

**Voice of the Marginalized in the *Grapes of Wrath* (1939) by John Steinbeck, and
Hunger (2013) by Mohamed El Basaty
A Comparative Study in the Sociology of Literature**

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Abstract:

Literature shows us that man is man, at all times and places, remains the same with his unknown motives and simple needs, his tendency to violence, hatred, love and power. Literature not only falls into the category of vulgar romanticism, as some promote it, but it introduces us to countries we did not know about, ideas and religions we did not know existed. Literature dispels our loneliness and makes our world rich in feelings and experiences hard and soft without being a real party to it. It not only gives us ideas, but also makes us more compassionate and humane than before. A couple of novels make us get out of our self-immersion and let us share with their personalities their poverty, ostracism, and harsh conditions. *The Grapes of Wrath* (1939) by John Steinbeck, and *Hunger* (2013) by Mohamed El Basaty shed light on the harsh conditions families have to get through in two different countries in two different generations but their routes cross by the motives of survival through the tough economic crises in both the United States and Egypt to prove that humans share the same feelings and thoughts in time of hunger and led by their fear of starvation, and their journey through the hardest times until they reach the safety shore. Social realism is adopted to illustrate the great poverty and exploitation lower class Americans and Egyptians are suffering. Social philosophy maintains that human survival is dependent upon the banding together of humans to find strength in group unity and action. The elaboration of this theory in the novels is seen in the education of the oppressed and disadvantaged with the organization of unions and strikes as vehicles of group protest and change.

Keywords: Basaty, Family, Hunger, Marginalization, Poverty, Steinbeck.

ملخص:

صوت المهمشين في رواية جون استنبيك عناقيد الغضب (١٩٣٩) ورواية محمد
البساطي جوع (٢٠١٣)
دراسة مقارنة في علم اجتماع الأدب

يظهر لنا الأدب أن الإنسان هو إنسان في جميع الأوقات والأماكن، يظل هو نفسه بدوافعه المجهولة واحتياجاته البسيطة، وتوجّهه نحو العنف، والكرهية، والحب، والسلطة. الأدب لا يقع فقط في فئة الرومانسية البذيئة، كما يروج له البعض، بل يعرّفنا على بلدان لم نكن نعرف عنها، وعلى أفكار وديانات لم نكن نعلم بوجودها. يبدد الأدب وحدتنا ويجعل عالمنا غنيًا بالمشاعر والتجارب الصعبة والناعمة دون أن يكون شريكًا حقيقيًا فيه. إنه لا يمنحنا الأفكار فقط، بل يجعلنا أكثر تعاطفًا وإنسانية مما كنا عليه من قبل. تجعلنا روايتان مثل رواية جون استنبيك عناقيد الغضب (١٩٣٩) ورواية محمد البساطي جوع (٢٠١٣) نخرج من غمر أنفسنا وتجعلنا نشارك شخصياتهم وفقدهم ونفهم وظروفهم الصعبة. تسلط الضوء هاتان الروايتان على الظروف القاسية التي يتعين على العائلات التغلب عليها في بلدين مختلفين وفي أجيال مختلفة، ولكن تتقاطع مساراتهم بفعل دوافع البقاء عبر الأزمات الاقتصادية الصعبة في كل من الولايات المتحدة ومصر لإثبات أن البشر يشتركون في نفس المشاعر والأفكار في زمن الجوع، ويقودهم خوف الجوع في رحلتهم عبر أصعب الأوقات حتى يصلوا إلى شاطئ الأمان. تعتمد الواقعية الاجتماعية لتوضيح الفقر الكبير واستغلال الطبقة الدنيا التي يعانيها الأمريكيون والمصريون. تشير الفلسفة الاجتماعية إلى أن بقاء الإنسان يعتمد على تجمع البشر للعثور على القوة في وحدة الفريق والعمل. يظهر توضيح هذه النظرية في الروايتين من خلال تنقيف المضطهدين والمحرومين مع تنظيم النقابات والإضرابات كوسائل للاحتجاج الجماعي بغرض التغيير.

الكلمات المفتاحية: الواقعية الاجتماعية، التهميش، الجوع، الاستغلال، الفقر.

Introduction:

John Steinbeck was born on February 27, 1902, in Salinas, California, to a family of limited means, which later reflected on the character that dominated his writings, especially the *Grapes of Wrath*, where he focused mostly on socio-economic issues, his father was the manager of a local flour mill, and his mother was a school teacher. Young Steinbeck had three sisters. As the only boy in the family, he was somewhat spoiled and pampered by his mother.

John Ernest Sr. instilled in his children a deep respect for nature and taught them how to farm and take care of animals. The family raised chickens and pigs, owned a cow and a Shetland pony. (The beloved pony, whose name is Jill, will become the inspiration for one of Steinbeck's later stories, "the Red Pony").

Reading was highly valued at Steinbeck's house. Parents read classics to children, and John Steinbeck learned to read even before he started school. He soon developed a knack for making his own stories.

The Pastures of Heaven (1932), *To a God Unknown* (1933), and *Cup of Gold* (1929), Steinbeck's next three books, were all failures. With the tenderly portrayed tale of Mexican Americans, *Tortilla Flat* (1935), he first rose to fame. In *Dubious Battle* (1936), a classic story of a strike by farm laborers and the two Marxist labor organizers who orchestrate it, the pleasant comedy gave way to an unremitting grimness. The 1937 novella *Of Mice*

and Men, which was adapted into a play and a movie, tells a heartbreaking tale of the odd, complicated friendship between two migrant workers. *The Grapes of Wrath* won a Pulitzer Prize and a National Book Award and was made into a notable film in 1940. The novel is about the migration of a dispossessed family from the Oklahoma Dust Bowl to California and describes their subsequent exploitation by a ruthless system of agricultural economics. It draws attention to the difficulties that farmers and migrant laborers endure. The dehumanizing and anti-people nature of the American economy, particularly the financial institutions, is exposed in the novel. The protagonists of the novel are the farm laborers whose means of subsistence have been eliminated by machinery and technology. They lost their jobs and ran out of resources to survive. It tells the story of an Oklahoma family who had been driven from their home and who struggled to start over in California at the height of the Great Depression.

Mohamed El Basaty is a contemporary Egyptian writer, born in 1937 in the town of El Gamaliya overlooking Lake El Manzala in Dakahlia governorate. He received a bachelor of commerce in 1960, and worked as a general manager at the central Accounting Agency, and as editor-in-chief of the literary series "voices", which is published in Cairo by the General Authority for Cultural Palaces.

Most of his works are set in a rural atmosphere through the subtleties of the life of its heroes, marginalized in life, who are

not interested in the ascendancy of power or the changes of the world around them.

Basaty published his first story in 1962 after receiving the first prize in the story from the story Club in Egypt. Among his most important works are: "the merchant and the debater" (1976), "the glass cafe" (1978), "difficult days" (1978), "houses behind the trees" (1993), "the bustle of the lake" (1994), "voices of the night" (1998), "and the train comes" (1999), "other nights" (2000), "Khalidiya", "hunger", which was nominated for the world Novel Award the Arab League in its second session. The writer has several short story collections, including: "adults and children" (1968), "talk from the third floor" (1970), "dreams of short-lived men" (1979), "that's what it was" (1987), "the bend of the river" (1990), "weak light reveals nothing" (1993), "hour of Sunset" (1996).

The late writer received the Best Novel Award for 1994 at the Cairo International Book Fair for his novel "the bustle of the lake", and also received the "Sultan Al Owais award" in the novel and story for 2001, half with the Syrian writer, Zakaria Tamer.

Hunger is the thirteenth novel of the Egyptian short novelist Mohamed El Basaty. This novel was published in 2007, and it was translated into English, French and German, and is one of the novels that are included in the final short list for the Arabic world Novel Award in 2009 although it was the shortest one of only 120 pages. The novel consists of four persons and a guest

that never leaves them (hunger). *Hunger* is the embodiment of a socio-economic reality that is uncontrollable hunger and underdevelopment prevails, through measurement and comparison with another world, it is dominated by opulence and luxury, manifestations of prosperity

Questions of the Study

This study raises a lot of questions of the most important are:

what are the reasons for poverty and its consequences on families in different parts of the world? Do the economic and social conditions have a direct impact on forming people's characters and motives? Is poverty the main reason for marginalizing certain people? What are the social ambitions of marginalized people?

To answer these questions, the concepts of social realism will be applied on the main events and through the major characters of the two novels.

Method of the Study

The study is intended to analyze *Life of the Marginalized* in the *Grapes of Wrath* (1939) by John Steinbeck, and *Hunger* (2007) by Mohamed El Basaty according to the concepts of social realism as both authors lived in poverty and experienced hunger during certain periods in their lives which in turn had a great impact on their style of writing and adopting the issues of the poor and the marginalized people.

Arpit Dave defines social realism as “the depiction of the social reality not as it is but as it should be: idealized. The second kind of approach is typical Marxist approach to literature. The theory of Socialist Realism was adopted by the Congress of Soviet Writers in 1934. Approved by Joseph Stalin, Nickolai Bukharin, Maxim Gorky and Andrey Zhdanov” (13) All art was required under socialist realism to reflect some facet of man's struggle for socialist advancement and a better existence. It emphasized the necessity of the creative artist serving the proletariat by being heroic, upbeat, and realistic. All experimentalism was viewed as corrupt and pessimistic by the philosophy.

Neoclassicism and the traditions of realism in 19th-century Russian literature that depicted the lives of ordinary people served as the foundation for socialist realism. Maxim Gorki's aesthetics served as an example of it. His book *Mother* is typically regarded as the pioneering example of socialist realism. The quick growth of the style was also greatly influenced by Gorky, whose pamphlet *On Socialist Realism* effectively lays out the requirements of Soviet art. Other significant literary works are *Cement* by Fyodor Gladkov (1925), and the two-volume epics *And Quiet Flows the Don* and *Quiet Flows the Don Summary* (1934), and *The Don Flows Home to the Sea* (1940), both by Mikhail Sholokhov. It has been noted that realism in an Indian or post-colonial context might have treated literature more effectively in the current climate. The goal of realism in art and literature is to accurately depict life as it is. It portrays life honestly, leaving out nothing unpleasant or painful and idealizing

nothing. Realists believe that the writer's primary responsibility is to accurately convey what is perceived through the senses. In the 18th century, realism emerged as a recognizable artistic movement. It had become a major art form by the middle of the 19th century. The creative movements of classicism and romanticism, which are characterized by works that idealize life, were upended by realism in the past. Romanticism portrays life as being more emotionally fulfilling and thrilling than it often is, while classicism portrays life as being more rational and ordered than it actually is. Although it was an attempt to portray life realistically. Realism is this, "life as it is."

Mimesis, or the imitation of life, comes to mind when we consider realism in fiction because it immediately "implies the existence of something outside the writer's own mind which he or she is trying to imitate." The term "realism," according to Turner "whether used to describe painting, philosophy, literature, or film," (3) is based on the replication of this purportedly external "thing." According to Harry Levin, "Realism is thing-ism from an etymological standpoint. Real estate - land, property, and things - is an appropriate context for the word "real," which comes from the Latin *res*, which means "thing." , and as Eagleton states "Realist texts merely produce an effect of what is perceived as real; they do not represent historical reality," (1)

Realism in sociology

Sociology deals with empirical facts as real life, but that meaning is not the same in literature, in modern era, a group of thinkers

(for example, Jean Baudrillard, Jean-François Lyotard, and Fredric Jameson) who contend that society has changed so dramatically that we now live in a qualitatively different, postmodern society.

French sociologist Jean Baudrillard in *Simulacra and Simulation* assured the importance of hyper realism in social life. Baudrillard defined "hyper reality" as "the generation by models of a real without origin or reality, hyper reality is a representation, a sign, without an original referent. According to Baudrillard, the commodities in this theoretical state do not have use-value as defined by Karl Marx but can be understood as signs as defined by Ferdinand de Saussure, He believes "hyper reality goes further than confusing or blending the 'real' with the symbol which represents it." (Baudrillard Sept. 30, 2023)

(https://www.mlsu.ac.in/econtents/2289_hyper%20reality%20baudrillard.pdf)

It is important to distinguish between social and socialist realism. The "school of realist art that had as its end, the furtherance of socialism/communism" is known as socialist realism. According to this theory, effective art "should depict and glorify the proletariat's struggle towards social progress." Socialist Realism was formally recognized as the "approved form of art of the Soviet Union." Since art was a potent tool for propaganda and the state owned all means of production, art also belonged to the state. The late 19th century was when Socialist Realism first gained popularity. *Mother*, a novel by Maxim Gorky, is regarded

as the pioneering example of Socialist Realism. It was a fairly bad work of literature by today's standards! However, because social realism is "not a recognized art form," it "allows subjectivity." The "artistic movement" that first started it originally portrayed the "daily struggles of the working class."

Social Realism's primary focus is on issues related to "the life, the work, the thoughts, and the actions of the people who are either trying to build a socialist society or who are fighting for their rights in capitalist, rather than socialist, countries."

The works of social realist literature do not "depict people from a Critical Realist perspective," which places "oppressed and exploited people at the center of its works," people for whom we must feel pity, people who rebel only on an individual level, and people who are unable to transform their lives and create a new society. But in social realist literature, "the people are portrayed as a great, organized force; the creative and moving force of history." This body of literature demonstrates that the masses are what ultimately shape historical events. The Romantic Movement, which was frequently active in politics and society, was essentially the cause of the movement's development. The expression and interpretation of people's daily life through literature nowadays.

Discussion

This research focuses on tracking the worldviews of the marginalized community individuals, such as: bastards, poor

people, women... In an attempt to identify the features of these visions and their relationship to reality, these different visions allow marginalized personalities a wider field of criticism and analysis, and put them under consideration by returning to their original components and refuting their construction or proving it. At that time, the marginalized people's vision of the world represents a resounding shout that indicates "the existence of a social segment representing the bottom, suffering from alienation and social isolation, and the presence of forces that take advantage of this situation to exploit the survival of the lower segments of them as they are, and are keen to exploit them, which leads us to the fact that the absence of the role of the state towards these groups contributes to exacerbating the tragedy of marginalization and its suffering" (Aakl 139) in sociological theory the meaning of marginalization could be attributed to Marx who understand it via the mode of reproduction of social life, he did not think that it was simply shared class interests that generated a self-conscious social class. He argued, for example, that small holding peasants formed a collective class only in the sense that "potatoes in a sack form a sack of potatoes" because, despite sharing similar conditions of existence, the peasant mode of production isolated peasants from one another rather than forging social relations between Them; so to the extent that "the identity of their interests begets no community, no national bond and no political organization among them, they do not form a class" (Marx & Engels 1969:478–9). So, in sociology the interpretation of marginalized people can be traced by "exploring

people's daily life." (Bottero 2007)

Fiction is one of the literary forms most concerned with the phenomenon of marginalization, it expressed the social reality of a wide category of society that had not previously had such a presence within the literary text. The marginalized and the poor have always lost their rights along with all the forms of life and decent living which have been absent, and few writers have dealt with the problems of this category in their artistic work.

If this group has been marginalized from the reality of life for political, economic and ethnic reasons, and has not found anyone to hear its moaning and address its problems, then fiction art is fair to it; as Arabic and American literature was filled with novels of these classes, their suffering was the subject of many novels, and many writers sided with them and became a voice for the marginalized like John Steinbeck and Mohamed El Basaty.

Steinbeck defined family as the ties that people must form in order to survive in his book *The Grapes of Wrath*. People who are unselfish and willing to make sacrifices for the sake of others rather than just oneself are able to collaborate and maintain the relationships necessary to form a family.

When the Joads and Wilsons first meet, they instantly bond, and they selflessly assist one another in hard times while sharing few resources. For instance, the Wilsons allow Grampa Joad to lie in their bed when he is unwell, and they even assist the Joad family in preparing his tomb after his passing. Pa says, "We ain't a

gonna do it. We got almost a kin bond. Grampa, he died in your tent”. (Steinbeck 167). He knows and understands that because of the Wilsons' kindness, selflessness, and caring, the kin link that previously only encompassed the Joads also encompasses them. To make the voyage easier on themselves and effectively operate as one family, the two families travel together as a group.

The Joad family is said to have been uprooted by the severity of the Oklahoma windstorms and the Dust Bowl drought, according to Steinbeck's novel. This portrayal makes use of some poetic license. This natural event had apocalyptic overtones. It was important to emphasize the mythological nature of this story by situating the Joad family smack in the middle of the Dust Bowl's wrath. Despite not being a part of the Dust Bowl, Sallisaw was severely affected by it and its own land issues. It struggled with climate, land use, and effects of the Great Depression. With the Great Depression, migration to rural and eastern Oklahoma started in the early 1930s. Some of the people who lost their jobs in the oil and mining industries or the labor-intensive economies of metropolitan centers tried their hand at subsistence farming. Some Dust Bowl people who had lost their farms sought out modest tenant farms in the semi-arid area. The Oklahoma cotton region saw numerous crop failures as a result of the droughts and floods of the mid-1930s. In order to pay the landlords, farmers had to grow enough crops. Sequoyah County had flooding and crop destruction between 1935 and 1937 as a result of violent storms. Tenant farmers were evicted as a result of crop failures. The majority of emigrants to the West were small-acre tenant

farmers. During the middle of the decade, sociologist Otis Durant Duncan noted that "an exodus from the State is proceeding rapidly." Approximately 300,000 people did leave Oklahoma between 1935 and 1940, but the majority did not. At least one-third of them travelled to California in the west.”(28)

The majority of those who migrated west were compact nuclear families like the Joads. Many folks had made the trip from Oklahoma to California ten years prior. Even more people were moving in that direction in the middle to late 1930s. This pattern was investigated by James Gregory, who named it "a guided chain of migration." (3) Gregory's proof demonstrates that a number of travelers who traveled west joined their relatives in California by imitating their example. In *Factories in the Field*, Carey McWilliams described how migrants from the same Oklahoma counties “banded together in California.”(2) Similar tendencies can be observed in immigrant populations in American cities.

One might be reminded of the Irish potato famine of the 1840s by the problems that forced the Oklahoman folks to pack up and move west. John Steinbeck's own ancestry was deeply rooted in the suffering of the Irish and the unease of German families in Europe. On his Scots-Irish mother's side, the family had acquired farmland in California. Robert McMillan has noted that “a number of problems, including "landlessness, small farms, poor soils, large families," a reliance on cotton and grain, and a small number of farm animals, contributed to the predicament for

Oklahoma families. More than 68 percent of all farmers were tenant farmers.”(30)

Agricultural problems added to the troubles that the Great Depression caused. Hugh Hammond Burnett, one of Franklin Roosevelt's advisers, spoke in front of Congress in March 1935 about the necessity of better soil conservation methods. People in Oklahoma were quite concerned about the situation. Steinbeck begins his novel with “To the red country and part of the gray country of Oklahoma, the last rains came gently, and they did not cut the scarred earth, Then came the wind, the dust, the blackening of the sky: “The dawn came, but no day.”(212) On April 14, 1935, known as "Black Sunday," a terrible dust storm swept across the Great Plains and obscured the skies. It was described as "a wall of blowing sand" that "blasted into the Oklahoma panhandle and far northwestern Oklahoma around 4 P.M." by the Norman, Oklahoma office of the National Weather Service.

One of the most important aspects of *The Grapes of Wrath* is its ethical appeal—the call for social justice. Even if nature is uncaring and merciless, strength and compassion do stand out. The Moral Philosophy of John Steinbeck, edited by Stephen K. George, contains the first study on Steinbeck, and Patrick Dooley of St. Bonaventure University notes that "unnoticed and ignored, forgettable and seemingly unexceptional common men and women populate his works."(3) He continues by saying that the same is true of Steinbeck's writings that discuss his experiences

abroad. He calls *Of Mice and Men* and *The Grapes of Wrath* "gritty." According to him, Steinbeck's latter writings indicate that Americans are unsatisfied with "ease" and "things," as well as with showy consumerism and "sometimes specious wants."⁽⁴⁾ Then he juxtaposes Steinbeck with Aristotle's *Nicomachean Ethics*, where Aristotle makes the claim that moral virtue and happiness are mutually exclusive and that a good person is happy. On the other hand, a disordered society cannot promote virtue, happiness, or development.

Steinbeck discusses the contentious relationship between the "owner men," or landowners, and the tenant farmers. Tenant farmers can be told by the landowners when they need to leave the property in order to make more money. Although the landowners are more powerful than the farmers in this situation, they are also entangled in protracted processes overseen by enormous international firms:

Some of the owner men were kind because they hated what they had to do, and some of them were angry because they hated to be cruel, and some of them were cold because they had long ago found that one could not be an owner unless one were cold. And all of them were caught in something larger than themselves (Steinbeck 31).

He describes the terrible realities of life for low-skilled people who were uprooted by the Great Depression, which was marked by the greatest economic fall and highest rate of unemployment

in Western industrialized countries. Prakash states that "The Grapes of Wrath is the manifestation of his exquisite literary sensibility, with a focus on the socioeconomic survey of the time with the degree of consciousness of the workers to demand wages commensurate with their workforce."(44)

Some in the book treat California as a wonderful land of opportunity; it is a place to restore some of the agency and stability that the tenant farmers have lost in Oklahoma. This farmer, however, begins to feel as though he is just as broken. The book now shifts to the perspective of tenant farmers preparing to leave for California and to one who is disillusioned by the process of selling his belongings: His tools are now useless because of new technology. He feels that he is now just as broken. If there is any glimmer of hope remaining, it lies in the fact that there are so many individuals who fit this description that they constitute "armies of bitterness," a community of people who are connected despite their miserable circumstances. "To California or any place—everyone a drum major is leading a parade of hurts, marching with our bitterness. And someday—the armies of bitterness will all be going the same way. And they'll all walk together, and there'll be a dead terror from it" (Steinbeck 88).

Jasinski states that "The Grapes of Wrath is more widely accepted as a radical novel, but the emerging mysticism concerning the phalanx that Steinbeck ascribes to his more leftist characters simultaneously serves to uphold the rift between him

and the more traditional radical novelists." (29-30)

In her essay "Grapes of Wrath, the Outcome of Steinbeck's Rage," Ragina Williams discusses how immigrants' lives are depicted in John Steinbeck's novel *The Grapes of Wrath*:

The book's primary motivation was to expose the exploitation of the Okies and make his reader just as angry as he was. His anger stemmed from the fact that business owners, landowners, and even the average middle class seemed to ignore that the Okies were people. Some saw them make a bigger profit, others as a nuisance, and still others as dirty diseased and the reason for their tax increase. Steinbeck's earlier work in journalism that led him around California covering stories about the immigrants, left him not only with anger but with an overabundance of source material for his novel. (6)

On the other hand, *Hunger* explores the struggle of the poor and the destitute for bits of bread, discusses their existential issues including continuous social degrading, ill treatment, and suffering from lack of resources.

Mohammed El Basaty is one of the most prominent writers who wrote about the marginalized and their issues, and in most of his novels, Basaty presents segments of society that are at least described as ground sects, living an excessively harsh reality, the

reader can stop at this characteristic in his writings through several literary works, from which we will suffice to study and analyze the novel "Hunger" as a model of this literary phenomenon.

Society has been suffering marginalization, poverty and hunger for hundreds of years; therefore, the writer has many images and types of poverty, "poverty is a multifaceted social phenomenon, poverty is not only a lack of income, or even a scarcity of job opportunities, but also marginalization of a class of society, depriving the poor of decision-making, excluding them from access to social services" (Ramany 5)

The events in this novel are about hunger, and here is the writer Mohamed El Basaty describing to us the state of the homes of the marginalized poor at the beginning of the novel Hunger when he describes to us the house in which the poor family "Zaghloul" lives, he says:

The facade of the house is of red brick, the bottom of which was swollen due to moisture, and some of its stones fell off. Large gaps were patched with cement. The door is made of thick wood, written on the wall above it with a brush in white color: "let them in safely" The side and inner walls of the House are terracotta. The only room is roofed with wood beams, and the half of it is roofless, allowing Day and night light to enter. The other half is strewn with a mixture of

tree branches, scraps, pieces of tin and rags, the limbs of which hang not much different in shape from snakes writhing on their side. The terrace takes a wide cave-like cavity in front of the door, enough for the family when it gets hot and they sleep on top of it opposite one another. (143)

Zaghloul (the protagonist) is a newlywed husband living in one of the Egyptian villages, and he is so poor that he had to borrow shoes for him to wear on his wedding night, the writer says: "It was the day of his marriage, and borrowed it from one of his friends, and returned them"(178)

Zaghloul seems to have been used to walking barefoot since his childhood, when his wife Sakina bought him a pair of slippers one day, he had only been using it for a few days and left it somewhere without noticing it, the writer says: "the second time she bought it for him, she wished to see her husband wearing it, after two days he lost it again, he returned at night barefoot. She's the one who paid attention, when she asked him.

He mumbled in a bowed amazement. Ah, right. He forgot it somewhere, he tried to remember, returned to look for it, returned without it". (179)

Zaghloul and his family lived in oppression and marginalization, hunger and poverty suffered by the whole village, so here is the Mohammed El Basaty depicting this marginalized life, which is full of hunger and poverty through a descriptive scene embodied

by the writer, where he says: "one comes and asks for sugar and tea enough for a teapot on the fire, coffee also for the pot, salt, garlic cloves, onion, more than a need that is given and not returned, and oil! No, the oil sometimes comes back, if a woman comes with a cup or a pot, it's a loan, and if she comes with a bowl, she wants enough to cook the meal on the fire and is not returned either."(2)

El Basaty shows the suffering that Sakina suffers, and her children from the intensity of hunger, where he says: "hunger colic expels sleep. It's all an hour of time and their stomachs calm down. Colic does not last, one pinch and another, then it ends".(1) The wife and her children suffer from the severity of the colic not because of a physical ailment, but because of severe hunger, they do not have their daily sustenance, they do not have enough for one meal, even the bread ran out, and borrowed from all her neighbors as she used to, and she is waiting for wheat to pay off debts from bread, a life on the margins of life, no one feels them.

El Shahat states in his article entitled Controversy over Gender and the Noise of the Marginalized:

Over the course of his twenty-third texts, El Basaty's narrative was nothing but a narrative that created for itself its own style that adopts strategies of intensity and sharp sentences truncated without strings; which produced narrative and fictional texts that are closer to the

amazing spirit of the novella that devoted itself to expressing the eloquence of the oppressed, the weak, the marginalized, and those who are used to ruminate on silence and obsess over shadows and weak light that reveals nothing.(1)

Narratives and narrators express the history of nations and peoples, and the creators through their narratives and anecdotes, the collective memory is organized, documented, preserved and reflects what is happening in society and the interactions that take place in it . The creators re-embody their visions, as well as "rediscovering reality again with its social issues that are present in the fabric of life and its various aspects, and perhaps this raising of issues within the public narrative is a return to documenting society by dissolving Narrative Art with its texts and new techniques"(Yousif 139)

In this era, the intellectual has become charged with an active energy willing to change, defend the tormented, and highlight the voice of the marginalized because "only he can free himself from class affiliation and rise above the special interests of this or that Class" (Lahmdany 15)

Conclusion

Both Steinbeck and Basaty share the same concern as they both care about expressing the sufferings of the marginalized, their struggle for earning their livings during the hardest times of economic crises. Both of them are able to dive deep into the lives of the poor and express their pains and hopes for better life conditions. Although they come from different countries, continents, and cultures, they meet on the common goal of eradicating the ghost of hunger that keeps haunting the lower class in both countries. In the end, both of them believe in the sacred bond of the family that would help them overcome all the hardships they face and the importance of this unity in keeping their life going.

The Grapes of Wrath and *Hunger* are social documents that detail sharecropping lifestyles, economic hardships, and drought circumstances among individuals who live and work on the land. In contrast to organized divisions of labor and property, Steinbeck's concept of collectivity is built on a clear agreement between people that guarantees each receives what they require and is content with it. Steinbeck is only attempting to find a method to highlight the necessity of one man being willing and able to rely on another for help. He is not directly advocating revolution or solely denouncing the rich or supporting the poor.

Hunger expresses some of the human worries and suffering in societies, exposes the reality of homelands and the confusion and bafflement of the educated man in his reality. It also paints the

pains of the marginalized in a world that turned man into a creature with autosomal recessive schizophrenia also has this schizophrenia in society both equally. The novel is able to fuse the boundaries between dream and waking, reality and fantasy, and is able to blow up the silence imposed on things, topics and issues by society, and it leaves the reader in a state of confusion and bewilderment wondering in the end: how long can the marginalized and oppressed withstand the deadly siege of society? How long will society deprive them of their most basic rights and destroy their dreams?

The affective or emotional act was outside the framework of the meaning of the actor himself. Here we see Max Weber 'equals between the emotional meaning and the non-rational act', the sociological reading of two novels portrayed the latent side of class conflict in these two societies, powerless people had no way to be safe during the social conflict, so they were obliged to live in the margin.

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