

Summary

This thesis is a comparative study of Textual Dialogism in A. S. Byatt's *Possession*, Nathaniel Hawthorne's *The House of The Seven Gables*, Ahdaf Soueif's *The Map of Love* and Radwa Ashour's *A Slice of Europe*. The thesis is divided into three chapters. The introductory chapter attempts to provide definitions of dialogism, intertextuality and other related terms that would bear significance on the analysis. The second chapter explores a comparison between Byatt's *Possession* and Soueif's *Map of Love* and how there is a dialogue among authors and their works of art through ages and cultures. Chapter three offers another comparison between Hawthorne's *The House of The Seven Gables* and Ashour's *A Slice of Europe* between Reality and History. Finally, there is a conclusion and a bibliography.

The objectives of this thesis are to discuss the term dialogism and other related terms as well as applying the term on four selected texts. The best approaches for this study are the historical and the analytic approach. The method applied in this study is based on tracing dialogism through the four selected texts. While approaching the topic, such parts of interrelatedness are put into consideration as they are intertwined and in constant interaction.

Bakhtin's dialogism focuses primarily on the concept of dialogue, and on the notion that language--any form of speech or writing--is always a dialogue. For him, there is neither a first nor a last word and there are no limits to the dialogic context (it extends into the boundless past and the boundless future).

Through dialogism and the application on the four novels of the study, there is a clear point to be taken into consideration; that is literature in general is not a closed monologue but it is an open dialogue. This means that literature is related to society and history as well. Literature, society and history pour into one melting-pot resulting at the end in creativity.