



شبكة المعلومات الجامعية

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ





شبكة المعلومات الجامعية



شبكة المعلومات الجامعية التوثيق الالكتروني والميكرو فيلم



شبكة المعلومات الجامعية

جامعة عين شمس

التوثيق الالكتروني والميكرو فيلم

قسم

نقسم بالله العظيم أن المادة التي تم توثيقها وتسجيلها
على هذه الأفلام قد اعدت دون أية تغيرات



يجب أن

تحفظ هذه الأفلام بعيداً عن الغبار

في درجة حرارة من 15 – 20 مئوية ورطوبة نسبية من 20-40 %

To be kept away from dust in dry cool place of
15 – 25c and relative humidity 20-40 %



شبكة المعلومات الجامعية



بعض الوثائق الأصلية تالفة



شبكة المعلومات الجامعية



بالرسالة صفحات

لم ترد بالأصل



شبكة المعلومات الجامعية



د. محمد عبد الله
م. محمد عبد الله



**SOUTH VALLEY UNIVERSITY
FACULTY OF ARTS IN SOHAG
DEPARTMENT OF ENGLISH**

**THE USE OF IRONY AS A VEHICLE FOR SOCIAL
CRITICISM IN THE MAJOR PLAYS OF**

EDWARD ALBEE

BY

EMAN MOHAMED FAHMY

Assistant Lecturer in Sohag Faculty of Arts

**A PH.D. THESIS IN ENGLISH LITERATURE
(AMERICAN DRAMA)**

**SUBMITTED TO THE DEPARTMENT OF ENGLISH
IN FULL FULFILLMENT OF THE REQUIREMENTS
OF THE PH.D. DEGREE**

**UNDER THE SUPERVISION OF
PROF. DR. FAWZIA ALI GADALLA
CHAIR OF THE ENGLISH DEPARTMENT
FACULTY OF ARTS IN SOHAG
SOUTH VALLEY UNIVERSITY.**

1999

B
7/1/0

**To my father and my husband,
... the great support.**

**My two beautiful daughters,
... the joy of life.**

**The spirits of my grandparents,
... the irredeemable losses**

I dedicate my thesis.

CONTENTS

	Page
ACKNOWLEDGMENTS.....	i
PREFACE.....	ii
TABLE OF CONTENTS	vi
CHAPTER	
I - INTRODUCTION: EDWARD ALBEE; MAN AND ARTIST	1
1- Edward Albee As An Angry Young Man	1
2- Edward Albee As A Social Critic.....	8
3- Edward Albee As A Technical Innovator	15
4- Edward Albee As An Ironist.....	26
 II - THE POST - AMERICAN DREAM AMERICA:	
<u>THE ZOO STORY (1958) and THE AMERICAN DREAM (1961).....</u>	<u>35</u>
1- Materialistic Ethics.....	36
2 - Social Alienation.....	56
3 - Emotional Evasion.....	74
4- Absurdity of The Human Existence.....	89
 III - THE CRISES OF MODERN FAMILY:	
<u>WHO'S AFRAID OF VIRGINIA WOOLF? (1962) and</u>	
<u>A DELICATE BALANCE(1966).....</u>	<u>105</u>
1 - Retreat from Reality to Illusion.....	107
2 - Deterioration of Moral Values.....	124
3 - Sterility of Human Emotions.....	142
4 - Artificial Bases of Human Contact.....	163
 IV - THE ETHICS OF MODERN SURVIVAL:	
<u>THE DEATH OF BESSIE SMITH (1960) and TINY ALICE (1964).....</u>	<u>180</u>
1 - Belief in The Myth	181
2- Clash of Disparate Ethos.....	189
3 - Escape from Life Through Departure and Death.....	205
4- Moral Ailments.....	218
 CONCLUSION.....	255
BIBLIOGRAPHY	265

ACKNOWLEDGMENT.

To those whose care and kindness encouraged me much . . .

And those whose wisdom and experience taught me much . . .

. . . I acknowledge my debt.

My wholehearted thanks and deeply felt gratitude go to my professor **Dr.Gadalla** who patiently taught me how to write an academic research. Only her scholarly help and persistent moral support made this achievement possible. Her rich erudite potentialities and warm personality are the real resources that help me overcome all the academic difficulties that I have been through while writing my dissertation.

Many thanks go to professor **Matthew C. Roudane** of the Dept.of English at Georgia State University, whose scholarly guidance illuminated my way in the early stages of this research. I also owe much of achieving this work to all members of the Dept.of English at Georgia State University who generously allowed me to use the College's facilities and resources. My thanks and gratitude also go to Professor **Reiner Smolinski** whose academic and moral support were of real help. Patricia Bryant, the Administrative at the English Dept., also knows how much I owe her intimate feelings and consistent assistance.

PREFACE

If art is known as the real reflecting mirror and the revealing pulse of a nation, and if the theater is largely acclaimed as the most public of all arts, the pre-war American theater shows the least consistent yet most interesting of all theatrical records. It was a theater that confined itself to reflect the mythologized and the illusory instead of the actual and the real; a theater that is mainly meant to be a national institute for entertainment, lacking -thus- primitive earnestness and validity, and was characterized by compromise and triviality. This came to be known as "Broadway" which turned to be both a denotation of all the plays that were produced in the Times Square district and a connotation of all plays that were meant only to achieve sheer commercial purposes. It was no earlier than the World War I era (1914-1919) that America was granted any real chance to test its ethos on factual grounds and that Americans were granted the opportunity to face both the real and the unknown. As a reflection of this strong impact of war in arts in general and in the theater in particular, there emerged a group of writers who possessed the most original and vigorous talents that America had ever known: Eliot and Pound in poetry, Fitzgerald and Hemingway in the novel, and O'Neill in drama, with whom American drama, as a serious and genuine art form, finally came to being. If O'Neill (1888-1953) will always be remembered as the real father of the American theater who could attain for it world recognition and respectability, his name will also remain synonymous with the rise of the Off-Broadway theater in America as a righteous opponent to the commercial Broadway with all its passive moral and artistic implications.

Before having recovered from the emotional, economic and social injuries caused by the War, America was entangled in the more devastating trauma of its recent national history: the Great Depression of the 1930s. As all hard times in a nation's history, the disaster of the depression helped change people's ethics and reshape their moral values. As always, the