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The comparison between Jane Austen's Pride and Prejudice and Ahlam Mosteghanemi's Memory in the Flesh

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Presented by:

Boukhari Khadidja

Ghennou Zouleykha

Supervised by:

Dr. Yahia ZEGHOUDI

BOARD OF EXAMINERS

Dr. Imene OMARI MCB Chairperson

Dr. Yahia ZEGHOUDI MCA Supervisor

Mrs. Farida DRICI MCB Examiner

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Dedications 1

To my dear parents
To my beloved sisters and brothers
To all my friends

Boukhari Khadidja

Dedications 2

I dedicate this work to my lovely parents

To my brothers and sisters

To my husband and my little son Islam

To my best friends

Ghennou Zouleykha

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Abstract

Considering literature as a mirror of a society, this dissertation introduces the social etiquette of two famous and influential authors in world literature, who are mainly Jane Austen and Ahlam Mostghanemi, and the comparison between their two popular works: *Pride and Prejudice* and *Memory in the Flesh*. Both authors lived and experienced different worlds. It can be impossible to understand their writings unless studying the social context of their lives. Jane Austen was a British writer who was active during the Regency era. In Austen's world, men were expected to be the "gentlemen" and women were expected to be the "ladies". In other words, in Austen's time women were completely dominated by men, they did not have much choice when it came to their future. They could either be married or become governesses if they were educated enough. On the other hand, Ahlam Mostghanemi is an Algerian writer who has been called "the world's best-known arabophone woman novelist". She was the first Algerian woman writer to publish a novel in the Arabic language. Her work, is therefore, very significant in the context of the Arab women's writing and feminism. In her novels, she expresses a particular understanding of social and political events, and carries the effect of these events on individuals by combining love stories with political and social history. Although the two books *Pride and Prejudice* and *Memory in the Flesh* are written in different eras, they have many things in common. However, the two also have some differences that are represented in this dissertation.

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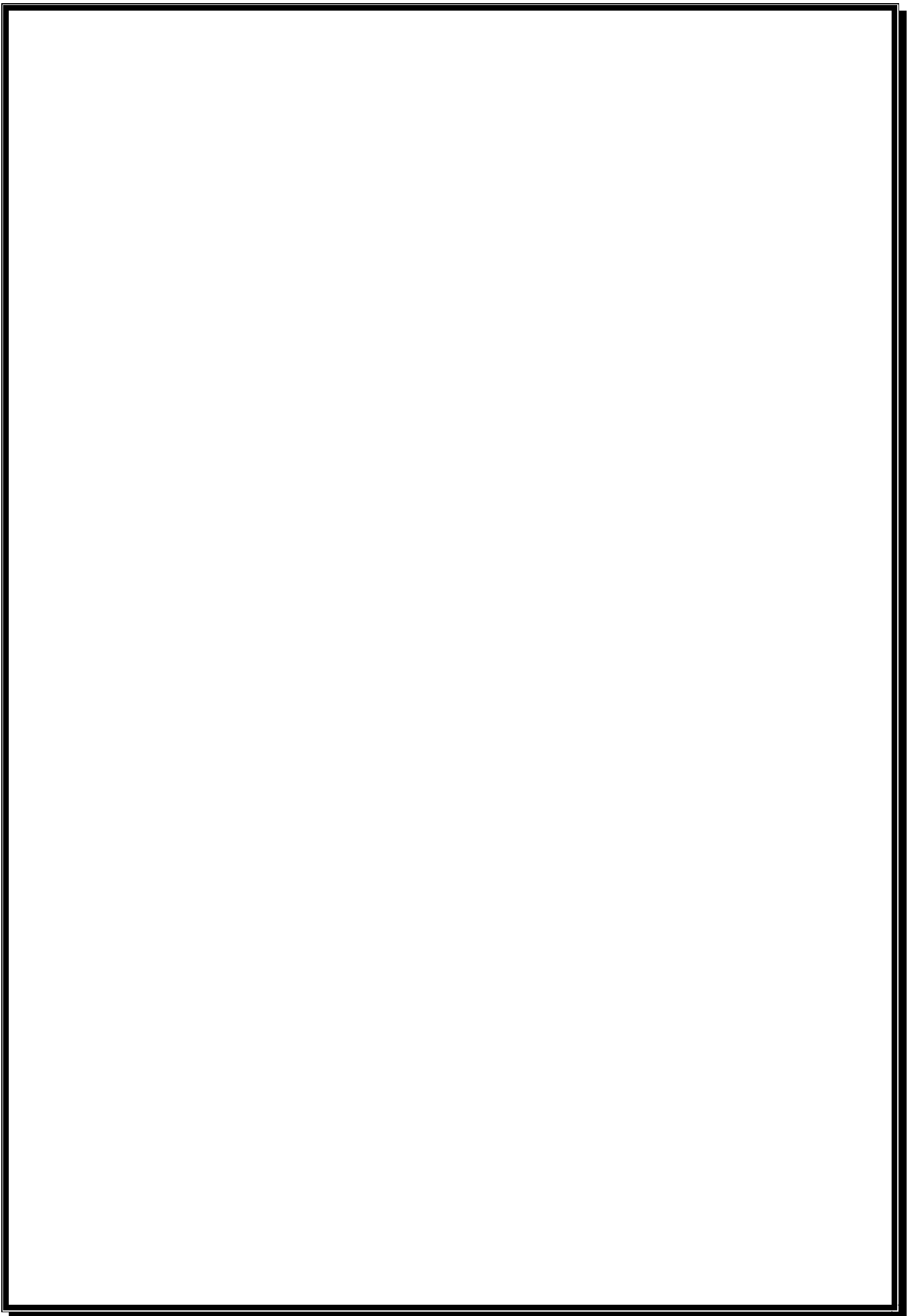
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**GENERAL
INTRODUCTION**



General Introduction

Although Jane Austen's *Pride and Prejudice* was written in 1813, the themes and the style can be compared to Ahlam Mosteghanemi's *Memory in the Flesh* that is written centuries later. Each of their works reflected the social etiquette of their life. Both Jane and Ahlam prove to the reader that they share many similarities and some differences as well.

Jane Austen is generally acknowledged to be one of the great English novelists, and one of the most beloved authors of the time. Jane Austen's brief life and writing career extended with one of the most transformative eras in British history, which is The Regency Era. The Regency occurred when King George was the third King of the United Kingdom to become mentally sick, and the Prince of Wales was appointed as Regent of England to replace his father. The period ended with the death of George III. During these years, many women established themselves as eminent writers. Among them was Jane Austen, who determined in her works to the traditional female status during the Regency era. In those times, it was really hard to be a woman, especially a woman writer. In other words, women were completely governed by men. They could do nothing except what was expected from them. Marriages were organized by women's fathers. Love was not important when it came to selecting a husband. Agreeably, there were many restrictions on women's freedom and way of living in Regency England, so it is logical that many writers of the time decided to display this issue in their work and depict women's life and suffering. *Pride and Prejudice* (1813) is probably her most popular novel. It deals with the life of the sisters from the Bennet family. It focuses on the life of Elizabeth, the main heroine of the story.

On the other hand, Ahlam Mosteghanemi is an Algerian writer, and the most successful female writer in the Arab world. Forbes Magazine selected her in 2006 as the most successful Arabic writer and leading woman in literature. *Memory in the Flesh* is the first of her works. Furthermore, through her writings she steered the fight against injustice, women's right, and social classes. *Memory in the Flesh* describes love by beautiful gentle words, it talks about sentiments that all pass through in life.

Being part of traditional literary studies, *Comparative Literature* is the study of historical and thematic interrelations between works of different literatures, periods, languages, and cultural regions. Primarily, it focuses on the reception of World Literature, i.e. the similarities

and differences in two or more literary works. It encourages close reading and arouses careful thought.

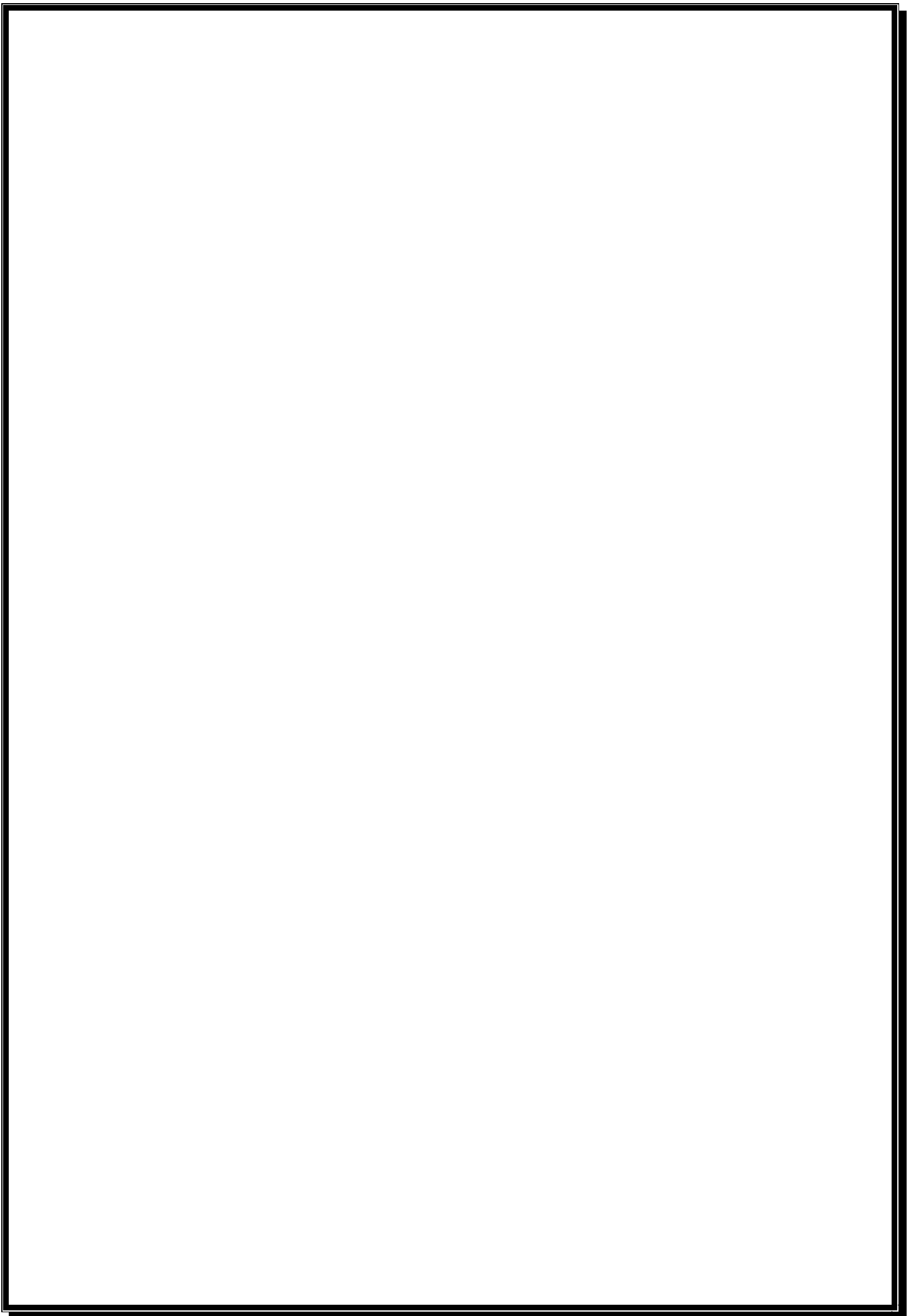
The purpose of this paper is to find out the similarities and the differences between the two works: *Pride and Prejudice* and *Memory in the Flesh*.

So what are the common and the uncommon things between the two works?

Did Ahlam and Jane live in the same world?

Did Jane Austen influence Ahlam Mosteghanemi?

CHAPTER ONE



1.1. Introduction

Literature is generally defined as a term used to describe both written and spoken works. It commonly refers to works of creative imagination, poetry, prose, songs, etc. It simply exhibits the culture and the tradition of a language of a certain country. This chapter introduces two different literatures, which are The Regency and the Arabic Literature, and two popular authors that represent each era.

1.2. Jane Austen's Biography

Jane Austen was one of the greatest admirable authors in the world. Her riper and sensible life influenced her working that goes around marriage and courtship.

The attraction of the romantic period that Jane Austen generated in the minds of men and women alike had an impact for decades. She wrote about the gentry minor's lives, country clergymen and families in different circumstances contending to enhance their social position. Additionally, her careful selection of characters were placed in common positions of their time.

Jane Austen was born on December 16, 1775, in Steventon, Hampshire, England, the seventh child and the second daughter of Cassandra and George Austen. Jane's parents were ones of the well-respected communities; her father was a member of an old but poor family. He was the rector of a nearby Anglican parish. A wealthy uncle that helped him to be educated at St. John's College, Oxford, where he was later a companion, had taken him up. Austen's mother was the daughter of a clergyman from noble ancestry, an Oxford graduate and a former fellow as well. The children grew up in close family that supported learning and creative thinking.

Although Jane and her old sister Cassandra Austen were educated several years in schools in Southampton and Reading, their real education took place at home, they were encouraged to read from their father's wide library. The Austens loved words and books. As they grew older they began writing and played amateur theatricals.

Over the span of her life, Jane became particularly close to her father and older sister, Cassandra. The Austens also shared in remarkable good looks, that they were sometimes called the best-looking girls in England.

Ever interested by the world of stories, Jane began to write in bound notebooks. During her adolescence, in the 1790s primarily, she started to craft her own novels and wrote *Love and Friendship*, a parody of romantic fiction organized as a series of love letters. Using that

identification, she disclosed her sense and dislike of sensibility or romantic hysteria, a different outlook that would eventually characterize much of her letter writings. The next year she wrote *The History of England*, which contains a 34 page parody of historical writings that included illustrations produced by Cassandra. These notebooks encircling the novels as well as short stories, poems and plays, are now referred to as Jane's *Juvenilia*.

Jane's adulthood was spent in helping run the family home, playing piano, attending church and socializing with neighbors. She spent all her nights and weekends in bold dance that called cotillions, and as a result, she became an effected dancer. While in the evenings, she would choose a novel from the shelf and read it loudly to her family, irregularly one she had written herself. She prolonged writing, developing her style in more ambitious works such as *Lady Susan* in a form of letters which is about the manipulative woman who uses her sexuality, intelligence and charm to have her way with others.

However, Jane Austen also started to write some of her famous novels. *Sense and Sensibility* was the first of Jane's novels to be published; she began to write it around 1797 under the name: *Elinor and Marianne*, which would eventually be published as *Sense and Sensibility*. The book was a success, and even earned a profit. *Pride and Prejudice* was first written in the late 1700s, then written in 1811-1812, and finally published in early 1813. This novel is the favorite and probably the most read among many people. Originally named *First Impression*, and *Susan*, that was later revised and published as *Northanger Abbey* by her brother, Henry, following Jane's death.

In 1801, Jane's father, George Austen decided to withdraw from ministry. Afterwards, he left Stevenson and settled in Bath with his wife and two daughters. Jane Austen's life from then until 1803 is about receiving the only known marriage proposal sometime in 1802. Then her father became ill and with that, their financial situation began to worsen. It became worse when he died in early 1805. The three women moved from place to place, skipping between the homes of some family members to rented flats. Behind their suffering, her brothers made a solemn promise to help the female members of the family. Now in her 30s, Jane started to anonymously publish her works. In the period between 1811-1816, she published *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park* and *Emma*.

1.3. Death and legacy

Jane Austen never married and remained close to her family until the very end. In 1816, at the age of 41, Jane Austen was inflicted with some serious illness; she started to become ill with

what is called Addison's disease. However, she made an impressive effort to continue writing at a normal pace, editing and revising older works as well as commencing a new novel called *The brothers*, which would be published after her death as *Sedition*. Her brother would also publish another novel *Persuasion* posthumously. However, her condition began to deteriorate and she made her will in April 1817. In May, Jane Austen was taken to Winchester for treatment. She died there on July 18, 1817 and was buried in Winchester, Hampshire, England.

1.4. Jane Austen's society

There is an inclination to view the regency as a time of refinement and constant balls. There were great changes happening across the English Channel. The French revolution had only occurred in 1789 and England was fighting Napoleon during the complete regency period.

There were also movements of women against the social restriction of their time, and in many cases, this led to the birth of the women's liberation movement.

Nevertheless, there was also a movement against slavery, assigned by the much known English abolitionist William Wilberforce, who was the leader of the movement to stop the slave trade, and indeed, the British Empire abolished slavery in 1807, thanks to his efforts. Wilberforce was convinced of the importance of religion, morality and education. He was also an active social reformer in other domains such as the rights for poor and women.

“It is truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife. However, little known the feelings or views of such a man may be on his first entering a neighborhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of someone or other of their daughter”(Austen, *Pride and Prejudice*, 1).

Those are the introductory lines of Jane Austen's "Pride and Prejudice" opening up Jane Austen's satiric view of women's position within Regency England. Women were considered to be only concerned with the issues of marriage and childbirth, but many other women were interested in more better things than this. It meant that the Regency period was characterized by tension between sexes. Moreover, a very important text of the time was Mary Wollstonecraft's text *A Vindication of the Rights of Women* 1792, in which she did not erectly declare men and women are equal but her text does call for equality between genders in different aspects of society such as marriage, morality and economic consideration.

Some social historians have figured women's place as very low, certainly with few legal and economic rights or even receiving little respect, women can be regarded as oppressed victims of a patriarchal society, submissive first to their fathers and, then to their husbands who had, of course, been chosen by their fathers. Some late eighteenth century authors viewed women's minds as finite in reason and not to be overburdened with serious intellectual education.

Readers see that women's place or role is the most important point in the Austen's novels. In her novels, the images of women and their lives are very different from the images painted by women as oppressed, passive victims of their society. Jane Austen's heroines are intelligent; reasonable, and held in high value of respect by the men whom they love, who love them, and whom they marry. However, does Jane Austen represent the women's role idealistically and realistically? On the other hand, she is fundamentally a feminist, seeking revolutionize the role of women, tending to idealize love and marriage.

The answers to these questions are in such places as letters, conduct books, novels, some remarks cited in biographies, historical documents of this period that tell little about the lives of women. As David Spring indicates, what women thought and did has generally remained for men to record. In addition, Anne Elliot similarly points, "The pen has been in their hands" (Anne, 234).

Certainly, women's legal place was limited during this period. Women could not grip public office or vote. Before marriage, women's legal protection and position were under the control of her father, but after marriage, her legal status vanished. The Law of Coverture at this time made it obvious that the very being or legal being hood of a woman is discontinued during marriage or anyway, strongly incorporated and combined with her husband. Besides, she performs everything under his cover and protection. Her way of life, her children, her residence were absolutely under her husband's legal control, and if she were widowed she had no rule over her children except if her husband had labelled her as guardian, if she were apart from her husband, she was disrespected in the public eye and her husband had legal ownership of the children. It was not until 1839 that a new law bestowed a separated or divorced woman to sue the legal right to take care of her children under seven years of age and for visiting rights to her older children.

A 1770 law passed by the Parliament shows some of the attitude toward women at this time:

"All women of whatever age, rank, profession, or degree who their virgin maid

*Or widow, that shall from and after such Act impose upon, seduce, and
Betray into matrimony any of His Majesty's subjects by means of scent,
Paints, cosmetics, washes, artificial teeth, false hair; Spanish wool,
Iron stays, hoops, high-heeled, shoes, or bolstered hips, shall incur the
Penalty of the law now in force against witchcraft and like misdemeanours,
In addition, that the marriage upon conviction shall stand null and void.*

A commonly held view about women's legal rights was expressed by Dr. Samuel Johnson, well-known man of letters and much admired by Jane Austen as well, he said: "Nature has given women so much power that the law has wisely given them little".

English common law left for women very little economic freedom, for this law whatever property a woman had before marriage or might receive after it automatically became her husband's property. Therefore, daughters of wealthy families often became victim fortune-seeking men, while daughters of fathers of limited fortunes often faced difficulty in finding husbands at all. In addition, the laws of inheritance further limited women's economic liberty for they often expelled settlement of property on women. The heritage of Mr. Bennet's estate and the economic condition of the Dashwoods are cited in Jane Austen's novels.

A woman's economic independence was additionally limited because of the scar connected to a woman who earned money through working. An unmarried woman could befit a governess but this was a status beneath the social rank and the status of middle and upper class young woman and was, therefore, viewed as humiliating. Some unmarried women conducted girl's schools, but the majority of the women had not get enough education to fill this or other professions. Moreover, by the late eighteenth century, even profession, which had been filled by lower middle class women, were disappearing, smaller number of women took part in their husband's business. Even the occupation of midwife was being replaced by that of the male obstetrician. Katherine Rogers indicates in her book *Feminism Eighteenth Century England*, that women were not only impoverished from their fair share of heritage and incapacitated from supporting themselves, because professions and occupations accessible to them are very limited, but also in England there was no possible life in a convent for a woman who hoped to select a religious life instead of marriage, as did a lot of women in their continental countries.

Nevertheless, during the eighteenth century, writing as a profession for women developed regularly. Some women began to write scholarly works, and translations, but very greatly,

women writers wrote novels. As the reading public increased and the novels became popular, women writers made independent livings, and in some conditions, took substantial amount of money. For Jane Austen that was a daughter of a clergyman, it was impossible for her to own a small business or to be a midwife, yet, it was possible for her to become a professional writer of fiction and respectably, from this work to earn money, but a very small amount.

For the majority of women, marriage was the only actual choice in order to have economic security, protection, and to be respectable, concerning life, her position as a woman was determined by her job as a wife, legally and economically subservient to her husband. In Jane Austen's novels, also, we find that marriage is the only solution to guarantee the women's place, her happiness, and her successful future.

Traditionally, marriage had been viewed as a union between families, as a combination on the basis of wealth or birth, or as an arrangement made by parents without regard to the personal valuation of the young woman and the young man, especially without regard to the feelings and the sentiments of the young woman. However, in the second part of the eighteenth century, certainly in Jane Austen's England, radical changes in the stance toward marriage were happening. Marriage was coming to be viewed as a lifetime, private, happy companionship based on respect, love, esteem, and compatibility, besides, women and men both were to have their own decision to choose the spouse. As good as this new attitude seems, the woman was still subordinate to her husband legally and economically, and currently as Roger stresses, the woman was further bound to her husband by love as well.

The happy marriage with which Jane Austen's novels finish correspond truly in these new models of proper marriage: Catherine and Henry, Elinor and Edward, Marianne and Colonel Brandon, Elizabeth and Darcy, Fanny and Edmand, and Anne and Captain Wentworth. In each marriage, esteem; love, unity and mutuality, honour and respect, and equality are very essentials to be explored during courtesy and reinforced throughout life. Though some readers of the Austen's novels have found that these happy marriages provide the novels with romantic and dissatisfying Cinderella terminations and thus feeble Austen's realistic mode of storytelling, rather, the current understanding of these marriages represents the pictures of her society; its original and progressive ideas about marriage.

The genre of education that girls and young woman needed to fulfil efficaciously the role of wife was a contentiousness topic in Jane Austen's England. Much was written on all sides of the question, from conduct books context forward the entire performance and graces the

ideal young lady must have in order to capture a future husband to the writings of Mary Wollstonecraft , who argued powerfully for the improving of education as one of the rights of women ,

Most writes held that girls of the middle and upper classes intellectual capacities that were not only diverse from but also greatly inferior to those of boys and men . It was accepted that women were unable of serious study, that the study of science, mathematics, and classical languages would overburden the finite female intellect. In addition, for young women to become Learned Ladies of any type of metaphysicians, historians, speculative philosophers would set of them to lose in quietly what they gain in force. Very often, these writers declared that women's minds do not much generalize ideas.

However, other writers of this period of the enlightenment of the eighteenth century had different opinions of the suited education for girls and young women. They affirmed that men and women were equally endowed by Providence with motives and moral nature and capability. Thus, girls and women must be educated in how to exercise their reason. They must be taught to think, create and must be educated to make sound moral decisions and judgements. So, what is the proper and suited education to be followed? Nearly all thinkers on the questions of women's nature and positions hoped that women would earn some excellent education, and they were critical of the shallow education girls were usually offered. The most commonly occurring model of education was that first the girl was taught at home by her mother , in *Northanger Abbey* , it is detected that Catherine Moreland's mother so engaged then the girl either attended a boarding school , like Jane and Cassandra Austen did or were educated at home by a governess , as was Emma Woodhouse . Nevertheless , a finite course of studies , conducted mainly by the repetition of earning , was offered dancing , drawing , piano playing , grammar , spelling , and sometimes French . These studies were thought to be sufficient to provide a girl with the fulfilments necessary to allure a suitable husband. Even these shallow studies were often weakened by the extend of theories of the permissive education in the late eighteenth century. Some girls brought up permissively by their nurses and governesses were not educated to rule their state of minds and tongues, and the best example of Jane Austen's novels is *Mansfield Park* that reveal the results of such poor education.

Therefore, during this period, a girl could acquire a more substantial education by primarily, a continuous and serious reading. If the father of this girl was educated or even her brother, and having consequently, a good library in the home, then, a wide range of significant

books and conversations about them were available to her. Some girls were even educated Greek and Latin at home from their fathers and brothers. At the end of the eighteenth century, women's social life was extending and was educational as women took part in dinner parties, for gathering, and where it was possible to engage in conversations with well-educated men on an identical basis. However, there were no public schools for girls, such as Winchester or Eton or universities as Oxford and Cambridge as there were for boys. However, each young woman or girl had to look for and carry out her own education. In *Pride and Prejudice*, when Lady Catherine expresses horror and fear that Elizabeth and her sisters did not have to pay to educate children at home "Without a governess you must have been neglected" (Austen, 150), Elizabeth answers, "Compared with some families, I believe we have but such of us as wished to learn, never wanted the means. We were always encouraged to read, chose to be idle certainly might" (Austen, 150).

A truly education, can diversely be defined as something inevitable for a young woman in Jane Austen's England so that she could suppose her role in the society. Many chances for advancements for self-assertion to live an independent life were harshly restricted, but within home and social community, a woman practiced a great influence, in not only educating her small children and older daughters at home, and improving the manners and sensitivity of her husband, but also additionally reducing to a fine and protecting the morality of the community. Therefore, these features of a woman's place appears to be very important in Jane Austen's novels. Subjects of woman's legal position, her political rights, and opportunities for professional occupations play little in any part in Jane Austen's stories. However, issues about economic security face most of her heroes: the Dashwoods, Elizabeth Bennet and her sisters, and Fanny Price in particular. Farther, a proper marriage is the one who presents not only this economic security and social status, but also respect, love, equality, and happiness, is offered as the pleasing conclusion to each novel. The selections, the creation, and the good husband shapes the principle line of the action of each novel, how each hero and her future husband acquire to love and respect each other and choose each other. Jane Austen regarded that a true and a good marriage would primarily seem to be at odds with the principle flow of the thought of her coevals, but, as Jane Austen has tried to clarify, her visions of marriage as a wedding of a woman and a man who are similarly reasonable and moral does correspond to the new stance toward marriage that placed in this period.

What comes to be the most important of the late eighteenth century issues about women's status for Jane Austen's novels is education, the development of the mind and the character of

a young woman upon which the issues of economic security and marriage depend. The novels of Jane Austen display that she was completely against the stereotype about women's nature, minds, characters, and roles. The picture of the perfect woman as negative is criticized in *Mansfield Park* in the representation of Lady Bertram, who is so passive that she can rarely get up from the sofa, let alone have an idea of her own. Even Jane Bennet, prettily as she is, is displayed to have erred by hiding her feelings in the name of modesty. The image of the young woman as entertaining, even ridiculous in order to take control of a man, is satirized several times in the novels, in the representation of Lydia Bennet, Izabella Thorpe, and Mary Crawford, among many others. Austen's representation of her heroines displays that she believed that women owned both intelligence and moral ability and that it was very important to enhance and develop both of these qualities through proper education. The majority of her heroes are deficient in traditional fulfillment, as in *Pride and Prejudice* and *Emma* the heroes Elizabeth and Emma do not practice the piano and Anne plays only moderately. Actually, the traditional accomplishments like "netting a purse" are ridicule. However, in each story, the advancement of the mind and character of the hero is a necessary part of the main of the action. So, how does this education, this advancement happen in Jane Austen's novels? Overall, the hero teaches herself by listening, observing, the participation in the life of her society, travelling from place to place, the conversation with different people from different social classes, and by thinking about reflecting upon these experiences and her own actions and reactions. The stories imply that self-consciousness, rationality, and moral excellence are the consequence of observation and experience plus thoughtful reflection. Similar passages in each novel tell of the hero withdrawing from other people and operations to think about what has occurred, what has been said, what she has seen, and of the world around her. In the world of the novels, the responsibility for hero's education is her own.

All the novels imply that the educated young woman not only can succeed to a happy marriage based on equality rather than subservience, on love rather than submission, but she can produce a critical role in making a moral health of her society as well, so she can influence order and combination, to manage her family to promote the happiness of her husband, to make moral leadership to her family, and to make the life of her community more stronger as well.

In Jane Austen's novels, the issues of women's position, economic security, the true marriage, and the legal education for girls and young women, are represented in a realistic way, sometimes with compassion and acceptance, and sometimes with intelligence, satire, or cruel criticism, but never represented with didacticism. For Jane Austen's conceptual understanding

and artistic genius effectively mixed these topics both thematically and aesthetically so that each novel tells the different story of an individual young women who succeed rational self-awareness, who learns to make sound moral choices, and who takes a decision by her own to choose a husband who she loves and respects and with whom she will carry on her life happily.

1.5. The Regency Period

1.5.1. What is the Regency Period?

The Regency period refers to a period in England; it lasted just nine years, from February 1811 until January 1820. In 1810, George the Third was taken seriously ill, he was considered unfit to reign over the country and he was replaced by a Regent that was put on the throne to rule the country until his son later George the Fourth (1795-1830) became a king and was able to rule in his own rights. Usually the term “The Regency Period “is approximately referred to as the years between 1795-1837. The Regency period was ruled by elegance and etiquette. It was a romantic world and was a period characterized by a surpass by the aristocracy, and it was famous for the Napoleonic wars, and the various developments of fine arts and architecture. The whole society was divided into different social classes. The individuals of different social classes were associated with different types of positions and they got different ranges and wages:

- **Upper Class /The aristocracy:** members of the royal family, the high profile officers of the state and all the members under the degree of baronet made up the upper class.
- **Gentry:** It was composed of the country, highborn people, landholders, and others with high incomes.
- **Middle Class:** Although this term was not used until later, it referred to professionals such as bankers, doctors, lawyers, clergymen, and the different large scale and merchants.
- **Artisans and tradespeople:** This is a group of skilled workers, teachers, ship-owners and artists.
- **Servants:** This group of people did not work for nobles and nobles only, but for the middle class as well. This class consisted of shopkeepers, publicans, and persons of different occupations. The servants’ wages were very low, and were often provided quarters within the household they worked for.

- **Labourers:** Labourers lived a particularly hard life. They worked very hard just for very little coins. They included street cleaners, mechanics, and the agricultural labourers.
- **Paupers:** Paupers either had no work or found just occasional work such as vagrants and the Romani people.

However, the Regency period was also a period of great cultural development. One of the most famous personalities that was associated with the arts and architecture was Prince Regent himself. He had a great interest in architecture, and his talent can be seen as the great and known monuments and architectural wonders that he built in the kingdom. The regency architecture follows much of the style of the Georgian period, they focused on the classical elegance. The buildings were often made with white stucco¹ front face. Regency buildings were mainly built as terraces with elegant prepared iron balconies.

The Regency period was greatly influenced by the industrial revolution, and this led to the rise of production from mostly manual labour to machines. This had an enormous social aftereffect on life in England, which meant that many people were put out of work. There was a vast movement from the rural landscape to cities to search for work, because of the rise of poverty and the lack of social security to protect these people that they were out of work. Besides, during this period, the country experienced the growth of factories that were polluting the landscapes.

1.5.2. Regency Fashion

The regency fashion runs from around 1790-1819, truly after the French Revolution. This fashion movement was launched in France and was a reflection of French wishes to confuse the debentures of pre-revolutionary France and to accept the ideals of Greek democracy. It was one of the rapid and the most severe changes in fashion that has happened in history .

Woman's fashions keep track of classical ideals with close-laced corsets being replaced by the high-wasted, more natural figures. Generally, women would wear different clothes with different colours for home, entertainment, riding, etc. The material used to wear these clothes were usually the white muslin, or light colours and usually without patterns in it. After 1810, muslins and pastels increased as the primarily heavier fabrics of darker colours came back in. hair styles also became more natural looking. It reflected the classical Greek, with a curly hair

¹ A plaster that is used to coat interior or exterior walls, or used for mouldings.

over the back. Women stopped wearing hairstyles. While traditional women continued to wear mobcaps. There was no venerable woman that would leave her home without a hat or bonnet. Underwear consisted of a chemise and short loose corset as well as a thin petticoat.

Gloves were usually worn outside but it could be worn inside during a ball or social call. They were off when eating. Reticules were a small handbag, which usually suspended from one wrist. Parasols also were taken around by a woman to protect her from the sun; however, it was seen also as a fashion accessory.

Men's fashion also saw many changes during the Regency period, although not completely as rapid as women's did. Men were still intending to wear the traditional vest and coat over a loose white skirt. Besides, the long coats and vests known in the mid-1700s gave way of removing the coat with its jacket tails in the late 1700s, while in the Regency era, the styles of the coat were absolutely changed. The long vests were famous in the mid-1700s, and stepwise became shorter and finally transformed into the "waist coat" or waist long vest that fit so orderable under the tailcoat.

However, concerning the Regency entertainment, dance was the first favourite amusement of people during the Regency period; Dances were generally performed in a Quadrille style (a dance originating in the mid-1700s with four dances forming a square, rather much like the modern square dance). Moreover, dancing included a little interaction between men and women. The most famous dance at this time was the cotillion (a bold dance performed in groups of eight where women lift their skirts to display their ankles). The Waltz that is a ballroom dance was introduced to England during the early 1800s but was regarded as an immoral dance and many balls would not allow it.

Dancing was frequently done at balls. During this period, there were many clubs in which men would go to interact with others, read books and papers, gamble, drink, and have a meal. Another common entertainment was an evening at the theatre watching plays or listening to the opera music. The lower classes had much less time to socialize with others and enjoy their lifetime, but they also enjoyed going to watch plays at the theatre, attending street performances and the pub.

1.5.3. The Regency Literature

1.5.3.1. Gothic Genre

Generally, Gothic Literature can be defined as the writings that use dark and picturesque scenery, frightening and melodramatic narrative devices, and all what is around the atmosphere of exoticism, mystery, and fear. Often, a Gothic novel or story will turn around a large, ancient house that secrets a dreadful secret or that sets as the shelter of a specific frightening and threatening character.

In spite of the clear common use of this bleak theme, Gothic writers have also used supernatural and imaginative element senses of romance, popular historical characters, travel, and adventures narratives in order to engage the attention of their readers. There are very important but not always existing connection between Gothic Literature and Gothic architecture. While Gothic forms and decorations were widespread in Europe especially during the Middle Ages, Gothic writings conventions only suppose their present, recognizable shape in the eighteenth century. Yet with their exuberant carvings, narrow cracks, and shadows, standard Gothic buildings can perform a magic trick of mystery and darkness. Gothic writers looked for cultivating the same emotional effects in their works, and some of these authors even dabbled in architecture. Horace Walpole, who is an English art historian, wrote the eighteenth century Gothic narrative *The Castle of Otranto*, also planned a fanciful castle like Gothic residence called Strawberry Hill.

1.5.3.2. Major Gothic Writers

Aside from Walpole, a small number of the most influential and famous eighteenth century Gothic writers were Anne Radcliff, Matthew Lewis, and Charles Brockden Brown. This genre continued to demand a great readership well into the nineteenth century, first as Romantic authors as Sir Walter Scott adopted Gothic conventions, and second as Victorian writers such as Robert Louis Stevenson and Beam Stocker included Gothic elements in their novels of horror and terror.

Many elements of Gothic fiction are widespread in different of the classic works of nineteenth century literature such as Mary Shelley's *Frankenstein*, Nathaniel Hawthorne's *The House of the Seven Gables*, Charlotte Bronte's *Jane Eyre*, Victor Hugo's *The Hunch back of Notre Dame*, and many other tales written by Edgar Allan Poe.

Later, ghost and horror tales, detective fiction, suspense and thriller novels, and other forms that stress mystery, fear, shock, and sensation have replaced Gothic literature. While each of these types is included in the Gothic fiction, the Gothic genre was also reserved and re-worked by other novelists and poets who, generally, cannot be classified as Gothic writers. In addition,

the novel *Northanger Abbey* by Jane Austen who demonstrated that it could be produced by misreading Gothic literature.

The height of the Gothic period, which was closely linked with Romanticism, is usually ranged between 1764-1840, but its influence enlarges to the present day in the works of some authors like V.C.Andrews.

1.5.3.3. .Regency Romanticism

Technically speaking, historical romance is set during any period. Historical romance novels are those that were set between the Medieval period and the late 1800s, but with the 1800s it became more popular.

Regency Romance is a literary and artistic subgenre of historical romance, which arose specifically during the Regency period of 1811-1820. However, the line between regency and historical quite often gets obscured and many books set around, but not precisely, in the period have a regency vibe.

1.5.3.4. Characteristics of the Regency Novels

Actually, all the regency novels have shared things with one or more novels:

- The same setting, which is England.
- Having some characters that belong to members of aristocracy.
- Presenting the social activities of the day such as plays, balls, musicals, etc.
- They have also common plot themes. Since they are romance novels, they have various plots, which are used by the authors to create their stories. The Regency period allows itself to include many of the followings:

- Marriage of convenience
- The forced marriage
- The wrong identity
- Romance between the guardian and his charge
- The responsibility of a young woman for younger siblings
- Combination of social classes

In many stories, especially in the novels written in more recent times, obscurity may be a large element of the plot as well. A jealousy may desire to become the titled peer, a past

suicide may have been murder, a number of thefts may be happening at a country house, or the hero may be a spy or Government agent. Stories written in the last decade included more adventures in their plot than the more traditional stories.

Furthermore, in many romantic stories, especially in the Regency period, the hero is represented in as buff, handsome, aristocratic, and rich. They are generally aged late twenties or early thirties and have avoided, and trying to avoid, the marriage mart. While ladies were often referred to as “matchmaking mamas” and were violent in their efforts to marry their daughters to a suitable man. Strongman like the heroes of Regency novels are not satisfying with the mostly boring, giggly, and quite often less intelligent women on offer. Besides, the unmarried women during this day were probably a financial gain to their family, and, when their father died, they became dependent upon a brother or other member of the family. Very few employment options were given to the aristocratic women, so being married was a very insecure position to be in. Concerning the heroines, they have an independent thinking, strong will, they are also educated and intelligent. They are also generally from the aristocratic class and from wealthy families.

1.6. Ahlam Mostaghanemi’s Biography

Ahlam Mostaghanemi is a contemporary Algerian poet and novelist. This woman is known to the world as the author of the first born Algerian Arabic-language works translated into English. Her experiences as the daughter of French teacher helped her to shape her vision and provided spark for her writing. After the Algerian independence ,Ahlam was among the first students in the new Arabic schools, she puts enormous value to write and express herself freely in Arabic.

1.6.1. Childhood and Early Life

Ahlam Mostaghanemi was born on April 13, 1953 in Tunisia while her family was in exile. At Ahlam’s birth, her father Mohammed Cherif “was in prison because of the rebellion in 1945. Mohammed Cherif was a well-known revolutionary leader of Tunisia.

After the Algerian independence, the Mostaghanemi’s family returned to Algeria (Algiers), where her rational and humanist father occupied high office in the first Algerian government, and at the same time, Ahlam was presented at the first Arabic school in Algeria.

She and her classmates were among the first Algerians who were educated in Arabic and not in French.

By the end of the 1960s and the beginning of 1970s, Ahlam Mostaghanemi, a high school student, became popular at the age of 17 in Algeria because of her work as a daily poetry show host on the national radio under the name of "Hammassat" which means Whispers. She was obliged to work in order to help take care of her family. Her father Mohammed Cherif was hospitalized for a nervous breakdown, due to an attack of murder against his person during the first times of the Boumediene coup d'état in 1965.

Ahlam Mostaghanemi published her first collection in 1973, "*A la Marfa Al Ayam*", and she was the first woman to publish a collection in Arabic. It was followed in 1976 by the release of "*Al Kitaba Fi Lahdat Ouray*" (*The Writing In Moment OF Nudity*). At the time, Ahlam was part of the first generation to acquire the right to study in Arabic after more than a century of prohibition by the French colonization.

1. 6.2. Major Works

Ahlam Mostaghanemi's collection of poems "*On the Harbour of Time*" shocked the newly independent Algerian society. An Algerian woman was not only writing in Arabic; she was freely sharing her thoughts and ideas on subjects such as women's rights and romance.

In 1993, Ahlam moved to Lebanon where she published her first novel "*Memory in the Flesh*", at that time she appeared as the first female Algerian novelist to write in Arabic. In 1997, she published "*Chaos of the Senses*" which ended up winning an important literary award later on. Ahlam Mostaghanemi released her final book in the trilogy "*Bed Hopper*".

Awards

In 1982, Ahlam was awarded a PhD in sociology from La Sorbonne in Paris. Her thesis was about the complexities of men and women in the Algerian society. In 1998, Ahlam Mostaghanemi was awarded the literary Naguib Mahfouz Prize for her novel "*Memory in the Flesh*".

In 1999, she won the Amman Loyalty Medal for creativity and George Tarabeh Prize for culture and creativity in the same year.

In 2006, Abdelaziz Bouteflika presented Ahlam with a Medal of Honour .After a year, Ahlam got two awards which were The Algerian Cultural Personality and The Shield Of Al Jimar in Lybia.

Personal Life

Ahlam Mostaghanemi met George El Rassi in Algiers, he was a Lebanese journalist and historian with a deep knowledge of Algeria, he was preparing a thesis about "Arabization and cultural conflicts in independent Algeria".

In 1976, Ahlam and George were married and settled in Paris. She followed her studies at the Sorbonne and in 1982 she obtained her doctorate in sociology. She spent 15 years in Paris, where she assisted to various magazines, and during time stolen from her new role as a mother of three young boys , wrote fragments of what turned out after 4years to be a novel .

1.6.3. The Modern and Contemporary Arabic Literature in Algeria

The appearance of the Algerian literature is strongly related to the emergence of Renaissance in the Arab world, which is a kind of movement started by the French invasion of Egypt by Napoleon Bonaparte in 1798. The French colonizer (army) brought nearly more than 140 persons. They were a mix of philosophers, scientists and writers, they also brought with them type-machines. The French army built a big library in Egypt, where they put all what they brought from France and what they took from the Egyptian libraries. In addition to Renaissance, the new era of travelling and discoveries were two major causes that led to the birth of the Algerian literature. Another element or cause that affected the Algerian literature was the postcolonial period, which gave birth to a new modern literature in Algeria. During the postcolonial era, most of the Algerian writers preferred to write their novels and short stories in French and not in Arabic, and the second remarkable thing at that period was women writers, who faced many obstacles in publishing their works, and how they managed to create a place for them among the Algerian novel and literature.

1.7. History

The origins of modernity in Algerian literature date back to the first half of the 19th century when the literary movement in the Arab Maghreb was associated with the Arab Orient. Renaissance in the Arab World started in general, inspired by the Arab legacy in its early fortune(prosperity).This heritage and the use of the elements of power in it, in addition to what

began to contribute to the movement of translation and transport, publishing and printing and openness to European culture in general.

Prince Abdelkader Al Jazairi is one of the pioneers of the modern literary movement in the Maghreb in general and in Algeria in particular. He is one of the pioneers of the modern Renaissance in the Arab World. The sword and the leadership of poetry led him, within eternity in the memory of history with its jihad and human positions, its works and its intellectual, religious and literary influences.

The literary movement was known especially from Prince Abdelkader Al Jazairi, an unusual development, where the Algerian prose was liberated from both indolence and vanishing which it knew in the last centuries. Although the weakness and the hard conditions experienced under colonialism ,the Arabic language succeeded in expressing under colonialism. The Arabic language succeeded in expressing the feelings of the writers and at the same time it was able to transmit to readers what was in the period that we offered to study band analysis .It is clear that the literary style knows a great development in the current century, due to the abrasion of books with the outside world, and this development is considered as an advantage in the Algerian prose which may not be found in modern Algerian poetry in recent years because poets were completely associated with the patrimony and if they have refreshed in the subjects and contents, they remained wandering in the way of the ancients. While ,the writers were liberated from the control of the past and moving to a large degree possibly because the constraints of poetry were heavier than the limitations of prose.

Because of the prose book, literary language and literature know a great development that could be traced through the language and the literary forms ,so, weakness is clear in this language and writing method during the nineteenth century and this is due to the decrease under the weakness of language and foreign culture, and the last important reason was the influence of the French colonization; however, during the Renaissance and the Age of Revival, the literary language started to recapture its place from one decade to another through the article ,story, theatre...and the reason behind this is the writer's culture and experiences; they varied their culture and experiences until the Second World War then the Revolution and then the Independence. It is remarkable that this language is regularly developing to be a pliant tool. They are progressing and advancing on their way and they liberated themselves from the circle of the ancients and occupied their long denied situation.

1.8. What Makes The Algerian Literature Different?

The most important thing that made the modern Algerian prose somehow different from other proses is that the Algerian prose depicted the reality of the Algerian society and the issues that the book lived for more than a century and a half ,and it also transmitted to the reader what sheds light on the stages experienced by the society and also the diverse conflicts that had emerged in the Algerian society. The Algerian prose noted the writers to consider the texts as proof of this long past experienced by the Algerian people under the yoke of colonialism and at the same time reflected the happiness and the dreams of the Algerian people, especially after the Independence and also during the Revolution .

The modern Algerian literature is a special case; it differs totally from the other Arabic literature in the Arab world, with a specific characteristics unusually found in ancient and modern Arabic literature throughout the ages. The local component, the Arab component and the French Latin component are three major elements that fused into language and civilization throughout history, and put an Arab dress in the stage of restoring national supremacy in the last quarter of the twentieth century. The three elements met: interaction, integration and the conflict, and produced an Algerian literature ,and the fabrication of its events of the genius of the land and Arabism, and based on this strange structure ,the elements of language, thought ,environment, history and the Algerian man combined in a very complex and rich image which gave advance to the image of modern literature in Algeria.

The contemporary Arabic literature in Algeria's origins varied ,but all of them are in a broader environment that extends to all the tributaries of the Algerian revolution. The original literature is the result of a mixture between the eastern spirit of Algeria and the French culture, which is used by the Algerian writers. Although the modern Algerian literature is known for its many Arab characteristics, it is very different from Arab countries. The French colonization influenced the Algerian culture and education, but it could not affect the Algerian thought, because it is in itself different and distinct. It is considered as a mixture of rationality, logic and poeticism and these three contradictory components can never be the result of a single culture; the Algerian people have innately a religious, poetic and fatalistic spirit. In 1920s,the Algerian novels written in French conveyed its mixed history of diversity, wealth, conflict and resistance that explain the control of resistance over Algerian novelist production. The spirit if the Algerian writer drowned in his land without differentiation. They show an excellent Algerian literature and creativity. The modern Algerian literature is well-known all over the world, the Algerian novels are read by both the Arab and the foreign readers in different languages constructed on Arabic and translated into French.

Concerning this topic Fatima Brahoum, the Algerian writer says that the Algerian literature is the result of a mixture between cultures and languages that have been preserved for ages on this great land. Fatima Brahoum said:

"I can hardly say that it makes Algerian literature today. It is characterized by close characteristics that are not far from Arab cultural references ,but it does not dissolve including the uniqueness of our society and openness to the other and this for accumulation will make Algerian literary case"

It is reflected in the new experiences, which are recorded annually to be a paved road . Mohammed El Amine Saidi is an Algerian poet, who considers the identity of the Algerian text as a mirror of human identity itself. He says that the absence of the Algerian literature on the Arab cultural scene means only one thing, which is that the Arabs are inadequate in the search for this creativity, this is on one hand, and on the other, there is an internal shortening caused by the state cultural institutions; they are able to expand their national culture. They are keen to participate in the flourishing of this product (the Algerian literature) and export it abroad in order to be read by both the Arab and the foreign readers. Mohammed El Amine Saidi considers the absence of the Algerian literature on the Arab scene as something terrible and is considered as a crime in the right of the Algerians, and in the case of Algeria, creativity is another blood. Therefore, the identity of the Algerian text is a mirror of the identity of the human being, who differs in its thoughts, its psychological form and its openness to the West and its choices of language about the Oriental Arab. Mohammed El Amine announces:

"I do not hide from some of the texts written here by the smell of others, and in particular the non-Algerian, I emphasize that many works in different literary genres are represented by the Algerian human spirit, its different cultural features acquired over time and the geographical , ethnic and cultural diversity it enjoys the place and Algeria is rich in it".

1.8.1. Does Diversity Give the Algerian Literature richness and Uniqueness, or Break and Separate?

According to Kenza Mbarki, an Algerian poet, the Algerian society knows a linguistic pluralism that the modern Algerian literature benefits from. This literature's characteristics started to be formed in order to be different from other literatures in its contents, which were related to revolution, independence, freedom and other subjects.

Many of the Algerian poets wrote in both languages: the Arabic language and the French one; the Arabic language is their mother tongue , and the French one is what the Algerians took from the 132 years of colonization that was always trying to destroy all traces of the Algerian identities to render Algeria a part of the French nation, but they could never do this. At this point, we could not consider the Algerian literature written in French as a French literature as long as an Algerian writer writes it, and the same thing could be said about the books existing in Algeria. Here is the answer of the above question, this diversity of cultures and literatures make the Algerian literature rich and totally different from others.

Kenza Mbarki adds:

“Arabic is our tongue in addition to the Amazigh language , which we learn in School and write and think about it, we have one religion , an official language, a local dialect . We have concerns about man ,love, peace, security, freedom and other things, like all people. That means all of this is reflected on the Algerian literature which cannot be separated from the Arab literature in any way”.

1.8.2. Literature of Women in Algeria

Some critics said that there is no special literature for women and another for men , but there is just literature. Talking about literature of women in Algeria is a long dispute without an end, full of doubt and darkness, just because it is related to the Algerian society. Before all, literature is considered as an art and art needs freedom, but unfortunately, freedom is something not clear in Algeria, especially for women, who see writing as a way of expression not just a language structure. Through writing, the Algerian women were expressing their suffering. Here is the example of Djamila Zannir who described the suicide of the poet Safia Kettou in the magazine of *Echourouk Etakafia*, by saying: “This tragedy is a strong message from a woman writer that suffered from oppression and social repression for nothing, but the accusation of the sin of writing.”

At the same time, we cannot speak about the Algerian literature without mentioning the name of the great poet and novelist who belongs to the new or the young generation, that is Ahlam Mostaghanemi. She is a famous Algerian novelist, who prefers to write in Arabic her novels such as : *Memory in The Flesh* that was published in 1993 in Algeria and Lebanon, it is the first novel written in Arabic by an Algerian woman, in which she goes beyond two levels:

it reappropriates the Algerian history and presents the ravages of colonialism from the points of view of its victims. Nizar Kabbani said about *Memory in The Flesh*:

“I rarely make a novel. The reason for the dizziness is that the text I have read is similar to me, it is crazy, savage, human and sensual. If anyone asked me to put my name under this extraordinary novel, which was haunted by the rain of poetry, it would not have happened for a moment.”

Nizar continued: Was Ahlam Mostaghanemi in her novel writing for me without knowing? She was like me on the white paper." He said that this novel did not summarize only *Memory in the Flesh*, but it represents the history of the Algerian pain and sadness.

The novelist Ahlam Mostaghanemi as a writer of the modern Algerian literature has a special relationship with the language. In Ahlam's writings, language becomes a tool of enticement, for example in the two famous novels *Memory in The Flesh* and *Chaos Of The Senses*, the language is elegant, in which Ahlam enjoys the writing and at the same time ,she shows a kind of pleasure.

Ahlam Mostaghanemi distinguished herself in her written experience, because she was the first woman to write fiction in Arabic unlike other writers and poets who chose to write novels and poems in French and then translated into Arabic. Ahlam's writing is always showing the reader her great relationship and her love of the Arabic language.

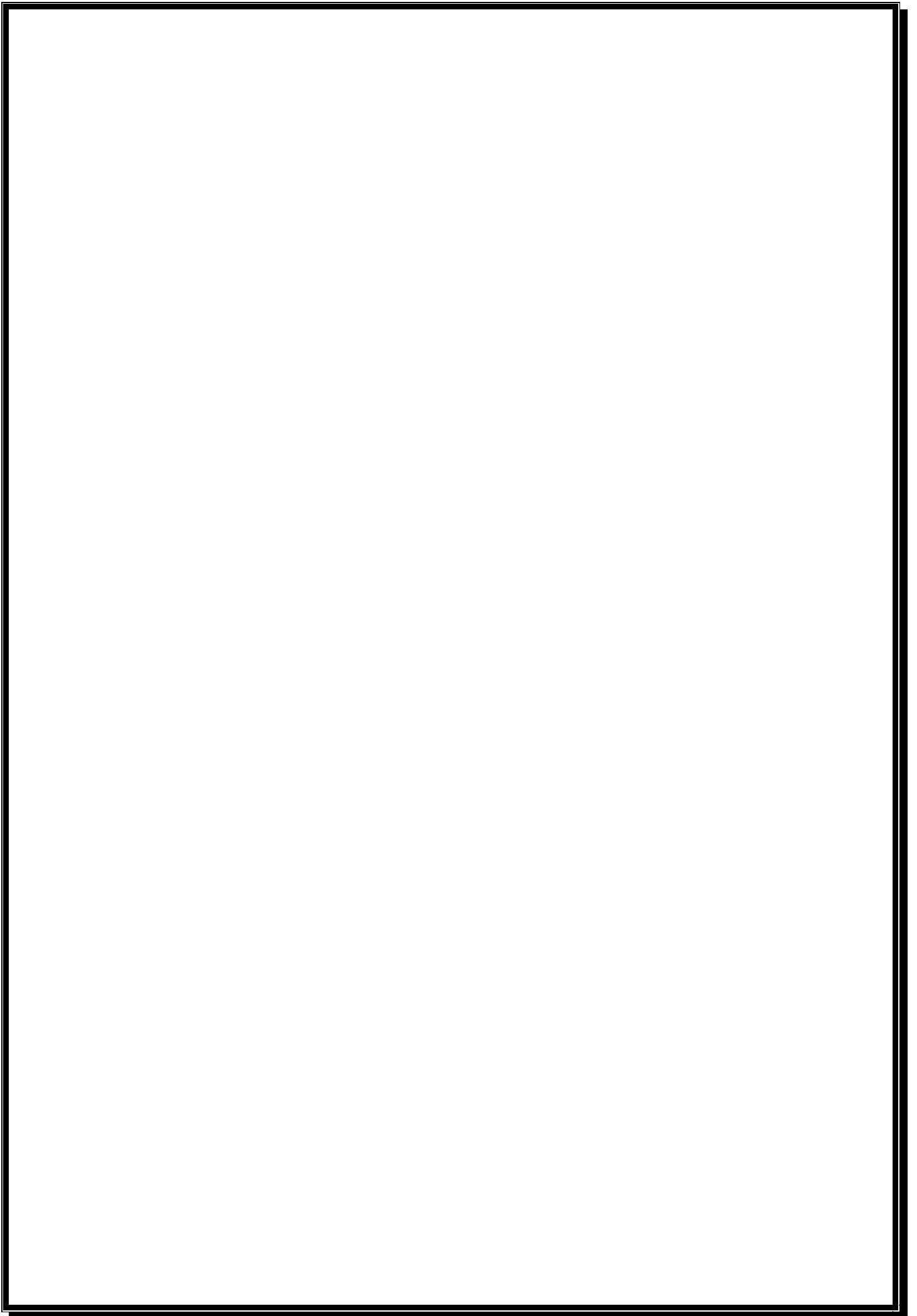
In general, the Algerian literature witnessed many changes, especially the Algerian novel written with both languages: Arabic and French. Even though the majority of the Algerian novelists prefer to write in French because of colonialism, the Algerian novel of French expression which affected them is considered a pure Algerian novel.

Women are a kind of source of power in Algeria. They participated in the war exactly like men and then, they participated in the reconstruction of their country after the independence by writing and expressing the issues of society. They made a position in the Arab World literature and the Western literature, like Ahlam Mostaghanemi's novel *Memory in The Flesh* that was translated into English language. Through their writings, the Algerian women writers wanted to show the great relationship between the Algerian man and woman; woman cannot be separated from man's problems.

1.9 Conclusion

Jane Austen and Ahlam Mosteghanemi are two of the greatest and most influential authors that enriched Literature in the world. Through their writings, they made it clear for the reader that they used many things in common. *Pride and Prejudice* and *Memory in the Flesh* share many similarities and some differences, and this can be seen in the next chapter.

CHAPETER TWO



2.1. Introduction

The term “Comparative Literature” is somehow different to be defined, because it involves not only one but two or more than two literatures in comparison at the same time. Generally, comparative literature means the study of the similarities and differences between literature written in different places and at different times. This chapter examines the comparison between two popular novels written by very famed authors: Jane Austen and Ahlam Mostghanmi.

2.2. Overview about Literature

The quest to give a specific definition to literature has always been a challenge that is quite difficult. The most used definitions are broad and ambiguous, and they are changeable over time. Actually, the only thing that has no doubt about literature is that the definition will change. Most of the researchers that look for the answer of the question “What is literature?” go into how literature works with the reader, rather than the author about writing it. It is the reception rather than writing which is the object of the enquiry. Generally, literature often refers to all what is written, and expressed by the author such as feelings, thoughts, opinions, and his experiences in life, by writing in different forms whether it is prose, poetry, or other forms of expressions in literature.

2.3. Quotes about Literature

Here is a collection of thoughts from world-famous-writers on what literature means to them, and why they pursued the written word as a means to express themselves.

- “Develop an interest as you see it, the people, things, literature, music-the world is so rich treasures, beautiful souls and interesting people. Forget yourself.” Henry Miller.
- “Great literature is simply language charged with meaning to the utmost possible degree.” Ezra Pound.
- “He knew everything about literature except how to enjoy it.” Joseph Holler.
- “I hold that a writer who does not passionately believe in the perfectibility in the of man has no dedication nor any membership in literature.” John Steinbeck.
- “It is in literature that the concrete outlook of humanity receives its expression.” Alfred North Whitehead.
- “It takes a great deal of history to produce a little literature.” Henry James.

- “Literature adds to reality, it does not simply describe it. It enriches the necessary competences that daily life requires and provides, and in this respect, it irrigates the deserts that our lives have already become.” C.S.Lewis.
- “Literature always anticipates life. It does not copy it, but moulds it to its purpose. The nineteenth century, as we know it, is largely an invention of Balzac.” Oscar Wild.
- “Literature in a luxury; fiction is a necessary.” G.K.Chesterion.
- “Literature is strewn with the wreckage of those who have minded beyond reason the opinion of others.” Virginia Woolf.
- “Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the late, of the imagination and of the heart.” Salman Rushdie.
- “The crown of literature is poetry.” William Somerset Maugham.
- “The decline of literature indicates the decline of a nation.” Johan Wolfgang Von Goethe.
- “The difficulty of literature is not to write, but to write what you mean.” Robert Louis Stevenson.
- “The study of literature is to note what counts, and to light up what is suited to the light. If it ceases to choose and to love, it becomes like a woman who gives herself without preferences.” Anatole France
- “What is wonderful about great literature is that it transforms the man who reads it towards the condition of the man who wrote.” E.M.Forster.
- “When once the itch of literature comes over a man, nothing can cure it but the scratching of a pen. But if you have not a pen, I suppose you must scratch any way you can.” Samuel Lover.
- “While thought exists, words are alive and literature becomes an escape, not from, but into living.” Cyril Connolly.
- “When science, art, literature, and philosophy, are simply the manifestation of personality they are on a level where glorious and dazzling achievements are possible, which can make a man’s name live for thousands of years.” Denis Diderot.
- “A good story, just like a good sentence, does more than one job at once. That’s why literature is: a story that does more than tell a story, a story that manages to

reflect in some way the multi-layered texture of life itself.” Karen Thompson Walker.

- “Books are the carriers of civilization. Without books, history is silent literature dumb, science crippled, thought and speculation at a standstill.” Barbara Tuchman.
- “I tell my students, it’s not difficult to identify with somebody like yourself, somebody next door who looks like you. What’s more difficult is to identify with someone you do not see, who is very far away, who’s a different colour, who eats a different kind of food. When you begin to do that then literature is really performing its wonders.” Chinua Achebe.
- “The very essence of literature is the war between emotion and intellect between life and death. When literature becomes too intellectual, when it begins to ignore the passions, the emotions it becomes sterile, silly and actually without substance.” Isaac Bashevis Singer.

2.4. What is Comparative Literature?

- Comparative literature is considered as a new speciality that appeared by the beginning of the nineteenth century. It explores the study and analysis of relations and similarities between nations’ literatures and different people.
- It is a branch of knowledge that deals with the comparison between two or more authors belonging to a nation or other than the nation or nationality to which the other literature belongs. The comparison may be between two or more elements: National Literature and its analogue in other national literatures, so as to identify areas of similarities and areas of differences between literature and knowledge of the factors responsible for this.
- There emerged several definitions of the concept of "Comparative Literature " including:

Comparative Literature is the study of oral literature, especially the subjects of tribe tales, their development, and also their entry into the field of literary and artistic literature. Authors of this concept search for the origin of human literatures in order to become conversant with the common ideas of the people and cultures of the world and the ideas that are the special property of particular people.

In Northern Europe, the concept of Comparative Literature predominated, but it did not last long. The term was defined as: Comparative Literature does not correspond to the world literature or public literature. The term is to show the basic differences between comparative literature and world literature, on one hand, and between comparative literature and public literature on the other hand.

Comparative Literature is the study of literature and other arts and media across cultural, historical and disciplinary boundaries. It deals with the relationships between the literatures of different cultures, and among literature, film, the visual arts, architecture, music and other performance arts. The study of comparative literature investigates also the connections between literature and many academic disciplines like philosophy, history, sciences, cultural studies...

The glossary of literary terms defined Comparative Literature as a branch of the literary study known by the beginning of the 19th century. It is concerned with the exploration and also the analysis of the ideas and interrelationships between human literatures dealing with the points of similarities and differences between them.

The term Comparative Literature developed in two major schools which were: The French literary school and a modern American school. The French school focused on the historical approach on the analysis of the literary relations between different nations; whereas, the modern American literary school dealt with determining the similarities and the differences between two or more different literary texts.

The kind of literary studies goes beyond literary phenomena to the linguistic, national and cultural boundaries of literature.

Comparative Literature in its simplest concepts, is regarded as the kind of literary study whose core is to make comparisons between different national etiquettes, that is between literature written in multiple languages.

2.5. Goals for Comparative Literature

Comparative Literature is the study that explores literature and other forms of art beyond and across the boundaries of single nations, languages and cultures, frequently, in connection with the historical, political and social realities. It represents a kind of approaching creative works, rather than a limited body of knowledge about them. Since the comparative literature takes a global view, including different world of literature and culture in different period of history, no one person could possibly represents the field. Consequently, the comparative field

is a highly dynamic, academic, discipline and a cooperative quest, which is reflected in the various interests of the students and faculty.

Comparative literature allows the students to see the diversity of approaches possible within the field and works as jumping-off for students to individualized and examine a literary and other forms of work from across the world and from a big variety of perceptions. It has also other goals:

- Shows the knowledge of world literary traditions and the prolonging influence of those traditions on different cultures all over the world, containing consciousness of emergent global literary trends.
- Comparative literature guides students how to express themselves effectively, how to solve problems in a creative way.
- Develops skills in literary analyses and gives the ability to write critically, be aware of comparative literature methodologies and literary theories, and the ability to apply them in examining literary works and other products of culture..
- Reach an understanding of literary works within social, cultural, and historical contexts.
- The ability to understand literature and other cultural production as complex from the identity formation of individuals and their societies.
- Gives the capacity to analyse complex works and to introduce the analyses in a way that can be understood by others.
- Comparative literature gives a competence to write clearly, concisely, and well.

2.6. Pride and Prejudice's Synopsis

Pride and Prejudice was set primarily in the country of Hertfordshire, about 50 miles outside of London. The story goes around the Bennet family specifically Elizabeth the Bennet. The novels take a part at Longbourn, which is the Bennet family's property. The Bennet family is composed of five children: Jane, Elizabeth, Mary and Lydia. The family engages in a conversation about a wealthy and young man named Charles Bingley, a "single man" of large fortune who will lend the landed estate of Netherfield Park, causes a great incite in the nearby village of Long Bourn; especially in the Bennet household. Mrs. Bennet views Mr. Bingley as a potential suitor for one of her unmarried daughters. After Mr. Bennet pays a social visit to

Mr. Bingley, the Bennets attend a party at which Mr. Bingley is present. They first meet him and his acquaintances at the Maryton ball. The townspeople agree that Mr. Bingley is perfectly kind and pleasant. In the meantime, Mr. Bingley is taken with Jane, the old daughter and spends much of the evening dancing with her. His close friend, Mr. Darcy, however, behaves coldly towards Elisabeth. The townspeople regard Mr. Darcy as arrogant and extremely unpleasant because he reserves and refuses to dance. Over subsequent weeks, Mr. Darcy finds himself attracted to Elisabeth's charm and intelligence. However, Jane finds that Bingley's sisters: Caroline and Mrs. Hurst are amiable, but Elisabeth sees them as proud. Jane's friendship with Mr. Bingley also continues to grow and while he makes his partiality obvious, Jane is completely happy and somewhat shy. Elisabeth's best friend Charlotte Lucas has a very realistic view of marriage. She sees that Jane makes her view for Bingley more obvious. At the same time, Mr. Darcy begins to like Elisabeth, attracted by her beautiful eyes and lively intelligence. She, however, stays contemptuous towards him.

Mr. Bingley invites Jane for dinner at Netherfield, but her mother, Mrs. Bennet, refuses to provide her with a carriage, wishing that the rainstorm would drive her to spend the night there. On her journey to the house, she is caught and actually falls ill and has to stay at Netherfield for several days. After hearing that Jane is ill, Elisabeth walks to Bingley's house through the muddy field. Bingley's sisters: Caroline and Mrs. Hurst are shocked by Elisabeth's wrinkled appearance, but join Bingley in welcoming her, nonetheless.

Elisabeth continues to impress Darcy during her time of nursing Jane at Netherfield. Besides, she remains blind to his attachment and continues to see him as an arrogant man. Caroline wants to keep Mr. Darcy for herself, grows a great jealous of Elisabeth and mocks her lowly position.

Mrs. Bennet and her younger daughter come to Netherfield to see Jane, and Elisabeth is embarrassed by their ridiculous behavior and absolute lack of manners. Bingley's adoration for Jane continues unabated, though and his feeling is evident in his Real solicitude for her recovery. After Jane recovers, she returns home with Elisabeth. In the meantime, an army of trained civilians is stationed very close to the town of Maryton, where Mrs. Bennet's sister Mrs. Phillips lives. Mrs. Phillips is just as foolish as her sister Mrs. Bennet. Lydia and Kitty enjoy staying with their aunt in Maryton so they can flirt with the military officers.

Mrs. Collins is in line to inherit Longbourn because the estate has been entailed away from any female children.

Mr. Collins is a conceited fool, because he is quite enthralled by the Bennet girls. He proves himself to be a foolish man, speaking in long, conceited speeches with an air of serious formality.

The Miss Bennet and Mr. Collins go for a walk to Maryton. On the way, they meet an officer in the government called Mr. Wickham. They also collide with Mr. Darcy. When Darcy and Wickham come face, both men become clearly disgustful.

Wickham shows an instant preference for Elizabeth, and they speak at length over the next day. In one of these conversations, Wickham explains his past with Darcy. Darcy's father had promised that Wickham would inherit a good living after his death. However, Darcy did not succeed in fulfilling the father's last wishes and left Wickham to support himself. Elizabeth already has a bad thinking about Darcy, so that she does not question Wickham any more. Elizabeth returns home, and she tells Wickham's story to Jane, but Jane refuses to think badly about them, and she tells her that it must be some misunderstanding.

Bingley makes a Ball at Netherfield, and he spends the whole evening with Jane and their common attachment becomes increasingly obvious. Nevertheless, Mrs. Bennet speaks loudly about their engagement, and Elizabeth remarks that Mr. Darcy overhears her. After the evening, Darcy asks Elizabeth to dance with him and she hesitantly accepts. She does not enjoy it and cannot understand why he asks her. Mr. Collins pays a close attention to Elizabeth and he admires her at the ball, and even reserves the first two dances with her. The next day, Mr. Collins suggests to Elizabeth to marry him, but she refuses. Her mother is completely angry of Elizabeth because of her rejection, but Mr. Bennet is grateful. Mr. Collins quickly shifts his attention to Charlotte Lucas. He proposes to Charlotte and she accepts. Elizabeth is frustrated by her friend's decision to marry such a foolish man simply for the sake of money.

At the beginning of winter, Bingley and Darcy leave Netherfield for a business. After that, Bingley's sister, Caroline, writes a letter to Jane in which she tells her that Bingley has altered his plans and will not come back to Netherfield for at least 10 months. Caroline also says that she suggests for her brother to marry Darcy's younger sister in order to combine the fortune of both families. Jane is distressed. Elizabeth thinks that Bingley's sisters and Darcy have managed that to keep Bingley away from Jane.

Elizabeth's aunt and uncle, Mr. and Mrs. Gardiners come to visit Longbourn. They notice that Jane is very sad, so they invite her to go with them to London for days. Elizabeth wishes that her sister would turn to Bingley when she arrives to London. Elizabeth's uncle warns her against

marrying Wickham because of his poor financial conditions. When Jane arrives to London, Caroline Bingley is completely impolite with her. Jane surmises that Mr. Bingley knows she is in London; and since he does not contact her, she decides that he no longer cares for her. While in Maryton, all of a sudden, Wickham returns his attention from Elizabeth to Miss King, a lady who has recently required 10 000 pounds from an inheritance.

Elizabeth's best friend and the poor daughter of a local knight, Charlotte, explains to Elizabeth that she is getting older and needs to marry someone to protect her, so Charlotte and Mr. Collins get married and Elizabeth promises to visit her at her new home. So she travels to visit her, in her home that of Mr. Collins' patron, Lady Catherine de Bourgh, who is also Darcy's aunt. Elizabeth and the others are invited to dinner at Catherine's large estate. Lady Catherine is absolutely proud and unpleasant. Mr. Darcy and his cousin Colonel Fitzwilliam visit Rosings, Elizabeth and Colonel Fitzwilliam get along very well. Besides, Darcy also pays a lot of attention to Elizabeth and usually visits her. They also meet during the daily walks through the nearby gardens. Someday, Colonel Fitzwilliam tells Elizabeth that Darcy recently prevented a friend from an indiscreet marriage. Elizabeth realizes that Fitzwilliam is referring to Bingley and her sister Jane. She becomes very angry that she gives herself a headache, which keeps her visiting Rosings at night.

Darcy visits Jane when she was alone and tells her the truth that he wants to marry her sister even if she is from a lower class. Elizabeth is shocked at his proud speech and rudely refuses him. She also reproves him for acting in such a bad-manner and accuses him of destroying Jane's life and betraying Wickham. Darcy is surprised that Elizabeth has refused his tender and leaves. The next day, Darcy meets Elizabeth and gives her a letter. She reads it after he had left. First, Darcy defends himself from preventing Bingley from marrying Jane, not only because Jane is from a lower family, but she did not seem to show any preference for Bingley. Second, Darcy explains his side of the Wickham story. Before the death of his father, he asked Darcy to provide Wickham with a living, only if Wickham enters the clergy. Wickham, however, refuses to enter the clergy and asked Darcy for 3 000 pounds to study law. Wickham then wasted all his money on a dissolute lifestyle and then asked Darcy for another payment promising him to enter the clergy this time. When Darcy declined, Wickham lured Darcy's sister, Georgiana. Before they could run away, Darcy interfered and saved Georgiana's honor.

Elizabeth at first does not believe Darcy's claims but comes to consider the possibility as she reflects on Wickham's behavior. She realizes that she was sloped to believe Wickham only

because she had a negative impact on Darcy and because she was lured by his attention. Soon after, Elizabeth returns home, stopping to collect Jane on the way. In the meantime, Mrs. Bennet, Lydia, and Kitty are distressed because the regiment is leaving Maryton and leaving on to Brighton. Lydia then asked her father to join Colonel Forster and Mrs. Forster in Brighton. Elizabeth tells her father to refuse Lydia's permission, considering that her sister's silly nature will get her in trouble there. However, Mr. Bennet does not mind Elizabeth's request.

After that, Elizabeth goes on a vacation with her Gardiners. They first stop close to Mr. Darcy's estate. The Gardiners want to take a tour there, and Elizabeth accepts after making sure that Darcy is away, and delights in the building and ground, while hearing from Darcy's servants that he is a great and generous master. Suddenly, Darcy arrives and unexpectedly, Darcy is completely amiable with Elizabeth and the Gardiners. He says that he wants Elizabeth to see Georgiana as soon as she arrives the next day. The next morning Darcy and his sister visit Elizabeth and the Gardiners in their tavern. Bingley quickly accompanies them, and Elizabeth realizes that he still thinks tenderly of Jane. One morning, Elizabeth receives a letter from Jane in which she announced that Lydia has run away with Wickham, and the Bennets family fears that Wickham does not actually want to marry her; so Jane tells Elizabeth to come back home immediately. At the moment when Elizabeth reads the letters, Darcy arrives at the tavern. In her panic state, Elizabeth tells him what has happened. Darcy feels partially to blame, because he never exposes Wickham's immorality. Elizabeth then returns to Longbourn immediately with the Gardiners. There, a hysterical Mrs. Bennet has locked herself in her room. They know from Colonel Forster that Wickham has amassed over 1 000 pounds of gambling debts. The next day, Mr. Gardiner goes to London to join Mr. Bennet, who is already there scratching for Lydia. Many days passed, but they are still looking for Lydia. Mr. Bennet comes back home, and leaves the search in Mr. Gardiner's hands. Soon, the Bennets family receive a letter from Mr. Gardiner announcing that Lydia and Mr. Wickham have been found, and Wickham accepts to marry Lydia if Mr. Bennet gives her an equal share of his wealth. Mr. Bennet learns that Wickham would never have accepted to marry Lydia for little money. After their marriage, Lydia and Wickham visit Longbourn. Nevertheless, Mrs. Bennet is very happy to have one of her daughters married. At dinner, Lydia says to Elizabeth that Darcy was present on her wedding. Curiously, Elizabeth sends to Mrs. Gardiners a letter asking for details. Her aunt explains that it was Darcy who found Lydia and Wickham, and he is the one who paid off Wickham's debts. Mrs. Gardiner believes that Darcy did all this because he loves Elizabeth.

Bingley and Darcy returns to Netherfield Park, and they come to Longbourn frequently. After several days, Bingley asks Jane for marriage, she accepts and the family is very happy. Meanwhile, Darcy travels to London for a business trip. Lady Catherine comes to Longbourn after hearing that Darcy and Elizabeth are engaged. She warns Elizabeth from accepting Darcy's proposal, but Elizabeth is insulted and refuses to promise anything. Lady Catherine leaves in an anger.

After returning from his business trip, Darcy tells Elizabeth that his feelings have not changed; she also says that her feelings have changed and that she would be happy to marry him. They talk and each one explains to the other why his feelings have changed. Darcy realizes that he was wrong when he acted in such arrogant manner. Besides, Elizabeth accepts also that she was wrong because she made an improper judgment toward Darcy.

At the end, both couples marry. Elizabeth and Darcy live at Pemberley, after living in Netherfield for a year. Jane and Bingley also move to an estate near Pemberley. Lydia and Wickham spend most of their time in The Bennets' home. While Mr. Bennet is very glad because his eldest daughters have married and Mrs. Bennet is very happy because her daughters have married wealthy men.

2.7. The synopsis of *Memory in the Flesh*

"*Memory in the Flesh*" is a novel written by Ahlam Mostaghanemi. It was published in Beirut in 1993, and has been reprinted in more than 20 editions. It is also named "*The Bridges of Constantine*". Ahlam's novel is considered as the first novel written by an Algerian woman in Arabic that has become a bestseller. "*Memory in the Flesh*" was awarded the Naguib Mahfouz Medal in 1998 for literature.

The novel is concerned with Algeria's struggle against foreign domination. The novel is dedicated to both the author's militant father, who was occupied in the national liberation struggle, and also to her literary father, the Francophone Algerian poet and novelist Malek Hadad, who decided to write with his mother tongue, the Arabic language after the Algerian independence in 1962.

The story extended more than four decades of the Algerian history, from the 1940s to the 1980s. The book was translated into German, Spanish, Chinese and Kurdish and it was considered by critics to be the best literary work of the last decade.

Memory in the Flesh revolves around a love affair between Khaled, a former revolutionary in the Algerian war of liberation, and a young daughter of his friend, the freedom fighter Si Taher. Khaled, the protagonist, is also the narrator of the story, he is writing his own book in response to what his former lover has published. The book Khaled writes is the one that the reader reads. The love story between Khaled and Hayat seems to be a strange love story since Khaled is much older than the girl, he remembers her birth and was the man who registered her name in place of Si Taher. While Khaled was fighting against the French colonizer, he lost his left hand in an accident: «I am the wounded man who left in his forgotten battles his arm, and in the closed cities his heart..."(Mostaghanemi. *Memory in the Flesh*, 100)

After the Algerian Independence, Khaled works in government jobs, but he has discovered that his dreams are even greater. He said «I was after independence, running away from the political positions offered to me, which everyone was eager to reach"(Mostaghanemi, 147)

At that period, people have moved away from learning and reading and they focused on material matters. Hence, Khaled decided to emigrate to France. He has been in self-exiled in Paris for two decades, where he realised his dream of painting. He announces: "I was the painter, and you were a curious visitor on more than one level". (Ibid, 51)

Khaled has become a celebrated painter and he has not visited his homeland Constantine, Algeria for many years, because he wants to remember it as it was when he was a young and a strong man fighting against the French colonizer. He adheres to the Constantine that existed before his parents died and his body was broken; He wanted to keep the beautiful image of his homeland, he wanted to remember just his happy souvenirs there. He did not want to see the years following the independence that brought poverty and corruption to his family and friends.

One day, at the opening of one of his exhibitions, Khaled meets the daughter of Si Taher, who was considered a father and role model for him. She is called Hayat. She brings back all his memories of his homeland and open wounds that were almost forgotten and forced him to return to Constantine in circumstances he did not expect. Khaled knew Hayat when she was a baby, but when he met her in Paris, she was a young woman of 25 years and he was at the age of 50, that is why he said: «The post-fifties writing for the first time...is something crappy and crazy, like the return of adolescence"(Mostaghanemi, 23).He said also about his late love: «But in vain I was trying to stand in through that waterfall that was swept away by the power of love in the fifties , madly love in the fifties, by the opposite of a man who did not know love before that day"(Ibid,101).

At the beginning, he did not know that she is Hayat or Ahlam as her father called her, the visitors were multiplying in the exhibition, while he saw two young girls whose features seemed to be Algerian. Therefore, Khaled decided to get closer to them and as ask them, when, he was surprised by the answer of the small girl that her name was Hayat: "...and yet I like to name you Hayat because I am the only one with your mother who knows this name today...I want it to be among us as a secret..." (*Ibid,110*).

The protagonist Khaled narrates that he has a great feeling of love for a young woman, who is twenty-five years. He loved her to the point of crazy love, but he did not know if Hayat exchanged the same love, or she was in love with another person. Hayat was in moments giving him the hope that she exchanged the same feelings of love, especially when she asked him: «Would you be here all the time? I realized that I passed the first exam with you, and I will make you think of my meeting again"(*Ibid, 68*). But in reality, Hayat came to the exhibition in Paris, in order to see the man whose father told her about him so many things; as a man with faults and goodness, not as they think of him as a supernatural hero. For Hayat, Khaled was the link between past and present.

Khaled continued loving Hayat until he received the invitation to attend her wedding. Her uncle Si Sherif sent the invitation. That day Khaled felt a strange and a mixed feeling between pain and surprise: «I stood on the boundary between reason and madness, between laughter and crying. I knew a girl. No my friend! I also knew a female and that's the problem. She is you daughter too. No, she was not my daughter; she could only be my wife...could have been me?"(*Ibid,269*).At that time, he knew that all that moment he lost his dream of love.

Khaled returned to Constantine, because he found the image of his beloved, and he found the image of his hometown Constantine in his beloved Hayat, but unfortunately, he felt a strange feeling more bitter than he felt before; he felt that his town changed totally. It did not give him happiness and the affection that it gave before. Khaled lost all his dreams, he was upset. He saw everything change: their customs, values... people did not remember him in the city, he felt a deep sadness and depression because he missed two great dreams in the same moment; his love Hayat and his second love Constantine.

The day of Hayat's wedding, Khaled lost all his dreams and felt a great sadness. After few days, before Khaled's return to France, his beloved called him to thank him about his gift which was a painting and at the same time she said that she loved him, therefore, Khaled decided to kill this love for ever and he wrote a book for her to make her feel a little of the pain that she

had caused on himself. Ultimately, Khaled forced himself to forget her and have another relationship with a French girl, Catherine, but the same consequences would not enable him to enjoy his love.

After few years, Khaled got the news of the death of his own brother. Therefore, he returned to Algeria to recognize the body of his brother waiting for him in the refrigerator of the dead to accompany it to Constantine to take care and responsibility for the nephews.

2.8. The Comparison between *Pride and Prejudice* and *Memory in the Flesh*

In the texts, *Pride and Prejudice* by Jane Austen, and *Memory in the Flesh* by Ahlam Mosteghanemi are alike in several ways. Both of them have the same writing style. They also share some similar themes and symbolism. On the other hand, one way they differ is in the end of the story and the choice of the characters.

In Jane Austen's *Pride and Prejudice*, the writing techniques and the structure she uses are very different from the other techniques that are used by other authors. In *Pride and Prejudice*, the characters have conversations with each other. Jane Austen tends to use dialogues as one of her basic techniques in order to express the character's point of view and attitude towards the world, and to display for us how they are thinking and how they are feeling. Jane Austen's use of dialogue has long been considered as one of her most important creative achievements. *Pride and Prejudice* is a remarkable example of how she uses conversations to show the attitude of her characters. The conversations in this novel show that characters might be feeling optimistic, or perhaps weary and sad, like in:

“Which do you mean?” and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, “She is tolerable; but not handsome enough to tempt me, I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.”(Austen, *Pride and Prejudice* 13, 14)

This dialogue is Darcy's words that describe the reaction at the Meryton ball to Bingley's proposal to dance with Elizabeth, but Darcy sees the people assisting in this Ball as inferiors, and completely refuses to dance with a lady that is “not handsome enough” for him. These

words show the reputation among the entire community for pride and bad manners. The conversations introduce the themes of the novel and also give a strong impression of how people would have communicated to each other two hundred years ago.

The same case in Ahlam Mosteghanemi's *Memory in the Flesh*, the dialogue can be regarded as an important technique in which she expresses and introduces the political and aesthetic announcement. The first and foremost story is the interaction between Khaled's first person voice directed particularly at Hayat as it is combined with Khaled's recollection of past conversations and events. The first is a partial and subjective description, while the latter is a dialogue between the two characters.

However, both Ahlam Mosteghanemi and Jane Austen take the narrative style as one of their basic to show how the characters share their opinions, how they think and behave. Throughout *Pride and Prejudice*, the narrator purveys us with a deep view about the characters' thoughts and feelings that it cannot be represented directly by the characters. The very known introductory sentence of the novel

“it is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife. However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of someone or other of their daughters”(Austen, *I*)

is given in the voice of the narrator and it represents the importance of humour, while also depicting the social situation into which Elizabeth Bennet and her sisters, as middle class women, found themselves in Regency Period England. In chapter sixteen and fifty two of the novel, is a very useful example of how the narrator talks directly to the reader in order to describe Elizabeth's reflection on Darcy's actions and his influence on the different situations that have happened.

Memory of the Flesh turns on a love affair between Khaled, and the young daughter of his friend, all that told through the Khaled's voice like in “I kept talking to myself afterwards, persuading myself that you were not just a shooting star. You were not just passing by like a comet that light up the summer evening...” (Mosteghanemi, *Memory in the Flesh*, 42). It was formed such as this affective embodiment of a male voice alongside narrative techniques in

which the author joins the accomplishment of world literature with that of local storytelling and traditional modes of narration that particularly impressed the judges who awarded this novel the Naguib Mahfouz Medal for Literature.

In her novel, Jane Austen displays the flexibility of genre in which realism and romanticism are equipoised through the novel's social and economic situations, and the characterization of Mr. Darcy, along with Elizabeth Bennet's idealistic approach toward marriage. This work can actually be classified as an abnormal mix of both realism and romanticism. Her novel absolutely reflects real-life situations, her hero is generally across between a realist and romantic hero and the same case for her endings. At first, both Elizabeth and the reader did not like Mr. Darcy "for he was discovered to be proud; to be above his company, and above Being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy with to be compared with his friend."(Austen, 11). She wrote, "fine, tall person, handsome features, noble man"(ibid) and he is also very wealthy. In this quotation, the characterization of Darcy is completely realistic. Nevertheless, what makes him more of a romantic hero than a realistic one is that he is described as being romantic. Therefore, the description of the hero of good looks, wealth, and noble mind, make him more suitable to be a romantic hero. On the other hand, Ahlam Mosteghanemi in her novel *Memory in the Flesh* uses the narrative style excessively. The narrator and the hero Khaled represents his nationalism in different ways, in which he describes the Algerian society and the French colonization realistically. However, his painting that holds bridges of "Constantine", his love to that girl who changes his life completely, "Today, now that is all over, I can say, if that's the case, we're lucky that it's just in a book. However, what did not happen could fill volumes. We are also lucky in the beauty of the love we did have. What will not happen is also beautiful."(Mostghanemi, 1). This novel describes love by beautiful and gentle words, it talks about feelings and sentiments of the characters that we all pass with it in a smart cute way. *Memory in the Flesh* flourishes the feelings inside the reader, and makes him taste the sweetness of love and longing to the homeland.

Both Jane Austen and Ahlam Mostaghanemi use symbolism in their two novels "*Pride and Prejudice*" and "*Memory in the Flesh*".

Pride and Prejudice is extremely free of unambiguous symbolism, which perhaps has something to do with the novel's dependence on dialogue over description. However, Pemberley, Darcy's estate, sits at the centre of the novel, literally and figuratively, as a

geographic symbol of the man who owns it. Elizabeth visits it at a time when her emotions toward Darcy started to warm; she is charmed by its beauty and charm, and also by the picturesque countryside, just as she will be charmed, increasingly, by the gifts of its owner. Jane Austen makes a clear connection when describing the stream that flows beside the mansion. "In front", she writes, "a stream of some natural importance was expanded into greater, but without any artificial appearance". Darcy owns a "natural importance" that is "grew" by his excessive pride but which coexists with a genuine truthfulness and lack of "artificial appearance". He is like the stream neither "formal, nor falsely adorned". Pemberly even offers a symbol-within-a-symbol for their budding romance: when Elizabeth meets Darcy on the estate, she is crossing a small bridge proposing the wide gulf of disagreement and class prejudice that lies between them- and the bridge that their love will build across it.

As long as Ahlam Mostaghanemi uses symbolism in her excellent novel *"Memory in the Flesh"*. There is symbolism in the title, Ahlam was very successful in choosing the title because it is short, and this is what should be in literary works, because the researcher saves it as soon as the eyes pass on, it enters into memory, and be something familiar since the first moments. Memory comprises a moral dimension that is added to a material object, which is the flesh or the body, and the transition from the absent moral to the present and embodied material, reveals some of the scopes (dimensions) of the moral and identifies it, but does not explain it, but keep it vague. The novel's title raises thought, and moves the innate of curiosity in the reader, because it is more likely than the meaning, because the title is the subject of a literary novel, which is not free of love usually, and because the body mentioned clearly in the title, and the word of memory is not far from the atmosphere of love, but it is one of the vocabulary that is always present in Ahlam Mostaghanemi's novels, all of which drives the reader to discover the details of the novel.

Ahlam Mostaghanemi uses the body to explore the relationship to one's country and culture in a variety of ways. She introduces the body as object of desire and as a symbol for the physical connections to and responsibility for one's country (Constantine) and its people.

At the same time, Ahlam uses symbolism in characters. For example, Khaled who is a central figure who represents the past and sincere sacrifices for the homeland as well as suffering at all levels: political, social, psychological and historical. This character is distinguished by wealth and rooted qualities, but those qualities have not prevented the emergence of the uncertain personality of Khaled. Concerning the heroine Hayat who

represents the second character in the novel and the explosive memory in many cases. Just with mentioning the name Hayat, Khaled opens the doors of his memory, and the most important of which is his memory with Si Taher. She is symbolized by the writer to Algeria after a quarter of a century of independence, and that instead of being a sympathetic mother and warm embrace of her children, she became that harsh selfish love that denies to those who love her and disavow him.

In addition, Katherine, Khaled's French friend who symbolizes a French lifestyle characterized by absolute freedom free from all conditions, limits and pressures imposed by tradition, religions and society.

Although love is considered as an essential component in most novels and perhaps it is the general line through which events move, but here in Ahlam Mostaghanemi's novel "*Memory in the Flesh*", the writer has succeed in dealing with love well.

What is new in Ahlam 's novel is that she managed to escape the transformation of the memory of the flesh from a novel that benefits from love to move the events to her first novel. From the beginning of the story until the end , Ahlam sustained the affection and the purity of love, Khaled the hero of the novel and at the same time is considered the narrator of the story. He attaches to the girl who is named Hayat or Ahlam. Their love story is somehow strange and odd because Khaled is older than Ahlam with twenty-five years, in this content Khaled said:

"You, the jasmine that bloomed hastily...not so much perfume, my love. Not so much. Did not realize that memory had a beautiful scent, the scent of my homeland"(Mostaghanemi, *Memory in the Flesh* p53).

The novel shows Khaled's patriotism in different ways. Although, he was living in Paris for many years but he was always painting tables about Constantine, his homeland that means that he is missing it and he has a great love of his country. Khaled saw his love Ahlam or Hayat in Constantine and saw his love of his city in Hayat. Hayat the daughter of Si Taher; the friend of Khaled, they were fighting against the French colonizer together.

"I was waking a monster that had been sleeping inside of me for years. I was turning you, in my feverish insanity, into a city. You were listening to me like a pupil, absorbing my words as though we were in a hypnosis session, willing to obey orders from a master and follow his wishes"(Mostaghanemi, *Memory In The Flesh* p77)

This quotation explains that Hayat is considered as the girl who made Khaled remember all his memories just from the first meeting.

The novel combines love with sadness and it is the new style of the Arabs and non-Arabs in expressing love. As it is known that sorrow when it is mixed with love, it maintains the warmth of love and restore the reader to the first moments usually mixed with anticipation and hesitation and confusion. At the same time, Ahlam describes love in *Memory in The Flesh* by beautiful and gentle words, she talks about feelings in a smart and a cute way that makes the reader feel as if it is his/her own love story. The novel is a lyrical and heartrending love story about loss and remembrance, exile and belonging.

While Jane Austen's *Pride and Prejudice* contains one of the most held dear love stories in English Literature, the love story between Darcy and Elizabeth. As in any good love story , the lovers should evade and defeat numerous obstacles, beginning with the tensions caused by the lover's own personal qualities. Elizabeth's dignity makes her misjudge Darcy on the basis of a poor first feeling , as long as Darcy's discrimination against Elizabeth's poor social standing blinds him, for a time, to her many virtues.

Simultaneously, Jane Austen poses countless smaller obstacles to the mental of the love between Elizabeth and Darcy, including Lady Catherine's effort to control her nephew, Miss Bingley's Snobbery, Mrs. Bennet's stupidity and Wickham's deception. In each case, anxieties about social relations, or the desire for better social connections, tamper with the workings of love. The realization of Darcy and Elizabeth of a shared and sensitive love seems to insinuate that Austen sees love as something independent of all these social obstacles, as something that can be caught if only an individual is able to elude the warping effects of hierarchical society.

Jane Austen does not sound some more realistic notes about love, using the character of Charlotte Lucas, who marries Mr. Collins for the sake of money, to show that the heart does not always dictate marriage. In addition, with her central characters, Jane proposes that true love is a force separate from society and one that can conquer even the most difficult of conditions.

In Ahlam Mostaghanemi's *Memory in the Flesh*, Ahlam describes some oppressed and defeated Algerian women. She forcefully criticizes the social hypocrisy of the Algerian society and the man's vanity, by holding on to honour, but at the same time, his sexual skill and adventures boast between him and his friends. The novel examines the situation of the Algerian women, which is not very different from the situation of Arab women in general. The collective

memory has always been committed to the world of writing in its association with masculinity, in which women were only as a subject of the inspirational story of the creator/man, and they have not the right to enter the masculine fortress. Nevertheless, actually woman went beyond the man in his creativity until she gets similar with him in the production of texts, not as an attack or a pretence in the transfer of reality, but as a revealing of its own creative world.

Jane Austen in her novel *Pride and Prejudice* deals with the theme of women's rights, in which she speaks about the importance of marriage in the lives of Elizabeth Bennet and her sisters and that may be difficult for modern readers to understand. Today's women have a variety of options open to them; they can marry as they can go to the college also to follow their studies in any career they want, but during Austen's days, young women did not have these advantages. Although the daughters of the middle and upper class could go to school, their education there consisted more of becoming «talented» than it did of expanding their academic knowledge. Moreover, women in early 19th century Britain were not allowed in higher education, so private tutors, governesses and private schools were the extent of structured education open to them. Logically, Elizabeth Bennet as a young woman with a dynamic mind would have been able to advance in her education independently through reading. A woman's formal education was limited because her job opportunities were limited and vice versa. At that time, women were not acceptable in any profession such as medicine or the law and therefore did not offer her the chance to do so. In Elizabeth's case, she is dependent upon her father while he is living and she is unmarried, but because of the entail and the fact that she has no brothers, her situation could become quite desperate when he dies, because she and her small family would rely on the charity of their relatives such as Mr and Mrs. Phillips, Mr and Mrs. Gardiner and even Mr. Collins.

Jane Austen wanted to say through her novel that only marriage can save women from being rejected by the society and this quotation explains that:

" An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents.-Your mother will never see you again if you do not marry Mr.Collins, and I will never see you again if you do" (*Austen,78*)

However, although there are many similarities between the two works in choosing the style and the themes, *Memory in the Flesh* and *Pride and Prejudice* contain some differences as well.

The end of Jane Austen's work is considered to be happy and romantic, not wholly because of the accidental marriages, but because the main character Elizabeth was able to understand

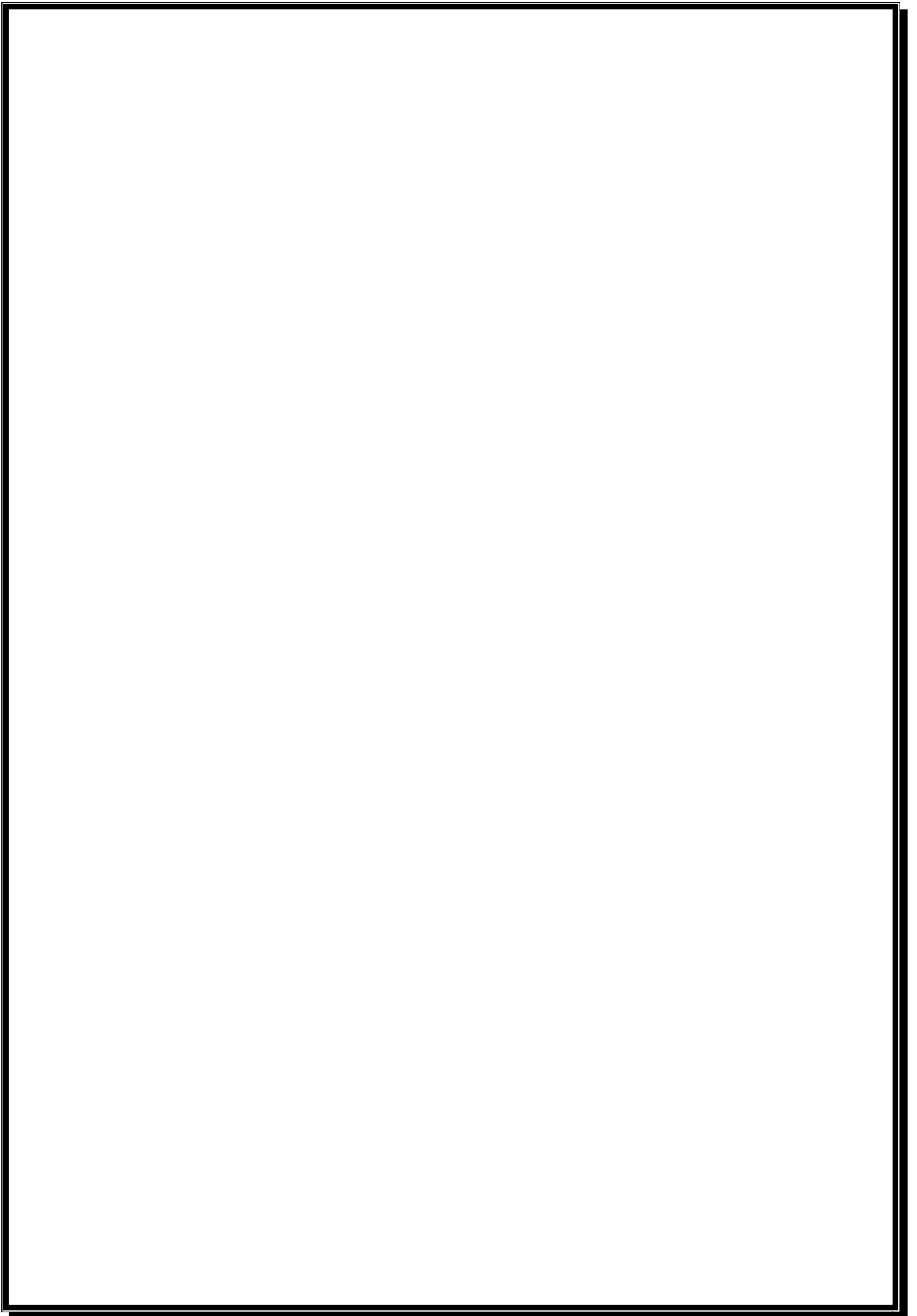
herself and the people around her better than before. This conclusion happened after a lot of difficult events that have developed between the main characters, so that the novel is regarded as plausible and as a true story, besides, the importance of dialogue is the key of this quality.

Nevertheless, *Memory in the flesh* is the absolute difference. Ahlam Mosteghanemi chooses the position of separation between the lovers who lived in the desire to a real encounter for several years. Ahlam chooses this dramatic goal because she wants to gather the ideas in which her texts involved a strong philosophical form that led the reader to live a period of astonishment because of the unexpected end.

2.9. Conclusion

"Any two texts can be compared, but a comparison works when there is a sufficient basis for comparison; that is , a strong number of similarities, which allow us to isolate particular striking, revealing, informing, epiphany and ultimately untranslatable differences..."(Gregory Reid). According to Gregory Reid, *Pride and Prejudice* and *Memory in the Flesh* can be compared since they share a strong number of similarities and some differences which represent the product of language, culture, history and environment.

General Conclusion



General Conclusion

Comparative literature is considered as the study of the interrelation ship of the literatures of two or more national cultures usually of different languages and especially of the influences of one upon the other; sometimes: informal study of literary works in translation. It is a branch of literature that deals with literary relationships, similarities and differences among different countries. Similarities between works of literature may be based on similarities in the social and cultural development of each country of origin or on cultural and literary contacts between the countries.

Ahlam Mostaghanemi and Jane Austen were born in two different environments, but they share so many themes in their literary works such as: love, women's rights, language and symbolism which are our focus on the second chapter.

The general arrangement of the research paper comprised two chapters reviewed the modern Algerian literature including Ahlam Mostaghanemi as the first Algerian woman novelist who chooses to write in Arabic unlike the other Algerian authors and poets , and the Regency literature including Jane Austen who is among the greatest marvellous authors in the world.

The second chapter reviewed the analysis and comparison of the two literary works «*Memory in the Flesh*» written by Ahlam Mostaghanemi and «*Pride And Prejudice*» written by Jane Austen, undertaken to answer the research questions "What are the common and the uncommon things between the two literary works and was Ahlam Mostaghanemi influenced by Jane Austen ?"

Memory in the Flesh is the emotional and resentful monologue of Khaled, a painter who fought and lost his left arm in the Algerian revolution. The writing is addressed-almost in epistolary style- to a young novelist, Ahlam or Hayat as she is already named. In this novel Ahlam dealt with love, nostalgia for Khalid's home city of Constantine, which he equates to his lover, revolution and women's rights in Algeria at that time. Likewise, Jane Austen's *Pride and Prejudice*, which was published in 1813. The novel depicts life in the genteel rural society of the day, and tells of the first disagreement between Elizabeth Bennet and Darcy. Much of the book talk about love, women's rights and the social classes as it consists of comedy. *Pride and Prejudice* as *Memory in the Flesh* contain one of the most cherished love stories: the love story between Elizabeth and Darcy who encounter so many obstacles in their relationship. Jane

Austen sees love as something that can be captured if only an individual is able to escape the warping effects of hierarchical society.

The common points that can be drawn from Ahlam's and Jane's experiences is that love or a true love can defeat all the conditions and the obstacles, the love story in Ahlam's novel seems to be strange because the protagonist Khaled is much older than Ahlam/Hayat , while in Jane's novel, the problem was in the hierarchical society or the social classes.

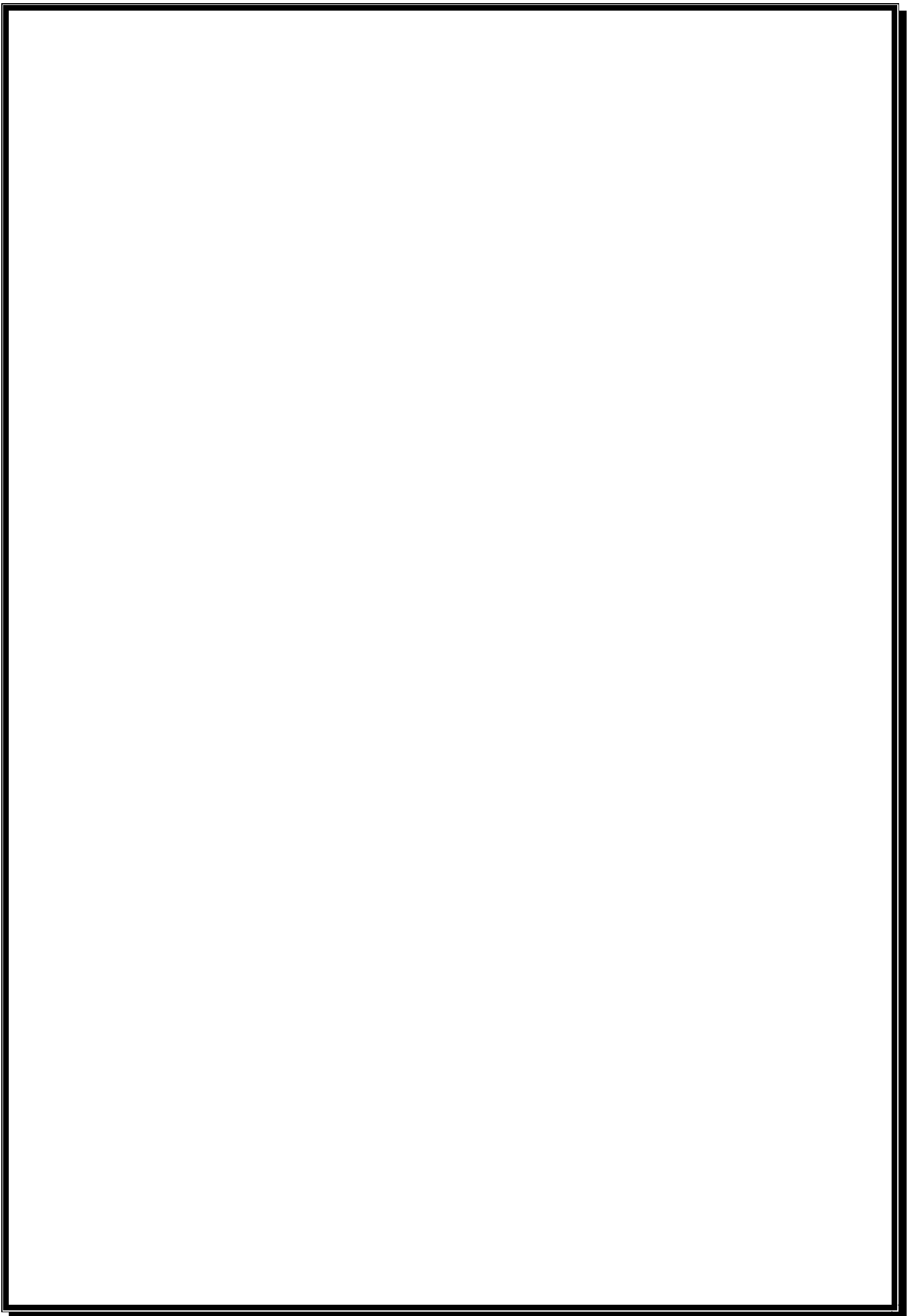
Hence, the two novelists share the same opinion concerning love; they described it in a good and a nice way, but they differ in one point which is the end of each novel. Ahlam selects a sad end to her love story with Khaled the Algerian painter , although she loves him but she decides to get married with an Algerian businessman who is called "Si...". Differently from Jane Austen who chooses a happy end which is the marriage of Elizabeth and Darcy.

To conclude, both novels had similar descriptions about their experiences of love; they use beautiful expressions in describing love. As they focused on women's rights during their period of writing.

Both Ahlam and Jane use dialogue in their works in order to show the character's attitudes and reflections and to make it clear and easy for the reader to understand the stories.

Although both novelists wrote in two different eras , the social suffering they live let them use the same style of writing and the same way of thinking.

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