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MOTHER IS A VICTIM AND BLAME A STUDY OF THE MOTHER'S ROLE IN SAM SHEPARD'S BURIED CHILD AND ALAA AL-ASWANY'S THE YACOUBIAN BUILDING

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ABSTRACT

This paper attempts to uncover the deleterious effects of mothers on their families and society as a reaction to their mistreatments. Mothers, who are considered as the backbone of the family, have an immense influence on the direction, attitude, and aspirations of the family for monitoring the core social institution, which is the family. The two literary works of Shepard and Al Aswany are analyzed in terms of Modernism in which women are no longer confined to home. Thus, this paper is conducted in the light of Charles Klotsche' The Silent Victims: The Aftermath of Failed Children on Their Mothers' Lives (2000). Mothers are not only created to adjust and instill human behavior, cultural criterion, and social conduct and ideology via familial communication in her family members, but also to feel their humanity and be luminaries within their families. Mother, in both societies, fails in her revered mission to be the basic ground from which springs a promising family in the society due to being marginalized by her mate. She becomes a victim in her family by her man and a reaction she turns to be a culprit via ignoring her responsibilities towards her family members and society. The view of society is still negative as the culpability will be on mothers, only when their offspring fail in their lives, regardless of considering the main reasons for deviating mothers from the standard code of motherhood.

INTRODUCTION

The term Mother enjoys exceptional prestige, whether in social or religious considerations. God has made her status surpass all the connections of human

bonds as she is not only half of the society but the foundation of the society itself. She has the deepest role in building the future generation as she receives her child with warmth and tenderness to grant her/him the first lesson of humanity in which one should love and wish the other the best. Thus, the mother could be the first school for her children since she should instill morality and standards code of the society. In relation to this context, Glenda Wall states:

Mothers took a great deal of responsibility for enhancing their children's intelligence and future changes for success, and clearly felt that the failure of their children to excel suggested a lack of good parenting on their part. The increasing toll on mother's mental, emotional, and physical health resulted in increased stress, anxiety, guilt, and exhaustion. (Wall, 2010:262)

This is because the father is often away from home due to work and his presence cannot be compared with the mother. Therefore, the mother bears the larger responsibility in raising children and contributing to society as "our first teacher is our mother" (Cook, 2011:175). The connection of children with their mother is greater than that of their father because the mother is the source of sympathy. Mother is a human being and she needs special treatment from both her husband and society, otherwise the dysfunctional family will be established that eventually leads to domestic violence and murder.

After the 1st and 2nd World War, women, in general, are needed in factories and all the fields of life to help their mates and societies as well. Accordingly, the role of mother is increased to bear the burdens of childbirth cooking, clothing, and so on. She is the source of tenderness, yet she needs to reinforce it via her husband's treatments and actions or she causes many problems and troubles for her family members because of her thirst for intimacy and respect. For that, the mother is the pole that spreads the values in the house, aware of the stability value on morality, and creates a state of order at home. Unfortunately, mothers are subjected to be blamed at any conduct of their children in social and religious values for creating society's depravity without questioning the cause. It is the prejudice of the patriarchal society which blinds man from admitting his fault that leads mothers to deviate from her righteous path. Because of the most important, main, and effective role of a mother comparing with a husband, God mentions her elevated status in our holy books as in Bible "And I will bless her, and give thee a son also of her: yea, I will bless her, and she shall be a mother of nations; kings of people shall be of her" (James, Genesis 17:16, KJV). She is also mentioned in Quran, Muslims Holy Book: "And we have enjoined upon man (care) for his parents. His mother carried him, [increasing her] in weakness upon weakness, and his weaning is in two years. Be grateful to Me and to your parents; to Me is the [final] destination" (Behbudi & Turner, Quran, 1997: [31:14]).

In fact, women are, in a way or another, marginalized by men after marriage and they are abused in verbal and emotional relationships. The stability, promotion, and solidarity of the family, which are reflected in the society, are depending on the key role of the mother which is represented in her dealing with. This unique rank of a mother is identified through Shepard's method of allowing Halie to deliver her first and last words in *Buried Child*, which represents her strong impact on her family life. That shows the culprit's role of the mother in disintegrating her family as a whole in which they lose their humanity and existence in life due to abolishing her identity and humanity. Likewise, in Al-Aswany's *The Yacoubian Building*, the mother was ignored by her busy husband and society so that she moves to get herself away from her house. Thus, she turns to be a culprit after being a victim in her family and ignored her family to their inevitable destiny. So, it is very true when Fritz Allhoff admits "the role of mother is unique" (Allhoff, 2010: 180), and decisive in shaping the stereotypical image of a family. Hatim's mother, Jeanette, reflects the life of woman in Western society in which a mother could be away from her own house due to her husband's disregard towards her feelings and needs. Accordingly, we can summarize the role of the mother within their families in three main axes: the family and its impact, the mother and her culture, her background and psychology.

Family degeneration

Mother, seen as the Centre of the macrocosm of the society, symbolizes the principles solidarity of the family. She epitomizes the family itself as whenever there is a good mother, there is a good family, which in turn produces a good society. The disintegration of the family is a breakdown or imbalance in the conduct of the family, and it can be considered one of the most serious social glitches, as it affects society as a whole. Many patterns of disorganization within a family are caused by the behavior of the husband or partial family disintegration that is caused by the spiritual separation of the parents from each other. This creates a lack of belonging to the family, mainly, the children; as the family degeneration leads to the child's or even the others' insensitivity to belonging to the nuclear family. This disintegration ultimately creates the sorrows or diseases that afflict them to become stubborn and strangers to each other. In this context, Clare Huntington notes that "The quality of the relationship between the parents has an effect on children." (Huntington, 2014: 3). The result of the study of Simon Lapierre concerning who should be blamed for the children's deviation comes that "The women he interviewed stated that their partners blamed them for the fact that the children were exposed to the violence, with some of these violent men threatening..." (Lapierre, 2007: 150).

In 1979, Shepard received the Pulitzer Prize for Drama via his play "Buried Child (1978)" which is set in a messy farm house someplace in Illinois. Dodge is introduced as eccentric, bad-tempered, and vain, lying on a dirty sofa. He spoke to

his unfaithful wife Halie, who is having an illegal relationship with the local priest after having an incestuous affair with her older son, Tilden, to give birth to Ansel.

Accordingly, Dodge kills and buries the little child to remove the shame. After that, all family members enter the realm of madness and death in life. Dodge, who has queer sons, suffers from deteriorating health. Tilden, the profligate son, returns home as he has many predicaments in New Mexico, as does Bradley, who lost a leg in a chainsaw mishap. Their lives are in disarray and confusion as Dodge continues to drink whiskey. At this time, Tilden says that he has discovered corn to be growing in the yard, which Dodge denies, and then Bradley comes into the house to cut his dad's hair as he is asleep. The scene is not being grasped that everybody is behaving peculiarly until Tilden's second son, Vince, returns home, after six years' absence, with his sweetheart Shelly. As an old crime springs from the past, we realize the intruder Shelly's objective is to uncover the riddle of Dodge's cranky family. Though the family attempts strongly to hide their ignominious past, the secret is exposed. Thus, the audience comprehends the cause behind the abnormal behaviors of the Dodge's family which refers directly to the role of the mother who is the root of all the plights of her family.

Likewise, the second literary work articulates the ruinous role of the mother in Alaa Al-Aswany's "The Yacoubian Building (2002)" which is series of Egyptian social episodes in one single building reflecting the actual Egyptian society. One of these vignettes is the family of Dr. Hassan Rasheed a professor in law. He got married to a French woman during his study in France and returned home with his wife and a son, Hatim. He does his best to develop Egyptian Law along with ignoring his family members. However, as he was too busy with work to look at his wife and son, his wife who reflects the Western style of living and leaves Hatim to the servants because he is undermined to be an object. Hatim is sexually exploited by one of the servants named Idris. Hatim's mother does not know what is going on to her son since she is searching for her identity and individuality. She is a victim of her husband and society, therefore, she is physically and spiritually away from her family to learn or give the proper education that suits her world conduct. Hatim was raised in ignorance of both the meaning of a family and the absence of guidance due to his parents' negligence and egocentricity.

Another mother, in Alaa Al-Aswany's, who forsakes her son is, Souad, a divorced Egyptian woman. She remarries to a rich man, Hagg Azzam, who could be her father according to his age. She left her son to his grandmother according to Hagg Azzam's conditions. She accepted unsatisfyingly she was in need of a financial support for her son. Thus she is a victim of her patriarchal society as well as her new husband.

The three mothers in this study are victims of the social norms and standards that lead to a degenerated and deteriorated family because they are relegated via their

mates and their role confines to sexual intercourse. Mother has the ability to gather the family members, whereas the father cannot, therefore she is the candle of the family who nurtures her family with proper conduct, principles and morality besides she can plague all the family members via her obscene action if she disregarded. Along with a marginalized mother, there is no family in a real meaning in the sense of a healthy and well-constructed family. The conduct of mothers depends on the emotions and passion they gain, and they will be bad if they get bad treatment either from their spouses or societies. For that, Horace Lorenzo Hastings states:

...the best earthly blessing is a good mother, and the greatest earthly curse is a bad one. Children may overcome the misery of a bad father, but rare indeed are the instances where they have escaped ruin when they have had a bad mother (Hastings, 1871:30).

Motherhood in socio-cultural background of the authors

The ideology of socio-cultural phenomena in any society claims that a mother is the basic, central, and the vital unit in a society. However, some cultures show the terms of equality and mutual responsibility between the father and mother within the family besides work. On the other hand, some cultures claim mother should adopt the role of mothering since no civilization will survive without the role of motherhood. In this study, there are two cultures in the context of motherhood to show the principles of how a mother is good or bad and what are the ramifications of her bad duties towards her family and society as well?

The historical-cultural factors have an immense influence on the evolution of maternal identity. Mothers' character, in Western culture, tosses to the surface of the public, since the early beginning of the second half of the last century, to be widely discussed. And because of the proliferation of literary works besides media which embrace and portray the marginalization of a mother, many laws have been legislated as "Western [multi]cultural and political norms dominated the early formulation and codification of human rights standards (An-Naim & Deng,1990: 15), nevertheless, the mother is still been a victim of the patriarchal society. Mother in West society can get a recognition of her rights for being a subjective no an objective at the hands of man. While a mother, in Eastern culture, is still a victim of the male-controlled society due to the tribal and conventional system as "local cultural and tribal conventions became interwoven with Muslim beliefs" (Bevis,2016:21). It is right that there are many laws that support mothers, yet there are not enough comparing with Western culture due to the adoption of the concept of humanity not being confined to tribal conventions.

Both authors do not only mirror images of social reality with its psychological, intellectual, emotional, and cultural dimensions, but also shed light on a particular

distress or outcry that many families suffer from within the society to be drawn for finding radical solutions to it. Thus, the writers try to expose their social-cultural issues in the context of their social conventions and they, “use almost cruel methods to uncover the reality, the animosity of humans, the cruelty of nature” (Xu et al., 2018:165), meet the truth of the actual and internal anguish of some sector, family, or individual who has an immense impact upon the standard code and health of the society. The mother should look at or consider her family as her kingdom and must continuously watch and nurse it to get the maturity level in every turn of life even if she is employed, uneducated or ignored by her mate. She represents an umbrella that prevents social viruses from infecting her family members. So, a good mother should be concerned with continuing connection as she is the source of learning, love, and reinforcement in the context of praising good conduct and behaviors of children, and computability of parents as it has a direct influence on the psychological stability in his competence and performance. Samuel Shepard Rogers III (1943-2017) and Alaa Abbas Al-Aswany (1957-) utilized realism to compose their writing on social misfits and outsiders and focused on the mother’s role in a family because she is the leading cause of the development family and society not the husband. Shepard presented unprecedented feats that are related to the American society by integrating many colors of literary terms; realism, expressionism, surrealism, symbolism, absurdism, and imagism in order to give a clear portrait and depict the American actual life of his time. Thus, he has been called “the greatest American playwright of his generation” (Quoted in Shewey, 1997:3). Shepard, as most other writers, exploited his own life experience to reflect and identify the deteriorated American social family and criticize the role of the patriarch as well as the matriarch of the family in constructing the family life. Accordingly, he exemplifies the conventional, social, and cultural ideology of the American rural area which contradicts the stereotype of motherhood. The socio-cultural principles are poor with respect to religious and standard social norms via the role of mother as she disregards her responsibility that threatens the existence of one major field in American society.

Al-Aswany, who “has become one of the most renowned and applauded contemporary Egyptian writers both in the Arab world and in the west” (Günther, 2016: 92), comes from an aristocratic intellectual-family; his father was a lawyer and fiction writer and his grandfather was a poet. Thus, Al-Aswany is like many writers who have two occupations such as Anton Pavlovich Chekhov (1860–1904), Mikhail Bulgakov (1891–1940), Khaled Hosseini (1965 -), Nawal El Saadawi (1931 -). He finds himself in writing and criticizing some Egyptian socio-cultural matters that have considerable burdens on the social structure of Egyptian society. He was in opposition to the political regime in which he translates that in his realistic writing to “deplore the problems of political corruption and religious fundamentalism that plagued Egypt under Mubarak’s regime” (Duiker, 2011: 1038). He highlights one of the most controversial issues

in Egyptian modern society in which there are many modern transformations in the context of social and cultural ideology, and one of these issues is the right of the mother to work in return; in doing so, she will reduce her duty to her family members, children, yet never neglect them. The family members have been lost due to the humiliation of the mother.

Mother's role in buried child

As the family became the major topic in the 20th century, the mother appears the vital character of the family. This is because she is the link among the family members and if this bond is corrupted or paralyzed, the family will be lost. Since the family is considered as a nucleus of society, the role of the mother is the most important within the family as well as society. Accordingly, we note that the role of mother in both literary works is distractive in which she is a victim of both her husband and society. So when the father deviates from his predictable righteous role towards his wife, we can't expect a stoical conduct from the mother as she is undermined her prestige in her own family. The mother is responsible for creating a familial atmosphere to get peace in the family, yet she needs help from her husband to achieve these circumstances. Accordingly, the emergence of a good family is based on two fundamental factors; the strong intellectual man and meek passionate woman, with the latter playing the role of mediator between the father and the children. If there is some kind of failure on the part of the spouses, the relationship will be defective which, reflects on the whole family, probably leads to irreparable actions. William J. Starkey states in his book that "women look for strong men, men that have earning power to enable them to live comfortably in society and take care of their emotional needs" (Starkey, 2011:75).

Since the inauguration of the play, the reader as well as the audience, perceives that something horrible had happened to Dodge's family which creates disintegration and dysfunctional link among the family members. The gothic atmosphere has been seen through the state of the house which missed the mother's touch as if it was forsaken for a long time; "Old wooden staircase down... Up right is an old, dark green sofa with the stuffing coming out in spots... a large old-fashioned brown TV. A flickering blue light comes from the screen, but no image, no sound" (BC. 7). The ugly condition of the house suggests the negligent role of the mother towards her world. In addition, she lives in a world completely different from the world of her family members, as she dwells in the upper floor which embodies the superior spirit and negligence of her role toward her family. She only comes down when she wants to go out. In addition, there is a kind of barrier between the mother and the rest of the family since her presence on the ground floor is rejected by Dodge, her husband, through telling her "Don't come down" (Ibid: 9). The audience as well as the reader sense that there is something abnormal occurring within this family that leads to their dysfunctional relationship.

Through the dialogue between Dodge and Halie, there is a kind of emphasis on the word 'man' from past times, which is spoken more than 37 times in the play. It indirectly refers to the longing of the happy life in companion with a man who no longer exists in her present life and an accusation to her husband who is unable to fulfill her lust as he forsakes her "for about six years" (Ibid: 109). Thus, she is his victim and reminds her early period:

Halie's voice: I went once. With a man. On New Year's.

Dodge: (Mimicking her.) Oh, a "man."

...

Halie's voice: A wonderful man. A breeder.

....

Halie's voice: Everything was dancing with life! Colors

...

Halie's voice: That was long before I knew you. (Ibid: 11-13)

According to the quotation above, Halie had relationships with strangers before knowing and becoming Dodge's wife. Thus, she experienced illegal affairs with men and cannot live without a man's touch. That life is clearly unlike the present one as everything is deteriorated and collapsed due to the marital relationship disorder. The inoperative relationship between the father and mother was a great impetus for the mother to deviate from the social code of humanity and morality to perpetrate an incestuous love affair with her eldest son, Tilden, which leads to an illegitimate son. The queer condition of this child creates a confused identity within a family: Tilden is Halie's son but also became her beloved, so the child is both her grandson and son; as for Dodge, he is also both Dodge's stepson and grandson. For these reasons, Dodge drowned and buried the child in the farm behind their homestead because it "couldn't allow that to grow right up in the middle of their lives" (Ibid: 110).

The unpardonable action of the mother with her son transformed her family into another world that differs completely from the natural one because she is reckless and does not take any consideration of her reputation. The father disappears from the world of his family after infanticide of the child and his role is limited to his sofa and blanket; moreover, he becomes as an "invisible man" (Ibid: 17) in her wife's view as before. The role of the mother is disappeared from the scene of the family's world and remains isolated in the upstairs room or being outside with father Dewis. The mother does not care about the bad conditions of her family as Dodge accuses her by saying "things keep happening while you're upstairs, ya know" (Ibid: 30).

The abominable deed of the mother corrodes the heart of the family and shocks their minds that lead them to lose their identity and the purpose of their existence. The Dodge house is infected with a plaque of losing identity even for strangers

like Shelly and the father Dewis who fails to save this family saying “I’m just a guest, Halie. I don’t know what my position is exactly” (Ibid:113). As the main cause of these abnormal characteristics of the family members is the mother, but the main reason of her unacceptable actions is her husband who deals with her as an object. As she is socially disgraced, she resorts to religion “with fervor” (Galens, 1999: 52) in order to get spiritual repose and cleanse her sin. However, the performance of Halie is totally ridiculous as she keeps perpetrating immoral relations with the priest, Father Dewis, due to her husband’s Impotence. In this context, Najebah Marafi states:

There is no specific time for a woman to stop having sex with her husband even if she reaches menopause; her sexuality should not ignored by her husband. The purpose of marriage is not only procreation, but also family enjoyment, love, and companion.... On the other hand, sexual relations could strengthen the love and relationship between the couples.(Marafi,2012:28)

The mother’s deviation from morality as well as social conduct leads to the lack of normal conversation between spouses in order to repair their relation and family. Thus, whenever there is a dialogue between two, they digress to “avoid having to face big issues, including their own failure and complicities” (Abbotson, 2003: 52). The mother is fully aware that the father is the reason for this aberration within the family as she addresses him “it is your fault you know! You’re the one that's behind all of this” (BC. 31). The result of this sin is considered the curse of the family that heads them to the dim of unconsciousness in which they no longer distinguish between truth and illusion “because [American] family life is deteriorating” (Wilson, 1998: xi). Moreover, they can get information not from their speaking to each other, but through their intuition because they are mentally anxious.

The mother’s conduct is a very heavy boredom to be tolerated, therefore, we observe the evil and disintegration which are prevailing and hovering in every part of the house; the house became “so dark” (BC. 43) as darkness is associated with sin or evil; Dodge no longer remembers his old self when Shelly asks him about the picture, “That isn’t me! That never was me! This is me. Right here” (Ibid: 89) on the sofa; the falsehood dominates the family in which each one lies to the other; the matter of ignorance is needed in the world of Dodge’s family as they do not want to expose their secret; even the father suspects the fatherhood of his sons as he told Halie that Bradley is not part of this house, suggesting the thought that he is the result of illegal sex pleasure:

DODGE: Bradley doesn’t even live here!

HALIE: It’s his home as much as ours. He was born in this house!

DODGE: He was born in a hog wallow.

HALIE: Don’t you say that! Don’t you ever say that!

DODGE: He was born in a goddamn hog wallow! That's where he was born and that's where he belongs! He doesn't belong in this house! (Ibid:32).

The relationship between the father and mother was "fallen apart" (Ibid:66), as there is no link among the family. Accordingly, each member of the family tries to exploit the other and steal him/her as Dodge claims "I'm surrounded by thieves" (Ibid: 84). In addition, Dodge keeps reminding the mother of her crime through suggesting her immorality with other men before he knew her. Thus, she accuses Dodge of "becoming an evil, spiteful, vengeful man. You used to be a good man" (Ibid:32).

Halie fails to fulfill her role as a mother. She, for most of the play, is either upstairs doing nothing to her family or escorts with "her boyfriend" (Ibid:50), Father Dewis. These things, along with her offstage speech as well as her dubious relation with Father Dewis on one hand, build a great gap between her and her family. On the other hand, demonstrate her "emotional estrangement from her family" (Abbotson, 2003: 53). It is true that the married couple, Halie and Dodge, have never had a good relation even before Halie's immoral action; yet they were a well-established family as Dodge has said. Actually what makes their relations deteriorate rapidly is her pregnancy. The result of bad relationship between the spouses create disturbance in their family as Jodi O'Brien observes that "parent-child sexual abuse forever alters the child's primary relationship with her or his parent, causes long-standing psychological difficulties, and significantly affects the other relationships within the family" (O'Brien, 2009 :456). The husband, till the end, does not admit that he has collapsed his wife and own family by his crimes; on the contrary, he is proud of his heroic action by killing the illegitimate son. The links between the family members loosen and vanish due to the disturbed mother because of the husband's carelessness.

Mothers' role in the Yacoubian building

Mother's role will not be subjected to change with altering the location or culture, but it is inherent in her character for being mother of her offspring. It is true that women in general have the right to live their life just like men, yet they have more responsibilities towards her family than men because they are the "main vehicle through which people first form their identities and learn their place in society" (Glenn, Chang, and Forcey 1994: 357). A study of Ruth Styles (22 Mar., 2013) at the University of Missouri and Utah State University reported that the parents' function increases unevenly when there are children as it is stated "Typically fathers do twice as much housework after the first baby arrives. Mothers, however, do about five times more housework than before" (Styles, 2013). There is no doubt that every woman desires and wishes to be a mother to sense her life, yet there is a hard task of her carrying out to get a stable and prosperous family. With negligence of her own family, there is no family at all,

not only that, but also she will be a culprit to her own family members and the society she is living in.

The role of the mother in Al-Aswany's *The Yacoubian Building* is also a familial-disruptive one due to her husband's action. Indeed, there are two mothers who forsake their children for their own dire needs. The first one is a Western and French-educated mother who keeps enjoying her lifestyle though she is married to an Egyptian man, Dr. Hassan Rasheed, of a high level of education in Law. Hatim's mother is Jeanette whose work "as a translator at the French embassy occupied all her time" (YB. 74) to get her identity as her importance is deteriorated by Dr. Rasheed, her husband, who spent many years studying law in Paris and married her. After finalizing his education there, he came back with his wife to Cairo to commence applying his method of teaching and educating in Egypt. He failed to regain his Eastern Arab tradition and legacy to unconsciously continue European lifestyle, as "there was always French wine at his table" (YB. 74), and seized his religious activities for all Muslims as Hatim "could not remember ever seeing his father pray or fast" (YB. 74). The absence of a father cannot be fulfilled by the mother's role because her attachment to house as well as her children is similar to father's. However, she was always absorbed in her work in the French embassy and kept absent from her family world as a reaction to her husband's overlooking.

Hatim's mother lived for herself and ignored everything that belongs to her family members because of both her husband's dereliction and an alien culture. She deserts her child and he is tossed to the custody of servants who defiled his chastity. Thus, when his mother passed away after his father, Hatim does not know anything about morality, masculinity, and family due to the failure of his first teacher, mother, in his first school, house. The sacred mission of a mother has been malfunctioned as the same cause of Hatim's failure in transmitting the message of parents to next the generations. Accordingly, the family of Dr. Rasheed had discontinued from the world after his death because of his negative role in his interaction with his wife to reflect this ideal picture of a family to the children. For this, Paul Thangiah states "A[mother]'s performance of her tasks determined the failure or success of the family" (Thangiah, 2008 :80). To achieve a good and healthy family, the husband should take care of his wife and children because "if the husband is not loving his wife well, then he is breaking the primary command to husbands to[love their wives](Wilkinson & Hair, 2018:28). Jeanette fails to construct families on the basis of the social-cultural order and humanity since her husband's business surpasses the importance of his family.

This unhealthy relationship between mother and father directly reflects on their children, therefore, we should not expect to get a healthy family with the dereliction of a mother as John Rosemond notes "behind every problem child, there is a Bad Mother" (Rosemond, 1995: 33) and this bad mother is the

consequences of her man's negligence. So, the plight of Hatim's deviation from the code of social norms is because of his unfit relationship between his mother and father. Here, Hatim's mother is a victim of both the alien society and her husband's treatment; in return, she forsakes her family as a whole as she does not get her identity within her family. However, she does not take any considerations and precautions concerning the future of her family, therefore, Hatim is "mother hating" (Press, 2012:123) as she forgets him at a very critical age. Thus, when her husband died and she lost his income for their living, she disposed of many servants. Because she used to lead a prosperous life, she could not bear the new life and died. Accordingly, Hatim grew older ignoring the meaning of a family and deviated from the right path of society and humanity due to his ruinous mother's role.

Lack of love, passion, and intimacy in the family members of Hatim's family, Hatim was a child who thirsts for cordiality. He could not fulfill his thirsty from his parents' relationship as each one lives for oneself. He find what he wants in his relation with a servant who grants him everything that mother should provide like singing, telling him many fairy tales, and amusing his loneliness which his mother could not. Thereupon, Hatim continues his life as a gay editor without nostalgic feelings to his parents. Then he faces his fatal destine, death without a wife, children or a family because he had not a real sense of a family.

The second mother in Al-Aswany's *The Yacoubian Building* is Souad Gaber, an Egyptian woman, who is "divorced and had one son" (YB. 63). She is in her thirties and a beautiful mother who worked as "a salesclerk in the Hannaux department store in Alexandria" (YB. 63) to support herself and her family's expenses. She has a child, used to wear chaste clothes and covered her hair. She was self-dependent and content in her life, notwithstanding, she leads a humble and moral life. Yet her chastity and morality did not protect her from rapacity of the patriarchal society to exploit and enjoy her beautiful physical body. She is forced to leave her son to his grandmother for the sake of getting a financial support. Her fiancée is a wealthy and old man who could gratify her with plenty of money and this is her weakness point.

Souad agreed to marry Hagg Azzam, who is in 60s, with conditions not from her, but from her husband; she has to live with him alone, leaving her son with his grandmother, their marriage must be extremely confidential and nobody from the family of Hagg Azzam will know about it and if they know, Souad would be divorced, and there will be no children because his age could not permit to be a father again. Despite all these undesirable conditions for a mother, she agreed to divorce all her life for the sake of her son. She is a victim of the male society and she has to bear sexual intercourses for an hour or two per a day as:

Every day after the Hagg had performed the afternoon prayer in his office and gone up to her in the luxury apartment that he had bought her on the seventh floor of the building to take his lunch, after which he would sleep with her till before the last prayer and then leave her until the following day. This was the only regime that allowed him to see her without disturbing his family life (YB. 65).

In Eastern society, women are often eager to marry wealthy men than poor ones to escape from poverty even though there is no passion, feelings, and love. They are looking for a magnificent and prestigious life as these are essential elements of life. For that, Souad agreed to lead a monotonous life with an old man without any kind of intimacy or compatible love between them though she “hates him from the depths of her heart” (YB. 139). She just wants to sustain her son financially as a justification for her action. Unknowing that she forsook her son, who needs her passion and mothering touch, for daily two hours of sex and a luxurious life, even if she lived as a life of robot lacking of entertainment and fun. In the course of time, she began to dislike and was disgusted to sleep with him in the same bed due to his age, flabby body, unenergetic affair approaches, and his behaviors with her as she retreats from mother to be a body for sex.

she contemplates Hagg Azzam's exhausted body, whose brief last hurrah came to an end and whose feebleness manifested itself after one month of marriage, and averts her eyes from the whiteness of his old, wrinkled skin, the few, scattered hairs of his chest, and his small, dark nipples. She feels nauseated whenever she touches his body, as though she were putting her hand on a lizard or a revolting, slimy frog (YB. 136).

It is obvious that the marriage between Hagg Azzam and Souad is doomed to failure due to their different interests. His primary aim of marriage is to fulfill his lust for sex with a bountiful woman disregarding her personality and requirements for being human. She is considered as an object for entertainment not a subject without any right and she should be silent. Whereas Souad accepted to marry a man of her father's age because he is rich and she desires to kill her poverty to sustain her family monetarily. Approximately a month later, she began to despise herself because she became just like a call woman, not a wife, and she had merely single job, preparing for sex in the evening. Therefore, when she decided to break the deal of her marriage to be pregnant again to regain her character, her husband toughly rejected the idea and deserted her “over two months” (YB. 180) for forcing her to be aborted, yet she was careless.

Souad was fully aware that her husband would carry out treacherous action to get rid of his unborn child, nevertheless, she was ready to fight to recapture “her self-respect... She would no longer be the poor woman whom the millionaire Azzam had purchased to enjoy himself with for a couple of hours in the afternoon but a real wife... [and no more] she were a mistress” (YB. 186). Not only she did risk

her life, but she also intended that her coming child “would inherit its father’s wealth” (YB. 187). Accordingly, Hagg Azzam sent “four or five [persons to abolish her pregnancy]” (YB. 187). As a result, she had been divorced and lost her unborn child. She was not only defeated in her project, but also lost the respect of her son.

CONCLUSION

The role of motherhood in both literary works proves that she fails in her mission who is granted by God because of the ideology of a husband and social-cultural traditions which eclipse the vital role of a mother in raising or lowering society. Here in this paper, mothers give examples of neglecting their families for being neglected and creating a barrier in their relations in considering their family members. They do not care about the consequences of their behaviors since nobody recognizes their individualities. So, we observe Halie and Jeanette represent the Western culture in which they continue their lifestyle disregarding their children and family as they are undermined and marginalized due to the prejudice of male socialization. Halie perpetrates an incestuous relationship with her older son, Tilden, and the local priest because of her husband’s disparagement. Whereas Jeanette carelessly throws her son, Hatim, to be a homosexual person. Both Halie’s and Jeanette’s families come to be dysfunctional and corrupted via the perspective of the standard social code.

Souad represents the Eastern culture, Arabic one, who deviates from being a subject to an object to get the financial support. She recedes from being a human being to a body for amusing old rich men to become less than a prostitute. She is forced to sacrifice her physical body for getting a better life for her family, son. However, she loses her individuality as well as identity due to the passive social structure which belittles the value of a mother to be a victim of the patriarchal system. She can only regain her identity when she becomes pregnant to feel that her relationship is legal, yet she is prevented to restore her humanity.

The most destructive role of the mother, for being victims, in this study is Halie and Jeanette because their families are lost any hope to survive. For Souad is different, although she loses her family, son, to terminate her poverty even on the account of her identity, she can regain her dignity when she gets a divorce and regains her son to complete their life as a family. Indeed, the character of a mother is a vital character in constructing and evolving our society which required a considerable research to be grasped by the patriarchal social system.

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