



## **AGE of DECLINE – From Stage *to* Page**

**Mahmoud Gewaily**

**المجلة العلمية - جامعة دمياط**

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**Abstract**

This article aims to locate a great number of agonized voices in the drama of human relationships, in different ages from different cultures. Many Western writers and thinkers believe that there have been three phases in the way in which the West has looked at the world. The first was 'traditional,' with religion at its centre and social conservatism regarded as a core value. The second phase was 'modern.' It began to flourish with the 18th century Enlightenment, had science at its centre and lionized technological progress and social change. The second half of the twentieth century has been the growth of 'post-modernity' as the third phase, which has nothing at its centre and individual choice at its paramount value. Making this commonality of thought more apparent, a point of focus, with reference to James Clifford's metaphor of roots and routes (1997), will help to develop the article's critique in four key parts, each of which is in quest of the order in life (and art). Thus, samples of literary genres (play, short story, novel), have emerged from the eighteenth century up to the twentieth century, as they seek to present routes of decline from stage to page.

**Keywords:** Culture, critique, decline, identity, order, politics

**In Prospect**

This article will argue that a tale of two enclosures, in a development of a staged play to a created play of prose is a prime cause for the progressive vision of writers to defend a nation in their quest for the rhythm of order. Let me give, first, a brief overview of the definition of order before a presentation of its four types of order (political and moral, cosmic and aesthetic) over the course of the article, next.

**Order in Life and Art**

It may have been noticed that in this modern age much space has been devoted to the perception of order as salient to satirical masterpieces like Jonathan Swift's *Gulliver Travels*, or E. M. Forester's *A Passage to India*, and many others. In principle, the idea of order connotes overlapping meanings, but it refers to an order that has elements in one single universal design. Different types of order are political order, moral order, aesthetic order, and cosmic order. One lexical definition of

order, in Encyclopedic World Dictionary, is —a condition in which everything is in its proper place with reference to other things and to its purpose: methodical or harmonious arrangement (1974: 1107). Harmony itself is defined as —a consistent, orderly, pleasing or arrangement of parts; congruity (1974: 726) and this occurs in the creative prose literature, partly to the fact that harmony in Harry Shaw's *Dictionary of Literary Terms* —is the proportion of separate parts of a selection to each other and to the whole (1972:179-180).

Furthermore, E.M. Forster's concern about the predominance of muddle is best illustrated by what he means by order in a collection of imaginative essays *Two Cheers of Democracy*: order is —something evolved from within, not something imposed from without; it is an internal stability, a vital harmony through which —the earthly millennium might approach (1951: 88-9). The equation of order with —vital harmony implies that harmony is quintessential to understanding the Forster's versatile quest for order which is hard to gain when it is imposed by force or endorsed by regimes.

In his book *The Ordering of The Arts in Eighteenth –Century England*, Lawrence Lipking (1970:17) illuminates the type of order called aesthetic. He approaches the three aesthetic fields of painting, music, and poetry, admitting that their major works have much in common, —a community of interest ... They draw upon a similar vocabulary, similar critical habits, and similar assumptions about the place of arts in life." Similar to many novelists and poets of the late eighteenth century, he continues,

—authors on the arts found no established form that could contain all they wanted to say....As each author made his work, his countless decisions and choices of material led him through an individual train of thought to an individual plan, but hardly to a fixed genre.

The English Neoclassical movement, predicated upon and derived from both classical and contemporary French models, embodied a group of attitudes toward art and human existence--ideals of order, logic, restraint, accuracy, "correctness," "restraint," decorum, and so on, which would enable the practitioners of various arts to imitate or

reproduce the structures and themes of Greek or Roman originals. Neoclassicism dominated English literature from the Restoration in 1660 until the end of the eighteenth century, when the publication of *Lyrical Ballads* (1798) by Wordsworth and Coleridge marked the full emergence of Romanticism. The theory of aesthetic ideology has been most thoroughly formulated by Terry Eagleton, a follower of Louis Althusser. For Eagleton, the power of aesthetic response is that it associates itself with individual experience, which is understood as spontaneous and non-ideological. Neoclassicism, to a certain extent, represented a reaction against the optimistic, exuberant, and enthusiastic Renaissance view of man as a being fundamentally good and possessed of an infinite potential for spiritual and intellectual growth. Neoclassical theorists, by contrast, envisioned man as an imperfect being, inherently sinful, whose potential was limited. They replaced the Renaissance emphasis on the imagination, on invention and experimentation, and on mysticism with an emphasis on order and reason, on restraint, on common sense, and on religious, political, economic and philosophical conservatism. They maintained that man himself was the most appropriate subject of art, and considered art itself as essentially pragmatic--as valuable because it was somehow useful--and as something, which was properly intellectual rather than emotional.

Next, I will present how types of order intertwine, from stage to page, in the narrative contents of different genres (play, short story, novel) and from the locations of four different but coalesced cultures such as America, South Africa, Ireland, Egypt: the idea of the political and the moral order intersects with the idea of aesthetic order and the cosmic order.

### **I. NATURE** Satire in Swift's *Gulliver's Travels*

The eighteenth century, in which poetry, drama, essays, and literary criticism were all imbued with the form, was, however, the golden age of English satire. The word satire derives from the Latin *satira*, meaning "medley." Satire emerges when the writer is mostly indignant. Real temperament may make active the talent for irony and ridicule. The vision of man and the surrounding world is the reason behind the depth of the satire. Martin Price (1984:16) says: —The prevalence of

satire throughout the eighteenth century serves to force apart the orders that once were aligned in a universal Order and to set them in ironic opposition. The satirist is always demonstrating a failure [...] . Swift stresses the value of cognition; the problem of moral cognition is a major theme in the fulfillment of one's duty.

As a politician, Swift was only aware that "our duty, by becoming our interest, would take root in our natures, and mix with the very genius of our people." If anything, to be sure, foreign commentators were still more loudly impressed, Martin Price had arrived at a quite remarkable conclusion in his book *To The Palace of Wisdom*: "Swift's interest in politics and morality raises the larger issue of his cast of mind" (1984: 184). In *Gulliver's Travels*, Swift represents orders in conflict with one another at its best expression. Gulliver, the protagonist of this novel, is a traveler, who has been, at one time or another, physically, or mentally imprisoned. He has a set of four voyages to Lilliput, to Brobdingnag, to Laputa, and to Houyhnhnms, respectively. The Yahoos are allegorical representations of the ignorant, hungry, and subjugated Catholic peasantry of Ireland. There has been much disagreement over Swift's use of satirical allegory. One feature of Swift's use of language is that he can hide behind the façade of the language he chooses to employ and thereby say a great deal than would otherwise be permitted. Swifts tries to detach himself to achieve an objective criticism. This is achieved when he removes the action to a remote location as it is the case in Gulliver's voyages.

For Price (1984: 197) *Gulliver's Travels* takes into consideration essential questions about: the nature of politics, like the ideal reconciliation of duty and interest among the Houyhnhnms and the less perfect, but more humanly feasible, reconciliation in Brobdingnag. To these political orders are opposed such societies as that of the Lilliputians, which is elaborately administered disorder, the tyrannies of Laputa and Maldonada, and the savage democracy of the Yahoos. *Gulliver's Travels* is a tribute to the mixed state in which order is reconciled with freedom and yet made stable. To achieve such an order, one must come to terms with the nature of power, and the most essential feature of power is its tendency to become absolute. What does the practice of law in Lilliput mean? At the very beginning, the narrator in Swift's *Gulliver's Travels* (1974) is careful to "gratify the

curious reader” with some general ideas. He discusses some laws and customs in this empire, which are so distinctive. These laws and customs are different from his own “dear country”(1976: 59). The first is about “Informers.” Gulliver mentions that any crimes against the state is a punishable offense with “the utmost Severity”: the accuser is committed to death when the accused is found innocent. The wish of the Emperor to conquer the world is opposed by Gulliver as a symbol of absolute weapon. It is the “spirit of opposition” that governs the world of Lilliput; there is also “a violent faction at home, and the danger of an Invasion by a most potent Enemy from abroad” (1976: 50). Among the events in this state are the appointment of ministers and the declaration of the clemency of the king. The judgment of the court is misleading and obfuscated. This is clear when Gulliver sets fire into the palace of the Empress; the court’s accusation is not biased: “Whereas ... it is enacted that whoever shall make water within the precincts of the royal palace shall be liable to the pains and penalties of big treason...” (p., 68). We see Gulliver’s reactions are minimal because of a partial sense of gratitude, but later he reveals to the court of Brobdingnag the truth. This happens when he assimilates that power confers the sense of right. With the rejection of his proposal, Gulliver says:

A strange effect of narrow principles and short views! That a prince ... should from a nice, unnecessary scruple, whereas in Europe we can have no conception, lit slip an opportunity put into his hands, that would have made him absolute master of the lives, the liberties, and the fortunes of his people. (p., 71).

In “A Voyage to the Country of the Houyhnhnms,” Swift presents the fact that there is no law in this country because the people living there need no law at all. This voyage represents the complexity of European civilization traced in the savage behavior of Yahoos. Houyhnhnms perform the necessary actions of a reasonable being. They believe that “reason alone is sufficient to govern a rational creature”; lies and worse vices have no place in their behavior. What Swift admires and what he satirizes, have been the source of controversy in many of his scholarships. Many critics envisioned that Swift develops a complex satire of radical Protestantism. At the beginning of his sojourn in Houyhnhnm land, Gulliver acknowledges a connection between Yahoo

and humans, but such acknowledgement does not exceed identification: “My horror and astonishment are not to be described, when I observed, in this abominable animal, a perfect human figure,” he recalls, but then confides that “I now apprehended, that I must absolutely starve, if I did not get to some of my own species” (199). He takes pains “to distinguish” himself as much as possible, “from the cursed Race of Yahoos” by concealing himself with clothing (204). Even after the embarrassing incident in which he is forced to disrobe before his Houyhnhnm Master, Gulliver resists this identification: “I owned my resemblance in every part, but could not account for their degenerate and brutal nature (206). He speculated a certain connection but was still not able to see it with conviction. Once convinced of his own Yahoo-ness, Gulliver “turned away my face in horror and destruction of myself; and could better endure the sight of a common Yahoo, than of my own person” (243). Here, he becomes certain of the power of this conviction.

Also significant for Gulliver to find in the Houyhnhnm Master a teacher “who daily convinced me of a thousand faults in myself, whereof I had not the least perception before” (p., 224). But Swift does not consider forcing a conviction of sin and repentance as the main goal of preaching. In “A letter to a Young Gentleman Lately Entered into Holy Orders,” Swift cautions against exploiting emotions: “I do not see how this Talent of moving the Passions, can be of any great use towards directing Christian men in the Conduct of their Lives” (p., 69). He proposes instead a simple method: “first to tell the People what is their duty, and then to convince them that it is so” (p., 70). While he encourages self-analysis because it seeks very much “to mortify and humble a Man into a modest and low Opinion of himself” (359), he also believes and approves that such self-analysis “maketh Men less severe upon other People’s Faults” (p., 361). Houyhnhnms, Price (1984: 203) stresses, “represent the order of mind at its purest, free of its rationalistic system building or of pride in intellectual constructions. Conceived in this way, it contains much that is given to humans only in the order of charity-amoral sureness and serenity, a spontaneous goodness such as is bred in men by a “daily vision of God”.

This following discussion of the three parts aims to show the quest for order in life and art. The next two sections present the relevance of the



indirect fashion of order in the play of the Irish Farquhar in the nineteenth century (Section 2) and the African-American Schuyler in the beginning of the twentieth century (Section 3), and how they repeatedly emphasize the thwarting anarchy of the modern age, call for the attainment of order between man and society, and stress the importance of art to the search for aesthetic order and cosmic order. This 4th part posits the belonging-betrayal problem as the subject of a comparative study of three different cultures through the creative genre of short fiction of three pioneer writers in the twentieth century.

## II. ACTION George Farquhar's Quest for Order

There has been widespread praise for the literary oeuvre of George Fairquhar that managed to reflect the social disorder of their respective cultural, sociological and aesthetic contexts. The highly elaborate play of Farquhar's *The Deaux' Stratagem* (1963) has raised widespread debate in how the writer sought to decipher disorder and to compose new variations of order adapted to modern needs. Farquhar's quest for order is an endeavor to harmonize the diverse aspects of man's experience. Man's inmost feelings are reconciled with his outer reality; the unseen with the seen. Below I will refer briefly to the life of Farquhar as a foundation to trace in some detail the idea of order in this play.

Indeed, elements of obligations are strongly stressed in Farquhar's texts for an appropriate understanding of his ideas of order. I have used the views of Christian Lalive d'Epinay in her article "Individualism and Solidarity Today: Twelve Theses" to check the right of a hypothesis as illustrated in narrative play. Christian Lalive d'Epinay says:

The vision of the individual diffused throughout the eighteenth century was philosophical in nature. That of the nineteenth century was sociological meaning that the individual, as an autonomous being responsible for self and family, had to find and discharge his proper function within society to be part of the collective project. Society, transformed into a gigantic factory, produces prosperity and, therefore, happiness by organizing and regulating its myriads of members.

Let us investigate this view of d'Epina y as indicated above in light of the analysis of Farquhar's play.

Certain aspects of Farquhar's cultural and intellectual background are thought to have oriented him towards the search for order. Some of these pertain to Farquhar's age, others to his upbringing. He was born of Irish parentage in 1678. The father, a clergyman, has furnished him with liberal education as the best thing a father can bestow upon him. During the closing years of his life Farquhar suffered from an abject poverty so dramatically that this last and most successful play, *DS* was written on borrowed money. He was somewhat alone and in need. Farquhar's obsessive preoccupation with money and gentility arose from his feeling of estrangement from them. He got married into a woman who had kindly been treated. He was so happy in his marriage, but the matrimonial disturbance, asserted by many critics, in this play, is not a personal voice of his own marriage. Later some critics noticed his loneliness and divorce.

Farquhar is a very remarkable writer who struggles patiently with the hardships of a very terrible life and his works are largely preoccupied with the increasing prevalence of chaos and dwindling of order in the modern world. Farquhar's characters exhibit a sincere desire to grope for order, their awareness of muddle motivates them to search for stability, meaning, and value. Charles Ewald, in his book *The Dramatic Works of George Farquhar*, says that he occupies a middle position between —the vicious writers of the close of the Seventeenth century and the comparatively purer writers of the beginning of the Eighteenth century. He deals with vicious subjects, and seldom goes outside their circle for the mechanism of his plots; but he does not, as did Wycherley, prefer vice to virtue, and renders the latter always dull and despicable. Farquhar is one of the most vivacious and entertaining writers of English comedy. In describing his comedies as it is often the case with the other dramatists of the Restoration, Ewald continues, —Wit is not always allied with profanity, humour with indecency, modesty with stupidity, and rectitude with timidity or lack of opportunity. The shady scenes, it is true, predominate in his pages [...] . Whatever his faults may be, Farquhar, unlike Swift or Voltaire, is never cruel or savage in his satire. Ewald focuses then on the nature of

the comedian characters which are worthy of our sympathy and described within the region of humanity:

He studies human nature always from a genial and kindly standpoint. The failings of the creatures of his imagination never springs from a bitter and relentless source- his dramatis persona sin and fall because their humanity works too strongly within them to tolerate restraint; they love and drink and gamble because they are essentially human that they cannot prevent their frailties from assuming the supremacy. Yet they are always men and never yahoos [...] we see the genius, the cheery humour, the kindly heart, the skillful manipulation of the true master of comedy. (n.d.: xiv-xv)

The sense of how an individual sees himself, and how he is perceived by others in one's struggles against sufferings to evolve human dignity and hope, is a focus in Farquhar's DS. The literary pictures associated with the work is a screen behind which the real Farquhar hides. The distinctive feature of Farquhar's art is that he never confuses what we want to do (the good) with what we ought to do (the right). The sense of good meanings like desire, wish, and interest can be assigned something material. Also, the sense of the right includes the sense of duty or obligations. Farquhar stresses the value of moral cognition as a major theme in the fulfillment of one's duty. How to reconcile the right with the good is central to the overlapping meanings of order.

Regarding the purpose of his writing, Farquhar is conscious of the quest for survival. He subverts the dominating culture. There are various questions and themes or concepts that emerge over the course of the play. There is a significant interest in money and financial support in the contrast between human behavior and animal-like behavior, as well as Farquhar's ideas about marriage and divorce. The improper reference to such topics is an indication for the lack of order in the play and Farquhar's serious interest to occur. Later, the satirical mode behind his writing is given as follows:

When strife disturbs, or sloth corrupts an age,  
 keen satire is the business of the stage [...]  
 When Anna's scepter points the laws their course,  
 And her example gives her percepts force:

There scarce is room for satire; all our lays  
Must be, or songs of triumph, or of praise. (p.64)

The goal of his satire is to show his objections to such inhuman practices. He experiences an inevitable sense of displacement throughout the use of resistance acts like writing, discussing the hunger crisis, and the quest for survival. Farquhar writes to alienate himself from daily sufferings. This play reveals the miserable life of Lichfield, about 110 miles northwest of London so it could arouse sympathy in his readers. The character of hunger is intended to reveal the urgent need to regain human rights. The writer presents hunger as a static character since it is still affecting his age in the sense that it is the cause of the brutalities of living. It is the worst of the crimes. Nothing is more horrible in life for her than to only have air in the stomach. For Vincent f. Hopper and Gerald B. Lahey (1963: 5): —it is needless to remark that with Farquhar poverty was the crime of the individual, not of society. The playwright expects a cruel reaction of the viewer or reader once reading it in the Epilogue where it refers to how Farquhar was fatally ill when composing this play: —If to our play your judgment can't be kind, Let its expiring author pity find: Survey his mournful case with melting eyes, Nor let the bard be damned before he dies (p., 180).

Poverty, for Farquhar, widens the gap of alienation in the people's daily communication. Mrs. Sullen reminds us that poets and philosophers have ever praised pastoral and rustic solitude because they lacked the money to enjoy the town. And the biological principle of —natural selection is so subdued to that of the artificial tendency in Aimwell that —no woman can be a beauty without a fortune. Going through different kinds of suffering in Farquhar's play, it seems clear that poverty is one of the disorders working against people's pathways of communication. DS presents money as a powerful advantage to live well (pp., 71, 72). Both Aimwell and Archer, the master and the servant, respectively, are two gentlemen of broken fortunes. While Archer admits that poverty is the worst crime in the world, Aimwell stresses the urgent need to own money for —no crime upon earth but the want of money, then replies that —men must not be poor; idleness is the root of all evil... Fortune has taken the weak under her protection, but men of sense are left to their industry (p., 72). The Act One of the play values money and the painful living in abject poverty. For Aimwell, those who keep the money are the worst, and likewise

Archer asserts that they —destroy the rights of nature and disappoint the blessings of Providence.|| Aimwell believes that all men are in troubles since no one can have a sound control of all five senses, —Give me a man that keeps his five senses keen and bright as his sword, that has' em always drawn out in their just order and strength, with his reason as commander at the head of \_em ... ! (p., 76).

Marriage as a theme is the key stone of the sense of disorder in Farquhar's DS. —The quintessence|| of this play, say the editors of DS Vincent Hopper and Gerald Lahey, —is a bold assault upon the unduly rigid and stifling regulations governing marriage|| (1963: 41). Let us now consider in particular the troubled marriage of Mrs Sullen and Dorinda's brother called Sullen. Act two begins with a dialogue between Dorinda and Mrs Sullen in which the latter expresses her miserable marriage because she is inhumanly treated by her husband whom she questions —What is the reason, sir, that you use me thus inhumanly?|| (88). When asked if she is going to the church today, Mrs Sullen sees that no one will save her from her dilemma except Heaven alone. —But I think, Dorinda, there's no form of prayer in the liturgy against bad husband|| (84). She refers to her husband Sullen with whom she is —continually discontented|| because of his inhuman behaviors like the day when he came home at four o'clock, as usual, and awakened her during her sweet dreams by —tumbling over the tea-table, which he broke to pieces.|| What is interesting is Mrs Sullen's critical mocking of Sullen's systemic habitat:

After his man and he had rolled about the room, like sick passengers in a storm, he comes flounce into bed, dead as a salmon into a fishmonger's basket; his feet cold as ice, his breath hot as a furnace, and his hands and his face as greasy as his flannel night-cap.- O matrimony!-He tosses up the clothes with a barbarous swing over his shoulders, disorders the whole economy of my bed, leaves me half naked, and my whole night's comfort is the tunable serenade of that wakeful nightingale, his nose!- Oh, the pleasure of counting the melancholy clock by a snoring husband! (p.87)

What Farquhar means by the in harmony between Sullen and Mrs Sullen is to dismiss the incompatibility in marital relationship. Mrs Sullen's distaste for and boredom with —country pleasures is because of being frustrated in not finding hope to cope with an irresponsible, inhuman and totally unresponsive spouse. Surely enough, the uncertainty of the woman's position is even greater in Lichfield, but here in London women have on the other hand a better way of defending themselves and knowing their rights, —O Dorinda, Dorinda! A fine woman may do anything in London: o'my conscience, she may raise an army of forty thousand men (89). Mrs. Sullen challenges herself to achieve the sense of order in her relationship with Sullen. The one way to achieve this is —to rouse my lethargic, Scottish husband in giving him —a rival. She considers some moral aspects in the following: —Security begets negligence in all people, and men must be alarmed to make em alert in their duty. Women are like pictures, of no value in the hands of a fool till he hears men of sense bid high for the purchase. Dorinda, Sullen's sister, admits the negative behavior of her brother, when saying in a serious tone: —I fancy there's a natural aversion on his side; and I fancy, sister, that you don't come much behind him, if you dealt fairly. In response to Dorinda's words, Mrs Sullen certainly admits it because —we are united contradictions, fire and water (90). Mrs. Sullen asks Dorinda to help her transform the character of Sullen. Dorinda ponders the matter because Sullen is also her own brother; she hesitates but Mrs. Sullen convinces her that she is a close friend but Sullen to her is just a half brother. Mrs. Sullen does not blame herself in her troubles with Sullen: —If I go a step beyond the bounds of honor, leave me; till then I expect you should go along with me in everything; while I trust my honor in your hands, you may trust your brother in mine... (90). In other words, the greater the distance from each other, the greater the sense of disorder expected to be.

Closely related to the human behavior theme is the recurrent appearance of the contrast between the physical and the mental, most noticeable in Mrs. Sullen's comments on her husband and in her brother's conversation with Sullen and Boniface at the inn. Act Two reveals Farquhar's vision of disorder in the Sullen -Mrs Sullen relationship. This accounts for the lack of closeness between the Sullens because of the instability of their marriage and lack of

understanding. Mrs. Sullen hits the nail on the head when she states that women in London enjoy more freedom than women in Lichfield. This is due to the tyranny of her husband, —A man dare not play the tyrant courage in London, because there are so many examples to encourage the subject to rebel.

In his own mind, Farquhar has stunned cosmetic affinities such as the divorce's laws in Britain in favor of the profound scrutiny of the subject of divorce at the very end of Act Three. Within a context of disordered relationships of mismatched couples, it is the wish of Mrs. Sullen to be divorced from her husband Sullen because of the lack of harmony in their life. She discusses that matter with Dorinda. Mrs Sullen has become so impatient that: —Providence sends no evil without remedy. (tensely) Should I lie groaning under a yoke I can shake off, I were accessory to my ruin,

and my patience were no better than self-murder.‖ Mrs Sullen's distaste for and boredom with —country pleasures‖ result partially from her frustration of the compulsory life with an unbearable husband, a one who represents the cruder country pleasures. The interests of Mrs. Sullen are mostly physical, and her goals are exclusively pleasure-oriented. The proposed questions of Mrs. Sullen's reaction of the law is worth noting below:

Law! What law can search into the remote abyss of nature? What evidence can prove the unaccountable disaffections of wedlock? Can a jury sum up the endless aversions that are rooted in our souls, or can a bench give judgment upon antipathies?

Dorinda: They never pretended, sister; they never meddle but in cases of uncleanness.

Mrs. Sullen: (with deep feeling) Uncleanness! O sister! Casual violation is a transient injury and may possibly be repaired, but can radical hatreds be ever reconciled? No, no, sister, nature is the first lawgiver, and when she has set tempers opposite, not all the golden links of wedlock nor iron manacles of law can keep \_em last.(p.127)

In fact, Farquhar's play questions something that was really in his mind: what will happen in the marital relationship between a man and a

woman who mutually dislike each other? A conjugal separation might come true due to quarrels between couples. The author calls these modes of separation (to leave each other), commonly translated as divorce. There should be a divorce and to be enacted naturally since marriage, due to the law of nature, is based on an inter-familial agreement. In societies that hardly knew divorce or because of the rarity of enacting divorce by the law, there should be a reconsideration of divorce because of the instability of marriage. When there is no sound law to enact divorce, many devastating real problems will be met with. Charles Fifer (1977: xxxiv) accurately describes the problematic of Mrs. Sullen's marriage as an issue that concerned Farquhar who presents a real slice of marital life, with all its problems and not just a frame of ideal marriage without proposing solutions to problems he raised up: —Mrs. Sullen is freed from the burden of her husband's company, she has regained her fortune, but she is not free to marry. It would take an act of Parliament to separate her legally from her husband, and very few such acts were passed before divorce laws were finally liberalized in the Nineteenth century.¶ When she decided that her relationship with Sullen had to be terminated, a blunt statement of fact about the sway of final divorce should be faced with a choice between —a kind of spinsterhood and a kind of whoredom.¶ In short, that was the dialectical method of displaying a substantial set of problematic human relationships toward the attainment of order in a society with a change of oblique law for order's sake and order in art he proposed to discuss the negative effects of an unavailable divorce.

The previous discussion presents how Farquhar's intellectual and cultural background accounts for the importance he gives to the order in life and to the order in art between man and society. By comparison, what follows is to show how the alchemy of order and disorder in the literary minds Schuyler can meet on the same page of the quest for order in life and art.

### **III. UNITY George S. Schuyler: Search for the Rhythm of Order**

George S. Schuyler started his writing career as a socialist, is well known for *Black No More* written in 1931 in which he poked fun at many black leaders. When you need to be loved, you take love wherever you can find it. When you find love, or what you think love



is, you will do your best to keep it. But learning about real love comes from within. It grows from your sense of self. Any true manifestation of the African-American identity in the social context should require the vision of that other surrounding world. It is for the achievement of a real black self. This is parallel to the family as the nucleus of community. —The double consciousness|| signifies the relationship between the self and the other in the sense that you are —always looking at one’s self,|| in Rowe’s quoting DuBois, —through the eyes of others|| (Rowe 95). This is evident in Schuyler’s *Black No More* where the white/black figures are consciously conceived to emphasize the duality of vision. The purpose of *Black-No-More* is to surmount the race problem.

African American criticism is playing on the African American call and response tradition. The response that is left is saying anything that is cognitive which is encouraging the addressee to respond or to react: wake up and say something. *Black No More* is considered Schuyler’s finest work because the quest for success has indeed been a fight. That is, it invokes images contained in the distance between memory and knowing, expectation and actuality. In order to understand how the will emerges in the hearts and minds of African Americans to be equal with the whites, one must explain the problem of Max Disher for whom the anthropologist Dr. Junius Crookman’s miracle —*Black-No-More treatment*|| is available as one of other twenty million Negroes (44). The purpose of this is to —quit the Negro race forever|| (40). Therefore, —a feeling of peace|| is expected to be (23). Max’s —negroid features|| had deprived him of any sense of gaiety and gladness in the New Year’s Eve because of being alone. —How could he share the hilarity of the crowd,|| the narrator questions, —when he had no girl?|| (3). He had a love experience with Minnie whom he adored and still but she is not, because of her color. Asking for a dance with a white beautiful girl, Max’s offer is refused, and thus dissatisfied for being a nigger: —I never dance with niggers|| (9). Immediately, there is Dr Crookman’s —REMARKABLE DISCOVERY|| announced in the Times that —CAN CHANGE B LACK TO WHITE IN THREE DAYS|| (9). Similar to this is the daily advertisement for a scientific formula that makes a bald hairy. When you have not had loving experiences, or when you do not have a sense of self, the true essence of love eludes you. Instead, Max finds himself embroiled in his mistaken beliefs about

self and love. He dedicates all his life as white person in search of the girl who —had spurned him; the girl he had sought so long; the girl he wanted more than anything in the world (p.55).

The significance of this discovery is for Dr Crookman to be —a millionaire in no time (10). Max states that Dr Crookman and his partners —have opened their sanitariums in twenty other cities from Coast to coast. They open a new one almost everyday. In their literature and advertisements in the darkly newspapers they boast that they are now turning four thousand Negroes white every day (p.48). Even Max exploits the new experience of his story as a new white to get \$ 1.000 for the published of his story. All blacks aspire to become whites in order to enjoy a true sense of positive healthy communication void of any racial feelings of inferiority:

Sure, it was taking a chance, but think of getting white in three days! No more jim crow. No more insults. As a white man he [Max] could go anywhere, be anything he wanted to be, do anything he wanted to do, be a free man at last...and probably be able to meet the girl from Atlanta. What a vision! (p.10) Dr. Crookman encounters a severe critique from newspapers that were —fanning the color prejudice of the white people (p.44).

One of the best results of this discovery is the outspoken dislike of the whites against Negroes. This is called the white racism. It is not strange to see Mathew, Ex-Max, to express his loyalty to the white community because of all social virtues the Blacks are deprived of —Strange Negroes from the West and South [...] awaiting their turn at the Crookman Institutel to change their black skin (38). If he does not work, he would die as white because of concluding that white —was no Open Sesamel to employment (p.43). He has great hopes in the future once getting a job as a defender of the white race in opposing Dr. Crookman. He is the voice of what all whites believed that:

A white skin was a sure indication of the possession of superior intellectual and moral qualities; that all Negroes were inferior to them; that God had intended for the United States to be a white man's country and that with His help they could keep it so; that their sons and brothers might inadvertently marry Negroes or,

worse, their sisters and daughters might marry Negroes, if black-no-More, Incorporated, as permitted to continue its dangerous activities. (p., 77)

The hopes of Max come true when he achieves success in showing his fighting against this Black-No-More. As a result, Mr. Given selects Fisher to be his —right- hand man,|| a decision he had never regretted (p.78). Max's fame as —a great organizer|| spread through the Scotland. He gets more money and many beautiful women —literally threw themselves at his feet (p.79). He gets in —the ground floor,|| says Bunny Brown when Max gets married into the girl of his day and night dreams, Helen Givens, the daughter of his employer (p.85). He becomes thoroughly satisfied, but still worry about his —grotesquell mother-in-law and the unusual ignorance of his beloved Helen (80). Mathew abandons his past history in getting a new name instead of Max. But, in fact, he does not forget at all who was he as it is the problematic case when he confesses to Bunny: —I know I'm darky and I'm always on the alert|| (106). What reminds him of his black origin is the new born baby that will be certainly black in color. Now, he is in real troubles because his truth as a Negro who became white would be spread and this would affect his present success and future plans to make of his education away to be more influential like all successful businessmen. He refuses the idea of revealing the truth of the matter to Helen. The final divorce is expected to be because of being his wife —a worse nigger-hater than her father|| (p.106). He is not a good father to try thinking in the miscarriage of Helen via travel and exercise. He quits Bunny's idea for her abortion or even to pull out with the coming of his new baby but he rejects that idea because of being in real love with her.

Mathew writes a speech as a political proposition to be recited by Givens as a call upon the Republican administration to —close up|| the sanitariums of Dr. Crookman and —deport everybody connected with *Black-No-More* (113). The purpose of this is evident in making the whole public and media concerned with the hazardous effects of Black-No-More —The nation was shocked as never before (p.133). Nothing would protect the American white community except a miracle.

But what is important in this regard for Schuyler is the interrogation of the mode and position of the dearth of order, the dynamics of its circulation, the paths of reception and incorporation, the respect for fundamental alterity, and a myriad of other related concerns that have become all formulated in different but complementary ways. In the last analysis, the age of decline is already explicit in the concise diagnosis of the problem by Clarence (1996, p. 28) as follows:

European civilization has misused the notion of race [...] as a means to assign unequal social fates to groups of people according to external physical features like skin color. ... In the last analysis, racial identity is caused by being regarded as a member of a specific race, and being treated as such by others—it is a social-historical circumstance rather than an ethnographic- biological fact. This view of BNM presents a pattern that has merged in the American philosophy of the generation running roughly from the mid to late sixties up to the present in variant degrees.

#### **IV. DEVELOPMENT. Intersexual Relations: Writing back**

This fourth part will discuss samples of the short fiction of Nadine Gordimer (1923-), Langston Hughes (1902-1967), and Naguib Mahfouz (1912-2005). It is divided into five subsections: South African Apartheid; The Belonging-Betrayal Question; Authority and the Individual; Familial Bonds; and In Quest of Identity as Moral Belonging. Not only is it a study of race relations with reference to the conflicting attitudes of different races living together, but it seems fruitful to feed it with the same race's conflicting attitudes of living in countries such as Egypt and South Africa as well

##### **South African Apartheid**

South African Apartheid and the US racialism share a common denominator: the former demonstrates a dehumanized system of segregating blacks from whites in law, while the latter implies a fierce dislike for the black majority through political and social actions based on assumptions of white superiority. The first world war had broken the ties between the individual and his society, lowering his standard of living. The Egyptian society presents varieties of conflict like the

ambitions of people for the privilege of his official occupations, the bureaucrats' cares, the youth's suffering after 1967 war which generated feelings of bitterness and frustration, and the influence and the implication of economic revival for all social classes.

The vision of belonging and betrayal illustrates aspects of the relationship between individual and society in view of the social commitment to a cause and the moral commitment to humanity. In essentials, this study illuminates the struggle between our present condition and what ought to be, with an attitude towards past tradition. It attempts to see how those three writers engage in a complete revolutionary action-- the dual self-conscious reaction-- in order to weed society out of its epidemic corruption and to help combat modern man's terrible sense of crisis, as reflected in the cultural identity dilemma by suggesting ways out of it.

### The Belonging-Betrayal Question

This section presents the various types and definitions of belonging and betrayal, and pinpoints the sole criterion by which a work of art is judged, with reference to those writers who succeeded in supporting a cause. To defend a cause sincerely is to pose ideas baldly, see things in their reality and have a deeper insight than any of one's contemporaries. One of these definitions is E.B. White's view of "freedom" in which he never detaches real belonging from knowing that he will be "the first to have his lopped off-even before the political dandies" (Shaw, ed. American Essays, 1955, 267). Positive/negative non-belonging means a complete revolutionary descent! To recut your cloth to follow the fashion, not to be in symbiosis with the dual sense of commitment, is never positive belonging but negative-non-belonging. This finds its echo in the interdependence of the self-personal and national-upon each other. It is the lack of self-consciousness that leads to the irresistible crisis of cultural identity. "Commitment," in a succinct statement of Martin Aims, the English novelist, "flows as hugely as the sea. What is important is the emergence of art". The greater the conscious appeal to the crisis is, the better is the reality of belonging.

Art is indispensable to the realization of life. The two types of realism-psychological and social-mirror the works of Gordimer, Hughes and Mahfouz. The apprehension of reality in life depends on the writer's 'limited' scope of culture, vehicle of manipulation, and the response to human experience of which all cultures have one denominator like the brotherhood of man, for example. There is fidelity to both fact and truth. Henry James sees the former as fidelity to reality by means of verisimilitude and the latter as not merely functioning like fact but necessitates the universal appeal. Robert Bone rephrases the same criterion in two terms: "immediacy" and "distance". Both are essential to the aesthetic success of a work of art (Bone, 1958, pp. 248-50).

With no propaganda but with growing commitment to their black fervor, the white South African Gordimer and the black Harlem Renaissance Hughes have an anti-attitude, in turn, toward apartheid and racism during their lifetime career. Not only is their work against injustice, oppression and the lack of human rights, but also they yearn for the American dream of equality for all: Gordimer supports the NGOs' struggle to free themselves and Hughes, who is "cultural ambassador," says Richard Wright, for the case of the blacks", elevates the real sense of his people's dignity in wishing for them not to forever forget "their racial background". While the world-wide applause of Mahfouz epitomizes a prestigious talent steeped in mature thought. At the centre of his human message stand the individual: the human nature and the self-crisis of modern man, and the social and political problems. Believing that one's nationality is the inevitable way to internationality, he indulges himself in the local problems so as to accurately identify what is evil to uproot and what is good to support and develop.

Applying this view to only one representative novel as a model, this is intended to trace the writer's initial thought, usually initiated first in the novel form, then followed up in the short stories in order to be capable of judging properly their loyalty in the long and short fiction. Those novels are: Gordimer's *July's People* (1981); Hughes' *Not Without Laughter* (1930); and Mahfouz's *Respected Sir* (1975). *July's People* focuses on the fore-coming period in which white superiority comes to an end before the inevitable coming of the black state. The reversal of roles in interdepending a white family on a black servant reflects the

deeply-rooted bitter feelings of prejudice and racial superiority. *Not Without Laughter* depicts the conflict between the upper class and the lower class Niger life. The upper-class adapts itself to the white ideals, and dislikes the traditional blues and spirituals of the Negro culture; the lower class is proud of being NEGRO and respects greatly its music. Respected Sir pursues the career of the bureaucrat Othman Bayyumi, who lives in a world within which hypocritical manners of lip service precede man's effective qualifications in determining high chances of appointment. He is so ambitious that he longs for the death of an employee, superior to him in rank, but he forgives to God immediately. The narrator states the ceaseless belief of Bayyumi that "the holy purpose of man in life is the way to glory or the realization of divinity on earth" (Respected Sir (Arabic version", p. 90). But his lifetime ambition never comes true till on his death bed.

#### Authority and the Individual

This section will discuss the clash between the individual voice vis-a-vis the society in the form of official authorities. There is an exposition of the superior position of the ruler and the passive submission of the ruled with the attempts of few or more individuals to change the malfunctions in society. There are opposite roles committed by individuals and the result is either the compliance of some characters known as acts of adaptation or the defiance of those who better prefer to die as lions than to live as rats, as acts of revolution. There are different types of settings like religious, psychological, etc. An individual who is in conflict with the rule-governed society adopts certain religious or political views. The portrayal of religious characters should judge either their sincere loyalty to a real religion or just hypocrites.

Gordimer's stories include types of characters in a state of avoidance, confirmation or an attempt to change. Not for Publications and Other Stories and Livingston's Companions depict ordinary people defying Apartheid. Something Out There reflects an extreme ability to posit the connection between the personal and the political in a divided society so full of tensions and possible disintegration. The story 'Some Monday for Sure' within the collection Not for Publications narrates the holding of a lorry carrying explosives materials for the mines in order to be used for sedition. The certainty and danger of revolution is

inevitably emphasized to reveal aspects of black terrorism in future: some perfectly ordinary day, for sure, black South Africans will free themselves and rule themselves.”

Critics see Hughes as no racist in its horrible current sense, though he writes exclusively of the condition of being Negro in America. It is rare to find a literary figure like Fesse B. Simple who, in the Simple series, is as reputable as its creator, Hughes. He is the writer’s tongue to comment on the Harlem’s women, war, current events, and particularly on race. He admits that the race problem is a serious business. From Simple’s Uncle Sam, Simple enumerates the many problems facing him: “I was born young, black, vote-less, poor, and hungry in a state where white folks did not even put Negroes on the census.” In addition, he never hesitates to mirror the black shortcomings with an honest eye in order to satirically unmask the false, shallow hypocritical nature of black and white alike. *The Ways of White Folk* is retrospective of the 1920s of the Harlem’s aspects. The stories like ‘Slave on the Block’, and ‘Poor, Little Black Fellow’ specifically present the theme of white patronage. In ‘Slave’ for example, the betrayal of whites through their false motto of “philanthropic” paternalism is symbolized by Mrs. Carraway, who tells Luther, her servant: “I never liked familiar Negroes”, and he immediately answers “Huh! That is too bad! I never liked poor white folks.” Mahfouz textures the individual-society conflict in countless member of stories. ‘Fear’, in *A House of Bad Honor*, turns around the struggle between bullying and the courage of a policeman who wins the battle and protects common people from the evils of bullying. The story whose title is to give to the Sector Organization states against the government for fulfilling their ends. Crimes like killing, suicide, physical violence, bullying and others are taken into consideration. The hypocritical nature of ElAlrami’s followers in “A Tale without Beginning or End” is emphasized in addition to the presentation of secular ambitious men who, in other stories, support the authorities.

### Familial Bonds

The inescapable family is the business of this section to see if a character has a sense of home (attachment) or leaves it (detachment). It has seemed important to compare stories in which the central issue



originates in the fact that every individual is obliged to belong to a family of one shape or another. Others establish time limits in the relationship between small children and their parents, and the attempt of adult characters to make liberation because of their mature thinking. The problems of marriage in the husband-wife relationship will be considered in an attempt to see the suitable foundations for the goodness of the family. A smaller world of society like family motivates us to see how persistent and inevitable social and familial links are.

Gordimer has many stories which belong to the family structure with reference to the relation of white or black toward their own skin-color as a large family. This is evident in 'Six feet of the country', primarily concerned with white South African women towards members of their own sex. A story like 'Tenants of the Last Tree house' is in touch with the world of adolescence and the children-parents failure of communication. And Jump, a collection of 16 stories, three of which 'The Ultimate Safari'. 'Home', and 'Journey' succeeded fully because of the writer's focus on the personal, the ordeal of human being, caught in a terrible place and at a terrible time. Of the three, 'Home' is a story of mixed marriage between a Swedish scientist and the daughter of a South African family whose political active role is clear. As a result, the mother and brother of the daughter are detained by the police. It ends with the wife's committed loyalty to her own family in visiting them. The husband who is unaware of her real commitment to the original blood-ties and because of his complete inability to positively identify himself, then asks himself if she was fallen in love with another person but finally realizes the truth:

Perhaps there was no lover? He saw it was true that she had left him, but it was for them, that how, the dark family of which he was not a member, her country to which he did not belong.

Hughes has already handled themes like isolation, mulatto, and the byways of prejudice for the several forms of racism in education, housing, employment, for example. He is primarily interested in the mulatto theme because of being really estranged after 1922 from his mulatto father. The inability of black women to oppose the raping of whites led to the cultural and psychological predicament suffered by

the mulatto who is still unacknowledged, tells his white father, in a poem 'Mulatto' tragically: "I am your son, white man". This became the basis of three stories: 'Father and Son', 'Passing' within his first collection *Ways of White Finks* and 'American Morning' within the collection *Laughing to Keep from Crying* which portrays black people themselves. This leads to a sense of alienation and psychological perturbation on the psyche of the son.

Mahfouz records major aspects within Egyptian family like the appearance of suspicion between husband and wife in 'the Arena of Lasses', given in *A Tale Without Beginning or End*, which reveals the husband's jealousy leading, therefore, to divorce. The matrimonial infidelity is explicitly discussed in 'Robabikia' through the men-women dialogue, who intend to marry but are frank first with each other as to what they like and dislike in common:

He: Ugliness and deviation

She: Deviation?

...

He: Recklessness.

She: Is this a disease?

He: Maybe.

She: There is no woman of a forever betrayal.

(*A Tale [Arabic version]*, 133-34)

Also, the sense of alienation is caused by the solitude of the lover as in 'Visitation' in *The Tavern*. And while 'the Echo' reveals the children's ingratitude toward the mother, the ideal father-son relationship is given in 'the Paradise of Children' which emphasizes the would be father's patience in answering the amazing mind of his daughter's questions, while the story 'the World of Allah' gives a real portrayal of how significant a salary to the husband as a responsible man

### In Quest of Identity as Moral Belonging

The ought-to-be necessity of modern man is seeking - but-never-losing the hope-in finding one's identity. Prominent as a subject prone to many meanings, identity is individually seen by E.H. Erikson as a means for knowing and identifying the self, and socially seen by others

for the possibility of finding a meaning for the person in his/her relations to society.

To belong or not is, for sure, determined by the action and reaction followed as a result. Since a moral action depends on the infinite number of choices available to an individual through already-done behaviors and the obligations he ought to do, there is an inevitable relation between ethics and the individual's identity of belonging. Within a painful real world full of conflicts not only between individual and society (this section), but also between members of the one family or another (section 3), the value of this section is, therefore, to focus on the variant types of moral belonging in the quest for their misdirected souls, for the moral self that stimulates them toward a conscious sensitive development of belonging in actually -performed action as an end per se. The philosophical vision finds a room in this section, too. This leads to variant stories in their hope for belonging and the realization of identity either through love, hope, dream, having virtues like patience ...etc as individual acts in quest of truth or through sharing experience publicly for the common good, meaning collective contact with each other. The best of the three writers' short stories will be selected to express the ethos of this section.

Gordimer seems to penetrate deeply into an understanding of her both colored and white characters. Her work is pregnant with the themes of understanding, forgiveness, and adjustment. Like Forester's *A Passage to India*, she records the abortive attempts of both middle-class whites and poor blacks to respect the values of each other. 'Ah, woe is Me; is a tender story within *The Soft Voice of the Serpent*. It reveals the dilemma of a young black girl who, because of the sickness of her mother and of her father's loss of job, weeps in front of a white woman who cannot do anything for her but just giving her hand kerchief. The story 'Which Negro Era Would That Be?', within *Selected Stories*, is so successful in showing the insoluble problem of human inability to communicate. Friday's *Footprint* admits the moral action of Gordimer in the liberal stand against apartheid. 'The Smell of Death and Flowers' in *Six Feet of the Country* presents a liberal white girl's hesitation to have a final commitment to the native cause. Two of the stories in *Something Out There*, rather, shed light on two women [one black and the other white-who give unconsciously shelter to a man on the run

from the police. The black woman, Nanike, hates the power system, and the other Pat, who is a member in liberal parties, but never commits herself to acts of resistance for danger and suffering. Gordimer encircles her in the ordeal of either staying as she is or rather a different person. Also, the Jump collection is important to consider for including stories like ‘Crimes of Conscience’ which unmask the inhumanity of life in South Africa.

Hughes is proud of the Negro folk culture to defy the white folk culture and the implicit decisive vision of a moral encounter that will accelerate aspects of brotherhood relations in America. All what he needs is seeing some writers, he states, of both races to write about “our problems with black tongue in white cheek, or vice versa”. He admits that the Simple figure helps him to fulfill. In reading the dialogue, a reader finds himself giving “lip service”, a critic says, to the liberal side of the discussion but the heart shares Simple’s more realistic evaluation of a given situation. For example, Simple, who blames every bad thing happened to him on race, says: “I have been caught in some kind of raffle since I been black.” When the writer object in a way to illuminate the race question-and what do I see? Me (*italics added*).” This means that though his blackness is the problem, he is preoccupied with discovery of what it really means to be black. This is successfully applied to his outstanding achievement ‘The Blues I’m playing’ within *The Ways of White Folks*. He emphasizes the almost degradation of the pretended superiority of white culture acted by Dora Ellsworth, the protagonist by presenting her absurd judgments. A representative of the black culture is the pianist, black protégé, Oeola Jones who elevates her cultural identity throughout her music by standing bravely against the cultural alienation of her sponsor, who says: “I [Ellsworth] must get her out of Harlem at once. I believe it’s worse than Chinatown.” But Oeola shows an eager belonging to live among and within her Harlem people.”

Mahfouz poses varieties of subjects essential to the body of this section like the cause of freedom in ‘Rave Whisper’. The value of love, especially brotherly love, is discussed to bring up a world devoid of hatred but full of friendship, virtues, duty, responsibility, alternatives, the past’s respect, and others. Most of these concepts are primarily discussed in the collection *The Satan’s Preaching*. A story like

'Ayoub' signifies the value of work per se. Other topics like the double-mixed blessing of money, and the truth of death are blended in stories to ponder. The story 'love and Mask' is liable to be tackled in Section 3, but mainly here, because of its essential significance of having religious beliefs in approaching the reality of human existence. It narrates the son's disobedience of the father, Dawood Elnadorgi's policy of bringing up. The protagonist represents the misdirected soul of those lost people who are in quest of the right direction, while the narrator in the story 'Sultan' provides us with a pivotal wisdom to the dual self-consciousness of the thesis: "Life does not lie in the beating of heart or the moving of blood but in the consciousness of people as a meaning."

### **In Retrospect**

In a flash back, the analysis of the article presented the treatment of writers, such as Farquhar and Schuyler of the topic of marriage, and how they play on the page of the literary play, and from the stage of the play to the page of the novel, to present how their characters as embodying order when they grope for order in their struggle with society, and then as capable of inspiring its meanings into us. In this sense, they are in defense of their consciousness of order, namely, the aesthetic and cosmic types of order, respectively.

In a nutshell, the essence of the age of decline-based thesis is that it develops from long odyssey of the stage's rooted quest for order to meet on the page towards the four pillars of routes: nature-action, unity, development. To illustrate, the locus of the political nature and the moral development, namely in the 1<sup>st</sup> and 4<sup>th</sup> parts, has been framed to encircle the focus of the aesthetic action and cosmic unity in content of the 2<sup>nd</sup> and 3<sup>rd</sup> parts, in turn.

And two works of art side by side at a play is certainly two works at a play from stage to page. The analysis of the article, in four routes, each of which can shade into one another from the standpoint of order, this means that they are quite connected. But a special focus on how a reading of the two creative works, Farquhar's play and Schuyler's novel has a role in the context of the quest for order in life and art. Farquhar's and Schuyler's search for order is supposedly two-dimensional. They apotheosize the individual and shows a deep

consciousness of the threats posed by society to individuals. They both see order in harmony with obligation. This theme of the "age of decline" is interwoven with the four routes of the article as an account of human activities, and is therefore the rise of one of the most baffling and contentious aspects of the modern (postcolonial) life.

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**About the Author:**

Mahmoud Gewaily lecturer at the Department of English in University of Minia, Egypt. He obtained an MA in English Language and a PhD in Comparative Literature, from Purdue University, IN. He is an interdisciplinary researcher of theory into practice in the nexus spaces between translation studies & comparative literature. E-mail: [mahmoud.gewaily@mu.edu.eg](mailto:mahmoud.gewaily@mu.edu.eg)