| RESEARCH ARTICLE

Artistic Narrative Structure of Ihsan Abdel Quduos[1] and D. H. Lawrence's[2] Novels: A Stylistic Comparative Sketch

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| ABSTRACT

This paper explores the artistic structures, aesthetics, and thematics in the literary works of Ihsan Abd Al-Quduos (the Arab writer) and D. H. Lawrence (the English writer) in terms of the narrative style, language, dialogue, settings, and characters through a textual analysis in the light of the premises of the narrative aesthetics, comparative assumptions and aesthetic intertextualities. Comparatively, the paper sheds light on the aspects of artistic aesthetics of structure and style between the two writers, basically the treatment of women, clarifying their narrative experiences. Therefore, this paper adopts the descriptive and analytical critical theory to explore similarities and dissimilarities in the aesthetics, style, and language of both writers' selected texts. The results of this paper textually reveal both authors' awareness of the nature of the fictional discourse as linguistic creativity and special artistic composition. Also, both novelists show some similarities and differences in narrative content, style, structure and themes, each according to his realistic experience as a result of the relationship with the surrounding environment and the cultural background. So, the two writers are very careful with all their art and creativity to endow their novels with aesthetics of expression and their structural and semantic spaces. The paper explores such issues in their selected narratives, which include Ihsan's *Sleepless*, *The Dead End*, *A Nose and three Eyes*, and *Don't Turn off the Sun*. Lawrence's novels include *Sons and Lovers, Women in Love*, *The Lost Girl*, *Aaron's Rod*, and *Lady Chatterley's Lover.*

| KEYWORDS

Aesthetics, comparative, narrative, style, textuality

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1. Introduction
The Arab novelist Ihsan and the English novelist Lawrence are brilliant novelists in the modern world. Artistically, their novels have distinct technical features and show analogies in the narrative temporal scene and other technical styles. The paper intends to analyze some significant technical aspects of both writers' narratives to exemplify and cite, namely the five main dimensions of narrative style and language, dialogue, settings, character, woman archetype. This paper also explores these characteristics in the selected narratives, for they represent many realistic themes in Egyptian and English societies. Both novelists have a special way of writing in exposing themes of love and the relationship between women and men. The paper examines the dynamic characters, for they are the first key factors to explain any novel. The narrative character is not a mere element of fiction structure, but it is primarily the backbone upon which all other constructive elements are based. Both novelists never show doctrinal and religious fanaticism; they have a non-religious secular Freudian doctrine. They also adhere to objective, realistic descriptions, for their novels reflect human reality and psychological and technical reliability.

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2. Narrative Style and Language

Style means the method chosen by the novelist to communicate his thoughts and feelings to the reader through creating his characters, scenes and environment, which result in a mural that brings the idea closer to the reader's mind and heart. In this sense, Janet Holmes defines style as "language variation which reflects changes in situational factors, such as addressee, setting, task or topic" (2001, p. 246). The language of fictional and narrative work has a distinct style to achieve its artistic goals and special features that differ from the language of poetry and drama, which are two important tools for the novelist in constructing his narratives and delivering his idea to the reader. In addition, style is the expressionist image in which the writer composes his story of language, phrases, thematic images, and dialogue. According to Leech, style is a process of using language which belongs to "parole rather than to langue;" it embraces diction to express one's self. Also, Leech argues that style is "a domain of language use" of a writer in a certain text (1981, p. 38). So, style manifests the narrator's skill in presenting and influencing readers; thus, it grants the story a high artistic quality. For Holmes, the narrative style is common among intimate members of one society that need "a complete language with clear articulation" and short sentences that may break grammar rules for they can bring disorder to the speech intimacy (2001, p. 310). Meantime, the narrative style may include simple to complex direct narration method, self-translation, and monologue, among other narratives, stylistic features.

2.1 Narration:

It is one of the techniques used in stories, novels, and dramas to address various ideas and themes in flexibility. It is also a tool for expressing human realities, expectations and concerns and for formulating the setting of action, place, and time. So, the writer can convert these components into words based on the chronological order of the events with harmony between words, sentences, and meanings. In addition, Holmes says that examining the way people use language in different social contexts provides much information about the way language works, as well as about the social relationships in a community, and the way people signal aspects of their social identity through the language (2001, p. 111). It might be a simple narration with one unique voice (narrator). It also might be compound narration with multiple visions and voices for a single event, conveying multiple themes and presenting featured characters. Thus, the modern novel has not a single narrative technique but rather multiple renewed techniques. In this respect, Alain Robbe-Grillet describes the modern novel as "a far cry, in which reality has to be depicted exactly, to its minutest detail" (1992, p. 225).

Seemingly, Ihsan and Lawrence used direct narrative methods differently to communicate the textual ideas and morals. Despite the diversity of Ihsan's narrative experience through his rural upbringing and well-educated family, he is the only novelist who dedicated his works to the pure romanticism that exposes the dramatic events in politics or societal mobility. For example, he mentions a lot of such events in *The Dead End*, *Sleepless*, and *Don't Turn off the Sun*. Similarly, Lawrence adopts the style of realistic dialogues that mainly dominate *Sons and Lovers*. In this respect, John Worthen points out that Lawrence's uses internal monologues with a sole narrative voice that echoes the narrator's very conscience, suggesting that this technique enables Paul and Clara to expose their experiences that signify a motivating inspiration to each other which presents "a radically new kind of bodily and sexual experience: something Lawrence wanted to write about when *Sons and Lovers* were at last completed" (Lawrence, 2006, p. 30).

Lawrence's narrative voice, however, varies greatly in tone, beginning with the bottom women's chatter up to the lyrical transcendence. The diversity in the characters'' consciousness reached its significant threshold. Not only does he use mimicry, quotations, quick phonemic and lingual shifts, but he offers a speech tone of a non-dialogical monologue also. This is with regard to the homogeneity of Lawrence's narrative style besides his distinct literary creativity full of dialogic tones of great impacts on public readers. For Robbe-Grillet (1992, p. 248), the modern novel is featured by "an austere narrative tone" that averts metaphors and similes in favour of exact physical descriptions, ambiguities, points of view, setting of time and place, and a realistic "self-reflexive commentary."

In one of his masterpieces, *Lady Charlie's Lover*, Lawrence's narrative artistic flavor predetermines the modernized narrative structure. Here, the reader of *Women in Love* is bewildered by the suspense of diversified themes without losing sight of the power of any theme. For instance, Lawrence creates a positive relationship between Ursula and Birkin full of hopes and expectations, in contrast to the wicked emotional relationship between Gudrun and Gerald destined for dissolution. In this point, Worthen argues that Ursula and Anton's relationship leads to self-imposition and self-contentment, "[Ursula] turns the final relationship with Skrebensky into an exercise in control and dominance; and that makes the relationship one of the most destructive and frightening relationships in all Lawrence's writing—not, for once, narrated from the point of view of man, but of the woman" (2007, p. 48). Meantime, targeting Birkin, Ursula says to Hermione, "He says he wants me to accept him non–emotionally and finally—I really don't know what he means. He says he wants the demon part of himself to be mated—physically—not the human being. You see, he says one thing one day and another the next— and he always contradicts himself—" (Lawrence, 2013, p. 239). Rather, it is absurd to suppose that Lawrence was unaware of the dangers he incurred, he tried to compose a monologic text in his stylistic way, but he failed to some extent to digest the elements of the established stylistic criteria subtlety, accuracy, and good taste. In

this sense, Bakhtin says, "If our awareness of imitation and stylization is on the same level of our awareness of the ordinary speech, whose reference goes back to the speaking self, we will not be able to grasp these phenomena in essence; stylization signifies style but mimicry is very simply a mere kitsch" (1984, p. 172).

Meantime, Lawrence depicts Ursula, who presents a prior vision of the modern woman. She is a female character of intelligence and anxiety which is looking for an appropriate partner; she asks her grandmother, in pain, "Will somebody love me, grandmother? ... But when I am grown up, will somebody love me?" (Lawrence, 2013, p. 256). Here, Lawrence depicts the inner life of Ursula, encoding her internal conflict and weakness. Lawrence describes another image of a liberated girl manifested in Miriam, who represents a model for a very liberated girl in *Sons and Lovers*. Paul says to her, "Can you never like things without clutching them as if you wanted to pull the heart out of them?" (Lawrence, 2006, p. 177). Thus, Miriam is characterized by the love of possession.

The common characteristics among the texts of one author include themes, plot composition, events chronology, stylistic experimentation, creative language use, archetyping the characters, and a fixed ideology. All of which enables the writer to diversify his style and structural patterns. According to critics, narratives of Lawrence and Ihsan have no purpose other than presenting images and codes of love or passion. Obviously, Ihsan does not portray sex as a social disease, but he expresses his view of gender, adopting the informative narrative style. In this respect, Thomas S. Kane argues style is "The result of strategy, the language that makes the strategy work ... Style is immediate and obvious. It exists in writing itself; it is the sum of the actual words, sentences, paragraphs" (2000, p. 9). In this way, both writers depict societies that expect women to meet male desires, mainly the sexual as if the woman is just a body devoid of soul and a source of beauty for man's pleasure. This masculine quest to satisfy man's desire is clear in the novels of the current authors, regardless of woman's due attitudes.

In contrast to bodily desires, the love that the heroine seeks brings her many obstacles in her life. Thus, there is a paradox in the texts of Ihsan, where the sensual side dominates the feelings of men and the idealistic feelings dominate the thinking of the female character. Ihsan's *The Dead End* illustrates this sexual view of women; the narrator says, "the man looked at her so rude that she got worried as if he removed her dress from her with his eyes as if he craved a dish of delicious food" (1986, p. 20). In this sense, Faiza's beauty helps her to maintain the idealism that distinguishes her from her two sisters. Ihsan enables other characters to see her beauty, whether visitors or fellow teachers who lived with her in the school dorm. Meanwhile, in *The Test on Miriam*, Lawrence uses this style, where Paul says to his beloved Miriam: "My wish is to spend forever... my face is buried between her breasts ... and my silent hands are full of her breasts" (Lawrence, 2006, p. 230). And in *The Lost Girl,* the speaker says, "A long, long narrow shop, very dark at the back-with a high oblong window and a door that came in at a pinched corner" (Lawrence, 2007, p. 12).

On the stylistic level, the two writers resort to the game of unreal realism, through which the reader's thinking and feelings are controlled so that the reader accepts the novel world as it is, without doubt, its credibility. In this respect, both writers achieve this stance through the following tools:

1. Collocating the names to a group of adjectives that represent age, social rank, job, social role, physical traits common to the reader.

2. Verbosity and redundancy are used to diversify the style as an alternative to certain words that signify character traits. Hence, the writers dwell on describing the feelings of the characters and the impact of events on them. For instance, in *A Don't Turn off the Sun*, the narrator says,

> "she sighed in relief as if resting from the hardship of the long road she had travelled until she came back. His cheek is on hers, his breath resounds in her ears, then his lips moved, and her lips moved, and their lips met, for how thirsty they were, they drank a lot of fluids. Life bounces soft, quiet, sweet; nothing stands in its way, nothing heavy and nothing ridiculous, and nothing that grasps his breath or lets her differentiate her chest from his and her boy from his. She also did not know who untied her braid or what was stripped of her body." (Ihsan, 1977, p. 337).

Lawrence uses these tools in *Women in Love*; when Ursula says in a scene on the sexual relationship,

> "There was a great whiteness confronting her; the moon was incandescent as around furnace door, out of which came the high blast of moonlight, over the seaward half of the world, the dazzling, terrifying glare of white light. They shrank back for a moment into shadow, uttering a cry. He felt his chest laid hare, where the secret was heavily hidden. He felt himself fusing down to nothingness, like a bead that rapidly disappears in an incandescent flame". (Lawrence, 2007, p. 472)

3- Linguistic, lexical, and syntactic usage of dialects to arouse certain emotions; slung with verbal camouflage related to the lexical, grammatical and syntactic use. On the level of verbs, most of the verbs that the writers employ imply a constant interaction. These verbs often indicate action and reaction and the power of emotions. For example, in Ihsan's *The Dead End*, the narrator says, "the mother's eyes sparkled as if they had caught fire, and she cried: listen, girl, I know you are typically like your father. It is enough of what I suffered from your father and the tension he created for me. Hold your tongue and never say a word or more; I will cut off your neck, you get it" (1986, p. 32). For Leech, the narrative style has "dualism" between form and meaning; it signifies the narrative "Manner" rather than "Matter" and of "Expression rather than Content" (1981, p. 119).

Similarly, we notice a similar style in Lawrence's novel *Sons and Lovers*,

> "What are you doing, clumsy, drunken fool?" the mother cried. "Then tha should get the flamin' thing thysen. Tha should get up, like other women have to, an' wait on a man." "Wait on you--wait on you?" she cried. "Yes, I see myself." "Yis, an' I'll learn thee tha's got to. Wait on ME, yes tha sh'lt wait on me--". "Never, milord. I'd wait on a dog at the door first." "What--what?" (Lawrence, 2006, pp. 30-31).

Ihsan and Lawrence also frequently use adjectives related to sensory and imagist concepts such as colors, sounds, textures, emotions, and visuals. For example, in Ihsan's *A Nose and three Eyes*, the narrator says, "This challenge prompted me to find another discoverer of my body, someone else that first touches my lips" (Ihsan, 1984, p. 15). On his part, Lawrence's narrator in Sons and Lovers says, "Paul looked into Miriam's eyes. She was pale and expectant with wonder, her lips were parted, and her dark eyes lay open to him. His look seemed to travel down into her. Her soul quivered. It was the communion she wanted. He turned aside as if pained. He turned to the bush" (Lawrence, 2006, p. 246). Also, this type of narration rarely uses symbols, metaphors, and metonymies. Yet, there are lots of similes represented in the use of "as if," "like/as" and the like; such a simile fits the genre that relies on simplicity and images that are close to the reader's taste.

In addition, Lawrence's narrative imagination is remarkably harmonious in its modalities. He uses an omniscient narrator who frames the scenes and mediates between the reader and the description of the actions from within. It is common that this narrative voice is a discourse that dominates the narrative imagination, and this is a formalist characteristic that puts Lawrence somewhat away from the modernist movement. Meantime, contrary to what Ihsan uses, Lawrence's narrative style is informative to the reader of the actions around him. This is narratively clear in Ihsan's *Don't Turn off the Sun* when the narrator says, "Ahmed does not feel that he is distinct among his brothers. All that distinguishes him is that he is the calmest and most loving of them and intimately attached to his mother. He has unmatchable silent, solid love that shows intense respect and urgent obedience to his mother without putting burdens or demands in her lap, especially money demands" (Ihsan, 1977, p. 16). Thus, we notice Ihsan's descriptive and informative narration, while the narration of Lawrence's novels contains descriptive imaginative fiction that makes the character Paul's senses tremble with shyness and his fragmented mental state breathes life into the things around, in which the internal and external worlds fuse. For example, when Paul takes Miriam to the nearby small forest, where she wants to show him a rose tree that she discovered, she feels that it would match her soul until she shows it to him. The narrator describes the setting of the wood:

> It was very still. The tree was tall and straggling. It had thrown its briers over a hawthorn-bush, and its long streamers trailed thick, right down to the grass, splashing the darkness everywhere with great spilt stars, pure white. In bosses of ivory and in large splashed stars, the roses gleamed on the darkness of foliage and stems and grass. Paul and Miriam stood close together, silent, and watched. Point after point, the steady roses shone out to them, seeming to kindle something in their souls. The dusk came like smoke around and still did not put out the roses. (Lawrence, 2006, p. 128)

Accordingly, Ihsan and Lawrence maintain and realize the need of readers to what is appropriate for their taste. Ihsan used a language characterized by ease and clarity of narration and colloquial dialect in dialogues. He also uses fewer symbols, ambiguities, allusions, metaphors, myths, and temporal and spatial complexity, unlike Lawrence, who uses a logic characterized by an imaginative philosophical flavour that is difficult for the reader to understand. Thus, Ihsan has surpassed Lawrence in applying the principle of necessity which was urged by ancient and modern theories. This principle emphasizes the necessity of intellectual and linguistic compatibility between the sender (the writer) and the recipient (the reader). Writing for a reader unfamiliar with the latest literary, critical, linguistic and stylistic theories differs from writing for the elite, and writing for children differs from writing for young people, and writing that addresses women is different from writing that addresses men. In this regard, Bakhtin refers to several stylistic features of a modern novel; they include direct authorial narration, stylization of everyday speech and discourse, various types of extra-artistic speech: moral, philosophical, and scientific statements and the individualized speech of characters (1984, p. 162). In this way, the modern novel attains the structured narrative order that makes it realistic and reliable.

2.2 Dialogue:

It is in narrative structure for it grants the novel its narrative soul, for the narration alone is unable to convince the reader of realistic and reliable events. Marina R. Zheltukhina argues that dialogue in the dramatic discourse requires the "involvement of at least two participants who communicate through the medium of language" (2016, p. 7412). Therefore, there is no single novel without dialogue as it is one of the most important expressive techniques in narrative construction. It is a mental quality that is inseparable from the character in any way. Novels differ in magnitudes of the dialogues; most of the modern novels are predominantly narrative with fewer dialogues. Few modern novels are of a dialogical nature, in which the dialogue constitutes the major part of the novel and comes in two types: a collective external dialogue and an internal dialogue as a monologue or a soliloquy. Bakhtin views modern novels as dependent upon the dialogic nature of language (1984, p. 263).

2.2.1 The Internal Dialogue as a Monologue:

One of the significant definitions of this technique comes from Purkey; he emphasizes that internal dialogue resembles both inner conversations and inner voices that enable speakers to organize their thoughts of the realities and "speak to themselves about who they are and how they fit in their world" (2000, 1). Therefore, the language they use to articulate their thoughts impact their internal dialogue, shapes their perceptual world and influences their behavior. Also, internal dialogues are "a subgroup of dialogical processes (inner dialogues in the broad sense), where at least two I-positions are not only active but voiced" (Puchalska-Wasyl, 2007, p. 45). Also, internal dialogue or a monologue is the unheard and unspoken speech with which the character expresses his internal thoughts as close as possible to his unconscious and soul. There are ideas that should be expressed in the least possible grammatical rules to suggest to the reader that human thoughts are born in the human mind in reality. This is why a character realizes his or herself through internal dialogue, which is impacted by the "experiences woven in everyday life, concealed in everyday occurrences [and] hidden in deep communications of unspoken feelings" (Purkey, 2000, p. 48). Accordingly, monologue is that technique used in stories to present the psychological content of the characters and their mental process without speaking in whole or in part, while this mental process exists at the various levels of conscious discipline before being expressed in words on purpose. Moreover, Philip Sellew emphasizes that interior monologue is a technique of "self-address" that has a lengthy history, used "in Greek mimetic or dramatic literature, especially in epic poetry, tragedy, and the Hellenistic novels, as well as in some of the biblical tradition" (1992, p. 240).

2.2.2 External Dialogue:

It is a dramatic presentation that involves two or more characters and through which the characters' words are presented in the way they are supposed to be uttered. These sayings may be accompanied by the words of the narrator, or they may appear directly. This is the reason that dialogue is "a discourse we characterize with the basic structural principles, interactive and interactional" (Zheltukhina, 2016, p. 7413). Meantime, the dialogue that takes place between two or more characters in the dramatic scene in a direct manner is called the alternative dialogue, in which two or more characters converse directly. Puchalska-Wasyl adds that the most significant process here is to follow "one's own thoughts and not to modify statements that spontaneously arise during the dialogue" (2007, p. 46). This alternation is a coordinate feature of the external dialogue, which constitutes one of the most important technical challenges facing the novelists. Novelists may formulate the dialogue in either a standard language which is the unifying national language or in a colloquial dialect and its local and professional variables and jargon that constitute a source of internal stylistic and narrative deconstruction.

No doubt, the narrative dialogue in a novel is an essential element in which the character's qualities, positions, persuasive depth, harmony and consistency unite. Bakhtin states that the "word is born in a dialogue as a living rejoinder within it; the word is shaped in dialogic interaction with an alien word that is already in the object. A word forms a concept of its own object in a dialogic way" (1984, p. 279). This interactive dialogue grants the words more semantic seriousness, usually in moral crises. The narrative language obliges novelists to combine the narrative semantic function that helps develop the events and the characters' initiation and the aesthetic value of the narrative phrase, whether in narration or dialogue. In this regard, monologue is used to allow "socially marginalized characters to reflect on their personal experiences, without fear of external censorship, meaning they can break social taboos whilst apparently addressing only themselves" (Sellew, 1992, p. 249). Yes, the true novelist is the one who knows some of the mysteries of life and is also a man who intentionally expresses thoughts and visions. In this light, the dialogic style of Ihsan differs significantly from Lawrence's. Ihsan's dialogues are simple and free of ambiguity and verbal complexity, which make his dialogue style non-affectionate and appropriate to the characters' positions.

On the other hand, Lawrence repeats the same word and transforms its meaning to a sound that signifies a thing or an image of a certain thing. This makes Kane asserts that the narrative style "sharpens expressive meaning as well as referential meaning, intensifying the tone of writing, making prose more persuasive" (2000, p. 254). Also, this style involves monologic dialogue that happens between ideas-unless it moves to the level of concrete language- and mysterious sounds, which are linguistically and thematically meaningful. This style parallels the unconscious and subconscious, based on the readers' ability of understanding the narrative language. For example, "He tapped-taped-tapped on a typewriter" appears in Lawrence's *Lady Chatterley's Lover*"

and significantly implies this style (Lawrence, 2008, p. 119). Obviously, Lawrence expresses this duality of the unconscious or subconscious by transforming the qualities that usually address one human sense into immaterial and non-artificial qualities, which spark in human conscience or ideas. For instance, in *Lady Chatterley's Lover*, the transformation of the visual image, violet color, into emotional overflow in "The first violet that smelled sweet and cold, sweet and cold" (Lawrence, 2008, p. 122).

Strikingly, the levels of dialogue vary in both writers' novels between the dialogues of righteousness and knowledge and the people of whims, corruption, and ignorance. In this regard, Zheltukhina asserts that the narrative dialogue is what we understand as "a verbal exchange between the communicative partners, a speech as a reaction to somebody else's words and as a verbal and nonverbal presentation of the character or the actor's role" (2016, p. 7413). Here, both Ihsan and Lawrence raise the theme of the parent-child relationship as one of the most serious tragic issues. They raise this theme in a dialogue in Ihsan's *Sleepless*, in which readers find that the relationship between the father and the daughter is strong and intimate. The father used to pamper and care for his daughter; he used to play the role of father and mother. The novel says, "My father gave his whole life to me ... he spent every minute supervising me and my ... he himself used to watch my meal schedule and then to sit with me until I finish my meal, he used to take me to the bathroom and wash me with his hands, he used to buy me my clothes, and he spent the night next to me when I got sick, and he always read children books to tell me delighting stories and books about education and medicine to learn how to raise me and how to take care of me" (Ihsan, 1977, pp. 22-23). The father's pampering of his daughter reached the point where she was holding him accountable as a wife to a husband. So, she would hold him accountable if he is late back home and holds him accountable if she considers, according to her reasoning, that he mishandled the sale of the land or dealing with the peasants. She has positioned herself as both a wife and a daughter. The novel says,

> "I went too far until I became accountable to him whenever he is late back home, I hold him accountable if he told me that he sold an acre of his land, and I hold him accountable every time he quarrels with my uncle ... he was the happiest man when he heard me hold him accountable. He also was performing the account in front of me as if I were a wife or his mother" (Ihsan, 1977, p. 26).

Meanwhile, the dialogue in Lawrence's *Sons and Lovers* addresses similar themes in one of the richest scenes between Paul and his mother while talking about class conflict and social inequalities. Paul says to his mother,

> "You know," he said to his mother, "I don't want to belong to the well-to-do middle class. I like my common people best. I belong to the common people."
> "But if anyone else said so, my son, wouldn't you be in a tear...."
> "In myself," he answered, "not in my class or my education or my manners.
> ...
> Only from the middle classes, one gets ideas, and from the common people--life itself, warmth. You feel their hates and loves."
> "It's all very well, my boy. But, then, why don't you go and talk to your father's pals?" "But they're rather different." (Lawrence, 2006, p. 210)

This dialogic scene exposes the personal problem of Paul, in which he gets fragmented between the loaded life of ordinary people and the mannered life of the middle class. Paul starts his practical life by getting his first job in a factory; he gets a burdened self as "a prisoner of industry," and he fears the world of commerce, with its disciplined values system. Thus, nature occupies an enormous place as a naturalistic anti-social force in the novel. Robbe-Grillet argues that modern novels do not depend on an omniscient narrator or adhere to the unities of time and place; they create illusions of significance that is inconsistent with the luck-based nature of modern human experiences (1992, p. 128). Indeed, the dialogues in Ihsan and Lawrence's novels involve obscenity and inferior language. For example, in Ihsan's *A Nose and Three Eyes*, Amina says, "He tries to take me to have fun ... to pass the time, and my body became my toy, and I don't care" (1984, p. 45). Similarly, Lawrence's narrative dialogue shows types of effeminacy and indifference to the restrictions and norms of his society. For instance, Paul, who represents Lawrence in reality, says to his beloved, Miriam, in *Sons and Lovers*,

> "'I say,' said Paul, turning shyly aside, 'your daffodils are nearly out. Isn't it early? But don't they look cold?'
> 'Cold!' said Miriam, in her musical, caressing voice.
> 'The green on their buds—-' and he faltered into silence timidly.
> 'Let me take the rug,' said Miriam over-gently" (2006, p. 222).
> In another phrase, both Paul and Miriam exchange words,
> "There is between us,' he said, 'all these years of intimacy.
> I feel naked enough before you. Do you understand?'
> 'I think so,' she answered.
> 'And you love me?' (2006, p. 431)

Thus, Zheltukhina points out that the "dialogue speech" among the characters here builds a "form in which a stylistic variety of a national language finds its real existence ... The dialogical speech is a special kind of speech expression about realities that include "exceptional conditions and purposes of communication" (2016, p. 7416).

2.3 Setting of Place and Time:

The setting of time and place is one of the most important elements of artistic narrative constructions. Events and actions should move in specific time and space; e.g. every story or novel revolves in a longitudinal setting of time within a specific date and in a latitudinal setting of time within the limits of a specific place. In this sense, the French critic Gerard R. Genette refers to a strong relationship between these two times on three levels: order, permanence, and recurrence. Generally, he defines the setting of narrative time as "the connections between the variable duration of these events or story sections and the pseudo-duration of their telling in the narrative" (1980, p. 35). This definition excludes the intricacy of discourse structures, which surrounds the narrative act and the fictional time. According to Genette, duration is a temporal factor that deals with the narrative pace at which actions take place. For example, Ihsan follows this duration and uses the narrative time to introduce a female archetype manifested in the free girl, Suhair, in *A Nose and three Eyes*, in which the justifications for immoral liberation are repeated. In such a novel, there is a divorced mother with three daughters; Suhair is one of them. This mother has an immoral past, and this past made her fear for her daughters, for she got married when she was less than twenty years old to a man she did not love. The narrator says, "Souad frowned and said that she could not be assured of what Suhair does, even though she claims that she does not keep a secret from her no matter what ... and it is true that she tells her a lot about the kisses that she had with her lover ... but she only did what others have resisted for a long time ... Suhair has not yet reached the age that enables her to maintain her resistance [my translation] (Ihsan, 1984, p. 45).

Seemingly, the narrative time is "measured in minutes, hours, days, months and years while the length of the text is measured in lines and pages" (Genette, 1980, pp. 87-88). So, the link between the narrative time of events and the length of text regulates the narrative pace. In this light, the setting of time in Lawrence's novels is artistically and indicatively fused with the setting of the place. In *Aaron's Rod*, He says, "The cottage was in darkness. The Lillys slept soundly. Jim woke up and chewed bread and slept again. In the morning at dawn, he rose and went downstairs. Lilly heard him roaming about-heard the woman come in to clean-heard them talking" (Lawrence, 2013, p. 88). Noticeably, there is a strong overlap between place, time and description in Lawrence's narratives; a spatial movement should follow the temporal movement of events. Also, this quotation includes descriptive images and dynamic characters that signify a fusion of dynamicity and events. In this respect, Genette analyses the narrative time according to "order, duration, and frequency;" the order of events, the speed at which events occur and the frequency of those events (1980, p. 35).

As for the setting of place in the modern novel, the place is no longer a mere description of the environment or actions; rather, it is an active element in the events. In this sense, Malgorzata Puchalska-Wasyl explains that no single dialogue comes without "a spatial opposition, because at least two independent points of view are necessary for a genuine dialogue" (2007, p. 44). Hence, the setting of place rids itself of negativity and neutrality, and its description also gets rid of mimicry and comprehensive investigative simulation to individualize things and people. Ihsan's novels offer another model of place that imposes itself during the British occupation when the poor young Egyptians want to get high financial positions, they get married to English girls, not for love, but because they represent the path to wealth. For instance, in *Do Not Put off the Sun*, the writer describes the place as a model, where Laila, the female character, gets involved with Fathi in an illegal affair. They had an apartment where they met, "The elevator stopped. They got out of it, and she walked after him. He went to a door of a closed apartment, and she astonishingly raised her eyes to the apartment, then she saw him bringing a key out of his pocket ... and the door opened ... and Fathi entered ... she did not move, her eyes widened" (Ihsan, 1977, pp. 161-163).

Similarly, the place, for Lawrence, is represented in the spacial features in *Lady Chatterley's Lover*. The writer describes the far side of the castle, the park, and the woods, where Birkin lives; Birkin is a guard, living alone in his hut (Lawrence, 2008, p. 174). Significantly, the place and time overlap, implying artistic and technical human touches that thematically reflect the positive change of the character from within. Lawrence's objective narrative immense description of the features of place and time is conveyed by the omniscient narrator to explain the transformation of the mysterious characters. It also offers the reader an impression of a remarkable development in the characters' behaviors and positions. Meantime, Lawrence's technique of description signifies the impact on the characters' whole life. Accordingly, both writers' novels take place in places of absurdity and promiscuity, forests and suspicious places that foster immorality and abominations, uncontrolled private homes, guards, and common people. Thus, the importance of time and place becomes clear in the basic construction of the modern novel and in revealing its realistic vision.

2.4 Characters

The character is the backbone of the novel or the epitome of all details and elements; hence, the characterization is the focus of the novelist's experience. Also, the character in literature is one of the imaginative or real individuals around whom the story events and actions revolve. In any text, the character is one of the most important contributing factors to the formation of the narrative; it is the novelist's main constituent in revealing the forces that move reality and the dynamics of life and its interactions. These characters are human representatives that have their own distinct features; they are objective correlatives of the real issues and concerns of their societies. Thus, the narrative is the characters' art, in which characters deliver possible realistic statements and actions that people actually live. Thus, the good novelist can create distinct characters with special artistic features that make every character immortal in literature. Meanwhile, the novelists can use various artistic devices to create lively and convincing characters by giving those names and highlighting their physical and emotional features. They can also introduce characters that move within their fictional world and faithfully assimilate the archetypes reflected in reality. Characters are classified into two types:

2.4.1 The Dynamic Round Characters:

They grow and transform simultaneously with the growth of the events of the novel; characters are in constant conflicts with others or internal emotional conflicts. Their growth is usually the result of continuous interaction with the novel's incidents; this interaction may be explicit or implicit, which may end with victory or failure. Also, the test that distinguishes the dynamic character from the flat one is the former's permanent ability to surprise readers in a convincing way.

2.4.2 The Static Flat Characters:

They hardly develop or transform from the beginning of the novel; rather, they stay the same indistinguishably throughout the novel. They never get influenced by incidents; they may undergo hard events, but internally they never change. In this sense, both Lawrence and Ihsan introduce both types of characters; they present us with the archetype of the liberated girl, for instance. Obviously, the model character in Ihsan's novels is realistically represented in Nadia Lofty in *Sleepless*, exposing a rambler girl, who grows up with a separate father and mother, and is closely attached to her father. That is because her mother married someone else who is devoted to her (Ihsan, 1977, p. 26). This relationship reminds us of Electra's complex; she was a girl that loved her father with an intimate hidden desire. Moreover, Ihsan offers another representative model character manifested in the mother, Tawhida, in *The Dead End*, where the writer depicts the mother whose husband passed away, leaving three daughters with a reasonable pension and a good inheritance. It means that there is no financial justification for the mother's deviation, which victimizes her daughters. Obviously, it is Faiza's beauty that fosters her self-confidence and protects her from falling; she provokes others' desires to enjoy her beauty. Thus, Ihsan presents Faiza's beauty to protect her from falling and deviation. Another reason that makes her keen to adhere to her idealism is her intelligence and mental powers. This power arouses her mind to energize and rise above her passion and femininity against temptations and moments of weakness. The novel says,

> She pushed [Rashad] away cruelly... her eyes flashed as if she fell into an abyss .. She rose away from him, her chest panting for a quarrel ... Rashad remained on his seat with one of his knees bent as if he was kneeling under the erect stature that shivers with rage ... He raised his pleading eyes and said, 'I'm sorry... you had to understand for a long time. He said in weakness; I reached this point a long time ago ... before the first private lesson [of English] (Ihsan, 1989, pp. 108-109, *My translation*).

Here, we find Faiza's intelligence, mental strength, and vigilance prevent her from falling into sin with doctor Rashad, despite some hidden admiration for him. This intelligence controls all her actions and feelings. Thus, Ihsan portrays this mother as a model with hyperbole in an illogical and unnatural way; Ihsan does not explain the reasons that led the mother to fall into that vice.

On the other hand, Lawrence offers his characters in his own narrative culture-based way. For instance, in *Sons and Lovers*, Lawrence suggests the idea of Paul's internal conflict, manifested in the fragmentation that afflicts his soul or the split between his spiritual and physical sides; that occurs as a result of his intimate attachment with his mother. This Paul's psychomotor split stops his sexual growth and prevents him from establishing any integrated relationship with any woman. In the novel, the narrator tragically says,

> A good many of the nicest men he knew were like him, bound in by their own virginity, which they could not break out of. They were so sensitive to their women that they would go without them forever rather than do them hurt and injustice. Being the sons of mothers whose husbands had blundered rather brutally through their feminine sanctities, they were themselves too diffident and shy. They could easier deny themselves than incur any reproach from a woman, for a woman was like their mother, and they were full of the sense of their mother. They preferred themselves to suffer the misery of celibacy rather than risk the other person. (Lawrence, 2006, pp. 427-28).

In other words, the personal experience is rooted in the family, or more accurately, in the social conditions that govern the conflict between Paul's parents. This issue exposes the struggle between the father and the mother, which Paul inherits and causes his internal conflict and split. In addition, Paul falls victim to the social conditions that prevailed after the Industrial Revolution that made Mrs Morel's aspirations attainable. Thus, it makes the conflict between the mother and her husband and the division created in Paul inevitable. Therefore, Lawrence's portrayal of social patterns and consequent norms of behavior in *Sons and Lovers* is closely related to his exploration of the intertwining relationships between Paul and his three women. Also, the novel offers a report on the social structure of characters' psyches. Hence, Lawrence's realistic treatment of social background and his empirical treatment of the psychological problems are two sides of the same coin. Lawrence presented a mural of life of comfort and honesty that adds to our knowledge of the human self, proving that the novel is able to renew itself and carry out its sacred mission with honesty and courage. In this respect, every novel is a self-indicative text of art that can't be reduced to mere external meanings or truths. Bakhtin states that "Truth is not born nor is it to be found inside the head of an individual person, it is born between people collectively searching for truth, in the process of their dialogic interaction" (1984, p. 110). Meanwhile, the new novel "is not a theory, it is an exploration" full of rules and illustrations (Robbe-Grillet, 1992, p. 211). So, novels are self-sufficient texts that express nothing but themselves.

The fictional characters of Ihsan and Lawrence are characterized by rebellion, homosexuality, and excessive freedom that often lead to chaos, obscenity, absurdity and sadism. Both writers offer many examples of liberal, reckless, and treacherous women. For example, Ihsan gives a picture of complete freedom to Nadia in *Sleepless*, where she exploits her freedom at a very young age, giving orders to servants and sometimes expelling them. She also chases her lusts, selfishness, and pleasures despite restrictions or customs. She eavesdrops on the foreplays between her father and his wife, Safia. Moreover, she even stays up with a man of her father's age, bringing him home and spending a whole night with him in the absence of her father, who ignored her and got preoccupied with his marriage. She also deludes her father that there is an abnormal relationship between his wife, Safia, and her uncle, Aziz.

As for Lawrence's characters, Oedipus's complex and inferiority complex encapsulate *Sons and Lovers*, as they do in Ihsan's *A Nose and Three Eyes*. Paul fails to establish a normal relationship with Miriam, the Virgin. However, his mother became his intimate mother, sacred refuge, idol and holy love. Paul blames Miriam for her sexual tepidity, and then he soon marries Clara but fails to establish a normal relationship with her even though she is married and maritally experienced. Moreover, Ihsan describes the area of female femininity and eroticity of Amina in *A Nose and three Eyes*; he says: "She has a full chest, her breasts seem like two pomegranates swaying, her buttocks are with fleshy, with two magical eyes that arouse lust and arms wrapped around the waist, walking and dancing ..." (Ihsan, 1984m p. 128). Meantime, in *Sons and Lovers*, Lawrence seems concerned only with the physical and sensual appearance of Clara,

> "Clara sat in the cool parlour reading. He saw the nape of her white neck and the fine hair lifted from it. She rose, looking at him indifferently. To shake hands, she lifted her arm straight, in a manner that seemed at once to keep him at a distance and yet to fling something to him. He noticed how her breasts swelled inside her blouse and how her shoulder curved handsomely under the thin muslin at the top of her arm (Lawrence, 2006, p. 352).

Ostensibly, both writers elaborate on describing their female characters physically and sensually, a thing that drives male characters erotically away from spiritual, emotional, moral, and religious aspects. Also, they expose the pressures female characters suffer, creating female characters as stereotypes who meet the wants of a patriarchal society.

3. Conclusion

This research explored the stylistic aesthetics of Ihsan and Lawrence's novels that include linguistic structure, as language is a major element in constructing the narrative discourse and a prominent feature that contributes to the construction of the link with other components of the artistic construction of the narratives. These components include thematic visions, characters, actions, and the setting of time and place. The paper also examined the narrative language and its artistic roles in the patterns of novels' linguistic structure- Such patterns, which contribute to constructing the narrative internal structures, namely: the language of narration, the language of dialogue, and the language of textual interaction. The paper concluded that the narrative language of both writers that includes vocabulary and structures is set in harmony with the overall narrative works of Ihsan and Lawrence. This language proves to be a vivid language in its openness to the language of daily life, linguistic diversity and pluralism, and the ways in which it works within the texts on artistic and semantic levels.

There are some similarities and dissimilarities between Ihsan and Lawrence in terms of their narrative content, style, formulation of ideas and themes, each according to realities and cultural background. The similarities include the artistic structure, and the way themes are presented. In dissimilarities, Lawrence uses artistic structures and narrative techniques more advanced than Ihsan,

while we find Ihsan masters an easy narrative style and clear vision, unlike Lawrence. Also, Lawrence uses a sensual, lyrical, emotional prose style, possessing an extraordinary ability to convey his sense of time and place. Lawrence's novels also reflect complex characters with agitations and ambitions that enrich the plot, in contrast to Ihsan, whose novels tend to be smooth, simple and colloquial.

Moreover, the language in both novelists' novels is an aesthetic and creative component in the creative construction process. Their narrative discourse includes all the multi-level expressive means of direct narrative language, the language of imagery in the descriptive passages, the language of embodiment and personification in the narrative passages, creative poetic language, language of dramatic tension and scenic dynamicity, the language of textual interaction, classical language and vernacular language. This linguistic plurality is one of the features of linguistic enrichment in the selected novels. Furthermore, Ihsan and Lawrence formulated their visions and contents in classical Arabic and English languages, respectively. Their narrative structures include narration and dialogue with its normative rules and rhetorical and aesthetic aspects, except some dialogues that are formulated in colloquial language, in consideration of the intellectual, social and psychological levels of the interlocutors. Both writers adopt a sort of narrative realism and artistic honesty; they use language that employs the rules of both Arabic and English diction that is explosive, creative with displacement, generative and suggestive creative artistic modernity.

Moreover, Ihsan and Lawrence's novels offer a lot of stylistic similarities regarding the image of a woman. Yet, there are differences in their expressions of ideas through images, signs, and imagination. For Lawrence, such images and signs belong to an erotic monologue, in contrast to Ihsan's style that offers similar expressions that are introductory and dialogic. In addition, both writers show differences in the narrative, conceptual aspect through which they convey events and actions, expressing them in modern techniques. Meantime, the paper concludes that both writers used a creative narrative style fused with dialogue, setting of time and place, and character description. Ihsan and Lawrence have resorted to a diversified style composed of direct narration, monologue, and stream of consciousness in their novels. In addition, they adhered to the fathomable standard language, fusing it with local dialects to suit the environment and the characters. Moreover, the narrative characters include heroes, simple labors, and the corrupt. It is noticeable that the latter was the most dominant, as they included politicians, peasants, intellectuals, and scientists. Both novelists projected their realities and experiences; their novels involve realistic actions and episodes in which the narrative settings of time and place are realistic and reliable. Ihsan presents his actions and characters clearly and directly, while Lawrence does so indirectly.

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