بسم الله الرحمن الرحيم

شبكة المعلومات الجامعية

التوثيق الالكتروني والميكروفيلم

جامعة عين شمس

التوثيق الإلكتروني والميكروفيلم

قسم

نقسم بالله العظيم أن المادة التي تم توثيقها وتسجيلها
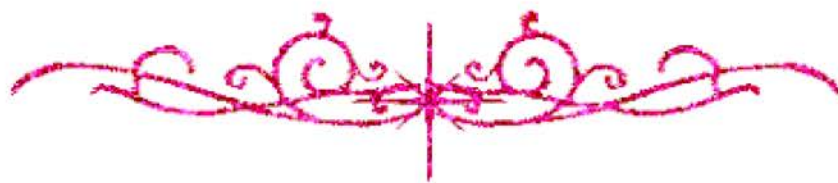**علي هذه الأقراص المدمجة قد أعدت دون أية تغيرات**

يجب أن

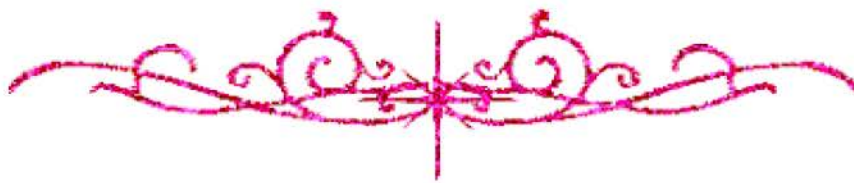**تحفظ هذه الأقراص المدمجة بعيدا عن الغبار**

بالرسالة صفحات

لم ترد بالأصل

بعض الوثائق

الأصلية تالفة

Dickens & Mahfouz

A Comparative Study of the Aesthetics of Space

A Thesis Submitted
By

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In Fulfilment of the
Ph. D. Degree in
English literature

Under the Supervision of

Professor Radwa Ashour

Professor of English Literature

Table of Contents

Abstract

Dickens and Mahfouz
A Comparative Study
of the Aesthetics of Space

This study is a comparative study of the aesthetics of space in C. Dickens' **Oliver Twist** (1839) and **Great Expectations** (1861); and N. Mahfouz's **Palace Walk** (1956), making use of G. Bachelard's **The Poetics of Space** (1958) and Bakhtin's concept of the *chronotope*.

Chapter I is a presentation of the aesthetics of space in literature with a close reading of Bachelard's **The Poetics of Space** (1958). In his **Poetics**, Bachelard examines spaces of intimacy and immensity. He believes that the poetic image has an entity and a dynamism of its own. Bachelard explores the philosophical significance of the various kinds of space that attract and concentrate the attention. Chapter II is a critical representation of how space is depicted in the novels of Dickens and Mahfouz. The two realist novelists introduce space as a presence and an influence that contribute to the moral and ideological meaning of every text. Chapter III shows the impact of space on character. It shows how a character like Oliver, Pip, or Fahmy cannot be fully understood without a complete understanding of mid-nineteenth century England or early twentieth century Cairo. Chapter IV expounds M. Bakhtin's concept of the *chronotope*, showing how space and time, in a work of art are the primary categories of perception as forms of immediate reality. The conclusion offers to present

the role of space as an important element in the fiction of Dickens and Mahfouz. It reveals the affinities and differences between the two novelists in an attempt to have an insight into the use of space as an influential aesthetic value in fiction.

Nehal M. El-Naggar

Preface

There is a new concern for space in literary theory, not only as a background for dramatic action, or as a mode of characterization, but also as a basic and forming element in the text. Certainly the interplay of spatial relationships contribute to the aesthetic dimension of a literary text.

This thesis is a comparative study reading Bachelard's (1884-1962) *La Poetique de l'espace* (1958), to examine the aesthetics of space in Charles Dickens' (1812-1870) *Oliver Twist* (1839) and *Great Expectations* (1861); alongside Naguib Mahfouz's (1911-) *Palace Walk* (1956). The thesis consists of four chapters and a conclusion.

Chapter I is a presentation of Bachelard's *La Poetique de l'espace* (1958). Bachelard examines spaces of intimacy and immensity, and seeks to determine how the poetic image is apprehended not by psychology, but by recourse to a pure phenomenology that considers the appearance of an image in individual consciousness. Chapter II studies how space is represented in the novels of Dickens and Mahfouz. The two realist novelists introduce space as a presence and an influence that contribute to the moral and ideological meaning of every text. Chapter III proposes to establish the relation between space and character. It shows how a character like Oliver or Fahmy cannot be fully comprehended without a complete understanding of mid-nineteenth century England or early twentieth century Cairo. Chapter IV depicts the relationship between space and time in the cited novels with reference to M.Bakhtin's concept of the *chronotope*. Finally, the conclusion attempts to render an insight concerning Dickens' and

Mahfouz's use of space as an element through which they are able to render their respective visions of reality.

This study attempts to reinterpret literature through a study of its aesthetics of space. Through their use of space, Dickens and Mahfouz are able to recreate a whole culture. Definitely, at a certain point, both writers find a kind of secret harmony between their own beings and external reality; as exemplified in the spaces that they are recreating. Thereon, the reader's perception of the work of art becomes mapped with spatial imagery which conveys a comprehensive and beautiful vision of a different age.

Remarkably, both writers used every possible facet of the social, economic, political and cultural circumstances prevalent at the time to elucidate, develop and breathe life into their characters. Eventually, in their actions, reactions, as well as in their convictions, speech, fears, and hopes, they appear to the reader as part and parcel of the then existing reality. Thus, in Dickens and Mahfouz two different realities are manifested within an adeptly delineated space.

So many translations have been done in this work, a task that I hope to have accomplished successfully. All the translations in this study are mine: from French to English and from Arabic to English.

In acknowledgement of my feeling of gratitude, I would like to thank my dear Professor Radwa Ashour whose authentic academic guidance and moral presence throughout the years, were behind this achievement. To her, I owe the choice of my topic, which inspired me to read more in fields that have always been tempting as well as challenging for me.