

**Authority Resistance in Bildungsroman Novels:
Where Angels Fear to Tread by E.M. Forster and *Al
Jabal* by Fathi Ghanem**

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Abstract

Authority is a mutual relationship between a commanding partner and an obedient one, and it requires legality and respect. The aim of this paper is to expound two different examples of resisting authority as depicted in the Bildungsroman of Forster's *Where Angels Fear to Tread* (1905) and Fathi Ghanem's *Al Jabal* (1958). The Bildungsroman is a novel that traces how the protagonist struggles to achieve maturity. He usually makes a journey within the events of the novel, and that journey proves to be a journey of self- learning and recognizing the right role in life. The study is a critical analysis of the development of the protagonists in both novels and tackles the authority resistance in them. In addition, it elucidates the meaning of authority and its kinds, as well as the definition of the Bildungsroman and its features.

The different narrative techniques used by both writers to trace the gradual development of the protagonists are also examined. The two prominent narrative techniques used here are the epiphany and the flashback techniques. The study concludes that both authors were successful in depicting the effective experiences of the protagonists. Both heroes are sent to achieve a specific mission but they are subjected to impressive cultures and influential people. This hinders them from realizing their missions. However, they become more decisive than before. This helps the protagonists to fight the oppressive maternal authority, as in the case of Philip Herriton, and the routine, official authority, as in the case of Fathi Ghanem.

Keywords: Authority; power; resistance; Bildungsroman; epiphany technique; Forster; Fathi Ghanem; *Where Angels Fear to Tread*; and *Al Jabal*

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Authority or the ability to impose orders upon others is found in nearly all kinds of relationships. It ranges from political, institutional authority to social and familial kinds of authority. However, it is not submissively obeyed at all times. With the development of the characters of people and the desire to have independence and self- determination, emerge different forms of authority resistance.

Authority resistance is an underrepresented concept in E. M. Forster's scholarship. Some critics, like David Dowling, discuss the cultural clash between the north and the south in his novels. However, Nicola Beauman touches upon the similarities between Forster and his protagonist, Philip Herriton, highlighting their passivity and their sense of humor. Likewise, Mary Lago sheds light on the relationship between Philip and his formidable mother focusing more on the mother's character. Moreover, Wilfred Stone concentrates on Philip's character and how he develops from "an archetype of the unheroic hero in modern fiction" to a more positive person (Stone 180). Furthermore, Christopher Gillie discusses the main themes of the novel and Forster's repeated usage of the epiphany technique. However, neither Stone nor Gillie relates Philip's character to the concept of authority in a thorough academic way. They also do not examine the characteristics of the Bildungsroman in the novel.

As for Fathi Ghanem, most of the critical articles that are devoted to *Al Jabal* either highlight the autobiographical element in it like Ibrahim Adel's article, or discuss the structure of the novel like that of Ahmad Metwalli Hafez. Moreover, when Abdel Rahman Habib discusses *Al Jabal*, he doubts that Ghanem tries, in a symbolic way, to underestimate the great project planned by the renowned chief architect Hassan Fathi. He does not relate Ghanem's opinions to his personal maturity that leads him to his rebellion against the authority and the restrictions of his job. Therefore, the present study tries to apply the concept of authority as discussed by Max Weber and other great thinkers to the protagonists of the two novels.

The purpose of this paper is to highlight the concept of authority resistance as depicted in Forster's *Where Angels Fear to Tread* (1905) and Fathi Ghanem's *Al Jabal* (The Mountain) (1958). These two novels can be categorized as Bildungsroman. Therefore, a definition of the Bildungsroman and a survey of its main features are thoroughly tackled. The paper is an analytical study that traces the developments of the protagonists in both novels showing how they were converted after being exposed to new, distinguished experiences. It shows how each of the two protagonists stops to reconsider his life, challenges the source of authority of his life, and makes astonishing decisions according to the metamorphosis that he undergoes. Moreover, the study

discusses the concept of authority focusing on its different kinds, showing the difference between authority and power, and revealing why authority can be resisted or rebelled against.

The novels chosen for study depict a rebellion against two kinds of authority namely maternal authority as represented by *Where Angels Fear to tread* and legal, institutional authority as handled in *Al Jabal*. Both novels show how this authority is so obligatory and unconvincing that on reaching a specific level of their maturity, the protagonists rebel against it. Therefore, a discussion of the meaning of authority on the familial level and also the governmental level is a must.

In his article "What is Authority?" Mark Haugaard examines the definitions of authority as suggested by Max Weber and Hannah Arendt. According to the German thinker Max Weber (1864- 1920), "Power is the probability that one actor within a social relationship will be in a position to carry out his own will despite resistance, regardless of the basis upon which that probability rests" (Haugaard 3). Thus power entails using force. Weber refers to different sources of power which are coercion, discipline and authority. By coercion, Weber relates power to violence or the threat of deprivation or sanctions. Moreover, discipline for him, is a reflex action that is neither coercive nor legitimate. However, Weber defines authority as "the probability that a command with a given specific content will be obeyed by a

given group of persons" (4). This definition entails "a minimum of voluntary submission" because obedience is equal to acceptance and submitting to orders (4).

Max Weber distinguishes three main types of authority: traditional, legal-rational, and charismatic. Traditional authority is legitimated by following the traditions and customs of the past and it is suitable for simple societies. Concerning the legal-rational authority, it is legitimated by rules and laws of a country like that of a legal government. As for the charismatic authority, it is based on the personal qualities of an individual which enable him to dominate others to execute his orders so that they may break the law. Renowned leaders like Hitler and Mussolini are good examples of this kind of authority.

In her article "What is Authority?" (2006), which inspired the title of Haugaard's article, Hannah Arendt distinguishes authority from other social phenomena as follows:

Since authority always demands obedience, it is commonly mistaken for some form of power or violence. Yet authority precludes the use of external means of coercion; where force is used, authority itself has failed. Authority, on the other hand, is incompatible with persuasion, which presupposes equality and works through a process of argumentation. (Arendt 92)

For Arendt, authority is the opposite of violence. She believes that authority needs respect to be able to work effectively. Authority "requires respect for the person or the office" so that it is diminished by disrespect (Arendt 1970: 45). Therefore, the "greatest enemy of authority is contempt, and the surest way to undermine it is laughter" (45). Thus, authority is the opposite of violence and coercion on the one hand, and it is the opposite of argumentation and laughter on the other hand. Furthermore, Arendt applies this concept to a parent- child relationship. She believes that authoritative parents are those whose commands are directly obeyed. Lots of children's arguments and the repeated threats of parental violence reveal that the parents' authority has been undermined.

In their book *Basic Political Concepts* Alan Renwick and Ian Swinburn make no obvious differences between power and authority. They define power as "the ability to get things done, to make others do what you want- even if they do not want to do it" (Renwick and Swinburn 67). The person in position of power has the ability to reward others or to punish them. According to this, where there are relationships among people, there is power. It exists at all levels such as work, a family level and all kinds of relationships. Within the family parents form the main source of power. Children, in their turn, obey their parents to be rewarded and not to be punished. They accept their parents' authority

because of their age, experience and simply because they are their parents.

In a similar way, individuals accept the power of the government to run the country. However, a strong, executive power should be legitimate and all people in position of power "should have their position recognized as legitimate by those over whom they have power" (Renwick and Swinburn 68). They think that people obey the individual who "has the right to tell them what to do"(68). Thus, authority is connected to "respect, which creates legitimacy and, therefore, leads to power" (68).

In their article "Towards a Concept of Parental Authority in Adolescence", Metka Kuhar and Herwig Reiter adopt Zambrano's definition that authority is a relationship that "exists when one individual, prompted by his or her circumstances, does as indicated by another individual what he or she would not do in the absence of such indication" (Kuhar and Reiter 137). They also stress the fact that authority should have legitimacy because it is not like power which can overcome even explicit resistance. This indicates that power can resort to force to be obligatory while authority needs legitimacy to be convincing and effective.

Kuhar and Reiter demonstrate three parenting styles discussed by Baumrind. These parenting styles are: authoritarian, permissive, and authoritative styles. The "authoritarian parenting"

style depends on unilateral forms of power in which children lack autonomy. They are only subordinate to their parents. Moreover, there is "permissive parenting" in which parents neglect confronting their children and consequently weakening their authority and control. However, it is "authoritative parenting" that supports autonomy among children while controlling and guiding their behavior (Kuhar and Reiter 139-140). This kind of authority gives children, as they grow older, the chance to promote their self-determination, social and moral maturity.

Since children are the weaker party in the parent- child relationship, they try to avoid conflict with their parents. However, to achieve greater independence, there should be a challenge or resistance to parental authority. Yet, when parental authority is supportive, the child resistance to the parental rules will be unnecessary. According to Kuhar and Reiter, parental authority depends on the "active participation of the child in order to become a legitimate and institutionalized aspect of every day family life"(147).

The novels chosen for study represent two kinds of authority or, correctly speaking, two examples of resisting authority. In both novels the rebellion against authority is attributed to their literary classification as a Bildungsroman. In the eleventh edition of *A Glossary of Literary Terms* (2013) M. H. Abrams and Geoffery Harpham define a bildungsroman as a "novel of

formation" which traces the gradual "development of the protagonist's mind and character throughout different experiences" (255). It often involves a kind of a "spiritual crisis" (255). The protagonist reaches maturity when he recognizes his own "identity and role in the world" (255). Thus the center of interest in this kind of novel is personality of the main character and how he reacts with people and the places surrounding him. The reader is a witness of the gradual metamorphosis that happens to the protagonist's character.

According to the definition of *The Routledge Dictionary of Literary Terms*, a bildungsroman is a "novel of growth that traces "personal development or educational maturity" (Childs and Fowler 18). This literary genre originated in Germany near the end of the eighteenth century. Moreover, it flourished in Victorian England and was adopted by many modernists in the twentieth century. It depicts how the protagonist becomes aware of his "interior and exterior selfhoods" (18). It is a "reconciliation that involves the balancing of social role with individual fulfillment" (18). The protagonist undergoes a kind of an educative journey through which he achieves complete enlightenment. The modernist bildungsroman focuses on the protagonist's self-knowledge and self- exploration.

In addition to these features, Petru Golban and Derya Aver add another element to the bildungsroman when they consider it as "a

type of biographical/ autobiographical fiction that renders the process of growth and formation of a character in his/her biological and intellectual development" (2). This element is obvious in the novels chosen for study. Fathi Ghanem's novel can be considered a salient example of autobiographical novel. He begins the novel adopting the first person point of view, using the flashback technique and narrating a personal experience that happened to him seven years ago. Consequently, the protagonist is called Fathi Ghanem and works as a legal inspector in the ministry of education. In his article "Fathi Ghanem: a rich multi-faceted novelist" Ibrahim Adel declares that Ghanem "exploited with great intelligence and ability the opportunity of his travel to make an investigation about Al Gorna village in Upper Egypt"(Adel,Ida2at.com, translation mine)¹. He adds that his novel "has become an important literary document that presents the attitude of the inhabitants of Al Jabal and that of the engineer (Hassan Fathi)" (Adel,Ida2at.com,). Likewise, in his article "Fathi Ghanem: the Novelist who did not Lose his Presence", Ahmad Metwalli Hafez believes that Ghanem "got rid of the classical styles of the novel. In *Al Jabal* he made the inspector himself as the narrator of the novel"(Hafez,Ahram). Moreover, Hafez adds that the "structure of the novel took the form of both a criminal and a social investigation"(Hafez,Ahram). However, though Forster's novel is written in the third point of view, a

¹ All translations from Arabic into English are mine.

personal touch of Forster's life is felt in its protagonist, Philip Herriton. Similar to Forster who was brought up by his mother and a circle of female relatives, Philip Herriton suffers the oppressive authority of his mother. The study tackles thoroughly the development of both protagonists till they reach the acme of their maturity and emancipate themselves from the restrictive authority in their lives.

Besides the biographical/ autobiographical element in the bildungsroman, Golban and Aver believe that the journey is another influential factor of the protagonist's process towards self-realization. As a journey means travelling from place to another and acquiring new experiences, it offers "a good opportunity to the author to create a congenial atmosphere of formation for the Bildungsroman hero" (18). It is not only a physical journey but it becomes a kind of spiritual and educational journey which changes the hero's concepts and beliefs.

In *Literary Movements For Students*, the adventures of the Bildungsroman hero are considered as a kind of "a quest for the meaning of life or as a vehicle for the author's social and moral opinions as demonstrated through the protagonist" (64). In Forster's novel the adventures of Philip in Italy reveal his gradual stages of self- discovery. However, Ghanem's novel provides him with a great chance to express his critical opinion of a major governmental project.

Examining *Where angels Fear to Tread* and *Al Jabal*, it becomes clear that the heroes of both the English and Arabic novels have undergone a very effective experience which turned most of their past ideas and principles into something trivial. Both heroes are sent to execute specific missions. Moreover, both of them are subjected to a different culture and influential people. The change that happens to the heroes hinders them from achieving their missions. However, they become more tolerant, broad- minded, and more positive. They become active participants in life rather than passive spectators.

The moment of illumination in the lives of both protagonists comes as a result of depending on the epiphany technique in more than one incident. Epiphany, as a literary term, is the description of "a sudden flare into revelation of an ordinary object or scene" (Abrams 114). The protagonist is transformed by a kind of a visionary experience that seems ordinary to other people. This transformation urges both heroes to resist the source of authority in their lives to the extent that they challenge this authority and do the opposite of what is required of them.

To begin with *Where Angels Fear to Tread* Philip Herriton is ordered by his mother to go from Sawston in England to Monteriano in Italy in order to prevent the widow of his brother from marrying an Italian. In doing so, Philip is executing the orders of his firm, arrogant mother. In this respect he is similar to

Ghanem who carries out the commands of his chief. The most prominent point of similarity is that Philip, like Ghanem, is affected by the spirit of the place that he visits and the character of his supposed antagonist. In both cases, the mission is considered a chance for the heroes to receive new impressions so that they develop a central change in their characters. This change of attitude and development of character urges them to rebel against the source of authority in their lives. This makes the success of their missions impossible.

Where Angels Fear to Tread depicts the two contrasting atmosphere of the Italian village, Monteriano, and the English town, Sawston. Here, a cross- cultural effect is highlighted. Italy is presented as the land of action, beauty and freedom. Philip has a romantic vision of Italy as the home of brilliance and passion, of emergence from English snobbish morality. Monteriano is free from the strict respectability and formality of Sawston. Life in Monteriano is active by the vitality of its inhabitants. It is the land of art, opera, deep feelings, and total freedom especially for men.

Philip Herriton's self- development is connected with the spirit of place particularly Italy. During his twenties he tries to achieve success or self- realization. He is aware of his physical weakness and that he is marginal in life "I shall never carve a place for myself in the world" (Forster 54). At the age of twenty-two he went to Italy as a tourist. He was so infatuated by the place that

he came back with "the air of a prophet" who refused Sawston's rigidity and wanted to change it. However, in a short time the impact of Italy became weak and he resumed his placid, routine life succumbing to his commanding mother and depending on humor in order to be able to accept her commands. He considers laughter as a sign of "intellectual superiority" and "good moral health" (Forster55). As laughter is considered by Hannah Arendt as the opposite of respect and consequently the enemy of authority, Philip resorts to it as a kind of passive resistance to his mother's commands. In so doing, Philip acts as Forster himself. Nicola Beauman believes that Forster "like Philip, had found that the way to avoid confrontation with the tragic, unbearable aspects of life was to laugh at them"(164).

Though Philip urges the widow of his brother, Lilia, to visit Italy, he regrets his advice later. This is because Lilia declares that she is going to marry the Italian, Gino Carella. Therefore, Philip is ordered by his mother to rush off to Monteriano to prevent the marriage. At that time he thinks of Italy as the "enemy's country" where everything seems "hostile to the placid atmosphere of Sawston" (Forster 15). Italy becomes the source of trouble and insult to the position of his family.

Similar to Philip Herriton, Fathi Ghanem's *Al Jabal* is an autobiography that traces a unique experience. It starts with flashback technique used by the protagonist, who is the narrator at

the same time, to narrate a strange experience that occurred seven years earlier. At that time the hero was a legal inspector in the ministry of education. He narrates a personal experience that becomes a turning point in his life so that it changes most of his ideas about social reforms in the Egyptian society. In the first lines of the novel he plainly says "I underwent a bitter experience which shocked me and converted most of my ideas into just trivialities--- Everything I believe to be a means of reform to our society, evaporated like water evaporating from a boiling pot on fire" (Ghanem 7).

The inspector is formally asked by his chief to investigate the real causes of a complaint signed by a man called Hussien Ali. This man is one of the people of Al Gorna village on the west bank of Luxor, consequently, he is one of the inhabitants of Al Jabal. Hussien Ali complains that the government is trying to oblige the people of Al Gorna to move to a model village which has recently been built. He also claims that there are a lot of thefts in the model village. The inspector doubts that the writer of the complaint is a cunning person.

The first impression with which the inspector goes to investigate the complaint is that the people of Al Jabal are savage, ignorant and dangerous. He considers them thieves as they excavate the Pharaohs' tombs and steal them before the arrival of the archaeologists. For him, the people of Al Jabal are no more

than gangs of Upper Egypt who destroy the national wealth of the country. Moreover, the inspector is aware that this mission is not familiar to him. Previously, he used to investigate conflicts between individuals such as those between teachers and headmasters. However, this time the conflict is between the government and the men of Al Jabal who refuse to leave it in order to live in the model village. Full of curiosity, worry, and the spirit of adventure, the inspector took the train to Luxor.

During their journeys the protagonists in both novels develop gradually according to the experience they are exposed to. Step by step they achieve a kind of moral maturity which makes them lose faith in the benefit of their missions. In *Where Angels Fear to Tread* Philip Herriton undergoes an influential experience in Italy. On arriving at Monteriano Philip discovers the impossibility of his mission as he finds that Lilia has already married Gino. His indignation increases when he knows that the Italian groom is the son of a dentist. Here his romantic vision of Italy is shattered. He cannot imagine that "false teeth" can be found at a place that witnessed the artistic glory of the Middle Ages and the "Renaissance, all fighting and beauty!" (Forster 20). His shock is so great that he forgets about Lilia, whom he comes to rescue, and coldly follows the obstinate scheme of his mother.

When Philip first meets Carella, he considers him an "insolent boy" whose clothes, style of eating, and his brutality are

disgusting (Forster 26). Their first meeting is an argument that ends with a push from Gino. This urges Philip to declare his failure and returns to Sawston. There, he passively submits to the repression of his mother and Sawston's traditions.

Eighteen months later Lilia dies in giving birth to a son. Philip is ordered by his mother to revisit Italy, accompanied by his sister Harriet, to bring Lilia's baby back to Sawston to be brought up with his young English sister. At that time Philip indignantly carries out his mother's commands. However, he happily changes his opinion of Gino when Caroline Abbott, the English friend of the family, tells him that Gino admires him. She also conveys Gino's apology because he was so rude to Philip during their first meeting. At that moment Philip begins to think of Gino as a friend in spite of the arrogant orders of his mother.

Philip Herriton is again so influenced by the vitality and freedom of Italy that he addresses Miss Abbott saying that "nothing can stop your retreating into splendor and beauty- into the thoughts and beliefs that make the real life- the real you" (Forster 62). He is aware that the restrictions of his close-minded mother hinder him from making his own choices or enjoying himself. In Italy he feels liberated from his mother and enjoys "the real life" (62). When Caroline tells him that she hates Sawston, he vehemently replies "So did and do I" (62). Caroline is suffocated by the formality of the conventional society of

Sawston. Philip quite agrees with her because he has an additional reason of his suffering which is the suppression of his mother.

The first day of the mission of Philip, Harriet, and Caroline Abbott to rescue the baby ended at the opera. Philip knows that "there is something majestic in the bad taste of Italy" as it "observes beauty and chooses to pass it by" (Forster 93). The Italian opera is a simple place that is available for normal people to offer them "entertainment" not "illusion" (94). Philip totally submits to the charm of the opera as he feels liberated from the decorum of the English society and the coldness of his authoritarian mother. As the opera proceeded, Philip "forgot himself as well as his mission" (95).

On meeting Philip at the opera, Gino Carella greets him warmly, calling him "a brother" (Forster 97). Philip is touched by his warmth and thinks of him as a "perfectly charming person" (98). He declares "I'm his friend now- his long –lost brother"(98). From this moment on he sympathizes with Gino and realizes the horrible difficulty of obeying his mother's inhumane commands. Though Philip primarily comes to Italy to take Gino's son, he cannot prevent his friendly love for Gino. This is due to the fact that he is aware of the illogicality of his mother's demand. He interprets his attitude to Miss Abbott saying: "it's one thing for England and another for Italy. There we plan and get on high moral horses. Here we find what asses we are, for things go off

quite easily by themselves" (98). It seems that in Italy Philip can get rid of "the moral horses" of his mother.

When Miss Abbott watches Gino bathing his baby, she is deeply affected by his fatherhood. Here Forster uses the epiphany technique to depict the great transformation that happens to Caroline's attitude towards Gino. Christopher Gillie argues that Forster "uses epiphanies to mark turning points in his narratives and in the development of his characters" (108). Caroline is touched by Gino's love for his baby so that her aggressive feelings towards Gino are transformed into deep love. This normal visual image opens her eyes to other realities that are beyond what she is actually seeing. She begins to realize that Gino may be a bad husband but he is certainly a wonderful father. Gillie maintains that such moments of transformation "occur when Caroline's conception of Gino is transformed by witnessing Gino's love for his child, and when Philip witnesses her profound sympathy with Gino in his grief at his death" (109). For her, Gino was "majestic; he was a part of nature; in no ordinary love scene could he ever be so great"(Forster 111). Caroline sacrificed her beautiful dress and offered to help him. She sat pacing the dripping baby on her knee. The baby was shining with beauty and health and Gino "knelt by the side of the chair, with his hands clasped before him"(112). When Philip entered the room, he saw this artistic tableau which reminds him of "the Virgin and Child, with Donor"(112). At that

moment Philip realizes how much Gino loves his son. Consequently, he begins to reconsider the rigid orders of his mother and feels sure that it would be impossible to take the baby of such a loving father.

Miss Abbott, then, attacks Philip's passivity and lack of action. She urges him to decide for himself and carry on his own decisions. She accuses him that he wastes his "fair-mindedness" and obeys the orders of others, meaning his mother, even if he is not convinced (Forster 118). She criticizes his being directed by others in spite of his intelligence. She urges him to be a man of action not only a man of thought. Moreover, she encourages him to turn his intentions into concrete achievements because "we must intend to accomplish- not sit intending on a chair"(118). She finally burst out saying "all the time you are dead- dead- dead---- You are so splendid, Mr. Herriton, that I can't bear to see you wasted"(118). Miss Abbott ascribes the horrible passivity of Philip to the domineering influence of his mother. She urges him to revolt against her strict commands. However, up till that moment Philip's "imprisonment is particularly frightful because he is in part his own jailer, victimized by the feminine in himself, and he can hardly recognize in Caroline a woman who is ready to assist his escape" (Stone 180).

Strangely enough Philip Herriton is not only aware of his own passivity but he enjoys it as well. He accepts his inaction because

he believes that "Some people are born not to do things. I'm one of them" (Forster 119). He is aware that he was not able to stop Lilia's marriage and he would not be able to get her baby. He calmly says "I shall return an honorable failure"(119). He believes that his role in life is not influential. This self-deprecating quality is expressed in a sarcastic, careless tone. He declares "I seem fated to pass through the world without colliding with it or moving it". He finally summarizes his situation saying "life to me is just a spectacle"(119). His lack of participation in life is not obligatory but it comes out of his own choice. He undergoes a kind of struggle for self-realization. His indifference is largely due to his domineering mother. She turns him from an independent, responsible man into a passively obedient son. Through this passivity, he tries to avoid conflict with her. He coldly obeys her commands though he is not convinced of most of them.

Philip Herriton is dominated by his mother. "All his life he had been her puppet"(Forster 68). She is a strong-willed snob whose most important interests are the social decorum and prestige. She permits him to criticize Sawston and love Italy provided that he "sustains his own feelings of superiority and so contributes to Herriton arrogance"(Gillie 107).Mrs. Herriton insists on controlling her family circle. Therefore, "in her vanity and her rage for control" she makes her family live in isolation so that her family members become her "prisoners"(Lago 28). She does not

have any friends, any neighbors or any social relationships. At her house "snobbery too virulent to be mere stuffiness prevails, sometimes as a betrayal of the humane virtues"(Lago 28). Mrs. Herriton is very decisive but Philip did not respect her "though she was frightening him, she did not inspire him with reverence"(Forster 68). He thought her schemes in life had no benefit. He is intelligent enough to think of her as a "well-ordered, active, useless machine"(69). Her maternal authority is not connected with respect so it is fragile. Though he secretly criticized her, he did not openly rebel against her.

On Philip's second visit to Italy, he declares to Caroline "I am here to carry out her instructions"(Forster 86). As he takes orders this time from his sister, he sarcastically recognizes himself as "a puppet's puppet, but he knew exactly the disposition of the strings"(Forster 75). This weakness is not usual for a sensitive and conscious man like Philip. He is a puppet that can loosen its strings but he indifferently leaves himself controlled. Though he wishes to change, he does not try positively to take action. He passively relies on sarcasm and indifference to resist his mother's dominance.

Philip is shockingly surprised when he knows that his sister, Harriet, has kidnapped the baby. He sadly compares seeing the baby "shining and naked, ...And his father kneeling by his feet" with seeing him with Harriet in "the darkness" and the "silent

rain"(Forster 126). Philip becomes depressed and expects sorrow to come. His expectations become true as their carriage collides with Miss Abbott's because of the muddy streets and darkness. The accident brings about Philip's broken arm and the baby's death.

The development of Philip's character makes him feel that the death of the baby is his own fault and responsibility. He becomes very sympathetic with Gino and goes alone to tell him everything. Gino becomes so furious that he gripped Philip by his broken arm and assaulted him severely. Philip was only saved by the coming of Miss Abbott. She was like a "goddess" who stopped the fight, helped Philip and consoled Gino (Forster 137). She calmed Gino whose head was laid upon her breast. Philip saw her eyes "full of infinite pity and full of majesty, as if they discerned the boundaries of sorrow, and saw unimaginable traces beyond"(137). This effective scene made Philip sure that "there was greatness in the world"(137). He was so affected by Miss Abbott's behavior that he decided to try to "be worthy of the things she had revealed"(137). Here, Forster again resorts to the epiphany technique to stress the climax of Philip's development. This was a turning point in Philip's life. It was "a moment of transfiguration, and Caroline undergoes apotheosis"(Stone 180). Thus, "quietly, without hysterical prayers or banging of drums, he underwent conversion. He was saved"(137). Philip was "saved" from the

horrible dominance of his mother. He has acquired a wider view of the world in which there is a place for warmth, sympathy and human tolerance. Though Philip did not manage to save either Lilia or her son, he succeeded to save himself from the restrictions of his cold, domineering mother.

Like Philip Herriton, the protagonist of Al Jabal, undergoes an impressive experience. On arriving at Luxor, the inspector discovers for himself the real motivations and problems of the people of Al Jabal. Gradually, he begins to have a new vision which replaces the previous, hateful one. In Luxor, the hero finds himself in front of two opposing views. The first one is the educated, civilized view of the engineer who built the model village. The second view is the one adopted by the primitive, uneducated, neglected men of Al Jabal. The inspector is warned that the west bank of the Nile is a banned region which is beyond the control of law or the police. So, he tries to meet at first the engineer who built the model village.

The engineer proudly shows the inspector how he cleverly designed the village. He shows him the supposed house of the mayor, the school, the mosque, and the modern houses which are built with modern standards. The ceilings of the houses are built in the shape of vaults to reflect the sun rays and keep the houses cool. A big animal enclosure is added to keep the animals of the inhabitants. Therefore, in the engineer's view, the life of the men

of Al Jabal will be more comfortable in this modern village. However, the men of Al Jabal have another opinion which the inspector will discover later.

The engineer depended on the flashback technique to narrate to the inspector the stages of his conflict with the mayor of Al jabal. It was a conflict between the engineer who studied art in Paris and the old, cunning mayor who resorted to wisdom and instincts as his tools. Yet the mayor won his battle against the engineer. He led the protest against leaving the caves of Al Jabal and going to the model village. The caves are the natural entrances of the undiscovered Pharaoh's tombs. For the men of Al jabal, the cave is the door of a treasure. They dig the stones of the cave hoping that the treasure is behind them. All the people of Al Jabal wait for the result of excavation hoping to divide fairly the treasure that will be found. However, they become disappointed when they unfortunately find out that the tomb has been stolen by their grandfathers in the same way. In spite of this frustration, they do not stop excavation. Furthermore, they do not care about the frequent deaths and distortions which occur to them as a result of the collapse of stones on them. This is because they do not have any other way to earn their living.

It is only in chapter four that the actual journey to Al Jabal starts. When the inspector first meets the mayor of Al Jabal, he finds him a rough, well-built, old man. He accuses the inspector

of being one of the engineer's men but the protagonist assures him that he is a government official in the ministry of Education. The mayor entrusts him after requiring him to swear an oath to testify his honesty. At that moment the inspector feels safe and is permitted to stroll around the place with other people from Al Jabal.

Chapter Five witnesses the most important stages of the protagonist's change and development. The inspector begins to see the men of Al Jabal in a different light. The strange, frightening environment of Al Jabal with its scorpions and rough environmental elements is replaced by a friendly feeling towards those men. When the men of Al Jabal welcome the inspector as "our guest", the hero makes sure that they will not harm him (Ghanem 62). He begins to recognize that those people are not rough or cruel but they are gallant and chivalrous. They accompany him to a Pharaoh's tomb whose contents they explain as if they were professional archaeologists. They appreciate the monuments not because of their historical value but because they connect them to their Pharaoh's grandparents. They come to Al Jabal as the last refuge in their struggle for existence.

The inspector begins to wonder what kind of work will be suitable for the men of Al Jabal if they move to the model village. He contemplates for the first time the benefit of this governmental, massive project if people will not be able to earn

their living there. At that moment he discovers another depth and meaning to the complaint of Husssien Ali. He becomes close to the people of Al Jabal and hears their criticism of the model village. They want their animals to be near them otherwise they will be stolen. The women liken its houses to graves because their ceilings have the shape of vaults. Moreover, they reject the fact that the houses are imposed upon them like prisons and they are not criminals to be imprisoned. Therefore, the cave is more convenient to their life style.

At that moment the inspector becomes so affected by the logic of the people of Al Jabal "my resistance was destroyed"(Ghanem 68). Accordingly, he promises to help them not to go to the model village. He forgets about his mission as an investigator, who should support the civil view of the government, and takes sides with the primitive people of Al Jabal. He decides to help them to resist the authority of government because, in their situation, authority lost its meaning. In their case authority is not connected to "respect, which creates legitimacy and therefore, power"(Renwick and Swinburn68).

The relationship of the protagonist and the mayor develops deeply as his respect for the mayor increases with the passing of time. He begins to see the mayor as the representative of the real man in the fullest sense of the word. The inspector stops to reconsider his mission thinking of the investigation as a forgery.

He becomes disgusted at his mission which turns to be only a routine work. If he completes the investigation, he will forge the feelings and suffering of the men of Al Jabal. He will increase their poverty and kill the hope for which they search Al Jabal.

Here the epiphany technique is used. The protagonist sees the mayor from a different perspective. He is no longer that rough, cruel man; but he is gallant, kind, and sociable. When the mayor addresses the inspector saying "O son" and offers him food, he feels himself inferior to that great man (Ghanem 80). A kind of father- son relationship has been established between the mayor and the inspector. The intimacy and friendship have been strengthened between the two men. Furthermore, when he later meets Hussien Ali, the supposed writer of the complaint, the inspector finds another embodiment of manhood. He appreciates his oath and talks honestly. The inspector discovers deep humanity in the mayor and Hussien Ali. He finds in them both a transparent soul behind their rough appearance. Moreover, they reveal for him a kind of pride which he never knows before. They are more humane than the civilized people of the cities who are just hollow men. He begins to be aware of a kind of a "clash between a true, naïve, bewildered humanity and a worried, superficial, successful civilization"(95).

Hussien Ali tells Ghanem about the struggle of the different men of Al Jabal in their search for the treasure. Ghanem begins to

appreciate the exhausting effort exerted by those men. They spend long days toiling for the treasure as it stands for money and having a better life. It occurs many times that after long hours of excavation, the men of Al jabal find an empty, deep well. This means that the tomb is still there but unfortunately they have to dig and excavate from the opposite direction. Consequently, this requires "new excavation, a new underground passage, new victims, and new split blood"(Ghanem133). They persistently accept their destiny because they have no other choice during their struggle for existence.

At that time, a complete change of concepts occurs in the inspector's mind so that he greatly admires Hussien Ali. For him, Hussien becomes the representative of the greatness and pride of Al Jabal itself. Therefore, no one can accuse this man of being a thief. Without thinking, he finds himself encouraging Hussien Ali not to go to the village. He supports them in challenging this governmental project. Now, he is unable to consider the actions of these men as crimes. He becomes convinced that it is unfair to turn their struggle into just an investigation that will increase their disasters. His job loses its meaning and its duties become just a process of stupid routine. It becomes a kind of "horrible injustice"(Ghanem136) in which he is not able to participate even if he is accused of being dishonest to his job. He decides to resist the authority of the government because it is applied inhumanely.

Thus when the inspector leaves Al Jabal, he is obsessed with the difficulties of its life. He appreciates the value of work. The people of Al Jabal are wise enough to discover that truth. They believe that the statues they imitate, are not fake because they are made by their own hands. They are "real" because they are the "symbol of work"(Ghanem156). For them, the government is not theirs and it is the police who want to take them by force from Al Jabal. The logic of the government or even of the law is unfair. It does not treat those people as human beings who have free will.

Before going back to Luxor, the protagonist begins to guess who will win: the men of Al Jabal or the government? He wonders if the village was built to improve the life of the poor people of Al Jabal or for "personal profit and glory"(Ghanem 162). He decides to rebel against not only the authority of his chief but also the authority of governmental work as a whole. He will no longer participate in condemning such kind, simple people and forcing them to change their lives.

The end of the journeys marks the great changes that occur within the protagonists' characters. In *Where Angels Fear to Tread*, Philip Herriton returns to England but with a new spirit. During his journey back to England Philip tells Miss Abbott that he can no longer live in Sawston. He realized that "life was greater than he had supposed" (Forster 140). He is no longer able to stand his previous life. He says to Miss Abbott "I and my life

must be where I live"(142). This indicates that he leads a miserable and meaningless life in Sawston where he is deprived of the warmth of real feelings and emotions. He loves Caroline as he has been stirred by her "goodness and nobility"(Forster 139). He urges her to plainly express her love for him. Ironically, she announces that she is in love with Gino. However, Philip is not shocked or disappointed. He declares that he also loves Gino. His tolerance helps him to transcend any selfish or physical desire because he wants to be a part of the "greatness of the world"(139). Philip and Caroline become spiritual lovers.

The novel ends with Philip and Caroline gazing towards the past. His frustration is fundamental as he cannot find love. Though his identification with his mother is over, he still identifies himself with Caroline. The novel ends on a sarcastic tone. Caroline declares that she will never revisit Italy because it is not hers. Yet, Philip may revisit Italy, not as an interesting place for recreation, but as a place "offering further lessons in self- learning"(Gillie 111).

Similar to Philip Herriton who is greatly affected by his experience in Italy the protagonist of *Al Jabal* returned to Cairo after his visit to the west bank of Luxor. When asked by his chief about the investigation, he lied claiming that Hussien Ali was not there and so he did not complete the investigation. The experience of Al Jabal of Upper Egypt made the protagonist rebel against the

instructions of his chief and the authority of his formal work as a whole. He neglected all the subsequent investigations as he lost faith in the importance or honesty of them. Two years later, he resigned as a sign of resistance to official authority. Then he read in the newspaper that the government abandoned the project of the model village and stopped trying to move people to it. At that time, he became certain that the inhabitants of Al Jabal had defeated the government.

The protagonist of *Al Jabal* contemplates admiringly the behavior of the men of Al Jabal. Their attitude proves that there should be a real reform to help people. Reform should not be just a mask for achieving personal glory or a naïve imitation of Europe and America. The real reform is the one which is useful for people. Therefore, the model village becomes a symbol of the projects which start with great propaganda but end with insulting failure. The inspector's character develops completely so that he begins to evaluate people according to their humanity and to think of their real needs. His sacrifice of his job is an indication of his support of the men of Al Jabal. It also reflects the rebellious self which he possesses at that time. He will no longer be that submissive, obedient employee.

Thus both *Al Jabal* and *Where Angels Fear to Tread* depict the authority resistance of the protagonists of both bildungsroman. They are novels of education that trace the development and the

transformation of the heroes' characters according to their new experiences. Both novels involve a journey to carry out a specific mission. However, Fathi Ghanem's journey is a formal mission directed by his chief to go from Cairo to Upper Egypt. In contrast, Philip Herriton's journey is a familial mission ordered by his mother to go from England to Italy. The hero of the Arabic novel goes to make a formal investigation concerning the conflict between the government and the inhabitants of Al Jabal. Yet, the English hero travels to Italy twice. The first time is to prevent the marriage of the widow of his brother to an Italian youth. The second time is to bring her son from Italy after her death. Both heroes are exposed to a distinguished experience and acquired new views that make them think in a different way and take astonishing decisions. Though they fail in their missions, they manage to promote their moral and human values.

Since *Al Jabal* portrays a personal experience of its author, it is mostly written in the first person point of view. Ghanem depends largely on the flashback technique because he narrates a past experience that took place seven years before. Moreover, he uses the epiphany technique to depict how he was greatly affected by the dignity and resolution of both the mayor and Hussien Ali. For him, they represented the greatness and pride of Al Jabal itself. On the other hand, *Where Angels Fear to Tread* is written in the third person point of view where Foster comments from time to

time as an omniscient author. However, Forster depends more clearly on the epiphany technique to depict the influence of the new experience on his heroes. The epiphany technique portrays the scenes that represent the moment of illumination in the lives of the heroes and the climax of their development. During these scenes the transformation of the hero becomes prominent so that he realizes the impossibility of his mission and decides to resist the rigid, inhumane source of authority in his life.

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مقاومة السلطة في روايات البلدانجزر رومان " حيث تخشى أن تخطو الملائكة"

لفورستر و " الجبل" لفتحى غانم

إن السلطة أو القدرة على فرض إرادة الشخص على الآخرين هي علاقه موجوده على جميع المستويات وبين جميع أنواع المخلوقات. و السلطة علاقه تبادليه مبنيه على وجود طرف أمر وطرف آخر مطيع. ولكى يتم تفعيل السلطة فهي تتطلب وجود الشرعيه و الإحترام. وتتصدى الدراسه لروايتى " حيث تخشى أن تخطو الملائكة" للكاتب الإنجليزي فورستر و رواية "الجبل" للكاتب فتحى غانم. و لأن كلتا الروايتين ينتمى للجنس الأدبى الفرعى المعروف بالبلدنجزر رومان أى رواية تكوين شخصية البطل أو رواية تعليم وتطور البطل، فإنهما يقدمان أمثله مختلفه لمقاومه السلطة. وهذه المقاومه جاءت كنتيجه لتطور شخصية البطل فى الروايتين.

ويمر بطل الروايه الانجليزيه فيليب هريتون بتجربه شخصيه مؤثره تجعله يتوقف ليعيد النظر فى حياته ويقرر التمرد على سيطرة أمه المتسلطه وبالمثل يتأثر بطل الروايه العربيه بأهل الجبل لدرجة أنه يعارض أوامر رئيسه فى العمل ويتمرد على وظيفته ككل ويستقيل من عمله. ويعتمد كلا من الروائيين الإنجليزي والعربى على تقنية الغطاس الأدبيه ليصورا لحظه التنوير فى حياة بطليهما. و المقصود بتقنية الغطاس هو عندما يرى المرء مشهدا عاديا ولكن هذا المشهد المرئى العادى يثير فيه مشاعر معينه ويغير أفكار سابقه لديه و يجعله يرى كثيرا من المعانى من خلال هذا المشهد العادى الذى يراه. فبعد تعرض كلا البطلين لتجارب إنسانيه مميزه قرر كلا منهما أن يعمل نقيض المطلوب منه ويقرر أن يقاوم مصدر السلطة فى حياته.

الكلمات المفتاحيه: مقاومة السلطة ، البلدانجزر رومان أو رواية تطور البطل، فورستر، فتحى غانم، حيث تخشى أن تخطو الملائكة، الجبل، تقنية الغطاس الأدبيه