



# مجلة بحوث الشرق الأوسط

مجلة علمية مُحْكَمَة  
(مُعتمدة) شهرياً

العدد المائة  
(يونيو 2024)

السنة الخمسون  
تأسست عام 1974

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يصدرها  
مركز بحوث  
الشرق الأوسط



الآراء الواردة داخل المجلة تعبر عن وجهة نظر أصحابها وليست مسئولية مركز بحوث الشرق الأوسط والدراسات المستقبلية

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# مجلة علمية مُحَكَّمة متخصصة في شؤون الشرق الأوسط

مجلة مُعتمدة من بنك المعرفة المصري



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- معتمدة من الكشاف العربي للاستشهادات المرجعية (ARCI) . المتوافقة مع قاعدة بيانات كلاريفيت Clarivate الفرنسية.
- معتمدة من مؤسسة أرسيف (ARCIf) للاستشهادات المرجعية للمجلات العلمية العربية ومعامل التأثير المتوافقة مع المعايير العالمية.
- تنشر الأعداد تبعاً على موقع دار المنظومة.



العدد المائة- يونيو 2024

تصدر شهرياً

السنة الخمسون - تأسست عام 1974



**مجلة بحوث الشرق الأوسط**  
**(مجلة معتمدة) دورية علمية محكمة**  
**(اثنا عشر عددًا سنويًا)**  
**يصدرها مركز بحوث الشرق الأوسط**  
**والدراسات المستقبلية - جامعة عين شمس**

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## الرؤية

السعي لتحقيق الريادة في النشر العلمي المتميز في المحتوى والمضمون والتأثير والمرجعية في مجالات منطقة الشرق الأوسط وأقطاره .

## الرسالة

نشر البحوث العلمية الأصيلة والرصينة والمبتكرة في مجالات الشرق الأوسط وأقطاره في مجالات اختصاص المجلة وفق المعايير والقواعد المهنية العالمية المعمول بها في المجالات المُحكَّمة دوليًا.

## الأهداف

- نشر البحوث العلمية الأصيلة والرصينة والمبتكرة .
- إتاحة المجال أمام العلماء والباحثين في مجالات اختصاص المجلة في التاريخ والجغرافيا والسياسة والاقتصاد والاجتماع والقانون وعلم النفس واللغة العربية وآدابها واللغة الانجليزية وآدابها ، على المستوى المحلى والإقليمي والعالمي لنشر بحوثهم وإنتاجهم العلمي .
- نشر أبحاث كبار الأساتذة وأبحاث الترقية للسادة الأساتذة المساعدين والسادة المدرسين بمختلف الجامعات المصرية والعربية والأجنبية .
- تشجيع ونشر مختلف البحوث المتعلقة بالدراسات المستقبلية والشرق الأوسط وأقطاره .
- الإسهام في تنمية مجتمع المعرفة في مجالات اختصاص المجلة من خلال نشر البحوث العلمية الرصينة والمتميزة .



## مجلة بحوث الشرق الأوسط

- رئيس التحرير د. حاتم العبد

- الهيئة الاستشارية المصرية وفقاً للترتيب الهجائي:

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- *Prof. Ulrike Freitag* Institute of Islamic Studies, Belil Frie University, Germany

## شروط النشر بالمجلة

- تُعنى المجلة بنشر البحوث المهمة بمجالات العلوم الإنسانية والأدبية ؛
- يعتمد النشر على رأي اثنين من المحكمين المتخصصين ويتم التحكيم إلكترونياً ؛
- تقبل البحوث باللغة العربية أو بإحدى اللغات الأجنبية، وترسل إلى موقع المجلة على بنك المعرفة المصري ويرفق مع البحث ملف بيانات الباحث يحتوي على عنوان البحث باللغتين العربية والإنجليزية واسم الباحث والتايتل والانتماء المؤسسي باللغتين العربية والإنجليزية، ورقم واتساب، وإيميل الباحث الذي تم التسجيل به على موقع المجلة ؛
- يشار إلى أن الهوامش والمراجع في نهاية البحث وليست أسفل الصفحة ؛
- يكتب الباحث ملخص باللغة العربية واللغة الإنجليزية للبحث صفحة واحدة فقط لكل ملخص ؛
- بالنسبة للبحث باللغة العربية يكتب على برنامج "word" ونمط الخط باللغة العربية "Simplified Arabic" وحجم الخط 14 ولا يزيد عدد الأسطر في الصفحة الواحدة عن 25 سطر والهوامش والمراجع خط Simplified Arabic حجم الخط 12 ؛
- بالنسبة للبحث باللغة الإنجليزية يكتب على برنامج word ونمط الخط Times New Roman وحجم الخط 13 ولا يزيد عدد الأسطر عن 25 سطر في الصفحة الواحدة والهوامش والمراجع خط Times New Roman حجم الخط 11 ؛
- (Paper) مقاس الورق (B5) 17.6 × 25 سم، (Margins) الهوامش 2.3 سم يمينًا ويسارًا، 2 سم أعلى وأسفل الصفحة، ليصبح مقاس البحث فعلي (الكلام) 13×21 سم. (Layout) والنسق: (Header) الرأس 1.25 سم، (Footer) تذييل 2.5 سم ؛
- مواصفات الفقرة للبحث : بداية الفقرة First Line = 1.27 سم، قبل النص = 0.00، بعد النص = 0.00، تباعد قبل الفقرة = 6pt (تباعد بعد الفقرة = 0pt)، تباعد الفقرات (مفرد single) ؛
- مواصفات الفقرة للهوامش والمراجع : يوضع الرقم بين قوسين هلاقي مثل : (1)، بداية الفقرة Hanging = 0.6 سم، قبل النص = 0.00، بعد النص = 0.00، تباعد قبل الفقرة = 0.00 تباعد بعد الفقرة = 0.00، تباعد الفقرات (مفرد single) ؛
- الجداول والأشكال: يتم وضع الجداول والأشكال إما في صفحات منفصلة أو وسط النص وفقًا لرؤية الباحث، على أن يكون عرض الجدول أو الشكل لا يزيد عن 13.5 سم بأي حال من الأحوال ؛
- يتم التحقق من صحة الإملاء على مسئولية الباحث لتفادي الأخطاء في المصطلحات الفنية ؛
- مدة التحكيم 15 يوم على الأكثر، مدة تعديل البحث بعد التحكيم 15 يوم على الأكثر ؛
- يخضع تسلسل نشر البحوث في أعداد المجلة حسب ما تراه هيئة التحرير من ضرورات علمية وفنية ؛
- المجلة غير ملزمة بإعادة البحوث إلى أصحابها سواء نشرت أم لم تنشر ؛
- تعتبر البحوث عن آراء أصحابها وليس عن رأي رئيس التحرير وهيئة التحرير ؛
- رسوم التحكيم للمصريين 650 جنيه، ولغير المصريين 155 دولار ؛
- رسوم النشر للصفحة الواحدة للمصريين 25 جنيه، وغير المصريين 12 دولار ؛
- الباحث المصري يسدد الرسوم بالجنيه المصري (بالفيزا) بمقر المركز (المقيم بالقاهرة)، أو على حساب حكومي رقم : (9/450/80772/8) بنك مصر (المقيم خارج القاهرة) ؛
- الباحث غير المصري يسدد الرسوم بالدولار على حساب حكومي رقم : (EG71000100010000004082175917) (البنك العربي الأفريقي) ؛
- استلام إفادة قبول نشر البحث في خلال 15 يوم من تاريخ سداد رسوم النشر مع ضرورة رفع إيصالات السداد على موقع المجلة ؛

• المراسلات : توجه المراسلات الخاصة بالمجلة إلى: merc.director@asu.edu.eg

السيد الدكتور/ مدير مركز بحوث الشرق الأوسط والدراسات المستقبلية، ورئيس تحرير المجلة  
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• ترسل الأبحاث من خلال موقع المجلة على بنك المعرفة المصري: [www.mercj.journals.ekb.eg](http://www.mercj.journals.ekb.eg)

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## افتتاحية العدد 100

تبتهج الأنفس حين يتجسّد الحلم، وتُسرّ الإرادة بتمكين الفكرة، وتتوهج الإصدارات باستمراريتها وريادتها،

إننا إذ نصدّر للعدد المائة من مجلة بحوث الشرق الأوسط لنؤكد بكل الثقة التزامنا بالمعايير الدولية للنشر العلمي، متمسكين بالحفاظ على المكانة العالية التي وصلت إليها مجلّتنا العريقة.

صدر العدد الأول في عام 1974 ومنذ ذلك الحين والمجلة أخذت تتقافز نحو الريادة والشموخ، وتشخص نحو الصدارة حتى أضحى إصدارها شهرياً.

وقد أتى ذلك متزامناً مع تلبيتها لكافة المعايير المصرية والعربية، إلى حد أن حصلت على أعلى تصنيف من المجلس الأعلى للجامعات ونجحت في الحصول على معايير اعتماد معامل (أرسيف Arcif) المتسقة مع المعايير الدولية وفي عام 2021 صُنفت أيضاً في تخصص العلوم الاجتماعية على المستوى العربي ضمن الفئة الثانية (Q2).

ومازلنا نواصل الليل بالنهار حتى نفي بالمعايير الدولية ونحصل على أعلى التصنيفات ؛ بل ونحافظ عليها لنؤكد مفهوم الريادة في أدق تفاصيله، خطواتنا ثابتة ووثيقة ومواكبة، وهذا الوعي يؤهلنا ويعزز من استمراريتنا.

منذ انبثاق الوهج الأول من إصدارها والمجلة تمثل مقصداً لكافة الباحثين في شتى العلوم الإنسانية، وقد قام وما زال معظم أعضاء هيئة التدريس المصريين والعرب بنشر أبحاث الترقية فيها، مما أكسبها موضوعية وثقة، الأمر الذي كان له مردود إيجابي في استحقاقها للتصنيفين: المصري والعربي.

إن خلف هذا التميّز جيش كبير من الزملاء بقسم النشر، يعمل بتفانٍ وجدٍّ وإنكارٍ للذات، مبتغيًا خدمة حقول البحث العلمي بالتزامن مع إثراء الباحثين ومساعدتهم.

حقًا تعجز كلمات الشكر عن إيفائهم حقهم، ذلك أنهم يضربون بهمهم المثل في التفاني، ويقتطعون من أوقاتهم من أجل خدمة الباحثين ومساعدتهم.

وما كان ليفوتنا أن نتقدم بعظيم الامتنان والتقدير للسادة مديري المركز السابقين الذين أسهموا في تطور المجلة حتى باتت قبلةً للباحثين الجادين: المصريين والعرب على حد سواء.

وإننا لنؤكد على بذل قصارى جهدنا، ولن ندخر وسعًا للحفاظ على ما تحقق من المكانة السامية والقدر السامق الذي وصلت إليه المجلة.

ختامًا ندعو كافة الباحثين لنشر أبحاثهم المتميزة والمتفردة بمجلة بحوث الشرق الأوسط العريقة الرحبة، كي يزدوا من ثرائها، ولينضموا إلى كوكبة الباحثين الذين ظفروا بالنشر فيها، لتمثل مجلتنا منبرًا حاشدًا من العلماء، وتحقق بهم الهدف الأسمى من التبادل الثقافي والمعرفي على الصعيدين المحلي والدولي، محققين بذلك مقولة: "العالم بات قرية صغيرة، ونحن بوابتها بكل ثقة وإعزاز".

رئيس التحرير

د. حاتم العبد



# الدراسات اللغوية

**LINGUISTIC STUDIES**



إعادة بعث الذات بعد العزلة

بأسلوب تحليل نفسي مقارن

**The rebirth of an exiled ego after isolation**

**A comparative psychoanalytical approach**

نردين محمد نبيل العطروزي

قسم اللغة الإنجليزية وآدابها بكلية الآداب جامعة عين شمس

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## Abstract

Man and his ego has always dominated many literary works in different forms over the years. What he projects into the community affecting himself and others surrounding him provided a virgin land to writers to explore a life journey of a troubled mind until he settles down and regains hope to a better future after a long self-inflicted battle with the internal mind the external demands of society. Tennessee Williams and Tawfiq Al-Hakim, both present a troubled man in a poor psychological state who is struggling to redefine his worth and stand in life. Both playwrights, in *The Glass Menagerie* (1945) and *Soft Hands* (1954), respectively, show how man, when isolated and pushed to the edge of fighting for survival, changes and matures. However, coming from different cultures and backgrounds, the two heroes face different troubles and consequently behave differently. Nevertheless, after going through the same exiled ego experience, much is to be learned and change of perception follows. The two plays excel in a deep psychoanalytical portrayal of how man is capable of change, when he sees himself truthfully and faces his challenges without fear.



## ملخص

هيمن موضوع الإنسان والذات على العديد من الأعمال الأدبية بأشكال مختلفة على مر العصور. فقد أعطى ما يضيفه الإنسان لمجتمعه مؤثراً في نفسه و غيره مجالاً خصبا للكتاب لاستكشاف رحلة الحياة لعقلية مضطربة بعد معاناة طويلة من معاقبة النفس في معركة يخوضها العقل الداخلي مع متطلبات المجتمع الخارجية حتى يستقر ويستعيد الأمل في مستقبل أفضل.

يقدم كل من تنسى وليامز وتوفيق الحكيم شخصية رجل في حالة نفسية سيئة يصارع لاستعادة قيمته ومكانته في الحياة. يبين كل منهما في مسرحيتي "التمائيل الزجاجية" (1945) و "الأيدى الناعمة" (1954) كيف يتغير و ينضج الإنسان عندما ينعزل و يصل إلى الحافة في صراعه للبقاء. يواجه البطلان اللذان يأتيان من خلفيات وثقافة مختلفة مشكلات مختلفة مما يترتب عليه سلوكاً مختلفاً، و لكن بعد المرور بنفس التجربة لعزلة الذات يتعلمان و تتغير نظرتيهما للحياة.

تمتاز المسرحيتان بالتصوير النفسي الدقيق للإنسان الذي يستطيع أن يتغير عندما يرى نفسه على حقيقتها و يواجه التحديات بدون خوف.



## The Rebirth of an Exiled Ego After Isolation

### (A comparative psychoanalytical approach)

Man and his ego has always dominated many literary works in different forms over the years. What he projects into the community affecting himself and others surrounding him provided a virgin land to writers to explore a life journey of a troubled mind until he settles down and regains hope to a better future after a long self-inflicted battle with the internal mind the external demands of society. Tennessee Williams and Tawfiq Al-Hakim, both present a troubled man in a poor psychological state who is struggling to redefine his worth and stand in life. Both playwrights, in *The Glass Menagerie* (1945) and *Soft Hands* (1954), respectively, show how man, when isolated and pushed to the edge of fighting for survival, changes and matures. However, coming from different cultures and backgrounds, the two heroes face different troubles and consequently behave differently. Nevertheless, after going through the same exiled ego experience, much is to be learned and change of perception follows. Each experiences a rebirth of character where attitudes change and new decisions are made. Such decisions would have never been taken if the two heroes have not rebelled against their own minds and revolutionized their thoughts. The two plays excel in a deep psychoanalytical portrayal of how man is capable of change, when he sees himself truthfully and faces his challenges without fear. The social framework of attaching a family and regular familial conditions highly contributes to the reader's sense of familiarity and understanding. Williams and Al-Hakim outdo themselves in presenting real characters with real psychological problems common to all times and places.

The recurrent "theme of exile in the literary tradition of many societies since ancient times should not be surprising because it is the internal distancing of the individual from the environment that frequently produces art" (Jones, viii). Exiling the ego of man can be crippling him and imprisoning him within a bubble created by man himself and for himself. "Exile was not so much a geographical dislocation as a state of mind, something that consumed and branded



and left one branded for life” (Jones, viii). Internal alienation that is self-inflicted in literature has always been a major theme in many works of art to expose the human condition with its multiple faces. Williams and Al-Hakim expose a slice of this human reality with opposite solutions offered through their main characters in the two contemporary plays.

*The Glass Menagerie*, a four-character memory play by the skilled author Tennessee Williams presents Tom Wingfield featuring a strong resemblance with the playwright himself, his mother and fragile sister. Working at an old shoe warehouse to support his family, Tom shows severe signs of frustration and depression. His life is monotonous and sad, he aspires to escape all this and become a poet but is burdened with his sense of obligation and responsibility towards his mother and sister especially after being abandoned by his father who left nothing behind but an old useless photo framed on the wall. Having an older sick sister who, in turn, is isolated from society, it is easy for Tom to follow the same path of his father’s. But unlike his fragile sister, Laura, Tom has aspirations and dreams of a different future but is not at liberty to find his way. His occasional escapes to the movies signal a slight rebellion in his character since the opening lines of the play and pave the way for his character to grow and develop instead of giving in and succumbing to passiveness like his sister. The play is introduced by Tom promising the audience tricks and mind games setting the atmosphere since the very beginning to the mental illusions of the mind and their powers. He gives his own view point of his current situation. Coming from a traditional Southern poor environment, Tom in *The*

*Glass Menagerie* says:

Yes, I have tricks in my pocket, I have things up my sleeve. But I am the opposite of a stage magician. He gives you illusion that has the appearance of truth. I give you truth in the pleasant disguise of illusion.

To begin with, I turn back time. I reverse it to that quaint period, the thirties, when the huge middle class of America was matriculating in a school for the blind.



Their eyes had failed them, or they had failed their eyes, and so they were having their fingers pressed forcibly down on the fiery Braille alphabet of a dissolving economy...

This is the social background of the play.

Williams, 34

Sharing a dingy small apartment in St. Louis with his mother and sister, all three characters seem locked down in a memory or dream from the past. The three also share huge insecurities about facing the real world and choose to hide behind the shabby walls of their apartment. Amanda, the mother, lives in her past, trying to recreate scenes from her memory. Laura, the sister, physically and psychologically, confines herself to the apartment because she is too shy and scared to deal with the people outside. Tom, unlike the two ladies, escapes most nights to the movies, but his imprisonment is more mental than physical. He is out of the apartment during the day for work and during the nights to watch movies. Deprived of sleep and rest, and overburdened with being the man of the house, Tom slowly goes into a state of self-imprisonment. Bored and tired he has to live the same life day after day with resentment and hate gradually growing until he explodes.

*Soft Hands*, a social play by the prominent Egyptian writer Tawfiq Al-Hakim presents a former prince, with his immediate family which is composed of two adult daughters, a literary scholar and a small selection of minor characters. The prince primarily depicts how many royal figures have lost their place in society along with their titles and many of their monetary assets after the Egyptian revolution of 1952. He is described as Abu Shama states “a modern, educated aristocrat who has been exposed to oppression right after the 1952 revolution” (6). A series of frustrations and shortage of food and money follows. He has to embark on a journey of self-exploration to learn more about himself and find out his potentials in order to survive and provide food from



himself. Many themes emerge in this play as a response to the political changes and the social transformations the Egyptian society went through at the time.

Al-Hakim's response to the social transformations brought about by the Egyptian Revolution of 1952 was the play *Al-Aydi al-na`imah* (Soft Hands, 1954). The 'soft hands' of the title refer to those of a prince of the former royal family who finds himself without a meaningful role in the new society, a position in which he is joined by a young academic who has just finished writing a doctoral thesis on the uses of the Arabic preposition *hatta*. The play explores in an amusing, yet rather obviously didactic, fashion, the ways in which these two apparently useless individuals set about identifying roles for themselves in the new socialist context. While this play may be somewhat lacking in subtlety, it clearly illustrates in the context of al-Hakim's development as a playwright the way in which he had developed his technique in order to broach topics of contemporary interest, not least through a closer linkage between the pacing of dialogue and actions on stage.

Allen, 15

Al-Hakim highlights, in *Soft Hands*, how the new society in Egypt requires new norms and new behavioural attitudes for one to live and survive. The prince, who has never worked nor dirtied his hands before, hence the chosen name of the play, needs to find for himself a new function in society instead of the former title: royal prince. He is joined by a young academic commoner also struggling to survive, but to find work not to find himself. The young scholar who is a holder of a Ph.D. in the Arabic preposition 'hatta' which is equivalent to 'until' cannot find a decent job. Unlike the former gloomy play, this one adopts a rather humorous and amusing tone in delivering the didactic lesson of



finding one's role in the newly imposed social context. The Prince, more than the scholar, must force himself to step out of the isolated bubble of the past, change and embrace a new present for him to survive his future. Bringing contemporary psychological issues in this play was a bold development in Al-Hakim's previous subtle critical technique of writing. The courage his hero portrays by the end of the play of bringing himself out of isolation, leaving behind his highly egotistical attitude and becoming humble is a great example of how man is capable of defeating his ego. He immerses himself in one of the most important societal jobs that requires a high sense of communication and understanding after a long period of silence and captivity. Once he was able to liberate his mind, he was able to act and start living the life he was missing. Al-Hakim was able to contribute to the Egyptian society many humanistic values exposing the character defects showing that if one changes will improve his quality of life.

Frued, founder of the prominent Psychoanalytic Society in Vienna, defines the human mind as "an iceberg, it floats with one-seventh of its bulk above water" (96) and the rest is buried underwater, invisible to others from seeing. According to him, "Our psyche ... resembles an iceberg, with the area of primitive drives, the id, lying hidden in the unconscious thoughts and regulates both the id and the superego – our critical, judging voice" (Frued, 96). Since the unconscious is usually inaccessible, the exported reactions, especially when they are conflicting issues, can be recognized through emotional suffering. The two main characters, Tom and the prince suffer from an internal conflict, of emptiness and loss. Freud claims that:

Emotional suffering ... is the result of unconscious conflict. We cannot continually fight against ourselves, against the uprising of repressed material, and against the force of death, without emotional turmoil ... while unconscious thoughts cannot be retrieved through normal introspection, the unconscious can communicate with the conscious in some ways.

97



The heroes' cry out for help is apparent through their reactions to many situations in the plays. Tom argues with Amanda, his mother, saying: "No. You say there's so much in your heart that you can't describe to me. That's true of me, too. There's so much in my heart I can't describe to you! So let's respect each other's -" only to be interrupted by her saying: "But, why – why Tom – are you always restless?" (Williams, 56). Their incomplete sentences and unanswered questions to each other show how fragmented their mother/son relationship is. It shows how troubled Tom is in how he is unable to carry out a healthy conversation with his mother. Not seeing eye to eye, repeating the same phrases over and over show grave miscommunication and pain within. They are unable to talk, understand nor comfort one another even though they have lived together for a lifetime. However, Tom realizes soon after that "All the world was waiting for bombardments!" (Williams, 65) and that change will ultimately happen whether all the characters are happy with it or not. He reveals his intentions; of leaving this life behind and finding another place for himself, to Jim, when the gentleman caller is with him at dinner.

Jim: What are you gassing about?

Tom: I'm tired of the movies.

Jim: Movies!

Tom: Yes, movies! Look at them. All of those glamorous people – having adventures – hogging it all, gobbling the whole thing up! You know what happens? People go to the movies instead of moving! Hollywood characters are supposed to have all the adventures for everybody in America, while everybody in America sits in a dark room and watches them have them! Yes, until there's a war. That's when adventure becomes available to the masses! Everyone's dish, not only Gable's! Then the people in the dark room come out of the dark room to have adventure themselves – Goody, goody! – It's our



turn now, to go to the South Sea Islands – to make a safari – to be exotic, far off! – But I’m not patient. I don’t want to wait till then. I’m tired of the movies, and I am about to move! ... Soon! Williams, 82-83

Tom realizes that his mental and physical imprisonment are like ‘war’ where one needs to liberate oneself from. He has reached the maximum tolerance of his old life and explains to Jim that he is ‘about to move ... Soon’, which marks his moment of realization and action taken to break the mind’s imprisonment.

The prince also suffers from the same dilemma, and his cry for help is clear when he says:

Do you know what is marriage? It is when the husband supports his wife financially. When he provides for her all her needs, a home, food, clothes and more. Can you support a wife? Do you have a job? Do you work? How do you earn your money? ... I am a responsible father. Find a job first, then propose for marriage. This makes more sense.

Al-Hakim, 110

When he asks these questions to the professor, he is also asking himself or assuring himself that he too cannot fall in love any marry Karima unless he has answers. Claiming that he has changed also is further clarified as he himself says: “Wait! This person has changed. He didn’t appreciate feelings before, you won’t find him now, he has changed” (Al-Hakim, 111). With the end of each play, the main male figure is able to liberate himself. “A man should not strive to eliminate his complexes, but to get into accord with them; they are legitimately



what directs his conduct in the world” (Freud, 97). Tom and the prince do not ‘eliminate’ their problems but rather, learned to embrace and accept them. It is only then that each turned the page and started a new chapter in his life.

Freud “introduced the idea that ... we are actually motivated and controlled by the inner workings of our own minds, specifically, the unconscious” (Freud, 104). Williams’ and Al-Hakim’s heroes are first lost in a prison of their own thoughts. Their minds become a prison but this is not all, they are both prisoners of their own societies as well, a prison which they have allowed to take over their freedom and liberty. Freud’s protégé, the Swiss thinker, Carl Jung, took this idea further, delving into the elements that make up the unconscious and its workings. Jung was fascinated by “the way that societies around the world share certain striking similarities, despite being culturally very different. They share an uncanny commonality in their myths and symbols, and have done so for thousands of years” (104). Both Tom and the prince share the same feelings of fear, oppression and later hatred regarding their societies. The American Southern and the Cairene Egyptian societies have both formed a prison like cell, each hero is stuck in and has to struggle to find a way out. Tom is framed, like the symbolical picture of what is remaining from his father, while the prince is labelled as a high and mighty being who is classified as rich and holding a sense of authoritative voice, one that he surely lacks.

Like Freud, and as a development of his mentor’s ideas, Jung “suggests that the psyche is composed of three components: the ego, the personal unconscious, and the collective unconscious. The ego, he says, represents the conscious mind or self, while the personal unconscious contains the individual’s own memories, including those that have been suppressed. The collective unconscious is the part of the psyche that houses such archetypes” (Jung, 105). Similarly, Freud’s daughter, Anna Freud, the Austrian psychoanalyst, expands upon her father’s ideas, “drawing attention to the formation of the superego and its effects upon the ego” (111). She explains:



The ego takes account of the realities of the world, and is also simultaneously engaged with the id and regulated to an inferior position by the superego. The superego speaks a language of guilt and shame, like a kind of internalized critical parent. We hear the superego when we berate ourselves for thinking or acting a certain way; the superego becomes clear (or 'speaks out') only when it confronts the ego with hostility. A. Frued, 111

Williams and Al-Hakim represent the development of the idea of self-imprisonment through the characters of Tom and the prince. Although the former sets his play in the American South, while the latter in the capital of Egypt, Cairo, yet both show a change from the fixed imprisonment which is self-imposed to an emancipated one who is able to act and work. Tom and the prince's 'ego' is portrayed as weak and this is shown at the beginning of each play presenting a 'castaway' changing to a 'prisoner of the self' and finally to a 'goaler' where the same character becomes a stronger and more determined figure who questions his life choices. The presence of society around the two main male characters in the two plays create a fear of being placed or judged, hence, each feels the society has imposed this type of social imprisonment and unfair classification forcing him to make wrong choices especially in determining who he is and what he does with his life. The 'collective unconscious' is presented by both playwrights as expanding far beyond physical boundaries to accommodate the human experience of self-exploration. Each hero has built a secluded safe space and has willingly imprisoned himself in it. Both hide behind the image of the 'castaway' so as to escape society's brutal judgements. It is only when they start to rethink their current withdrawn status that they acknowledge what they have done to their lives. The rise of a feeling of 'self-worth' questions the nature of imprisonment, whether place-wise: it is the small apartment for Tom and the grand palace of the prince, the whole American society and the Egyptian society with their



judgemental view or their own selves, fearing the change and having to step out of the comfort zone to face reality. The result is that the two men are fixated and confined, in place and action.

Social environments “from the family to schools, workplaces, and wider community – develop cultural ‘norms’ upheld by certain beliefs” (Horney, 110). The German – born psychoanalyst Karen Horney said that “unhealthy, or ‘toxic’, social environments are likely to create unhealthy belief systems in individuals, hindering people from realizing their highest potential” (110). Being the main male figures in their families, Tom and the prince show how the role each one needs to assume and act accordingly, is blurred and deformed. It is a confused stance, as we find they are reluctant to work and provide food on the table for their families. Tom lives with his mother, Amanda, and younger sister, Laura but only in body. He has no impact on his family’s welfare. The prince on the other hand, has a family of his own, but has renounced his daughters for marrying into a less privileged family in title and wealth. They do not act as responsible caretakers and prefer to hide behind the shabby walls of their homes. The classic patriarchal figure is supposed to be the master or the man of the house who provides, protects and dominates his subservient. But the roles here are reversed, Tom lets his mother dictate when and how to eat, what to do for a living and even what time to come back home when she scolds him for going to the movies, his only escape. Amanda reprimands her son saying: “We can’t say grace until you come to the table!” and continues to instruct him on how to eat.

Amanda: Honey, don’t push with your finger. If you have to push with something, the thing to push with is a crust of bread. And chew – chew! Animals have sections in their stomachs which enable them to digest food without mastication, but human beings are supposed to chew their food before they swallow it down...

Tom: I haven’t enjoyed one bite of this dinner because of your constant directions on how to eat it. It’s you who



makes me rush through meals with your hawk-like  
attention to every bite I take. Sickening – spoils my  
appetite – all this discussion of – animals’ secretion –  
salivary glands – mastication!  
Williams, 36

Tom is always socially criticized by his mother and accused of bad behaviour like when she tells him “You smoke too much” (Williams, 37). His self-confidence gradually decreases, he loses his faith in himself, and his power to lead his life diminishes. Treated like a child, Tom feels he is suffocating as time goes by, he escapes from the critical prison his mother governs by staying out all the time. But he is unable to escape the self-imposed one he has built for himself along the years. He is a very young miserable man in his twenties who is suffering silently and living day by day without questioning any of the surrounding conditions he has to deal with. He says: “I’m starting to boil inside. I know I seem dreamy, but inside – well, I’m boiling!”, he continues to explain to Jim, his friend and gentleman caller, “I’m like my father. The B – son of a B-! See how he grins? And he’s been absent going on sixteen years!”. When asked about his mother’s stand, he suddenly reacts: “Shhh! – Here comes mother! Mother is not acquainted with my plans!” (Williams, 83). His elder sister Laura, “that terribly shy little girl who dropped out of school after only a few days’ attendance” (Williams, 43) is facing a much worse fate. She has no hope in breaking out of her silence. She is compared to the glass figurines she keeps, especially the unicorn which breaks with the second half of the play. Like Tom, Laura is imprisoned in the shabby apartment and also builds a delicate world for herself. But unlike her sibling, she is very submissive and does not wish to change anything. She continues to escape from society and hides away in her dreamy house. Tom rebels against his life and decides to explore his potentials, leaving behind Laura, still imprisoned within the high walls she has built for herself. He talks with his sister explaining their situation saying: “You know it



don't take much intelligence to get yourself into a nailed-up coffin, Laura, But who in hell ever got himself out of one without removing one nail?" (Williams, 55). Laura is not as brave as her brother, yet she understands that he too, like their father, will one day leave. Amanda says: "when I see you taking after his ways! Staying out late – and – well, you had been drinking the night you were in that – terrifying condition! Laura says that you hate the apartment and that you go out nights to get away from it!" (Williams, 59). This behaviour marks the resentment of his situation and foreshadows a change that will shortly take place.

The prince, on the other hand, has forbidden his daughters to enter his palace. He says: "My house? ... Impossible! ... I swore you never enter my house... ever..." (Al-Hakim, 30). The prince's daughters, aware of their father's poor financial conditions, leave money for him in the palace and pay the bills in secrecy for him to make sure he lives a comfortable life while he treats them badly and refuses their help. He argues with them: "Who told you I need help? I still live in my palace!" (Al-Hakim, 31). Mervat, his eldest answers him back: "You still live in your palace... this is true... but the revolution law took away the titles and the money of the princes and noblemen forcing them to work like all the rest of the people ... and I know that you can't do any work" (Al-Hakim, 33). The relationship between the prince and his daughters; Jihan and Mervat escalate as the latter tells her father that he has thrown them out of the palace for disobeying him but they would willingly host him at their modest home. She also continues to inform him that their financial and economic status has changed, but he refuses to acknowledge this class improvement and continues to further insult both his daughter and her husband. The prince is later confronted by the doctor, when the latter criticises him saying:

Why don't you learn? Why do you keep considering yourself better than me? You are broke and so am I. You



know everything about me. We are together broke. Isn't this the case? You are a former prince and I a current doctor. This means that you lost your title while I have mine. This makes me in a better position than you are. You can call me doctor while I need not call you 'your highness, prince...' unless I want to. Al-Hakim, 45

The doctor is the one who triggers the prince's egotistical self. He tries to show him the real side of his disposition. He shows him how they are equal in society, because they are both broke. He also mentions a little how they can both improve their status, by working and getting a paying job as hosts of the palace. The prince represents "a certain class in society that appeared after the 23<sup>rd</sup> of July revolution. He despises work as he believes that work is only for commoners and low class people" (El-Husseiny, 3). Aziz explains in his research about *Soft Hands* how the characters of the play are reflective of the social discrepancy "Literature is the mirror of society which reflects the life of the different social classes. *Soft Hands* by Tawfiq El-Hakim is an example that portrays the working class in the Egyptian society" (1). This is reflected in "the character of prince Shawkat who loses his title, palace and money and Dr. Hamouda who has a doctorate degree in Arabic grammar yet is unemployed" (Aziz, 1) which shows the current social status of the Egyptian community at the time. Unlike Tom, the prince is helped by a companion, who is placed with him in the same physical place, the palace, and in the same economic situation, and he is able to help and guide the prince, a privilege, Tom did not have with the exception of the few conversations he has with Jim in a very short and casual manner. Another external factor that helped rescue the prince from his old constricting and suffocating self is 'Karima', whom he later falls in love with. She is able to bring down the social barrier of royalty, behind which the prince is hiding and is able to teach the prince how to be humble, decent and also helpful, which are attitudes very new and hard for him to experience. He starts dropping the act of a prince when he tells Karima and her father, the new tenants who live with him and the doctor in the palace and provide food and pay the living bills in



return for their stay, he says: “Listen Miss Karima, first, to make you and your guests welcomed is my pleasure. Second, the title ‘royal prince’ which you call me with every now and then is totally not suitable” (80). The prince has learned how to be humble and his lofty attitude clearly changed he started to accept the people from other social classes.

Tom and the prince’s imprisonment is always shown through their anti-social behaviour and their self-isolation within their homes. Each is searching for a voice to speak up to their societal imposed and enforced rules. They are looking for a way to self-express and they yearn for freedom from their own minds. The “theme of opposing forces has always intrigued writers ... Literature, religion and art are filled with ... opposing forces (which) appear to be an essential part of existence, and perhaps the most powerful of them are the instinctive drives” (Klein, 108). Klein explains how living with these “opposing forces is an inherent psychological conflict that is central to human experience” (108). Tom and the prince undergo what Klein claimed “that our tendencies toward growth and creation – from procreation to creativity – are forced to run constantly against an equally powerful and destructive force, and this ongoing psychic tension underlies all suffering” (108). When they start questioning the power their mind has on them, they see how they have self-imposed this life of seclusion and isolation. Fighting this internal conflicting battle with the self against society and against the sheltered and isolated ego builds tolerance against depression and disappointment until the human experience evolves to lead each character towards freedom.

In the 18<sup>th</sup> century, the German philosopher Immanuel Kant

revolutionized our thinking about the world by pointing out that we can never really know what is ‘out there’ beyond ourselves, because our knowledge is limited to the constraints of our minds and senses. We don’t know how things are ‘in themselves’, but only as



we experience them. This view forms the basis of Gestalt therapy, which says that it is vitally important to remember that the complexity of the human experience – with its tragedies and traumas, inspirations and passions, and its nearly infinite range of possibilities – is coded by the individual ‘lenses’ through which we view it.

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Tom decides to escape the house and leave behind the dull life he has been leading. He says: “Man is by instinct a lover, a hunter, a fighter, and none of those instincts are given much play at the warehouse!” (Williams, 60) and this is how he realizes that this is not his place anymore and decides to leave. The prince also decides to flee the prison he has built behind the walls of his palace and starts looking for a means of living to provide for himself and perhaps win back his daughters and his grandson. Fritz Perls, another founder of the ‘Gestalt’ theory of therapy, explains that,

it is essential for people to understand the power of their own roles in creation. He wants to make us aware that we can change our realities, and in fact are responsible for doing so. No one else can do it for us. Once we realize that perception is the backbone of reality, each of us is forced to take responsibility for the life we create and the way we choose to view the world.

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The internal and external prisons with ones’ own self and the society, respectively, shatter and gradually vanish until each safely crosses over and restarts his own life assuming a new brand emancipated role for himself in the community he accepts and chooses to engage with and live in. The ‘Gestalt theory’ started by Kant and developed by Perls in the 1940’s, acknowledges the power of the human being that emerges from within and takes lead to change the external



surroundings. It “uses the tenets of individual experience, perception, and responsibility – both for one’s thoughts and feelings – to encourage personal growth by establishing a sense of internal control” (Perl, 115). Tom and The prince represent a type of man present in all societies all the time. They stand for the poor willed and weak males who are too scared to take action. Man has always shown the internal struggle of what he wants and what is expected of him from his society. He is naturally born into the human species which obliges him to make choices and determine what he wants to be in the future. The presence of others around him and the fear of how he might be judged from close and far people give him the basic motives to do what he sees best. Perls “insists that we can learn to control our inner experience, regardless of our external environment. Once we understand that our perception shapes our experience, we can see how the roles we play and the actions we take are tools, which we can then use consciously for changing reality” (115). The energy within Tom and the prince manifests itself and pushes them to take action which might be a direct projection of their internal frustration of being fixated in a certain frame, unable to break loose and self-express in a constructive way. The influence of self-isolation is grave. It encourages the growth of one’s ego which will probably lead to many difficulties and pain.

Williams and Hakim depict the theme of self-loss in a psychoanalytic way to show their role in determining the actions and reactions of the main characters in the plays. In order to do that, both dramatists, isolate their heroes from the rest. Through this alienation, each discovers his inner self and strength. With the action escalating in the second halves of the plays, working and being productive replaced being lazy and idle, movement from behind the isolating walls to the world outside became their goal, both characters change and develop marking a major turn in the action of the plays. Their lives change from being passive and pensive to being proactive and ambitious. They change their egotistical fixation to a sturdy movement to challenge their obstacles, their societies, and most importantly, themselves. Each man defies the iron curtain built by his own ego and it is only then that they break loose from its constricting chains. Their attitudes, actions and



behaviours change drastically and gradually as they learn how to adapt and evolve. Exploring the potentials leads them to cross all cultural norms that were once sacred and untouchable. They discover that hiding inside their homes has hurt them more than has sheltered their spirits.

The French Lacan, describes the sense of the ‘self’ as “We easily take for granted the notion of the self- that each of us exists as a separate, individual being, who views the world through our own eyes, is familiar with the boundaries that separate us from others and from the world around us, and assumes a separateness in thinking and in the way we interact with our environment” (123). For him,

the Other is the absolute otherness that lies beyond the self; it is the environment into which we are born, and which we have to ‘translate’ or make sense of, in order to survive and thrive... and he or she does this through gradually acquiring an awareness and understanding of a series of signifiers – signs or codes. But these signifiers can only come to us from the external world that lies beyond the self, therefore they must have been formed from the language – or what Lacan prefers to call the ‘discourse’- of the Other.  
Lacan, 123

Discovering the ‘other’ side of themselves became Tom and the prince’s real success. It opened their eyes on recognizing that order and dominance were practiced the wrong way. Instead of providing comfort and relief, they created a death-in-life situation where nothing changes and everything is meaningless. The conflict within between living as is and rebelling against the nothingness they live in is very evident when Tom defends going to the movies and spending long hours away from his house to Jim saying;



Instead of feeling helpless and totally out of control, as he once

Yes, movies! Look at them. All of those glamorous people – having it all, gobbling the whole thing up! You know what happens? People go to the movies instead of moving! ... That's when adventure becomes available to the masses! ... Goody, goody! – It's our turn now, to go to the South Sea Islands – to make a safari – to be exotic, far – off! Williams, 82

allowed his mother to lead the simple daily reformatory conversations and tell him how to eat and how to act, Tom becomes aware of what he should face up to. Chaos breaks up in his mind and the rebellion against the socially imposed life takes a turn. He is constantly conscious of the fixation he finds himself imprisoned in. He stops his mind from creating poetry and he guilts himself when he escapes to the movies. He is always afraid of becoming primitive and this fundamental fear is what makes him hold on to resisting any change, thinking that this is the civilized way of doing things for his family and himself. When he faces his biggest fear, which is standing up to no one else but himself, he breaks the prison walls. He discovers that he is not safe, hiding inside the walls of his house, and decides to leave even if he is stepping into the unknown. This ability to face his fears enables him to step out and trust that a transformation will happen. Leaving behind his social duties, the heavy weight imposed by his mother, liberates his mind to explore the future and empowers him with a new spirit that is daring and brave. Inexplicable and irrational obsessions fade away and are replaced with certainty and determination to start the journey of feeling and being alive. With the closing lines of the play, Tom says:

I didn't go to the moon, I went much further – for time is the longest distance between two places – Not long after that I was fired for writing a poem on the lid of a shoebox.



I left Saint Louis. I descended the steps of this fire-escape for the last time and followed, from then on, in my father's footsteps, attempting to find motion what was lost in space – I travelled around a great deal. The cities swept about me like dead leaves, leaves that were brightly coloured but torn away from branches. Williams, 113

He succeeds in breaking loose from his physical and mental prison. He leaves the house and travels into the unknown. He defies the fear that once controlled him and kept him fixated and became free. Free to move and free to think and act without any social or familial constraints dictating him what and how to behave. Similarly, the prince is able to change his old self and choose to live a new one, one in which he works, falls in love with a lady who is not of royal affiliation, a commoner, and ask her to marry him. He acknowledges this change and asks Mervat, his elder daughter, to help him marry Karima saying: "Don't tell me off and don't reprimand me on the past. Those were old ideas. Do your best to convince them ... please" (Al-Hakim, 116).

Both Tom and the prince are fighters, but their fear of their societies hinder their perception long enough to wake up their spirits. It is only when they realize that their true enemy is within and not without that they start acting differently. With the climaxes, as each shows how he is torn to pieces between what the mind socially dictates and what the heart feels do they defy the set of values they once believed in. They acquire a power and start fighting for a better future. They break and fall then rise as empowered men showing absolute power and control over their lives. Williams and Hakim show how both characters have matured and learned and are ready to resume their journeys in life. This is clear when Tom decides to quit his job and when the prince decides to accept his new job.

The two heroes represent the struggle of man against himself. There is an indissoluble fusion of how each one feels and what actions he administers. The actions are governed by social norms and codes



which are taught to man since birth. Such behavioural decorum may suffocate and strangle its practitioners if not matched with one's heartfelt logic and needs. Adult responsibilities, especially within the presence of a family, cannot be ignored. Tom runs away from his duties while the prince bears back his responsibilities, willingly. One finds the solution in running away while the other in the comeback. These opposite stands work for each miraculously. Each adopts a new method of living his life and is satisfied with his choice and is wholeheartedly accepting the responsibilities attached to that choice. Life goes on for each individual as he chooses when one is freed and liberated from all suppressive judgements and impositions.

Both dramatists; Williams and Al-Hakim, portray heroes who share the same psychological problems but as they learn and grow wiser in handling their affairs, within themselves and without in their societies, each acts differently. Tom, Williams' hero flees his house and wonders bravely into the unknown, leaving behind his social duties towards his family, while the prince, Al-Hakim's hero, on the other hand, embraces and accepts his new disposition, that of an ordinary man who needs to work and mingle with the commoners to the extent that he falls in love and marries one. The prince's actions, from a social point of view, are the total opposite of those of Tom. Yet, both feel liberated after having gone through a very hard and hurtful internal struggle. Their acceptance of their own selves allowed them to free themselves. One by liberating himself and travelling, and the other by becoming more rooted and anchored in society. The two men represent different characters, faced with the same internal loss and feeling of societal rejection. However, being both human beings, and sharing the same feelings of turmoil, each reaches the freedom he opted for to continue his life in the best way, the way he chose at his own free will.



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