



شبكة المعلومات الجامعية

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ





شبكة المعلومات الجامعية



شبكة المعلومات الجامعية

التوثيق الالكتروني والميكرو فيلم

جامعة عين شمس

التوثيق الالكتروني والميكرو فيلم

قسم

نقسم بالله العظيم أن المادة التي تم توثيقها وتسجيلها
علي 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

The Influence of Bertolt Brecht On Some of the Plays of Alfred Farag, Naguib Sorour and Mahmoud Diab

A Thesis Submitted in Fulfillment of the Requirement of
The Degree of Master of Arts in English Literature

Submitted by

Dalia Abdel Khalek Singer

To

The Department of English Language and Literature
Women's College, Ain Shams University.

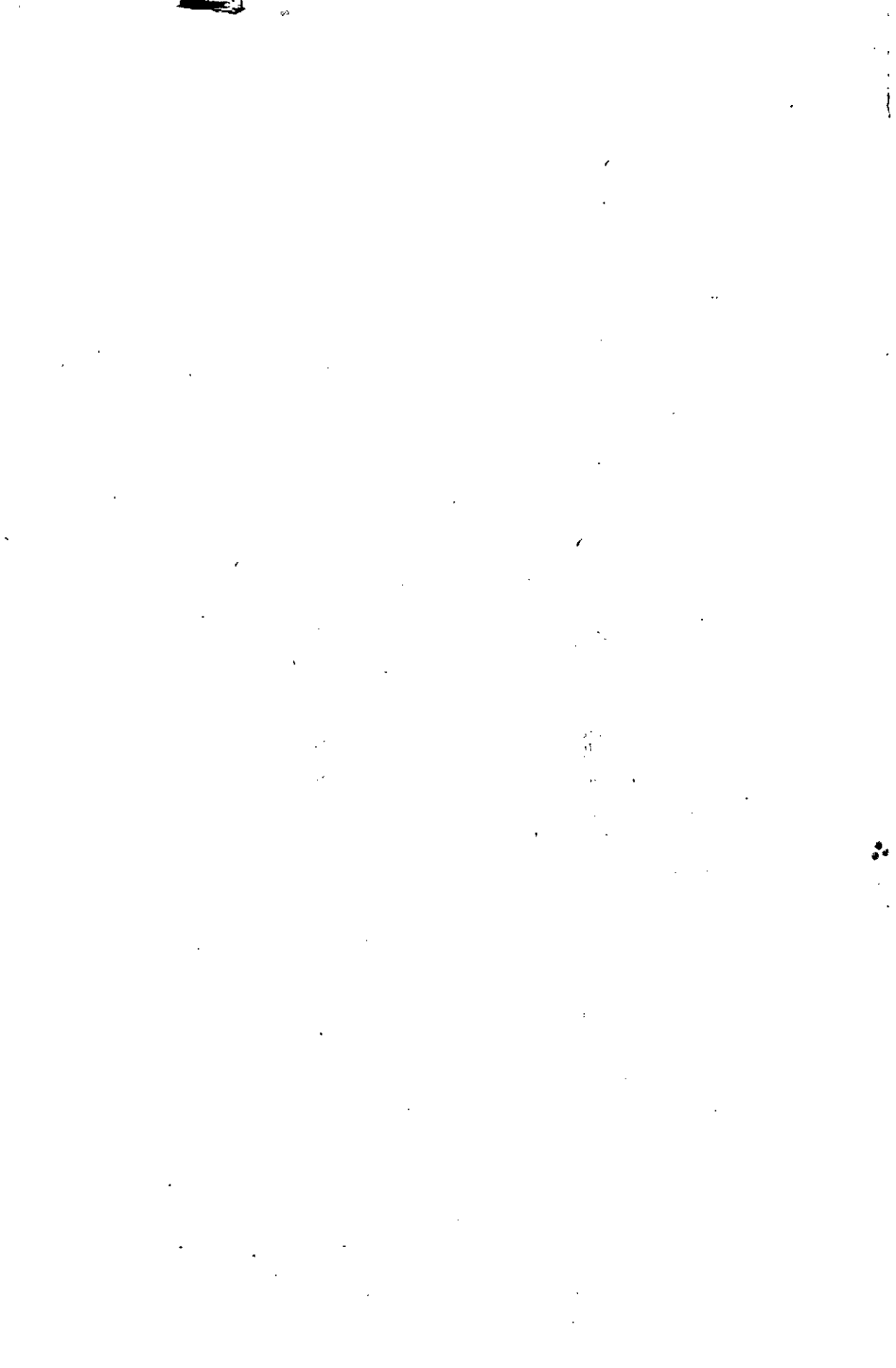
Under the Supervision of
Professor Fadila Mohamed Fattouh

F. Fattouh

Ain Shams University

2002

B 7124



To my late mother

Professor Faten Abouleila

With Love.

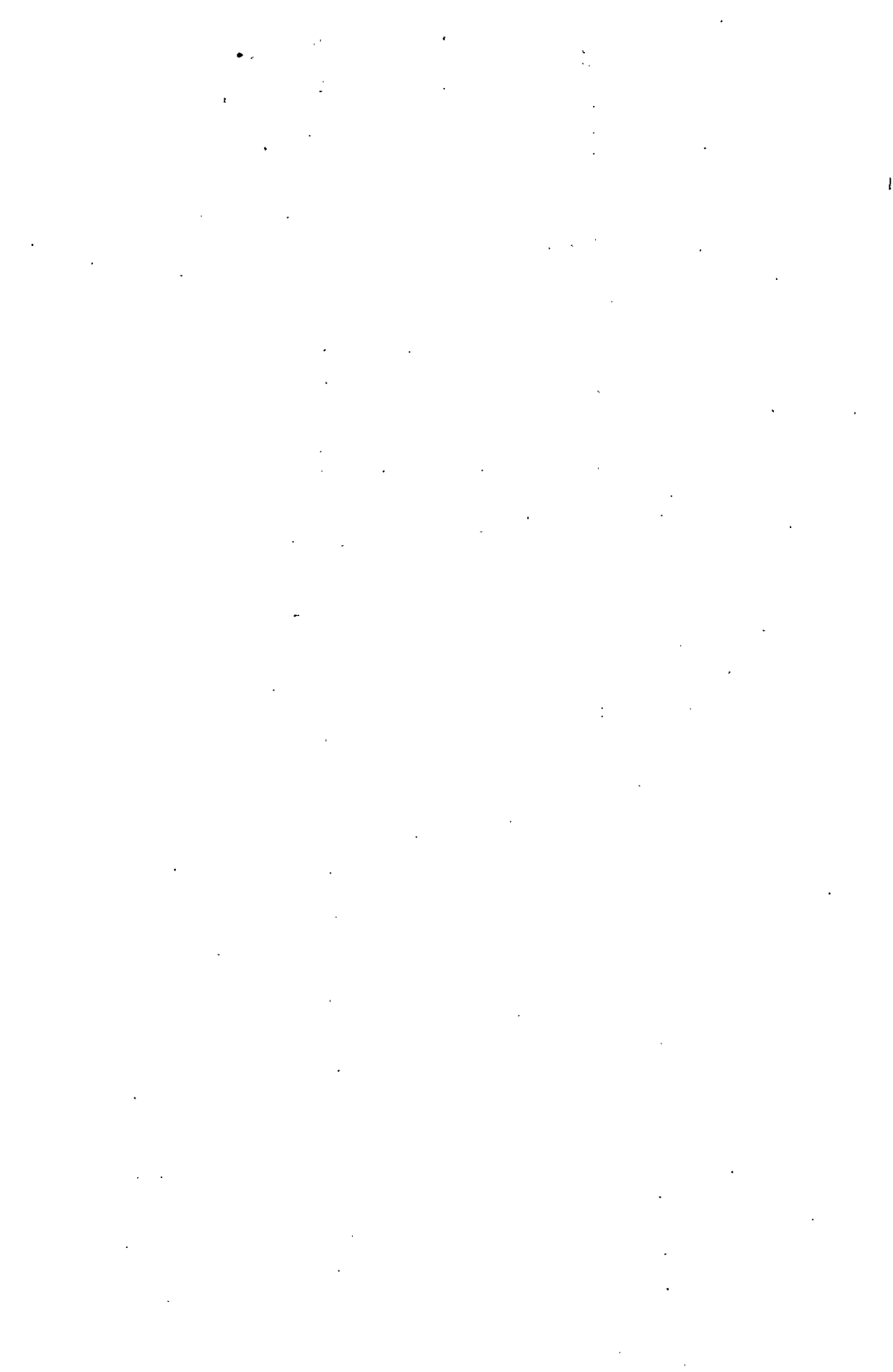


Table of Contents

Page

Acknowledgements	i-ii
Introduction	iii-vi
Chapter I	
Brecht and the Epic theatre	1-29
Chapter II	
Alfred Farag	30-105
♦ <u>Solaiman Al-Halaby</u>	
♦ <u>Al-Zir Salem</u>	
Chapter III	
Mahmoud Diab	106-152
♦ <u>Bab Al-Futuh</u>	
Chapter IV	
Naguib Sorour	153-241
♦ <u>Yassin And Bahia</u>	
♦ <u>Ah Ya Leil Ya Quamar</u>	
♦ <u>Quolou L' Ein Al-Shams</u>	
Conclusion	242-246
Appendices	247-324
Bibliography	325-334



Acknowledgements

I would like to express my deepest thanks and gratitude to my supervisor Professor Fadila Mohamed Fattouh who first of all showed a great deal of understanding and patience to the circumstances that I've passed through. Her sincere guidance and meticulous criticism taught me how to write a research paper. I also thank her for her confidence in my work which has strongly supported and encouraged me to finish this thesis. Furthermore, I have to acknowledge my debt to our late Professor Latifa Al-Zayyat for her kind assistance and sincere advice in choosing the subject of this research.

Very special thanks are also due to Dr. Nevine Ghourab whose support and motherly attitude have helped me overcome my grief over the death of my mother. She has, many times, pulled me out of my moments of despair and was always there for me as a second mother. I thank her for everything she did to me and for every help she offered.

I would also like to thank Dr. Khaled Abou El-Enein and my cousin Dr. Maha Hassanein who exerted a great deal of time and effort in helping me in collecting material and photocopying articles for this research. I am grateful too to Dr. Magda Mansour, who never failed me in any advice that I sought.

Thanks are also due to the following libraries: Ain Shams University Central Library, Cairo University Library, the AUC Library and The General Egyptian Authority for Books.

Last but not least, this thesis would not have been accomplished without the help and support of my family and friends. First of all, I am deeply indebted to my late mother Professor Faten Abou Leila who was an impetus behind

finishing this work. Her final words before her death urging me never to give up are imprinted in my mind, and have given me a strong push. I am thankful as well to my father, my father and mother-in-law who offered my children the most loving and caring atmosphere to make up for my absence, and at the same time allowing me as much time as possible to study. I would also like to thank my youngest aunt who helped me with typing and for providing me with a peaceful atmosphere to study in. Finally, words can never express my thankfulness and gratitude to my wonderful, dear husband who indeed proved what 'love' and 'support' mean. He was so understanding and considerate, and never did he make me feel blamed for not being there for very much time.

Introduction

The objective of this thesis is to detect and identify the influence of Bertolt Brecht and the Epic Theatre on three Egyptian dramatists with special reference to some representative plays: Alfred Farag in his plays, Solaiman Al-Halaby (Solaiman the Aleppan) and Al-Zir Salem, Mahmoud Diab in Bab Al-Futuh (Gate To Conquest) and in Naguib Sorour's trilogy, Yassin And Bahia, Ah Ya Leil Ya Quamar and Qolou L'EIn Al-Shams. Chapter I will be a survey of Brecht's theory of the Epic Theatre. This will be respectively followed by critical analyses of each of these plays.

Bertolt Brecht (1898 – 1956) is one of the most celebrated and most performed playwrights of the 20th century. His theories of stage presentation exerted more influence on the course of mid-century theatre in the West than did those of any other individual. "This was largely because he proposed the major alternative to the Stanislavsky oriented realism that dominated acting and the "well – made play" construction that dominated playwriting" (Online – Epic Theatre of Brecht). It was Brecht's preoccupation with Marxism and the idea that man and society could be intellectually analysed that led him to develop his theory of the "epic theatre". Brecht believed that the theatre should appeal not to the spectator's feelings but to his reason. While still providing entertainment, it should be strongly didactic and capable of provoking social change. In the Realistic theatre of illusion, he argued, the spectator tended to identify with the characters on stage and become emotionally involved with them rather than being stirred to think about his own life. Brecht felt that drama would instruct and change society; therefore, it should be political. He believed that the effective theatre should bring the audience to the point of decision and action. To

encourage the audience to adopt a more critical attitude to what was happening on stage, Brecht developed his *Verfremdungseffekt* ("alienation effect" or "distancing effect") i.e., the use of anti-illusory techniques to remind the spectators that they are in a theatre watching an enactment of reality instead of reality itself. Brecht preferred a loose narrative form in which he used such distancing devices as asides and masks, to create a historical frame around the action. He also made use of a bare stage, exposed lighting and scenic equipment, short scenes, ballads, intentionally interrupting the action at key junctures with songs and directly addressing the audience.

In Brecht's theatre, the stage began to tell a story. The narrator was no longer missing, along with the fourth wall. The actors refrained from going over wholly into their role, remaining detached from the characters they were playing and clearly inviting criticism of them. The spectator, also, was no longer in any way allowed to submit to an experience uncritically by means of simple empathy with the characters in the play. The production took the subject matter and the incidents shown and put them through a process of alienation which is necessary for understanding. Brecht believed that when something seems "the most obvious thing in the world" it means that any attempt to understand the world has been given up.

Brecht believed in the mission of the stage as the centre of political and moral teachings. In his many plays, among them **Mother Courage and Her Children** (1963), **The Caucasian Chalk Circle** (1948) and **The Good Woman of Setzuan** (1948), he wrote dramatic parables to educate his audience. Brecht's influence was worldwide, and many younger writers adopted the dramatic techniques he developed, and among these writers are the three writers dealt with in the thesis.