du discours et la sémantique des textes. Nous avons choisi pour titre "Les mécanismes textuels :Étude de linguistique textuelle-avec application à Franz et François de F.Weyergans". Dans notre recherche, on traite de quelques manifestations de la textualité assez bien connues telles que : la séquentialité ,la progression thématique,les liens anaphoriques, l'isotopie discursive ,et l'intertextualité ; les propriétés de cohésion et de cohérence qui rendent un texte irréductible à une suite d'énoncés. Notre corpus est un texte long, Franz et François de F.Weyergans, un roman moderne que nous prenons à la fois comme texte fermé et texte ouvert. Notre objectif d'étude est de repérer, repertorier les éléments fondamentaux de l'organisation textuelle, les procédés, les outils, qui assurent le fonctionnement du texte ,ainsi que certains niveaux, manifestations de la textualité :cohérence,cohésion,...etc. Pour ce faire, nous avons divisé ce travail en six chapitres, introduction, conclusion, de plus une annexe. Dans le premier chapitre, on tente de délimiter notre sujet. On expose d'abord, brièvement, la démarche scientifique de la linguistique moderne en partant de la théorie du signe jusqu'à la linguistique textuelle. Le deuxième chapitre s'intéresse aux unités linguistiques plus vastes, plus larges que la phrase, c'est-à-dire le texte et le discours, ainsi qu'aux disciplines qui traitent de ces unités, à savoir la linguistique de l'énonciation, la pragmatique, la linguistique textuelle et l'analyse du discours. Le troisième chapitre va aborder de la séquence en tant que notion fondamentale de l'organisation textuelle : ses typologies, ses constituants, et son analyse. Le quatrième chapitre traite de deux mécanismes essentiels, deux principes dominants de la cohérence d'un texte qui assurent au discours sa continuité : les enchaînements thématiques et les liens anaphoriques. Le cinquième chapitre sera consacré à l'opération de structuration du sens. Nous allons envisager le concept d'isotopie qui nous semble capital à la constitution du sens du texte et à la cohérence discursive. Le sixième chapitre s'occupe du phénomène de l'interaction textuelle à savoir l'intertextualité, les relations intertextuelles: la citation, la référence,...etc. Dans le cadre d'une annexe, nous pensons présenter	.2008	Abdellatef, Amer .Mahmoud	Les Mécanismes (30 : Textuels
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brièvement l'auteur de notre corpus, François Weyergans, ainsi que son œuvre, en particulier Franz et François. Dans la conclusion générale de notre étude, on tente de répondre aux questions que nous avons posées dans l'introduction et de démontrer les résultats de l'étude

Lucile Louis Barsoum, Yéhia Taha Ibrahim .Hassanein	Thesis (Ph.D) – Minia University. Faculté Al - Alsun. Département de français	<p>La langue française occupe une place très primordiale dans la société égyptienne; le nombre de ses locuteurs augmente et les centres de son enseignement deviennent très nombreux. Par conséquent, la présence de ces mots dans le parler quotidien d'Egypte devient inévitable. Nous étudions les mots français d'après une approche sociolinguistique. Cette thèse décrit ces mots d'une manière synchronique sans égard à l'évolution diachronique qui examine la progression des langues au cours du temps</p> <p>Cette étude se divise en quatre chapitres précédés d'un chapitre préliminaire. Dans le premier chapitre de l'étude « la langue française entre floraison et déclin », nous analysons la place de la langue française à l'intérieur de la société égyptienne, les facteurs favorisant l'emploi de cette langue au sein de la société égyptienne, et les formes de la représentation de la langue française dans l'activité culturelle de la France en Egypte</p> <p>Le deuxième chapitre de l'étude met l'accent sur les domaines dans lequel les mots français sont nombreux dans le parler quotidien des locuteurs égyptiens. Nous présentons, dans ce chapitre, un ensemble de mots français employés dans la vie quotidienne en Egypte</p> <p>Le troisième chapitre de la recherche jette la lumière sur l'intégration externe des mots français dans le parler égyptien. Nous mettons en évidence les facteurs sociaux qui font augmenter le taux de l'emprunt dans le parler égyptien et nous essayons de connaître les locuteurs égyptiens qui emploient ces mots français dans le parler quotidien</p> <p>Dans le quatrième chapitre, nous découvrons les formes de l'intégration interne des mots français dans le parler égyptien comme ce que nous observons dans les traitements phonologique, morphologique et sémantique des mots français dans le discours quotidien des Egyptiens</p>	2012 Ahmed, Mohammed .Abdel Baki	Les Mots Francais Intégrés dans le Parler arabe (31) : Quotidien d'Egypte
EL Sayed EL Sayed Soheim, Sallam Sayed Abdel .Kawy	Thesis (M.A.) - Minia University. Faculty of AL- Alsun. Department of Spanish .Language	<p>En los textos escritos y orales encontramos con mucha frecuencia elementos cuya función principal es vincular enunciados. Estos elementos han sido objeto de estudio desde hace muchos años, pero sólo recientemente han podido ser tratados desde una perspectiva que nos permite una mayor comprensión de los mismos, gracias al desarrollo de disciplinas en el campo de la lingüística como la pragmática y el análisis del discurso. Para ello planteamos un trabajo bajo el título Los marcadores del discurso y su aplicación a la enseñanza del español en Egipto diseñado en tres capítulos. Nuestra intención principal con el primer capítulo del trabajo consiste en concretar, en explicar, y en demostrar el valor de aquellos conceptos teóricos que consideramos más valiosos para el estudio del análisis de los marcadores del discurso. Así como las propiedades lingüísticas y pragmáticas que se consideran la piedra angular que controla la función que desempeñan los marcadores del discurso. Teniendo en cuenta que cada teoría aparece siempre expresada con ejemplos procedentes de artículos de prensa y de nuestra propia competencia lingüística. Dedicamos el segundo capítulo al estudio del análisis de las clasificaciones de los marcadores que se han</p>	2010 Muhamad, Omar .Sarhan	Los marcadores del discurso y su aplicación a la enseñanza del / español en Egipto (32)

propuesto para analizar estas unidades en español mostrando los criterios y los problemas que confrontan los analistas cuando estudian estas unidades. Luego, hacemos una posible clasificación, por nuestra parte, que engloba las propuestas de varios grandes autores españoles.

En el tercer capítulo abordamos la escritura universitaria de los estudiantes egipcios desde una perspectiva discursiva, es decir, nos interesa conocer cómo se manifiestan en los ensayos las marcas referidas al contexto y a la interrelación con el lector. Por ello, centramos el análisis en los marcadores discursivos. Consideramos que este aspecto discursivo nos permite indagar sobre la conciencia de la audiencia que tienen los escritores inexpertos. La finalidad es orientar, en el futuro, la intervención pedagógica hacia la construcción adecuada de la interacción escritor-lector, en textos ensayísticos producidos por estudiantes que ejercerán profesionalmente como comunicadores sociales

Ibrahim M. Mghraby, Magda .Meftah	Thesis (Ph.D)- Minia university. Faculty of Al-Alsun. English .Department	<p>Though Inge deals with the middle class in West America, he tackles some of the most substantial subjects relative to humanity rather than certain class. Such themes as the relationships between the sexes, the sense of alienation in a changing society, the inability to cope with the social changes and the entrapment of the individual in specific social roles are not specified to certain class or certain nation but rather extend to a wide range of humans. Come Back Little Sheba, Picnic, Bus Stop, The Dark at the Top of the Stairs, A Loss of Roses, Splendor in The Grass, and Natural Affection are plays representative of the aforementioned ideas. There is a somehow hopeful note at the end of the first four plays whereas a pessimistic tendency prevails the other ones</p> <p>Inge's plays are inseparable from his life because the autobiographical element is recurrent in them. Therefore, his plays are true to life as well as to his artistic creativity and literary views. Many plays are autobiographical in the sense that they include some incidents in Inge's life. His Alcoholism, homosexuality and final suicide are either major events in his plays or merely hinted at when necessary. Doc in Come Back Little Sheba, Professor Lyman in Bus Stop, and Vince in Natural Affection are drunken figures attempting to escape their frailties and their present social condition. In Natural Affection the homosexual advances of the guard in the work farm torment Donnie and make it infallibly necessary for him to live with his mother. Sammy in The Dark has committed suicide, Lila in Roses and Deanie in Grass have attempted suicide and .have failed in their trails</p>	.2007	Ali, Ghada Elsayed .Zaghloul	Man-Woman Relationships in (33 / William Inge's Plays
Ibrahim M. Mghraby, Magda .Meftah	Thesis (Ph.D)- Minia university. Faculty of Al-Alsun. English .Department	<p>Though Inge deals with the middle class in West America, he tackles some of the most substantial subjects relative to humanity rather than certain class. Such themes as the relationships between the sexes, the sense of alienation in a changing society, the inability to cope with the social changes and the entrapment of the individual in specific social roles are not specified to certain class or certain nation but rather extend to a wide range of humans. Come Back Little Sheba, Picnic, Bus Stop, The Dark at the Top of the Stairs, A Loss of Roses, Splendor in The Grass, and Natural Affection are plays representative of the aforementioned ideas. There is a somehow hopeful note at the end of the first four plays whereas a pessimistic tendency prevails the other ones</p>	.2007	Ali, Ghada Elsayed .Zaghloul	Man-Woman (34 Relationships in / William Inge's Plays

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		<p>In den vier Kapiteln der vorliegenden Arbeit habe ich Doblins Methode zu untersuehen versucht, die eine VerknÜpfung von narrativer und montierter Textebene darstellt. In den einzelnen Kapiteln wird das Thema erörtert. Dann werden :die erreichten Ergebnisse knapp skizzjert Das erste Kapitel bietet einen kurzen sozial-historisehen Abriss liber das Berlin am Ende der Weimarer Republik. Zu dieser Zeit versehlechtele sieh in Deutschland bzw. Berlin die wirtschaftliche Lage dramatisch. Infolgedessen stieg die Zahl der Arbeitslosen. Die Kluft zwischen den sozialen Sehiehten wurde sehr gro13. Diese Lage pragte das Leben der Figuren in Doblins Roman. In der Figur des Franz Biberkopf spiegelt Doblin die sozialen Probleme der Unterschicht des Berliner Ostens um den Alexanclerplatz, der Biberkopf am .Ende der Zwanziger Jahre angehört Biberkopf besitzt nicht Autor willenlos ausgelic Spielstein in den Handcn seinen Händen halt. Do bcobachtet seine Reak Einzelschicksal, sondern Die GroBstadt ist Biber Biberkopf hat jedoch deshalb an c1eren Herau</p>		
<p>Nahed Schafik El-Dib, Ibrahim Hamed .Abdella</p>	<p>Thesis (Ph.D) - Minia Universitat. Alsun Facultat. Abteilung fur .Germanistik</p>	<p>Des Weiteren wird zu erklaren versucht, warum Doblin gerade die Gro13stadt Berlin als Stoff unci Schauplatz fUr seinen Roman auswahlte. Doblin lebte selbst nahe dem Alexanclerplatz unci betrieb dort in cler Frankfurter Allee eine Praxis als praktischer Arzt. Die Gegend zwischen Alexanderplatz, JannowitzbrUcke unci Rosenthaler Platz kannte er sehr gut. Unci in dieser Gegend lasst er seine Hauptfigur agieren. Sein Beruf als Arzt hat ihn oft mit Kriminellen zusammengebracht, unci er hat sich fUr die Probleme der kleinen Leute interessiert. So wird clie Realitat cler Gro13stadt in ihrer ganzen Hille zum Gegenstand von Doblins Roman. Sie client dem Autor als Material, das er in seinem Roman .umformt</p> <p>Es muss hier zunach werden. Die Analyse bekommt und der Gr SchHige belcgt, die Bi Diese Schlage empfi kOnnen. Es ist als ob GroBstadt nicht und unerklarlichcr Macht Das zweite Kapitel bietet eine Analyse der Handlung des Romans. Es wird die Gesehiehte Biberkopfs analysiert. Doblin verfolgt die Lebensstationen eines kleinen Menschen aus der Berliner Untersehieht am Encler cler Weimarer Republik. Dieser kehrt wieder naeh Berlin zuruek, mit dem Ziel, klnftig ein anstandiges Leben zu Biberkopfs Gcgcncsp seinen Lebenseg .chaotischen Welt</p>	<p>Abdelazim, Ayat Ahmed .Kalil</p>	<p>Montage - Dokumentation und Erzahlen in Alfred Doblins Roman "Berlin : "Alexanderplatz (35</p>
<p>Ibrahim .Maghraby</p>	<p>Thesis (Ph.D) - Minia University. Faculty of Al Al-</p>	<p>The current thesis takes up for its task studying Said's method of analyzing and confronting shapes of "otherness" in colonizer-colonized</p>	<p>.2008 Elshikh, Asmaa</p>	<p>Otherness in Edward Said Postcolonial / Theory (36</p>

Sun. Department of discursive relationship. Obviously, the problematic of otherness discussed in this sense is mainly cultural and social rather than philosophical and existential. The study raises the proposal that Said's analysis of "otherness" is based on two axes, the epistemological and the psychological. The study also proposes that these two axes are what determine Said's method of resistance. The third proposal is that Said's work in itself offers a model of resistance directed against all the shapes of "otherness" which affect the objectivity of the intellectual's work. The study falls into four chapters preceded with a preface and followed with a conclusion and a bibliography. The first chapter in an introductory, devoted to shed light on the meaning of "otherness" as tackled in the context of this thesis. It introduces for the connotations, meaning and philosophical roots of the concept of "otherness". The chapter also reflects on the development of the concept from Hegel and Marx to the present postcolonial theory through other theories specifically psychoanalysis. The second chapter tackles one of the two axes on which Said establishes his method of analyzing the relationship between the colonizer and the colonized and between the author and his subject. It is by analyzing and criticizing "otherness" in its epistemological context. The chapter is thus concerned with "otherness" as a product from the relation between knowledge and power. It handles Said's most direct and famous criticism of institutional and essential knowledge as the generative power of "otherness". Otherness, in this sense, is generated through epistemological strategies like historicism and anthropology. So, history, geography, and language are considered by Said as the most important epistemological levels on which otherness is created. The third chapter moves to the second axe of Said's method of analyzing "otherness" in the West/East, colonizer/colonized, intellectual/object relationship. The chapter moves to the psychological level, or strategies, of "otherness" as analyzed by Said. Far from the common perception of Said's work as being detached from the postcolonial attitude of resorting to psychoanalysis, this chapter proposes that Said's work makes no little use of psychoanalysis. Said even detects some psychical strategies in the relation of "otherness" like identification, self affirmation, and self fortification. Said also relates these strategies to some psychic motifs like narcissism, paranoia, hysteria, and xenophobia. The fourth chapter moves to Said's method of resisting otherness. It thus accomplishes Said's attitude towards otherness; an attitude which does not end up just at raising a problematic in its epistemological or psychological contexts. The fourth chapter proposes that Said's theorization of "otherness" is bound up with the possibility of resistance to it. This possibility is based on the same two axes on which Said analyze and detects otherness: epistemology and psychology.

Abdel
Salam

Ibrahim .Maghraby	Thesis (Ph.D) - Minia University. Faculty of Al Al- Sun. Department of .English	The current thesis takes up for its task studying Said's method of analyzing and confronting shapes of "otherness" in colonizer-colonized discursive relationship. Obviously, the problematic of otherness discussed in this sense is mainly cultural and social rather than philosophical and existential. The study raises the proposal that Said's analysis of "otherness" is based on two axes, the epistemological and the psychological.	2008	Elshikh, Asmaa Abdel .Salam	Otherness in Edward (37 Said Postcolonial / Theory
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Lucile Louis Barsoum, Kamelia Sobhy Abdel .Nour	Thesis (Ph.D) - Minia University. Faculty des Langues. Department de .Francais	Cette etude vise essentiellement a analyser l'reuvre autobiographique de Robert Sabatier . Les principaux points d'analyse recouvrent les trois periodes de . developpement de l' ecrivain lui - meme La premiere partie etudie les transformations brutales et subites qui ont frappe l'enfance de l'ecrivain. Elle renferme trois chapitres dont le premier met l'accent sur la saga de l'enfance dans l'reuvre , le second interroge le role de l'espace et du temps dans la lutte	2003	Soliman, Amany Mohamed Magdy .Mahmoud	: Robert Sabatier (38
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		<p>contre le malaise, et le troisieme vise a decrypter la symbolique de .l'inconscient du heros principal La deuxieme partie Vlse en premier lieu a deceler la polyphonie cosmique qui aidera a la naissance de l' ecrivain. Le premier chapitre analysera le role des signes semiotiques dans la cure psychanalytique. Le deuxieme chapitre interrogera les composants du caractere sentimental de l' ecrivain; ces composants inherentes a sa formation affective et mentale lui ont permis d'edifier son reuvre autobiographique dans un but .cathartique</p>			
Lucile Louis Barsoum, Kamelia Sobhy Abdel .Nour	Thesis (Ph.D) - Minia University. Faculty des Langues. Department de .Francais	<p>Cette etude vise essentiellement a analyser l'reuvre autobiographique de Robert Sabatier . Les principaux points d'analyse recouvrent les trois periodes de . developpement de l' ecrivain lui - meme La premiere partie etudie les transformations brutales et subites qui ont frappe l'enfance de l'ecrivain. Elle renferme trois chapitres dont le premier met l'accent sur la saga de l'enfance dans l'reuvre , le second interroge le role de l'espace et du temps dans la lutte contre le malaise, et le troisieme vise a decrypter la symbolique de .l'inconscient du heros principal La deuxieme partie Vlse en premier lieu a deceler la polyphonie cosmique qui aidera a la naissance de l' ecrivain. Le premier chapitre analysera le role des signes semiotiques dans la cure psychanalytique. Le deuxieme chapitre interrogera les composants du caractere sentimental de l' ecrivain; ces composants inherentes a sa formation affective et mentale lui ont permis d'edifier son reuvre autobiographique dans un but .cathartique</p>	2003	Soliman, Amany Mohamed Magdy .Mahmoud	: Robert Sabatier (39
Ahlam Fathy Hassan, Ghada M. Abd El- Hafeez, Sami F. .Abou-Seif	Thesis (PH.D) - Minia University. Faculty of Al-Alsun. Department of .English	<p>The question now IS, how did White and Malouf thematise Australia in their novels? The answer is that in White's Voss it is the will to dominate others and nature and its subsequent failure, and in Riders it shows the importance' of the scapegoat to social cohesion and spirituality, which is a sign that White was a precursor to post colonialism. White's themes are a more direct indication of his moving away from colonialism; however, for him, colonialism had to be historically re-created and moments of early contact between the colonized and colonizers were particularly fascinating. White's Australia is not just morally infected and empty, but also fragmented. It contains families of course, but also groups made up of individuals who share .space almost by accident In his novels, White is concerned with states of being; with being in the self, or with being in the world, the world of other selves, of mass society, and the desire to escape from these states of being into the perfection of pure being. In Voss, the ~xplorer, as Laura tells Voss is "pure will". He</p>	2006	Mohamed, Lamees .Mohamed	Sense of Place in (40 Selected Novels of Patrick With and / David Malouf

wants to transcend being in the world (whether the social or the natural world) to achieve absolute being

In Voss, which he sets in the colonial era, White represents colonisation as a fragile settlement of a country that resists shaping by Europeans. In fact, the country even resists humanization, and never becomes an easy place for habitation. It is a place where accidents and death seem to happen more often than elsewhere, but also a place where human (or European) will to power can be tested and can fail. Laura in Voss says, "Everyone is still afraid, or most of us, of this country, and will not say it. We are not yet possessed of understanding" (Voss 28). For White, as he mentioned in *The Flaws of the Glass*, and for white settlers generally, Australia is an edge culture, not just far from Europe but on the edge of the "country beyond", the great interior, available to test will (and imagination) (Flaws 154)

Voss's journey into the continent in search of perfection of self is paralleled by Laura's comparable quest within Sydney society. However, Voss is never freed from social conflicts, or from the intrusion of others on his own world, though broadly his journey can be seen as a progress to the extremes of social alienation. Voss's journey proves that there is no chance of fulfilment outside society or in it

In Voss, White's exploration of the landscape of memory and the terrain of the mind parallels Voss's own exploration of one of the harshest physical landscapes on earth - in which the Aborigines move with ease and efficiency. Voss is hardly an anthropological novel, although it does detail the actions of tribal blacks in their extremely demanding local environment

The Aboriginal servants Dugald and Jackie and the entire mass of faceless, undifferentiated blacks are significant, not so much because of the specific traditional customs of the people, but because of their profound spiritual - and actual - affinity with the land and its creatures. Voss's attempt to dominate the Black Australians with whom he comes in contact is as impossible as his endeavour to tame the harshness of the desert itself

On the other hand, the shared environment does not produce a spiritual rapport. In the critical episode of Voss's attempt to placate Jackie and his adopted tribe with the words, "tell your people we are necessary to one another", the attempt is doomed. Clearly, the Aborigines did not consider the whites to be necessary to them. The fundamental dichotomy between black and white is beautifully, consistently, and strikingly evoked by the author in this novel

In *Riders in the Chariot* White captures the metaphysical dilemma of a part-Aboriginal, Alf Dubbo, and the pressures exerted by both black and white Australian cultures on him. He voided his own people, whatever the degree of colour, because of a certain delicacy with cutlery, acquired from the parson's sister. It is true that Dubbo is one of the elect in this novel, by virtue of his finely-honed intuitive and spiritual perceptions and because of his status as an Aboriginal untouchable; he is an Aboriginal untouchable, divorced from both the larger white as well as his traditional black society. In a real sense, then, he is not relegated to the shadow of western society so much as trapped between two conflicting

worldviews. The pressure and pain are immense, and are commensurate with the vivid hues of tortured paint which .virtually leap on to his canvasses Aif Dubbo, caught between conflicting black and white worlds, achieves a spiritual communion with three other isolates rejected by conventional society. His vision unifies the outcasts but does not and cannot alter the prevailing mores brought about the rejection of these unconventional .individuals in the first place

White courageously shows the essential differences between Black and White Australians and highlights the societal forces which separate the two groups, but his vision of spiritual unity between the four "riders" does not imply or reflect increasing harmony between Europeans and Aborigines in the general sphere. It acts instead upon giving succor and strength to those individuals whom society metaphorically crucifies through its rigidity and intolerance. The Aboriginal theme is subsumed by White's exploration of cosmic illumination through isolation and .rejection

David Malouf can be described as a postcolonial author as he looks at Australia not from an outside point of view but from within society. In his writing he points to the problems of indigenous and immigrated people in Australia, shows the limits of traditional languages to fit a new environment and also indicates the relation between cultural centres and peripheries which is closely combined with a strong sense of being .antipodean

In Malouf's novels, the motif of the social edge is personified by socially neglected or marginalized people as in *Remembering Babylon* and *An Imaginary Life*. The protagonists of these novels share the notion of movement. Gemmy in *Remembering Babylon* and Ovid in *An Imaginary Life*, both have the feeling of not belonging to the place where they momentarily are. The places and themselves somehow do not fit together.

Therefore they are permanently moving - physically and/or in mind. They aim at the centre but often do not know where the centre is. But, their search opens new perspectives for them.

One path towards answers in David Malouf's novels can be characterized by the operation of opposing pairs like Australia vs. Europe, edge vs. centre, nature vs. culture, self vs. other.

Especially the last pair is often personified by two male characters; Ovid and the Child in *An Imaginary Life*, Gemmy and Lachlan in *Remembering Babylon*.

Although opposing, David Malouf sees those sets of characters as possibilities of one character. He employs the difference - yet similarities - as a way of expressing change. Both aspects, difference and familiarity between his characters evoke new .possibilities of perception and understanding

In *Remembering Babylon* and *An Imaginary Life*, conventional conceptions of home and exile are displaced by articulations of the unhomeliness of home and the homefulness of exile. The settlers' situation is marked by a nostalgia that derives from their feeling of being home without being at home, which is contrasted in the novel with the difference within home that is inscribed in Gemmy. But whereas, Gemmy personifies a frightening "mixture of monstrous strangeness and unwelcome likeness" for most of the settlers,

Frazer is shown to be recognized as a

"forerunner" who embodies the promise of a future built on a hybridized understanding of self. For Ovid, finally, the vision of home and exile is linked to a state of mind rather than a place. Both Ovid and the Child are depicted as travellers, never fully at home or in exile, moving across a multiplicity of internal and external borders, perpetually undoing the home/exile dichotomy. Although Malouf has chosen a reconstruction of the poet Ovid as the vehicle for the narrative of *An Imaginary Life*, the book is clearly influenced by the Australia of his birth and a non-Aborigine's impressions of the indigenous Aboriginal cultures of the continent. The landscape of the grassland is much like a poetic VISION of Australia with its immensity and emptiness, which feed the spirit, and leaves it with no hunger for anything but more space, more light. *An Imaginary Life* draws on attempts to unite mind, body and place. In *Remembering Babylon*, David Malouf presents a marvellous microcosm of Euro-Australian attitudes, fear, misunderstandings and intolerance of the Australian aborigines, and the disasters such attitudes and actions get them into. The novel is so cleverly written, at one time being this simple story of a tiny, remote and forgettable village, yet on the other hand, the same story that was eventually writ large in much of the early days of the European settlement of Australia. It is a sad portrait of human close-mindedness and blindness to what is around them. It is obvious that Patrick White and David Malouf are not the sort of novelists who are concerned directly with contemporary social and political issues. As novelists, their deepest convictions are clearly that only inner experience related to place and that this experience is incommunicable. The theme of "sense of place" can be identified as the element that sets the sad, often tragic, undertone that permeates the novels of Patrick White and David Malouf. However, it is only one important part of the whole. This theme is intertwined with many other themes and aspects of different types, most of like a poetic VISION of Australia with its immensity and emptiness, which feed the spirit, and leaves it with no hunger for anything but more space, more light. *An Imaginary Life* draws on attempts to unite mind, body and place. In *Remembering Babylon*, David Malouf presents a marvellous microcosm of Euro-Australian attitudes, fear, misunderstandings and intolerance of the Australian aborigines, and the disasters such attitudes and actions get them into. The novel is so cleverly written, at one time being this simple story of a tiny, remote and forgettable village, yet on the other hand, the same story that was eventually writ large in much of the early days of the European settlement of Australia. It is a sad portrait of human close-mindedness and blindness to what is around them. It is obvious that Patrick White and David Malouf are not the sort of novelists who are concerned directly with contemporary social and political issues. As novelists, their deepest convictions are clearly that only inner experience related to place and that this experience is incommunicable. The theme of "sense of place" can be identified as the element that sets the sad, often tragic, undertone that permeates the novels of Patrick White and David Malouf. However, it is only one important part of the whole. This theme is intertwined with many other themes and aspects

of different types, most of which must be analysed more thoroughly to enable White's and Maloufs readers to get just a little closer to the true core of their fascinating literary world

Patrick White and David Maloufs writings are diverse regarding genres, settings and themes, but, it is obvious that the image of Australia is highly relevant in their novels on all levels of interpretation, thematically, structurally and symbolically, relating above all to their recurrent themes of identity, including exile and alienation, language and creativity, crossing borders and mapping the world

Ahlam Fathy Hassan, Ghada M. Abd El-Hafeez, Sami F. Abou-Seif	Thesis (PH.D) - Minia University. Faculty of Al-Alsun. Department of English	<p>The question now IS, how did White and Malouf thematise Australia in their novels? The answer is that in White's Voss it is the will to dominate others and nature and its subsequent failure, and in Riders it shows the importance of the scapegoat to social cohesion and spirituality, which is a sign that White was a precursor to post colonialism. White's themes are a more direct indication of his moving away from colonialism; however, for him, colonialism had to be historically re-created and moments of early contact between the colonized and colonizers were particularly fascinating. White's Australia is not just morally infected and empty, but also fragmented. It contains families of course, but also groups made up of individuals who share space almost by accident</p> <p>In his novels, White is concerned with states of being; with being in the self, or with being in the world, the world of other selves, of mass society, and the desire to escape from these states of being into the perfection of pure being. In Voss, the explorer, as Laura tells Voss is "pure will". He wants to transcend being in the world (whether the social or the natural world) to achieve absolute being</p> <p>In Voss, which he sets in the colonial era, White represents colonisation as a fragile settlement of a country that resists shaping by Europeans. In fact, the country even resists humanization, and never becomes an easy place for habitation. It is a place where accidents and death seem to happen more often than elsewhere, but also a place where human (or European) will to power can be tested and can fail. Laura in Voss says, "Everyone is still afraid, or most of us, of this country, and will not say it. We are not yet possessed of understanding" (Voss 28). For White, as he mentioned in The Flaws of the Glass, and for white settlers generally, Australia is an edge culture, not just far from Europe but on the edge of the "country beyond", the great interior, available to test will (and imagination (Flaws 154</p> <p>Voss's journey into the continent in search of perfection of self is paralleled by Laura's comparable quest within Sydney society. However, Voss is never freed from social conflicts, or from the intrusion of others on his own world, though broadly his journey can be seen as a progress to the extremes of social alienation. Voss's journey proves that there is no chance of fulfilment outside society or in it</p> <p>In Voss, White's exploration of the landscape of memory and the terrain of the mind parallels Voss's own exploration of one of the harshest physical landscapes on earth - in which the Aborigines move with ease and efficiency. Voss is hardly an anthropological novel, although it does detail the actions of tribal blacks in their extremely</p>	.2006	Mohamed, Lamees .Mohamed	Sense of Place in (41 Selected Novels of Patrick With and / David Malouf
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.demanding local environment
 The Aboriginal servants Dugald and Jackie and the entire mass of faceless, undifferentiated blacks are significant, not so much because of the specific traditional customs of the people, but because of their profound spiritual - and actual - affinity with the land and its creatures. Voss's attempt to dominate the Black Australians with whom he comes in contact is as impossible as his endeavour to tame the harshness of the desert .itself

On the other hand, the shared environment does not produce a spiritual rapport. In the critical episode of Voss's attempt to placate Jackie and his adopted tribe with the words, "tell your people we are necessary to one another", the attempt is doomed. Clearly, the Aborigines did not consider the whites to be necessary to them. The fundamental dichotomy between black and white is beautifully, consistently, and strikingly evoked .by the author in this novel

In *Riders in the Chariot* White captures the metaphysical dilemma of a part-Aboriginal, Alf Dubbo, and the pressures exerted by both black and white Australian cultures on him. He voided his own people, whatever the degree of colour, because of a certain delicacy with cutlery, acquired from the parson's ster. It is true that Dubbo is one of the elect in this novel, by virtue of his finely-honed intuitive and spiritual perceptions and ~cause of n.\S stat\IS ~ a. ~\~\~\~d. (;)~\~\~_~\~. ~\~\~.~ ~\~\~ ~~~~~ ~"-'. an untouchable; he is an Aboriginal untouchable, divorced from both the larger white as well as his traditional black society. In a real sense, then, he is not relegated to the shadow of western society so much as trapped between two conflicting worlddVIEWS. The pressure and pain are immense, and are commensurate with the vivid hues of tortured paint which

.virtually leap on to his canvasses Aif Dubbo, caught between conflicting black and white worlds, achieves a spiritual communion with three other isolates rejected by conventional society. His vision unifies the outcasts but does not and cannot alter the prevailing mores brought about the rejection of these unconventional .individuals in the first place

White courageously shows the essential differences between Black and \White Australians and highlights the societal forces which separate the two groups, but his vision of spiritual unity between the four "riders" does not imply or reflect increasing harmony between Europeans and Aborigines in the general sphere. It acts instead upon giving succor and strength to those individuals whom society metaphorically crucifies through its rigidity and intolerance. The Aboriginal theme is subsumed by White's exploration of cosmic illumination through isolation and .rejection

David Malouf can be described as a postcolonial author as he looks at Australia not from an outside point of view but from within society. In his writing he points to the problems of indigenous and immigrated people in Australia, shows the limits of traditional languages to fit a new environment and also indicates the relation between cultural centres and peripheries which is closely combined with a strong sense of being .antipodean

In Malouf's novels, the motif of the social edge is personified by socially neglected or marginalized

people as in Remembering Babylon and An Imaginary Life. The protagonists of these novels share the notion of movement. Gemmy in Remembering Babylon and Ovid An Imaginary Life, both have the feeling of not belonging to the place where they momentarily are. The places and themselves somehow do not fit together.

Therefore they are permanently moving - physically and/or in mind. They aim at the centre but often do not know where the centre is. But, their search opens new perspectives for them.

One path towards answers in David Malouf's novels can be characterized by the operation of opposing pairs like Australia vs. Europe, edge vs. centre, nature vs. culture, self vs. other.

Especially the last pair is often personified by two male characters; Ovid and the Child in An Imaginary Life, Gemmy and Lachlan in Remembering Babylon). Although opposing,

David Malouf sees those sets of characters as possibilities of one character. He employs the

difference - yet similarities - as a way of expressing change. Both aspects, difference and familiarity between his characters evoke new

possibilities of perception and understanding. In Remembering Babylon and An Imaginary Life, conventional conceptions of home and exile are displaced by articulations of the unhomeliness of home and the homefulness of exile. The settlers'

situation is marked by a nostalgia that derives from their feeling of being home without being at home, which is contrasted in the novel with the difference within home that is inscribed in

Gemmy. But whereas, Gemmy personifies a frightening "mixture of monstrous strangeness and unwelcome likeness" for most of the settlers,

Frazer is shown to be recognized as a "forerunner" who embodies the promise of a future built on a hybridized understanding of self.

For Ovid, finally, the vision of home and exile is linked to a state of mind rather than a place. Both

Ovid and the Child are depicted as travellers, never fully at home or in exile, moving across a multiplicity of internal and external borders,

perpetually undoing the home/exile dichotomy. Although Malouf has chosen a reconstruction of the poet Ovid as the vehicle for the narrative of

An Imaginary Life, the book is clearly influenced by the Australia of his birth and a non-Aborigine's impressions of the indigenous Aboriginal cultures of the continent. The landscape of the grassland is much

like a poetic VISION of Australia with its immensity and emptiness, which feed the spirit, and leaves it with no hunger for anything but more space, more light. An Imaginary Life draws

on attempts to unite mind, body and place. In Remembering Babylon, David Malouf presents

a marvellous microcosm of Euro-Australian attitudes, fear, misunderstandings and intolerance of the Australian aborigines, and the disasters such attitudes and actions get them into. The

novel is so cleverly written, at one time being this simple story of a tiny, remote and forgettable village, yet on the other hand, the same story that was eventually writ large in much of the early

days of the European settlement of Australia. It is a sad portrait of human close-mindedness and blindness to what is around them.

It is obvious that Patrick White and David Malouf are not the sort of novelists who are concerned directly with contemporary social and political issues. As novelists, their deepest convictions are clearly that only inner experience related to place

and that this experience is incommunicable
 The theme of "sense of place" can be identified
 as the element that sets the sad, often tragic,
 undertone that permeates the novels of Patrick
 White and David Malouf. However, it is only one
 important part of the whole. This theme is
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 mapping the world

Malcolm Hayward, Ahlam F. .Hassan	Thesis (M.Sc) - Minia University. Faculty of Al-Isun. Department of .English	The study is concerned with the use of psychological and mythological archetypes in the confessional poetry of Sylvia Plath (1932-1963) and Anne Sexton (1928- 1974) as universal means of addressing the two poets' most private feelings The first two chapters of this study are concerned with the essence of psychological disturbances as portrayed in the confessional poetry of Plath and Sexton. Chapter One discusses the portrayal of disturbed father- daughter and mother-daughter relationships, and Chapter Two discusses the portrayal of the daughter's disturbed married life The next two chapters plunge deep into the self and explore the poets' inner feelings as described in	2002	Abou-Seif, .Sami F	Sylvia Plath and Anne (42 Sexton:Two Confessional : American Poets
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confessional poetry. Chapter Three discusses the
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of the profound guilty feelings aroused by the
disturbed
family relationships discussed in the first two
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It also tackles the ensuing feelings of alienation
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Malcolm
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Thesis (M.Sc) -
Minia University.
Faculty of Al-Alsun.
Department of
.English

2002

Abou-Seif,
.Sami F

Sylvia Plath and Anne
Sexton:Two
Confessional (43
: American Poets

The Thesis comprises an Introduction, three
Chapters, and a Conclusion. The Introduction
includes a background to the Victorian Age and
its main characteristics. The first chapter
elaborates the first stages of Tennyson's poetic
career and gives much attention to the sense of
conflict between despair and hope and many
relative feelings. In the second chapter,
Tennyson's longest poem In Memoriam has been
introduced as the exemplary poem of the
Victorian age as it includes the issue of tension
between science and religion, faith and doubt, the
human experience of despair and anxiety, the
conditions of the middle class, and the interest in
culture. The third chapter focuses on some
features of the Tennysonian poetics in the context
of simplicity and the choice of characters, lyric
quality, imagery, meter, dramatic monologue, and
poetic sensibility. The conclusion confirms that
Alfred Tennyson deserves to be the
.representative poet of the Victorian age

Ahlam
Fathy
Hassan,
Kirstie Blair,
Hany Ali
.Mahmoud

Thesis (ph.D.) -
Minia University.
Faculty of Al-Alsun.
Department of
.English

2011

Saber,
Ahmed
Mohammad
Ahmed
Mohammed
.Hassan

: Tennyson (44

Ahlam

Thesis (Ph.D) - This dissertation detects the extent to which Doris

2013 Nagi, Mona

The Impact of Sufism (45

Fathy Hassan, Han Ali .Mahmoud
 Minia University. Faculty of Al-Alsun. Department of English Language

Lessing is affected by Sufism. It explores the principles of West em Sufism headed by Idries Shah to whom Lessing submits a great deal of her fictional work. The study alms at tracing how the protagonists of Lessing's novels echo and accentuate their writer's faith in Shah's Sufism. It also refers to the other two phases of Lessing's .writing, i.e. Communism and Feminism
 This study is divided into four- chapters, an introduction and a conclusion. The first chapter offers a background about Western Sufism. It explains those principles of Shah's Sufism in detail. It also sheds light on how and why Lessing is attached
 By centring on Lessing's Nobel prized novel The Golden Notebook, chapter two explores the development of Anna Wulf, the novel's protagonist, until she reaches the truth. It depicts the phases of her conflict and division till the end of the novel when she is able to be unified in one persona represented in the .golden notebook
 Chapter three tackles the interrelationship between the one and oneself as well as the one and the whole in Lessing's Briefingfor a Descent into Hell and The Memoirs of a Survivor. In Briefing, we see Charles Watkins become sane only when he is integrated with his innermost self. In Memoirs, the unnamed protagonist goes through an inner wall in her apartment as if she were passing to her unconscious mind so as to reconcile with herself at first then with the society .where she lives
 Chapter four enhances the concept of circularity, i.e. the part could not be separated from the whole, by focusing on Lessing's Shikasta. This chapter deals with Lessing's first novel in her space-fiction series titled Canopus in Argos: Archives. Shikasta is the fictional planet that symbolises our real Earth. In Shikasta, Lessing delineates the decline of the planet as a result of its increasing division. She also detects the degradation of the Shikastans in the Time of Destruction, i.e. the twentieth , To overcome this catastrophe, Lessing evokes the idea that the Shikastans must be attuned to the Divine for Shikasta to be integrated in the whole cosmic system
 Finally, the conclusion offers the results this research has reached through studying the impact of Sufism on Lessing's .fictional works

Muhammad on the Fiction of Doris .Muhammad / Lessing

Ahiam Fathy Hassan, Mahmoud Mohammed Abd El- .Mageed
 Thesis (ph.d)= Minia University. Faculty of Al-Alsun. Department of English

This war (Vietnam) was a magnifying glass that enlarged aspects of some of the ways we, as Americans, think and act. Such a glass not only makes things easier to see, it also focuses light so it will burn. A child can learn from touching something hot. Can a nati.on.? J
 As time passed, the war diminished in the collective memory of the people just as all plagues and violent upheavals of the earth fade from the minds of the succeeding generations. However, the Vietnam War ended officially in] 975, it remained largely in the news throughout the last three decades. Every time the United States is about to wage a war, there has been this ongoing c1amour and fear that another "Vietnam

.2004 Abd El- Fattah, Hany Ali .Mahmoud
 The Impact of the Vietnam War on / American Drama (46

Syndrome,,2 could be repeated in the next invasion
 :1}. Unlike the child who was burnt once by the fire, America burnt and it is still burning its soldiers after Vietnam
 In the post-Vietnam era, America invented pretexts to suit every military adventure in her agenda, so it was "War on Drugs" to invade Grenada 1J) 1983 and Panama in 1990, "War as a Deterrent" to invade Lebanon 111 1982, and "War of Liberation" to oust Iraqi forces from Kuwait in 1991. And recently, "The War on Ten'or" to invade ,Afghanistan and Iraq
 In Vietnam, it was "War on Communism" that lasted more than ten years. When the Vietnam War was going on, the country was more willing to avoid reference to it, and it did not want reminders of this topic especially in the entertainment. The American traditional theater of the 960s put the Vietnam War out of its [consciousness and its playwrights and producers remained distanced from the subject. This was due to the . . support and funding from established institutions such as corporate bodies, civic bodies, private endowments foundations, and other grant awarding organizations.,,3 However, voices of dissent in theater, in particular, would not allow the country to forget. Eventually, political activists, dissidents, experimental Theater artists began to speak up and produce many avant-garde plays in order; to abort the imperialistic attempts and to expose the true intentions of the .corrupt politicians

<p>Ahlan Fathy Hassan, Mahmoud Mohammed Abd El-Mageed</p>	<p>Thesis (ph.d) - Minia University. Faculty of Al-Alsun. Department of .English</p>	<p>This war (Vietnam) was a magnifying glass that enlarged aspects of some of the ways we, as Americans, think and act. Such a glass not only makes things easier to see, it also focuses light so it will burn. A child can learn from touching something hot. Can a nati.on.? J As time passed, the war diminished in the collective memory of the people just as all plagues and violent upheavals of the earth fade from the minds of the succeeding generations. However, the Vietnam War ended officially in] 975, it remained largely in the news throughout the last three decades. Every time the United States is about to wage a war, there has been this ongoing c1amour and fear that another "Vietnam Syndrome,,2 could be repeated in the next invasion :1}. Unlike the child who was burnt once by the fire, America burnt and it is still burning its soldiers after Vietnam In the post-Vietnam era, America invented pretexts to suit every military adventure in her agenda, so it was "War on Drugs" to invade Grenada 1J) 1983 and Panama in 1990, "War as</p>	<p>.2004</p>	<p>Abd El-Fattah, Hany Ali .Mahmoud</p>	<p>The Impact of the (47 Vietnam War on / American Drama</p>
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<p>Ahlam Fathy Hassan, Ghada Mamdouh Abdel .Hafeez</p>	<p>Thesis (Ph.D)- Minia University. Faculty of AL- Alsun. Department .of English</p>	<p>Conclusion The purpose of any research is to discover what the researcher did not expect. As a matter of fact, I expected that Wells would be more understanding and tolerant with the Jews than Abdel Qudoos, however the study in most of the cases found out the opposite. Chapter one of the thesis concludes that Wells sees three types of the Jewish character; the British Jew, the Romanian and the Polish Jew who lives in the British society and the third type is the Russian Jew. The first type does not feel a sense of belonging to the English society and he does not sympathize with the British people. British Jews do not feel responsibility or carry out any duties in England. Some of these Jewish characters also devote themselves to achieve special dream. They send their money and their youth to Palestine for political reasons. The second type, the Polish and the Romanian Jewish characters are considered foreigners in the British society because of their refusal to assimilate into the society. They are frightened, curious and corrupted. They are more similar to the traditional Jewish characters in the British literature than to the first type of Jewish characters. The Russian Jewish characters are typical traditional Jews. They are dirty people and the Christian Russian characters persecute them. In their talk, the Jewish characters depend on the two bases of the Jewish propaganda: praising their abilities and their contribution to the human heritage and modern life, then attacking the gentiles and .showing them as inferior peoples It is obvious that the Jewish characters in Wells’s fiction are acting against Britain and the British people. They distort the beautiful places of the country. In their speeches they criticize the British literature and philosophy. They also turn a promising English scientist into a criminal. The Jewish characters do their best to express their</p>	<p>2006</p>	<p>Shehata, Abdel Kareem .Qutb</p>	<p>The Jewish Question (48 in the Fiction of H.G.Wells and Ihsan : Abdel Qudoos</p>
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hatred towards the Christian characters and societies in Britain and in Russia. In addition, in Wells's fiction the Jewish-Christian conflict has two different faces. Inside Britain, the ugly, hateful and provoking Jews are met by calm, patient English characters. In most of the situations the English characters are self-controlled. However, in a different setting, in Russia, Jews collect the bitter fruits of their hatred and aggressive actions against the gentile characters. The Russian Christians persecute the Jewish characters while the British character plays the role of the mediator and the defender of the Jews. This role is seen as parallel to that of the British government in supporting Zionists in the occupied Palestine. At the end of this chapter the study reveals that Wells could give a comprehensive British point of view through minor incidents and minor Jewish characters in his novels, *The Invisible Man*, *Tono-Bungay* and *The*. Research Magnificent

Chapter two of the thesis comes out with the result that in the fiction of Abdel Qudoos most of the Jewish characters believe in the establishment of Israel. However, although many of them immigrate to Israel, some of them leave Israel to their countries or to America after discovering that they were deceived. Zionism and Israel stand behind the tragedies of these Jewish characters and the tragedies of the Arab characters in Palestine and Egypt.

The Zionistic conspiracies beside the atrocities and the crimes that Israel commits against the Arabs ignite the Arab-Jewish struggle. The Zionists in Israel frighten and scare the Arab civilian characters; Jewish characters humiliate and beat the prisoners, they murder the civilians as well as rape the women by force. The Jewish characters also exile the Arabs after occupying their cities. However, the Arab characters from different countries in Abdel Qudoos's fiction show efficient resistance and integration in the face of the Zionists. Peace is not a successful solution of the Arab-Zionistic struggle in the fiction of Abdel Qudoos. The Egyptian character refuses normalization with Israel.

It is remarkable that in Abdel Qudoos's fiction the Jewish characters have social and human relations with the Egyptian Muslims. Through these unsuccessful relations Abdel Qudoos depicts irritated community of strangers in the Egyptian society especially after the breaking out of the Arab-Zionistic struggle. The Jewish characters could hardly be natural sides in their mixed relationships such as neighbourhood, friendship, love and marriage or in mixed family relations with Muslims.

The particulars that Abdel Qudoos gives about the Jewish prayers, festivals and prohibitions show how the Jews were a different religious group of people in the Egyptian society; they were aliens who could not really assimilate into the society. These events indicate the Jewish characters' commitment to their religion and add to the whole picture of the Jewish question in Abdel Qudoos's fiction.

The last chapter of the thesis concludes that in their view of the Jewish question, Wells and Abdel Qudoos are sometimes quite similar but in most of the times they are extremely different. There are five points of comparison between the two writers' expression of that question. The points of similarities are related to the fact that the Jews in the Arab world and in Britain sometimes have the

same nature of the alien community of minority in a society of gentiles. Meanwhile the differences between the two writers' tackling of the question depend on the cultural, social, religious and the political differences between them and their societies.

In Wells's fiction the main aspect of the Jewish question is the mutual hatred between the Christians and the Jews. Sometimes this hatred is developed to be an intention and an action to damage the other. The causes behind the Jewish question in this fiction are racism, religion and the differences of culture.

The main cause of the Jewish question in Abdel Qudoos's fiction is the occupation of Palestine and its aspects are the mutual hatred and four tragic wars during which the Jews commit terrible crimes against the Arabs. The Jewish characters in Abdel Qudoos's works do not suffer any persecution because of their religion. Only when they evoke the hatred of the uneducated low classes they face some attacks as in *I Am a Free Girl*.

In his portrayal of the Jewish characters Abdel Qudoos adopts a balanced point of view while Wells depicts traditional Jewish characters. In the works of Abdel Qudoos the Jewish characters are not always ugly or stupid. Some of them are very beautiful women and quite handsome men and most of them are shrewd. At the same time Muslim characters are not always good, some Muslim characters are as materialistic and as corrupt as the Jews. The ugly Jews are only the aggressive and the Zionists, while in Wells's fiction the Jewish characters are generally, ugly, dirty and stupid. They are cowards and greedy money lenders.

It is noteworthy to mention that the theme of the Jewish question has shown some development in the fiction of Wells and Abdel Qudoos. However, this development is in different directions, and the motives of the development are likewise different.

Wells's expression of the Christian–Jewish conflict developed from the face to face physical struggle inside England in *The Invisible Man* through the vocal arguments in a voyage to the African coast in *Tono-Bungay* to a Russian Christian pogrom against the Jews of Kief in *The Research Magnificent*. In this late stage the British character Benham plays the role of the defender and the ally of the Jews. In this development, Wells was motivated by the increasing power of the Jews in England and in the world in his time.

On the other hand the breaking out of the Arab-Zionistic struggle was the main factor behind the development of Abdel Qudoos's view of the Jewish question. In his early works the Jewish characters lived peacefully with the Egyptian characters in *I Am a Free Girl*. Later, they are turned to be killers and ugly invaders in the short stories of his volume, *The Defeat was Named Fatimah*.

Both Wells and Abdel Qudoos used the technique of the dialogue to give the Jewish characters the chance to express their own point of view.

Especially in *The Research Magnificent* and in *Tono-Bungay* the Jewish characters have long dialogues to talk about the Jewish question and about the gentiles. Abdel Qudoos is shown to be more generous with his Jewish characters when he gives them the chance to have dialogues with the Egyptian characters and Jew–Jew dialogue. Moreover, in Abdel Qudoos's fiction the Jewish

characters have monologues in which they think quite freely and frankly as the Jewish character of .Lossian in Do Not Leave Me Here Alone

Finally, it is quite obvious that the two writers are entirely different in the angle through which they look in their works at the Jewish question. While Abdel Qudoos tackles the question only through its political and social aspects such as the crimes of Israel and the social relations of the Jewish characters, Wells uses Biblical stories and characters in his approach to the Jewish question, in addition to the problems of the Jewish characters in the English society and in .Russia

The study recommends that the scholars and the researchers in the field of comparative literature should do more efforts in studying the literary phenomena that connect the Arab literature with the international literatures. This will help our writers and critics to develop their works and to gain the attention of the famous literary organizations, critics and the well known writers in .the world

More studies on the works of art that focus on the Jews and the Zionists will highlight the points of view of all the nations about the Jews in their societies. Such studies will remind the peoples of Europe of the nature of the Jews and their troublesome history with the European societies throughout the 19th and the 20th centuries. They will also give us the views of the others about the .Jews, which in most of the cases support ours

Arab novelists, poets and playwrights should imitate Ihsan Abdel Qudoos and focus on the important issues of the Arab world. In their works they have to discuss our urgent problems such as the problems of Palestine and Iraq beside our .social and economic problems

Ahlam Fathy Hassan, Ghada Mamdouh Abdel .Hafeez	Thesis (Ph.D)- Minia University. Faculty of AL- Alsun. Department .of English	<p>Conclusion</p> <p>The purpose of any research is to discover what the researcher did not expect. As a matter of fact, I expected that Wells would be more understanding and tolerant with the Jews than Abdel Qudoos, however the study in most of the cases found out the opposite. Chapter one of the thesis concludes that Wells sees three types of the Jewish character; the British Jew, the Romanian and the Polish Jew who lives in the British society and the third type is the Russian Jew. The first type does not feel a sense of belonging to the English society and he does not sympathize with the British people. British Jews do not feel responsibility or carry out any duties in England. Some of these Jewish characters also devote themselves to achieve special dream. They send their money and their youth to Palestine for political reasons. The second type, the Polish and the Romanian Jewish characters are considered foreigners in the British society because of their refusal to assimilate into the society. They are frightened, curious and corrupted. They are more similar to the traditional Jewish characters in the British literature than to the first type of Jewish characters. The Russian Jewish characters are typical traditional Jews. They are dirty people and the Christian Russian characters persecute them. In their talk, the Jewish characters depend on the two bases of the Jewish propaganda: praising their abilities and their contribution to the human heritage and modern life, then attacking the gentiles and .showing them as inferior peoples</p> <p>It is obvious that the Jewish characters in Wells's fiction are acting against Britain and the British</p>	2006	Shehata, Abdel Kareem .Qutb	The Jewish Question (49 in the Fiction of H.G.Wells and Ihsan : Abdel Qudoos
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people. They distort the beautiful places of the country. In their speeches they criticize the British literature and philosophy. They also turn a promising English scientist into a criminal. The Jewish characters do their best to express their hatred towards the Christian characters and .societies in Britain and in Russia

In addition, in Wells's fiction the Jewish-Christian conflict has two different faces. Inside Britain, the ugly, hateful and provoking Jews are met by calm, patient English characters. In most of the situations the English characters are self-controlled. However, in a different setting, in Russia, Jews collect the bitter fruits of their hatred and aggressive actions against the gentile characters. The Russian Christians persecute the Jewish characters while the British character plays the role of the mediator and the defender of the Jews. This role is seen as parallel to that of the British government in supporting Zionists in the occupied Palestine. At the end of this chapter the study reveals that Wells could give a comprehensive British point of view through minor incidents and minor Jewish characters in his novels, *The Invisible Man*, *Tono-Bungay* and *The* .Research Magnificent

Chapter two of the thesis comes out with the result that in the fiction of Abdel Qudoos most of the Jewish characters believe in the establishment of Israel. However, although many of them immigrate to Israel, some of them leave Israel to their countries or to America after discovering that they were deceived. Zionism and Israel stand behind the tragedies of these Jewish characters and the tragedies of the Arab .characters in Palestine and Egypt

The Zionistic conspiracies beside the atrocities and the crimes that Israel commits against the Arabs ignite the Arab-Jewish struggle. The Zionists in Israel frighten and scare the Arab civilian characters; Jewish characters humiliate and beat the prisoners, they murder the civilians as well as rape the women by force. The Jewish characters also exile the Arabs after occupying their cities. However, the Arab characters from different countries in Abdel Qudoos's fiction show efficient resistance and integration in the face of the Zionists. Peace is not a successful solution of the Arab-Zionistic struggle in the fiction of Abdel Qudoos. The Egyptian character refuses .normalization with Israel

It is remarkable that in Abdel Qudoos's fiction the Jewish characters have social and human relations with the Egyptian Muslims. Through these unsuccessful relations Abdel Qudoos depicts irritated community of strangers in the Egyptian society especially after the breaking out of the Arab- Zionistic struggle. The Jewish characters could hardly be natural sides in their mixed relationships such as neighbourhood, friendship, love and marriage or in mixed family .relations with Muslims

The particulars that Abdel Qudoos gives about the Jewish prayers, festivals and prohibitions show how the Jews were a different religious group of people in the Egyptian society; they were aliens who could not really assimilate into the society. These events indicate the Jewish characters' commitment to their religion and add to the whole picture of the Jewish question in .Abdel Qudoos's fiction

The last chapter of the thesis concludes that in their view of the Jewish question, Wells and Abdel Qudoos are sometimes quite similar but in most

of the times they are extremely different. There are five points of comparison between the two writers' expression of that question. The points of similarities are related to the fact that the Jews in the Arab world and in Britain sometimes have the same nature of the alien community of minority in a society of gentiles. Meanwhile the differences between the two writers' tackling of the question depend on the cultural, social, religious and the political differences between them and their societies.

In Wells's fiction the main aspect of the Jewish question is the mutual hatred between the Christians and the Jews. Sometimes this hatred is developed to be an intention and an action to damage the other. The causes behind the Jewish question in this fiction are racism, religion and the differences of culture.

The main cause of the Jewish question in Abdel Qudoos's fiction is the occupation of Palestine and its aspects are the mutual hatred and four tragic wars during which the Jews commit terrible crimes against the Arabs. The Jewish characters in Abdel Qudoos's works do not suffer any persecution because of their religion. Only when they evoke the hatred of the uneducated low classes they face some attacks as in *I Am a Free Girl*.

In his portrayal of the Jewish characters Abdel Qudoos adopts a balanced point of view while Wells depicts traditional Jewish characters. In the works of Abdel Qudoos the Jewish characters are not always ugly or stupid. Some of them are very beautiful women and quite handsome men and most of them are shrewd. At the same time Muslim characters are not always good, some Muslim characters are as materialistic and as corrupt as the Jews. The ugly Jews are only the aggressive and the Zionists, while in Wells's fiction the Jewish characters are generally, ugly, dirty and stupid. They are cowards and greedy money lenders.

It is noteworthy to mention that the theme of the Jewish question has shown some development in the fiction of Wells and Abdel Qudoos. However, this development is in different directions, and the motives of the development are likewise different.

Wells's expression of the Christian–Jewish conflict developed from the face to face physical struggle inside England in *The Invisible Man* through the vocal arguments in a voyage to the African coast in *Tono-Bungay* to a Russian Christian pogrom against the Jews of Kief in *The Research Magnificent*. In this late stage the British character Benham plays the role of the defender and the ally of the Jews. In this development, Wells was motivated by the increasing power of the Jews in England and in the world in his time.

On the other hand the breaking out of the Arab-Zionistic struggle was the main factor behind the development of Abdel Qudoos's view of the Jewish question. In his early works the Jewish characters lived peacefully with the Egyptian characters in *I Am a Free Girl*. Later, they are turned to be killers and ugly invaders in the short stories of his volume, *The Defeat was Named Fatimah*.

Both Wells and Abdel Qudoos used the technique of the dialogue to give the Jewish characters the chance to express their own point of view. Especially in *The Research Magnificent* and in *Tono-Bungay* the Jewish characters have long dialogues to talk about the Jewish question and

about the gentiles. Abdel Qudoos is shown to be more generous with his Jewish characters when he gives them the chance to have dialogues with the Egyptian characters and Jew–Jew dialogue. Moreover, in Abdel Qudoos's fiction the Jewish characters have monologues in which they think quite freely and frankly as the Jewish character of .Lossian in *Do Not Leave Me Here Alone*. Finally, it is quite obvious that the two writers are entirely different in the angle through which they look in their works at the Jewish question. While Abdel Qudoos tackles the question only through its political and social aspects such as the crimes of Israel and the social relations of the Jewish characters, Wells uses Biblical stories and characters in his approach to the Jewish question, in addition to the problems of the Jewish characters in the English society and in .Russia

The study recommends that the scholars and the researchers in the field of comparative literature should do more efforts in studying the literary phenomena that connect the Arab literature with the international literatures. This will help our writers and critics to develop their works and to gain the attention of the famous literary organizations, critics and the well known writers in .the world

More studies on the works of art that focus on the Jews and the Zionists will highlight the points of view of all the nations about the Jews in their societies. Such studies will remind the peoples of Europe of the nature of the Jews and their troublesome history with the European societies throughout the 19th and the 20th centuries. They will also give us the views of the others about the .Jews, which in most of the cases support ours

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Indeed, even the animals and the objects: the pump, the tree, the spade, the sacks, the boots, etc. have all been registered and transmitted through the poet's keen eyes and ears. The mosaic is, indeed, fascinating. Sometimes, however, Heaney meant the personae in the poem to remain anonymous, as it is the case in the poem entitled 'At a Potato Digging', to generalize his theme

In contrast, in his political poems Heaney deliberately meant to be more general, sometimes even universal. In his treatment of conflict between the strong and the weak nations Heaney resorted to the Antaeus / Hercules myth to universalize his message. R. P. Draper asserts that "for Heaney the poetic journey is away from digging in his Irish roots to global consciousness" (p.186). The myth portrays Antaeus trying to hug his own land, his source of life and strength, but Hercules, conceited and merciless as he is, arrogantly lifts him up to the length of his arms, with his arms shaped like a V, a Churchillian V and knocks him hard to the ground. From this basis Heaney goes on to portray the ancient conflict that has characterized the relationship between the invading English armies and the conquered Irish people in terms of a man raping a woman, the woman cries for help but none attends to her cries; and she faints. The scenario is repeated throughout all the corners of the world, despite the fact that the nations may be other than the English and the Irish. What Heaney stresses throughout these poems is that the wronged and the conquered weak nations, especially the Irish one as has been explained, have strong and steadfast memories for all the injustices that have been done to them. Resistance is a noble deed, and a national duty, and the freedom-seekers deserve our respect and appreciation, as the poem 'Requiem for the Croppies' expounds. In an attempt to correct his people's ideas about revenge, a chronic social and religious blight from which the Irish Catholics and Protestants have suffered for long centuries, Heaney has attempted to spread peace through his art by means of denouncing all actions of sectarian and fanatic violence, though mostly in an indirect way, and advocating peace and tolerance

As a poet Heaney understands very well that his duty, first of all and before anything else, is to be sincere to his art. So, he has rejected the idea of being a propagandist or to use his poetry to side with or against one sect or another. In his Nobel lecture in 1995, Heaney defended poetry "as the ship and the anchor" of our spirit within an ocean of violent, divisive world politics (Theo Dorgan, Online). He understood, as some of his literary mentors taught him, that to be a poet or an artist is one thing and to be a citizen is another thing, and that is why in his interviews and press releases, as the thesis has made clear, he was more frank and more direct in expressing his views on national politics. As Heaney put it in 'The Harvest Bow', "The end of art is peace" (W.O., p.22). Subtly enough, Heaney tried to avoid being called the "poet of the Troubles" and refused his poetry to be read as "a diagram of (political attitudes" (McGuinn, p.59

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The thesis has reached a number of important conclusions: Heaney's love of the land was reciprocated, i.e. the land provided the poet with insightful inspirations for his poetry. Heaney's Irishness has always proved to be a question of constant interest to the poet. That he refused to be dogged by or react directly to the political events of his day does not mean that he keeps away from these events but that he was consciously aware of his responsibilities as a poet and that he respected his art. The thesis has also demonstrated that in his rural poems Heaney moved from the particular to the general, i.e. his interest as a poet widened from the concentrated interest in Mossbawn, as his early poems have made clear, to include County Derry and even more the landscape of Ireland as a whole. In his poem 'Traditions', Heaney announces that "I was born here, Ireland", (W.O., p.22). Heaney's full maturity in his rural poetry was reached when he came to think of the bog as the central symbol for his work. The bog in his poetry represents freedom and release of imagination; it is the wide unfenced country that reaches back millions of years. Moreover, in several poems he returned to the 'bog people', bodies preserved in the soil of .Denmark and Ireland

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Ibrahim M. Maghraby, Moahmoud M. Abd El-Mageed, Ayman Amin El .Gamal	Thesis (PH.D) - Minia University. Faculty of Al Al Sun. Department .English	<p>Conclusion</p> <p>Reading Glasgow's four novels, <i>The Voice of the People</i>, <i>The Deliverance</i>, <i>The Romance of a Plain Man</i> and <i>The Miller of Old Church</i> in the light of the social history of the South in the postwar period, one can fully grasp the nature of this author's great contribution to the Southern American literature. At a very early stage of her career, and at a time when most Southern writers were preoccupied with sentimentalizing the decayed South, Glasgow strongly adhered fo realism. Not only are her novels a vivid, realistic depiction of the South in transition, but also a reflection of Glasgow's own vision concerning a .South in transition</p> <p>It is noteworthy that Glasgow's impartial treatment of the Southern society enables her to see the merits and demerits of both aristocracy and the poor whites. Her portraiture of the two is never one-sidedly rendered. She does the latter justice when she recognizes the honest rise of Nicholas Burr in <i>The Voice of the People</i>, Ben Starr in <i>The Romance of a Plain Man</i> and Abel Revercomb in .<i>The Miller of Old Church</i>, out of their low origin</p> <p>On the other hand, Glasgow exposes the vulgarity, dishonesty and treachery of Bill Fletcher in <i>The Deliverance</i>. As for her own class,</p>	.2005 Mahmoudm, .Nahid Ali	The Social Oeder of (52 the South After the Civil War In Ellen Glasgow's Selected / Novels
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Glasgow is not less objective: she emphasizes the important role the aristocrats have played in sustaining the poor heroes throughout their journey upward. Judge Bassett in *The Voice of the People* and General Bolingbroke in *The Romance of a Plain Man* are cases in point. Glasgow strongly approves of the aristocrats' generosity, nobility and refinement of manners. Yet she disapproves of their blindness to the new social changes as well as their rigid adherence to class and race values personified by Mrs. Webb and General Battle in *The Voice of the People*, Mrs. Blake and Cynthia in *The Deliverance*, Sally's aunts in *The Romance of the Plain Man* and Angela in *The Miller of Old Church*. Moreover, the moral degeneration of aristocracy is sharply exposed through Bernard Battle's rape of Bessie Pollard in *The Voice of the People*, Christopher's mean scheme of revenge on Fletcher in *The Deliverance* and old Jonathan's seduction of Janet Merryweather together with Jonathan's secret marriage to Blossom in *The Miller of Old Church*.

In the course of the four novels, Glasgow has attempted a formation of a New South that can be made possible through the mingling of classes. In *The Voice of the People*, the first of her novels of social history, a total mingling can hardly be successful. Hence, the failure of the love relationship between Nicholas and Eugenia, especially as Eugenia is as much prejudiced to her class as her father. In *The Deliverance*, however, Christopher and Maria are left ready to get married at the end of the novel. Glasgow prepares them for this marriage by allowing Christopher to repent for his guilt, by setting him free of his dark hatred, and by providing Maria, despite her poor origin, with the generosity, nobility and refinement of manners she has acquired through education and experience. Maria actually represents the best Glasgow could expect of the poor whites, being the very person who has driven Christopher out of his abasement and degeneration.

As for *The Romance of a Plain Man* it is a further development of Glasgow's endeavor to mingle the Old and the New order, culminating in the marriage of Ben and Sally. Unlike Eugenia, who easily yields to her class traditions and values, Sally openly defies her class-prejudiced aunts and strongly insists to marry the man she loves regardless of his humble origin. She even stands by his side when he loses his wealth and works to earn money for the family. This marriage, however, is not the ideal one Glasgow can trust enough to build the New South upon. Ben's ignorance of his wife's need for emotions rather than wealth is about to destroy the whole marriage till he is awakened to this fact at the end of the novel. At last he manages to rescue his marriage by declining the position he has long dreamed of, just to be beside his sick wife. It is also significant that the only baby Ben and Sally have got dies throughout the novel and then Sally is made unable to give birth again because of an accident. The marriage of the aristocrats and the poor in *The Romance of a Plain Man* is intended by Glasgow to be risky and fruitless.

Concerning *The Miller of Old Church*, one notices that Glasgow has made the mingling of the two classes fruitful for the first time, though not through marriage. Molly, being illegitimate, is meant to be an important comment by Glasgow

on aristocracy in particular. It is, in Glasgow's point of view, morally degenerating. This is more emphasized by the secret marriage of young Jonathan and Blossom. It is further elaborated by the decision Molly has made at the end of the novel by returning to poor Abel. One can assume that Glasgow wants to assert that the only hope for the New South to survive is through the mingling of aristocrats and the poor not immorally, but through marriage. She also recognizes the great importance of the New order for the purification of the decayed

Throughout the four novels, the setting immensely serves Glasgow's purpose of delineating a realistic picture of the postwar South. The setting is always an equivalent of Virginia where Glasgow was born and where she spent most of her life. It is this setting which gives the action and characters in each novel a strongly realistic background against which they are best revealed to the reader. In *The Voice of the People* the setting is divided between Kingsborough, an equivalent of Williamsburg, and Richmond. The setting of *The Deliverance* is Richmond where Christopher is much identified with the tobacco fields, very well known to Glasgow. In *The Romance of a Plain Man*, most of the story takes place in Richmond. As for *The Miller of Old Church*, Glasgow sets it in the Old Church which also recalls Southside Virginia, which she knows too well

Taking into account all the above-mentioned aspects of Glasgow's work, one can safely assume that in the four novels tackled in the thesis Glasgow has interwoven the theme, the characters and the setting in such a way that renders her fictive world skillfully realistic. At Glasgow's hand, history is not photographically recorded; rather, it is enlivened, personified and brilliantly dramatized. The picture of the South one gets after reading her novels is one created by an aristocratic Southern writer whose objectivity, far-sightedness and wisdom

Ibrahim M. Maghraby, Moahmoud M. Abd El-Mageed, Ayman Amin El .Gamal	Thesis (PH.D) - Minia University. Faculty of Al Al Sun. Department .English	<p>Conclusion</p> <p>Reading Glasgow's four novels, <i>The Voice of the People</i>, <i>The Deliverance</i>, <i>The Romance of a Plain Man</i> and <i>The Miller of Old Church</i> in the light of the social history of the South in the postwar period, one can fully grasp the nature of this author's great contribution to the Southern American literature. At a very early stage of her career, and at a time when most Southern writers were preoccupied with sentimentalizing the decayed South, Glasgow strongly adhered to realism. Not only are her novels a vivid, realistic depiction of the South in transition, but also a reflection of Glasgow's own vision concerning a South in transition</p> <p>It is noteworthy that Glasgow's impartial treatment of the Southern society enables her to see the merits and demerits of both aristocracy and the poor whites. Her portraiture of the two is never one-sidedly rendered. She does the latter justice when she recognizes the honest rise of Nicholas Burr in <i>The Voice of the People</i>, Ben Starr in <i>The Romance of a Plain Man</i> and Abel Revercomb in <i>The Miller of Old Church</i>, out of their low origin</p> <p>On the other hand, Glasgow exposes the vulgarity, dishonesty and treachery of Bill Fletcher in <i>The Deliverance</i>. As for her own class, Glasgow is not less objective: she emphasizes the important role the aristocrats have played in sustaining the poor heroes throughout their journey upward. Judge Bassett in <i>The Voice of</i></p>	2005 Mahmoudm, .Nahid Ali	The Social Oeder of (53 the South After the Civil War In Ellen Glasgow's Selected / Novels
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the People and General Bolingbroke in The Romance of a Plain Man are cases in point. Glasgow strongly approves of the aristocrats' generosity, nobility and refinement of manners. Yet she disapproves of their blindness to the new social changes as well as their rigid adherence to class and race values personified by Mrs. Webb and General Battle in -The Voice of the People, Mrs. Blake and Cynthia in The Deliverance, Sally's aunts in The Romance of the Plain Man and Angela in The Miller of Old Church. Moreover, the moral degeneration of aristocracy is sharply exposed through Bernard Battle's rape of Bessie Pollard in The Voice of the People, Christopher's mean scheme of revenge on Fletcher in The Deliverance and old Jonathan's seduction of Janet Merryweather together with young Jonathan's secret marriage to Blossom In The Miller of Old Church.

In the course of the four novels, Glasgow has attempted a formation of a New South that can be made possible through the mingling of classes. In The Voice of the People, the first of her novels of social history, a total mingling can hardly be successful. Hence, the failure of the love relationship between Nicholas and Eugenia, especially as Eugenia is as much prejudiced to her class as her father. In The Deliverance, however, Christopher and Maria are left ready to get married at the end of the novel. Glasgow prepares them for this marriage by allowing Christopher to repent for his guilt, by setting him free of his dark hatred, and by providing Maria, despite her poor origin, with the generosity, nobility and refinement of manners she has acquired through education and experience. Maria actually represents the best Glasgow could expect of the poor whites, being the very person who has driven Christopher out of his abasement and degeneration.

As for The Romance of a Plain Man it is a further development of Glasgow's endeavor to mingle the Old and the New order, culminating in the marriage of Ben and Sally. Unlike Eugenia, who easily yields to her class traditions and values, Sally openly defies her class-prejudiced aunts and strongly insists to marry the man she loves regardless of his humble origin. She even stands by his side when he loses his wealth and works to earn money for the family. This marriage, however, is not the ideal one Glasgow can trust enough to build the New South upon. Ben's ignorance of his wife's need for emotions rather than wealth is about to destroy the whole marriage till he is awakened to this fact at the end of the novel. At last he manages to rescue his marriage by declining the position he has long dreamed of, just to be beside his sick wife. It is also significant that the only baby Ben and Sally have got dies throughout the novel and then Sally is made unable to give birth again because of an accident. The marriage of the aristocrats and the poor in The Romance of a Plain Man is intended by Glasgow to be risky and fruitless.

Concerning The Miller of Old Church, one notices that Glasgow has made the mingling of the two classes fruitful for the first time, though not through marriage. Molly, being illegitimate, is meant to be an important comment by Glasgow on aristocracy in particular. It is, in Glasgow's point of view, morally degenerating. This is more emphasized by the secret marriage of young Jonathan and Blossom. It is further elaborated by

the decision Molly has made at the end of the novel by returning to poor Abel. One can assume that Glasgow wants to assert that the only hope for the New South to survive is through the mingling of aristocrats and the poor not immorally, but through marriage. She also recognizes the great importance of the New order for the purification of the decayed

Throughout the four novels, the setting immensely serves Glasgow's purpose of delineating a realistic picture of the postwar South. The setting is always an equivalent of Virginia where Glasgow was born and where she spent most of her life. It is this setting which gives the action and characters in each novel a strongly realistic background against which they are best revealed to the reader. In *The Voice of the People* the setting is divided between Kingsborough, an equivalent of Williamsburg, and Richmond. The setting of *The Deliverance* is Richmond where Christopher is much identified with the tobacco fields, very well known to Glasgow. In *The Romance of a Plain Man*, most of the story takes place in Richmond. As for *The Miller of Old Church*, Glasgow sets it in the Old Church which also recalls Southside Virginia, which she knows too well

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This thesis consists of a preface, four chapters, a conclusion and a list of the ""h cited. In tile prelitce, IDe rcearcItlt 1!/(JJa/hs (he slgnificance of studying violence a global phenomenon, which has its impact on the life of people worldwide. It also ows how Priestley and Shepard have represented this phenomenon in their dramaturgy. e preface also directs the readers to the outline of .the thesis

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The Theme of Violence in the Plays of J. B. Priestley and : Sam Shepard (54

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Ibrahim M. Maghraby, Ghada .Mamdouh	Thesis (Ph.D.) - Minia University. Faculty of AL- Sunsun. Department of English .Language	<p>Conclusion</p> <p>This research attempted to expose the sordid social circumstances in which Milner and Hansberry and Black Americans in general have lived both during the period of servitude as well as that of racial segregation. The researcher attempted to exposing the role of Milner and Hansberry as great black dramatists in exposing the white demon. As a matter of fact, these two remarkable dramatists tried to bring to light blacks' pains and agonies at the hands of the proponents of racism. Thus, the researcher devoted the first chapter to the historical background of Afro-Americans' suffering either as slaves of free men, on one hand, and the conditions under which Milner and Hansberry have lived, on the other. The second chapter dealt with Ron Milner, the development of his career as a writer and his role in facing the white demon through shedding light on three of his plays, who's cost His own, M (ego) and the Green Ball of Freedom, and what the wine - Sellers Buy. The last two chapters attempted to pinpoint the main role of Hansberry and black women writers facing such white demon through Hansberry's A Raisin in the Sun and The Sign in Sidney Brustein's Window.</p> <p>The researcher tried to expose the big white demon in the first chapter through providing a brief survey of African American's persecution throughout the period of slavery. By big white demon, the researcher meant that blacks were submitted to different types of humiliation, brutalization and anguish. The researcher focused on these people's pains and agonies because of the dreadful happenings which befell them since they were taken away from their home land Africa up to the stage when they were sold as cattle in auctions in America.</p> <p>Following such a detailed analysis of Ron Milner's plays in facing the big white demon, it is not illogical to conclude by deeming their playwright a moralist. As essential element that runs through them all is their pivotal concern with moral edification. Thus shows that the amount of care given to moral edification grows with Milner's</p>	2007	Abdel Hamid, Mostafa .Saber	The White Demon (56 Haunting the Afro- American Intellect Exorcized by Ron Milner and Lorraine / Hansberry
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growth as a black committed dramatist. On the other side Hansberry believes that there are evil systems not evil- people - and black people should face and get rid of such evil systems. Throughout the dissertation, the focus has been on moral edification in Milner's plays and Hansberry's belief in man's full capacity of changing his world into a better one. One may safely argue that Milner is a moralistic dramatist who finds in the morality tradition an ideal means of facing the white demon.

Born and bred in Hastings street in Detroit, Michigan, Milner became sensitively aware of the immoral powers that gnaw at the structure of the black community. The numerous experiences he acquired in that milieu of black ghetto, with its life of dope, prostitution and other immoral practices, sharpened Milner's sense of moral commitment towards his people. He decided to be a writer whose main concern was to morally edify his audience. In all of his plays, Milner strongly warns against the decline of morality and the absence of true love.

On the other hand, Lorraine Hansberry left a profound and lasting impression on the American Negro's Theatre. Critics were unanimous in acclaiming her as a distinction and her originality as she was the first African American woman ever to receive the New York Drama Critics' Circle Award in 1959. This study tackled Hansberry's realistic way in facing the white demon. Hence, another fact related to Hansberry is that she can be described as a dramatist who believes in Realism. It is a form of realism that moves towards ethics; towards getting how life should be. Hansberry sees that black man possesses the reason and will that will enable him to face the white demon and at the same time enable him to relieve better his condition; a hope of progress towards a better existence characterized by being more moral and more realistic meaningful ideal.

Concerning Ron Milner, the researcher comes to another important fact. That is, Milner is a dramatist of love. He sees love - that great sentiment - as the salvation and redemption of his black people in facing the white demon. Milner denounces the spread of over materialistic values and the lack of spirituality. Besides, the researcher can safely assure that Hansberry as a black woman writer - believes in peace not violence as the salvation of the black people. Thus, both Milner and Hansberry envisage love and peace as the way out of the blacks' dilemmatic situation.

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Le titre de la présente étude est le suivant: Vers une démarche innovatrice du langage poétique français et égyptien contemporains: étude appliquée à l'œuvre poétique de Raymond Queneau et Salah Jahine. Cette recherche prétend recouvrir les différents procédés entrepris par les poètes cités pour innover les langages poétiques concernant les langues, les cultures et les civilisations auxquelles ils appartiennent. Cela implique aussi la possibilité du langage poétique d'être innové à tout temps de l'histoire littéraire; ce qui donne de l'énergie et de la potentialité à la poésie comme le langage le plus raffiné de .l'expression humaine

La recherche est divisée en quatre chapitres, y inclus le chapitre préliminaire intitulé Passages évolutifs de la poésie française et arabe (approche historique). À travers cette approche, nous donnons un aperçu général sur l'évolution d'une race et d'un mode d'expression littéraire, à savoir la poésie en passant le temps. Cela prouve que la loi du changement des choses est inéluctable dans le mouvement historique; ce qui implique la possibilité de la poésie, comme un langage humain, d'être renouvelée à chaque .moment donné de l'histoire

Le premier chapitre, étant intitulé Questions de nouveauté thématique dans la poésie contemporaine, prétend aborder, au moyen d'une approche thématique, des thèmes anciens mais d'une perspective nouvelle et tout différente. La poésie scientifique et la poésie politique sont des exemples parmi d'autres. Le chapitre deuxième, dont le titre est Questions de structure et d'inspiration dans la poésie contemporaine, aborde la structure et l'inspiration comme procédés d'inventivité poétique. La relation entre poésie et art visuel est mise en question; la réutilisation d'une forme courante, le rōubai (le quatrain), est à considérer. De plus, le texte poétique dans sa relation latente avec d'autres textes représente une invite à renouveler le langage poétique contemporain. Le chapitre troisième, intitulé Questions de forme et de langue dans la poésie contemporaine nous donne l'exemple du choix d'encadrer la poésie dans une forme floue comme l'opérette, ou d'inventer et de légaliser une forme poétique comme celle appelée morale élémentaire. La langue sera réduite soit dans la quantité ou la qualité pour se donner un espace libre d'expression poétique qui .rompt avec l'habituel

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2013
Vers une Démarche Innovatrice du Langage Poétique (58 Français et Égyptien : Contemporains

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des Berliner Mauerfalls auf die deutsche Literatur anhand von zwei Beispielen: Wolfgang Hilbigs Roman „Ich“ und Martin Walsers Roman „Die Verteidigung der Kindheit“

Nach der Einleitung besteht die vorliegende Arbeit aus fünf Hauptkapiteln, die Einleitung, die Schlussfolgerung und das Literaturverzeichnis

Das erste Kapitel wirft Licht auf den Zustand der deutschen Literatur in den beiden Teilen Deutschlands in der Zeit vom Ende des Zweiten Weltkriegs bis vor dem Mauerfall

Dabei werden die Beziehungen zwischen der Literatur sowie den Literaten beider Länder und der Staatsmacht gezeigt . Es handelt sich auch um die damalige Literaturkritik in den beiden Teilen Deutschlands und inwieweit die Staatsmacht einen Einfluss darauf ausübte

Durch dieses Kapitel wird es uns klar, wann die Gruppe 47 entstand, wer sie gründete und was ihre Ziele waren. Einer der wichtigsten behandelten Punkte in diesem Kapitel ist der Prozess des Engagements, das als Pflichtfach für die Schriftsteller Westdeutschlands wurde. Auf dem anderen Teil Deutschlands finden wir die literarische Zensur in der DDR, die hier auch intensiv untersucht wird

Das zweite Kapitel behandelt den Zustand der deutschen Literatur nach dem Mauerfall und wie stark sich der Mauerfall auf die deutschen Autoren und ihre Werke auswirkte. In diesem Kapitel werden heikle vielfältige Punkte erforscht, wie das Bild der literarischen Szene auf den beiden Teilen Deutschlands nach dem Mauerfall und inwieweit das literarische Klima auf den beiden Teilen nach dem Mauerfall sich veränderte

Dieses Kapitel befasst sich auch mit der Wendezeit sowie dem Wenderoman und dadurch werden wir die neue Gestalt des deutschen Romans kennen lernen

Hier werden ebenso das Bild der Staatssicherheit in der Wendliteratur, die Erziehungsdiktatur DDR in der Literatur nach dem Mauerfall, das Verhältnis zwischen der Literatur und der Politik nach dem Mauerfall behandelt

Dieses Kapitel versucht auch in diesem Zusammenhang ein Licht auf den Umbruch der deutschen Literatur nach der Wiedervereinigung zu werfen

In diesem Kapitel wird schließlich die Frage gestellt: Wie wurde die Geschichte der Revolution in der DDR nach der Wiedervereinigung geschrieben?

Das dritte Kapitel erklärt das Bild der Gesellschaft und der Politik in Deutschland nach dem Mauerfall und beschreibt die Situation in Deutschland nach der Wiedervereinigung sowohl auf der literarischen Ebene als auch auf der volkstümlichen politischen Ebene durch vielfältige Punkte, wie die Einstellung der Ostdeutschen und Westdeutschen zu der Wiedervereinigung, die Sicht der Ostdeutschen nach der Wiedervereinigung, die westdeutsche Einstellung zu der Einheit, die westdeutsche offizielle Darstellung der Einheitsfrage und die politisch-soziale Situation der beiden deutschen Staaten nach dem Mauerfall

Dieses Kapitel erklärt auch den Unterschied zwischen ostdeutschen und westdeutschen Bürgern. Es wird außerdem der Prozess der Identität dabei untersucht. Dieser Prozess wird durch die folgenden Punkte analysiert: Die Krise der Identität und ihr Anfang, die soziologischen Dimensionen der Identität, die

. Ahmed Abd-
Allah
.Muhammed

Berliner Mauerfalls
auf die Deutsche
Literatur anhand von
: zwei Beispielen

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 .sowie der Narzissmus und Identität
 Dieses Kapitel beschäftigt sich auch mit den
 Intellektuellen und ihrer Einstellung zu der
 .Wiedervereinigung

In diesem Zusammenhang werden die folgenden
 Punkte behandelt: Die Intellektuellen und die
 Wiedervereinigung, die Situation der
 ostdeutschen und westdeutschen Intellektuellen
 der Wiedervereinigung gegenüber und die
 intellektuellen Verwalter der Utopie in Ost und
 .West

Das vierte Kapitel untersucht Wolfgang Hilbigs
 .Roman Ich

Es werden hier vielfältige Punkte wie das Leben
 und Werk des Schriftstellers. Dieses Kapitel
 befasst sich auch mit der Frage der Schuld in der
 Wendeliteratur sowie im Roman, die durch die
 folgenden Punkte diskutiert wird: Wie sah die
 Wendeliteratur die Schuldfrage nach dem
 .Mauerfall und Schuld in der Wendeliteratur
 Auch der Prozess der Identität wurde durch die
 folgenden zwei Punkte behandelt: Erstens:
 Identität in Hilbigs Ich . Zweitens: Die Zeit- und
 Identitätsproblematik der Hauptfigur im Roman.

Der Inhalt des Romans wird durch seine
 Hauptfigur ‚Cambert‘ analysiert. Dabei werden die
 folgenden Punkte untersucht: Cambert und die
 Zeitwahrnehmung, die Staatssicherheit und ihr
 Einfluss auf das inner Zeitgefühl Camberts,
 Cambert und Frau Falbe, Cambert und die
 Studentin und Cambert und die Macht der
 .Staatssicherheit

Es wird auch hier die Frage der Schuld und
 Erinnerung im Roman durch vier Punkte unter die
 Lupe gestellt: Erstens: Schuld und Erinnerung im
 Roman. Zweitens: Die Abwesenheit von
 Erinnerung Camberts. Drittens: Die Abwesenheit
 von Schuld Camberts im Roman und Viertens
 wird die folgende Frage gestellt: Ist Cambert
 ?schuldig oder nicht

Das fünfte Kapitel behandelt Martin Walsers
 .Roman Die Verteidigung der Kindheit

Hier werden vielfältige Punkte behandelt, wie
 Leben und Werk des Schriftstellers. In diesem
 Punkt wird das Leben des deutschen
 Schriftstellers Martin Walser behandelt, wobei
 bestimmte Situationen aus diesem Leben
 beleuchtet werden, die seine literarischen
 Erfahrungen, seine intellektuelle Persönlichkeit und
 sein schriftstellerische Begabung gestaltet haben.

Vor allem wird in diesem Kapitel von der
 Literaturlauffassung dieses Autors und die
 Schlüsselwörter gesprochen, die diese
 Auffassung untermauern, und ihn von allen
 .anderen zeitgenössischen Literaten abhebt

Es wird auch in diesem Kapitel über Walsers
 Stellung im Literaturbetrieb, sein literarisch-
 politisches Engagement sowie seine Einstellung zu
 der Literaturkritik in seinem Land gesprochen.

Dabei werden die folgenden Punkte behandelt:
 Zum Leben und Werk Martin Walsers, Walser und
 seine Mutter, der engagierte Intellektuelle
 (Walser), Walser und die Gesellschaftskritik,
 Walsers Figuren und ihre Rolle, das Wesen des
 walserschen Werkes, Walser und Identität,
 Walsers Figuren und Identität, Walser und
 Realismus, Walsers Schreibenlässe und Martin
 .Walser un die deutsche Frage in seinen Werken

Dann folgt eine Analyse des Romans durch seine
 Hauptfigur Alfred Dorn, die die folgenden Punkte
 enthält: Der Verlust der Kindheit, Dorns Verhältnis
 zu den Eltern, Dorns Hinwendung der
 Vergangenheit, Alfred Dorn als narzistischer

Charakter, Dorns Verhältnis zur Sexualität und endlich Zeitkolorit und Gesellschaftskritik im .Roman Die Verteidigung der Kindheit Mit dem 6. Kapitel erreicht man die .Schlussfolgerung und das Literaturverzeichnis Von den wichtigsten Ergebnissen der :vorliegenden Arbeit

Es zeigte sich, dass die Literaturkritik in der BRD der marktwirtschaftlichen Erwägungen der .Verlage und den Zeitschriftredaktionen unterlag Wie im Westen ging man auch in der DDR auf den Stand der Vorkriegsgermanistik zurück. Obwohl die Literaturkritik in der DDR nicht den marktwirtschaftlichen Erwägungen der Verlage und Zeitschriftenredaktionen unterlag, sondern von parteipolitischen Entscheidungen abhängig war, beruhten die Werturteile auch dort auf den .ästhetischen Normen des Bildungsbürgertums

Es gibt viele Gemeinsamkeiten bei der Literaturbetrachtung in den beiden deutschen Staaten. Der Grund für diese vielen Gemeinsamkeiten der Literaturbetrachtung in beiden deutschen Staaten ergibt sich zum einen aus der gemeinsamen kulturellen Tradition bzw. Dem gemeinsamen Erbe, zum anderen aus der Notwendigkeit, dort an die Tradition anzuknüpfen, wo sie vor dem Sündenfall der Germanistik abbrach. Das Bedürfnis nach ethisch-kultureller Orientierung erklärt das ambivalente Verhältnis der Deutschen zur eigenen nationalen .Vergangenheit

Einzelne Schriftsteller oder kleine Autorengruppen waren in den Tagen der .Revolution sehr viel aktiver

Die friedliche Revolution war zwar eine Bewegung von unten, die nicht von den Intellektuellen, sondern von den Bürgern ausging. Deutschland wurde als zentrales Thema in der .deutschen Literatur der neunziger Jahre

Seit dem Fall der Mauer hat eine wahre Flut von Literatur erschienen, die sich mit der DDR und der Situation des wiedervereinigten Deutschlands beschafätigt. Mindestens einmal pro Jahr erklingt in allen Feuilletons deutscher Zeitungen entweder die Klage über die mangelnde literarische Verarbeitung der Wiedervereinigung oder der Jubel über einen gerade erschienenen .vermeintlichen Wenderoman

Das Verhältnis zwischen Literatur und Politik zählt zu den größten Problemen des kulturellen Zeitgeschehens im vereinigten Deutschland. Es geht, gerade und vor allem seit 1989, um die politische Rolle der Intellektuellen im Staat. Unumstritten ist die Bedeutung des Themas. Strittig sind die zahlreichen Fragen, die in Feuilletons und Fachzeitschriften, in Wissenschaft und Politik aufgeworfen und mit teils sachbetonten, teils gefühlsgeprägten .Argumenten beantwortet werden

Die deutsche Einigung wirkte dabei wie ein Hilfsmittel. Seit der Möglichkeit, die Akten des Staatssicherheitsdienstes der DDR einzusehen, und seit den Enthüllungen von Intellektuellen, die unmittelbar in die SED-Diktatur verwickelt oder von dieser betroffen waren, stellt sich die Frage nach Opfern und Tätern, nach Schuld und Verantwortung. In der Tat beeinflussen die politisch-moralischen Folgen von über vierzig Jahren totalitärem Sozialismus den gesamten .künstlerischen und literarischen Bereich

Es sind nicht nur die unterschiedlichen Erfahrungen mit der Politik, die das Verhalten ehemaliger DDR-Bürger auf Jahre hinaus beeinflussen und sie anders denken und handeln

lassen werden als ehemalige Bundesbürger. Es sind vor allem die höchst verschiedenen sozialen Erfahrungen, die in beiden deutschen Staaten gemacht worden sind. Die Mauern aus Stein und Stacheldraht sind gefallen, die ökonomischen, sozialen und kulturellen Barrieren nicht, und auch die Mauern in den Köpfen der Menschen werden noch lange bestehen bleiben. Fünfundvierzig Jahre unterschiedlicher Hoffnungen, Illusionen und Enttäuschungen, sozialer und politischer Erfahrungen und individueller Lebensschicksale können Anlass für vielfältige Missverständnisse, ja soziale Konflikte sein, bieten aber auch die Chance, gemeinsam etwas Neues zu gestalten. Voraussetzung dafür ist, zu akzeptieren, dass beide deutsche Teilgesellschaften vor einem Neubeginn stehen und dass die politischen, ökonomischen, sozialen, kulturellen und psychologischen Probleme sich in Zukunft erheblich anders darstellen werden als gewohnt. Für Martin Walsers Helden ist jedoch typisch, dass sie die Fähigkeit, stabile Identitäten auszubilden, verloren haben. Dies liegt einmal an den Anforderungen, welche die Gesellschaft an den Helden stellt, andererseits aber in der endogenen Prädisposition der Figuren begründet, welche das Grundgefühl einer sicheren intersubjektiv erworbenen Identität, wie Martin Altmeyer formuliert, nicht ausbilden können. Das Opfer ist in allen Werken der Wendeliteratur (wie in Hilbigs „Ich“) eine zentrale Figur. Eigentlich müsste es von jedem Schuldvorwurf freigesprochen werden. Doch in allen Opferfiguren lebt die dunkle Ahnung, dass sie selbst nicht schuldlos an ihrem Zustand sind. Durch ihre Passivität und Schicksalsergebenheit sind sie zum willfähigen Opfer von Staat, Staatssicherheit und Überwägern geworden. Sie haben sich nicht gewehrt. Die Staatssicherheit erscheint also nicht mehr nur als politischer Faktor in der DDR, als Geheimdienst, wie ihn jedes Land besitzt. Die Staatssicherheit ist der abgespaltene Teil der menschlichen Seele selbst, der sich nach und nach verselbständigt und alles kontrolliert. Sie nährt sich von unterdrückten Schuldgefühlen und wunden Punkten, die sie geschickt für Erpressungen ausnützt. Sie setzt ausschließlich auf das Böse im Menschen. Der Staatssicherheitsapparat betrachtet den Menschen immer zuallererst als unkontrollierbares und unberechenbares Wesen. Er gefährdet die Sicherheit, daher muss er rund um die Uhr überwacht werden. Die Überwachung wird so lückenlos organisiert, bis jeder von jedem über die intimsten Einzelheiten Bescheid weiß. Dabei entsteht langsam ein immer dichteres Netz, ein wachsender Apparat, der seine eigene Wirklichkeit produziert: Eine Realität der ständigen Angst vor dem Gegenüber, Angst vor Zersetzung und Zerschlagung des Staates, Angst vor unkontrollierbaren Ereignissen jeder Art. Das Thema Schuld spielt allerdings nirgendwo eine Rolle. Das mag damit zusammenhängen, dass der Autor selbst die Auseinandersetzung mit moralischer Schuld generell für überflüssig hält. Die Rede von Schuld in Hilbigs Roman ist nur sehr indirekt. Das liegt erstens an der Einstellung des Autors selbst, für den moralische Begriffe den eigentlichen Kern des Problems Staatssicherheit nicht erfassen, weil sie zu eng sind. Zweitens liegt es an der Tatsache, dass das Ich des Protagonisten eben immer nur ein „Ich“ in Anführungszeichen ist - ein inszeniertes Rollen-

Ich, das ohne die Macht der Staatssicherheit ein Vakuum (Opfer) wäre. Ein solches „Ich“ ist nicht eine freie und stabile Persönlichkeit, die Verantwortung für Schuld übernehmen könnte

Die meisten Rezensionen des Romans ‚Die Verteidigung der Kindheit‘ legen ihr Augenmerk auf das spezifische Verhältnis des Helden zur Vergangenheit. In der Publizistik ist vor allem darauf rekurriert worden, dass Walser mit ‚Die Verteidigung der Kindheit‘ ein Panorama der wechselvollen deutsch-deutschen Alltagsgeschichte geschrieben habe

In der Symbiose mit der Mutter sieht Dorn die einzige Möglichkeit, die Vergangenheit zu konservieren und eine halbwegs stabile Ich-Identität aufzubauen

Dorns Identität ist so schwach ausgeprägt, dass es sich mit der Mutter identisch fühlen will

Die Flucht in die Vergangenheit ist - so wird immer mehr deutlich - eine Flucht vor Wirklichkeit und Gegenwart

Die Mutter ist aber der eigentliche Fluchtpunkt des Helden. Aus der ödipalen Symbiose mit der Mutter ergeben sich die immer wieder auftauchenden Regressionsphantasien in Verbindung mit dem stark ausgeprägten Über-Ich.

Die Verteidigung der Kindheit führt mit Alfred Dorn, darauf ist bereits hingewiesen worden, nicht nur ein gescheitertes Individuum vor; Dorn kann auch als Vertreter einer untergehenden abendländischen Kulturwelt verstanden werden, der sich - obwohl von ihm in den Bann gezogen - dem auf Berlin überschwappenden ›American way of life‹ und der schnellebigen Welt des Vergnügens entziehen will

Der Roman Die Verteidigung der Kindheit enthält eine Vielzahl intertextueller Verweise, die im Zusammenhang mit der Problematik der Identität stehen. Die intertextuellen Signale dienen dazu, die Seelenlage des Helden zu spiegeln oder in ironischer Distanz zu relativieren

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