

Depiction of Revenge in Alexandre Dumas' Novel "The Count of Monte Cristo" And Naguib Mahfouz's Novel "The Thief and the Dogs": A Comparative Study

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The present paper aims to highlight the concept of revenge in western and eastern societies through two different novels by exploring the theme of revenge in Alexandre Dumas' *The Count of Monte Cristo* and Naguib Mahfouz's *The Thief and the Dogs*. Revenge could be interpreted as harm in response to perceived damage or inequity. Dantes and Said are the two central protagonists and avengers in these two novels. The research focuses on the effect of revenge on human nature, and its influence on the actual transformation of the protagonists in the two novels. The study depends on a contrastive study between the two novels and the contrastive methodology explains the responses of both character (Dantes and Said) in light of their personalities and social experience of the social changes. The study concludes that there is a sort of difference between the societies of the west and east regarding the concept of revenge. Among the reasons for this difference between the two societies is the difference in the principle of culture and tradition, which leads to a different way of revenge.

Key words: *Culture, Dantes, Revenge, Society, Traditions.*

Introduction

Alexandre Dumas was born on July 24, 1802, in Villers-Cotterêts, France. His grandmother gives him the last name, "Dumas." He was regarded as one of France's most popular and prolific writers, renowned for works and historical fantasy novels like *The Three Musketeers* and *Monte Cristo*. Revenge is a central theme that inspires readers' minds in his novel *The Count of Monte Cristo*. Within this novel, the author tends to bring revenge as an essential matter uncovered by the main protagonist's intervention. Similar to what Edmond Dantes said about his opponents, the term revenge is nice. With some pirates and his former jail buddy, Edmond Dantes makes use of his acquired riches to destroy his rivals. Dantes' revenge is powerful. He was looking to make his rivals, the ones who induced his torment, experience agony. To accomplish this task, he disguises himself in three different identities, allowing him to complete his revenge. Starting by looking for details, he maintained the cycle until he killed his rivals.

Naguib Mahfouz is the most famous novelist in Egypt and continues to confirm his leading position in Arab literature. Naguib Mahfouz is one of the most important Arab novelists, and he is an Egyptian novelist who possesses more than a hundred short stories and no less than thirty novels. He is considered an Egyptian phenomenon and an important cultural, literary icon for Arab literature. The name Naguib Mahfouz is still one of the first names in the Arab world in any literary discussion. Therefore, Mahfouz should be considered as an author and a writer of global importance, not just an Arabic writer. In his novel *The Thief and The Dogs* for the first time, Mahfouz uses the stream of consciousness technique to display the emotional torment of the main character overwhelmed by anger and a thirst for revenge on the people who exploited and deceived him and caused his eventual torment. An enthusiastic young thief, Said Mahran was bent on revenge after four years in prison. He's exploring a changing planet in more than one approach. Egypt has witnessed a revolution, and, most critically, his wife and respected henchman, who cooperated to betray him to the government, are now married and hiding their daughter. But his mentor Rauf Ilwan, who was previously a revolutionary firebrand, made Said steal by talking to him and convincing Said that stealing from rich people is an unacceptable act and is considered a bit of justice in an unfair country. Rauf Ilwan is a rich man now and an important journalist who does not want to contact with Said anymore. Said's mad attempts to fulfil his idea of justice badly misfire, so he is motivated by hate and will realise his only hope at survival just too late. Dumas and Mahfouz develop two related protagonists, Dantes and Said, who begin their journey of revenge after being deceived by their closest friends, and sent to prison. This study will demonstrate the idea of revenge from various points of view so that the reader will understand the definition and its influence in these two novels.

Literature Review

The *Count of Monte Cristo* is a literary work with many aspects of human life. It comes from Alexander Dumas, a French writer of intense contemplation. His experience was expressed by himself and is reflected in a novel. He tells many details that can excite readers' imagination.

Thief and the Dogs blends practical and symbolic aspects to explain the author's political life appraisal. This is more technically complicated than its predecessors and it has two time-frames, the current narrative, and the remembered past. His language is also rich in images, allowing the writer to communicate his ideas and emotions indirectly.

The first paper by Sanam (2011), "The Motivation in Committing Revenge as Revealed in Dantes' Three Characters seen in Alexander Dumas' *The Count of Monte Cristo*," shows the inspiration of Edmond Dantes to commit vengeance. His motivation is shown by his three unidentified protagonists: Lord Wilmore, Busoni, and The Count Monte Cristo are the adopted personas of Dantes. First of all, he explains Edmond Dantes' characterisation before and after the accusation. Additionally, the discussion is over the interpretation of the three disguising characters of Dantes. Another analysis comes from Surono (2003). He analyses the character development of Alexander Dumas in his undergraduate thesis entitled, "Moral Lesson Reflected in Edmond Dantes' Character Development in Alexander Dumas' *The Count of Monte Cristo*." Surono discusses the moral principles of Monte Cristo Count. Surono discovers that revenge is not necessarily considered a Legitimate Reason for overcoming problems based on Christian morals or Christian values (2003, p. 50).

Additionally, Sherbini (2012), stated in her paper, "A Good Man Is Hard To Find": A Perspective on the Grotesque in Modern Society in Selected Works by O'Connor and Mahfouz," that grotesque features are the result of grotesque cultures. When the horrific and farcical reign and prevail, societies may be called odd societies. She found that Mahfouz and O'Connor highlight the dangerous effect of grotesque cultures on human life in a similar way.

The Concept of Revenge

Depiction of Revenge in Arab Society

Revenge abounds in tribal areas and rural cultures, where the significant role of family ties and group is assigned an important role. Families and communities are in the form of a relatively balanced social and economic arrangement, which makes revenge more urgent in light of the absence of an authoritarian regime that imposes its control and management. Revenge spreads in a society that depends on kinship in solving problems and crises (Abū Zayd, 1965).

Granara (2010) shows that women do not play strong part in retaliation, nor are they targets of retaliation. The elders have the right to vote to take revenge, the Christian, oppressed but not inherently impoverished, will not engage in revenge with Muslims: they are well educated, they remain neutral, and they seek salvation for entire Muslim families. In the presence of a weak provincial government, revenge for regaining social status is the only method for putting things right (p.124).

Almasraa (2013) states that revenge is a social system linked to the prevailing social fabric and the environmental and economic conditions under which it is exercised. Indeed, killings are partly crimes, but revenge practices are based on a social system that must be understood in depth. The revenge system is based on a set of rules governing social relations and traditions and values associated with the effects, which people circulate among themselves socially and are transmitted between generations (p.4).

Arabic revenge means pursuing blood and murdering the perpetrator. Revenge is not an individual process in many Arab communities, but a collective pledge the society gives to all its people (Jabbur, 1995). Previously, in areas of the Arab world where there were no established states or civil systems, revenge offered an amount of protection and a potential deterrence from attacking another family or community, because it would almost guarantee a similar counterattack to preserve social symmetry (Al-Krenawi & Graham, 1999, p.168).

One of the most critical contours of this system is that anyone who kills must kill only one person from the opposite side. Revenge will be taken. Only the adult male can take up arms and defend himself. The killing of one member of a family requires the murder of one person in return from the other family. Compromise in the death toll is the basis for the end of the hostility of the revenge. However, the killing of the head of the family may require the victimised family to commit themselves to revenge and kill more than one man (Almisri, 2013, p.5).

Depiction of Revenge in Western Society

Philosophers have discussed the desire for revenge for a long time. McCullough, Bellah, Kilpatrick, and Johnson (2001) explore how revenge is inspired by the willingness to take justice, and to re-establish a person's concept of self-worth. Although revenge has an overarching purpose, revenge could be described as "the infliction of harm in righteous response to perceived harm or injustice" (Stuckless and Goranson, 1994, p. 803); or as "the attempt, at some cost or risk to oneself, to impose suffering upon those who have made one suffer, because they have made one suffer" (Elster, 1990, p. 862). Revenge can be differentiated in two ways from regular combative violence. In essence, it comes after the harm has already been done and is not a defence against the possible threat. It is often more extreme, and is also

aggressive, erotic, and ravenous (Fromm, 1973). Revenge could be seen as a reason for aggression, and finally as a central element in the philosophical discussion on punishment and justice (Stuckless and Goranson, 1994). The quest for revenge creates immense problems for humanity. Infrequently, the wounded person is in a position to propose a rational approach to the wrongs committed against him. The problem of revenge is a social issue that must be overcome by a dynamic relationship of the sufferer, the attacker, and the social community (Bloom, 2001, pp.3-4). De Waal claims, "The Golden Rule was made by creatures who began following the reciprocity rule, 'do as the other did, and expect the other to do as you did'" (p. 136). Also, Marongiu and Newman identify how "all acts of vengeance arise from an elementary sense of injustice, a primitive feeling that one has been arbitrarily subjected to a tyrannical power against which one is powerless to act"(1987, p. 9). The perpetrator's abuse of authority and the survivor's impotence are vital features of domestic aggression, and we should also expect a highly motivated survivor to seek revenge. Revenge is a common reaction to violations of justice laws. The offender wants revenge for previous losses by violent means:

The first lesson that tragedy teaches . . . is that all violence is an attempt to achieve justice, or what the passionate person perceives as justice, for himself or for whomever it is on whose behalf he is violent . . . Thus, the attempt to achieve and maintain justice, or to undo or prevent injustice, is the only universal cause of violence (Gilligan, 1996, pp.11-12).

Revenge emerges if the rules and organisations who uphold laws collapse. "A society that is unable to convince individuals of its ability to exact atonement for injury is a society that runs a constant risk of having its members revert to the wilder forms of justice"(Jacoby,1983, p. 10). However, revenge is not a good deed. Frankly, even these words are misused. Milton said that "Revenge, at first though sweet, Bitter ere long back on itself recoils" (Jacoby, 1983, p. 15). "When the burden of revenge is assigned to lawful authority, victims still have the psychic satisfaction of seeing their assailants' punishment" (Jacoby, 1983, p.43).

The Discussion of the Study

Alexandre Dumas' Novel "The Count of Monte Cristo"

Revenge utilises three principles: debt, balance, and pollution. The Debt concept needs "payback." The balance concept is a "felt need to put the world back into balance," and involves the pollution metaphor of "cleansing" (Solomon, 1999, p.141). The revenge of Dantes is linked to three ideas: debts, pollution, and equilibrium. Dantes intends for his rivals repay their acts. Additionally, Dantes needs to bring back his positive reputation and reality. And his revenge is to cleanse the antagonists of this world, which he sees as pollution. Dantes then begins his revenge, penalising his opponents appropriately. He wanted these people to feel the same pain because of his long-suffering and tragedy. Barnes describes retributive justice in punishment

theory: "The reason to punish is desert-wrongdoing merits punishment, and punishing a wrongdoer is good, irrespective of any consequences of punishing that wrongdoer" (Barnes, 1999, p.9). Smith illustrated the same concept. Punishment is equivalent to rewards. The punishment of Dantes is right, in his opinion. If the enemies live in misery, he will enjoy it. In Smith's book, *The Theory of Moral Sentiments*, he states:

If a man has tortured and killed your father, your mother and your sweetheart, in short, one of those beings who leave an eternal emptiness and a perpetually bleeding wound when they are torn from your heart, do you think society has given you sufficient reparation because the blade of the guillotine has passed between the murderer's trapezium and his occipital bone because the man who made you undergo long years of mental and emotional suffering has experienced a few seconds of physical pain...? Human justice is sadly lacking in consolation; it can only shed blood in exchange for blood (Smith, 2010, p.115).

When he met the son of Fernand, Albert the Morcerf, The Count in Rome city in Italy, he started administering revenge. *The Count of Monte Cristo* invited Morcerf to his mansion, and he protected Morcerf and even spared him when the thieves stole him. Albert was sincerely indebted to him, telling Count to return to his home in Paris. The Count said he was never in Paris city, and Morcerf immediately requested him to come. Morcerf decided to introduce The Count of Monte Cristo as one of his friends to his family and the friends of his father. His dad is Fernand or Count Morcerf, Villefort and Danglars:

"Count, I never forget how you came to my aid and that I will always remember that I owe my life to you."

"Oh, gladly! I and all of my friends are at your disposal."

"I accept your offer then," said the count. "I've been making my plans for quite some time, and this is the opportunity I needed to carry them out" (Dumas, 1997, pp.132-133).

Albert de Morcerf's friendship means more since he can directly attack his rivals. He met his father, Count Morcerf, and also the Danglars' family and Villefort's family were introduced to him. This understanding led him to gradually and orderly understand his punishment. He spent years collecting details about these individuals and then conducted them. But he had made them struggle and suffer. Dantes did not destroy his enemies directly, but Dantes starts his plan of punishment to Caderousse. Dantes finally forgave Caderousse when he disguised himself as Father Busoni, but Caderousse became arrogant and malicious the same day after he got the present. He murdered his wife too. He was soon captured but then escaped from prison. He committed a different crime. He was attempting to rob the house of The Count of Monte Cristo. "That's right, I'm the Abbe Busoni in person," The Count Monte Cristo said. "And now you

are about to rob the Count of Monte Cristo" (Dumas,1997, p.276). The Count spotted Caderousse heading in, so he quickly transformed himself into the character of Abbe Busoni. The count forgave him one more time. Yet he was assassinated by Andrea Cavalcanti, a Caderousse friend before he left the house of the Count. The Count who watched it and let him leave. The Count thinks he gets retribution for his sins. His sins were part of Dantes' tragedy and agony:

"I am neither the Abbe Busoni nor Lord Wilmore," said Monte Cristo."

"Look still more closely, look further, look back into your memory."

"But who are you then? If you used to know me, why are you letting me die?"

"The Count had been carefully watching Caderousse's death...."

"I am Edmond Dantes"(Dumas, 1997, p. 285).

Dantes manages to penalise Count Morcerf or Fernand, now Fernand is a chamber member. As a French officer, he imprisoned him in his past occupation. It was when Albert prepared himself to marry the daughter of Danglars. After that, Danglars had to ask the Count of Monte Cristo for details on Morcerf's family. The Counts explained everything about his life, including his betrayal, as a French officer to Ali Pasha, the Turkish Emperor. Even Fernand was about to kill him, selling as a slave, his wife, and his daughter. This data led to the cancelation of marriage by Danglars. The story was also written in the journal, and it's evident that everyone realised who Count Morcerf was. The news surprised Count Morcerf. They called him to explain the facts in the Chamber. Morcerf is trying to defend himself, but when the daughter of Ali Pasha witnessed the case, he noticed a mistake. At that time, Morcerf has confessed his error in this quotation, "Then he raised his eyes to the ceiling, as though he was afraid the ceiling might open to reveal the Supreme Judge Himself. He tore open his coat and walked out of the room like a sober madman" (Dumas, 1997, p. 299). In addition to finding him guilty, he lost Albert Mercedes. They don't like to stay and quit their house rapidly. Fernand knew they'd go but couldn't prevent them. He hid and saw them leave. He shot himself as they were leaving. He saw Mercedes leaning on the arm of Albert. They left the house. "Courage mother," he noticed that his son speaks, "This is no longer our home.", and, "Just as the carriage was passing beneath the arch of the gate, a shot rang out, and dark smoke floated out" (Dumas, 1997, pp.327). The next guy named Villefort has been punished by Dantes. Fortunately, there is a man named Benedetto, who Dantes once did a favour for when he transformed himself into Busoni. Busoni demands from him to get an Italian name, Andrea Cavalcanti. Also, he requested to meet Monte Cristo in Paris. Indeed, he was used by the Count for that purpose. Andrea didn't realise that Abbe Busoni was the same character as the Count. Andrea was then prepared by the Count to be a husband of Danglar's daughter. As he saw Andrea assassinating Caderousse, the situation shifted. As he died of pain, he notified Abbe Busoni that Benedetto stabbed him, and this is the real name of Andrea Cavalcanti. The notion

of revenge then came into his head. "The man who stabbed me is the Corsican named Benedetto, my fellow prisoner at Toulon." "His eyes shining at the idea of that posthumous vengeance" (Dumas, 1997, p.282).

These words are the Caderousse's confession, and the Count of Monte Cristo wrote them on a paper and the signature of Caderousse on this document. The Count of Monte Cristo makes use of this letter to fulfil his goal, of course, he will take this paper as evidence to threaten Danglars and Villefort with good punishment. The letter is sent to the office of the prosecutor, where Villefort was working there as a director. Andrea was arrested and convicted. Judgment day returned to Villefort once Andrea was charged criminally. When the presiding magistrate read the indictment, he did not care about his shortcomings and crimes. Andrea appeared to have no justification for struggle. He also testified to listeners and the judge that his dad was Villefort. When he was in prison, Andrea got this information from Bertuccio. Bertuccio informed him of everything, such as that he deserved suffering and pain. "I can't tell you my name because I don't know what it is, but I do know my father's name....", replied Andrea calmly, "My father is a Public Prosecutor,"(Dumas, 1997, p. 395).

Andrea listed the name of his father because he claimed that the name caused his misfortune and shame. He told the jury that his father killed him, but Bertuccio rescued him surprisingly. Of course, both listeners were surprised by this confession in the courtroom, and Villefort himself could not refute the confession. Andrea's declaration was Villefort's biggest embarrassment. He went out like a madman in the court. "I mean," Villefort cried, "That I realize it would be useless for me to struggle against the vengeance of God...There is no need for proof everything this young man has said is true"(Dumas, 1997, p.398).

In addition to his misadventure, he received other sufferings. A few days before the trial, he lost his daughter. Once he came to his house, He also discovered his second wife passed away. Villefort explodes in extreme grief. He attempted to understand his miseries and ask why. Yet later in his house, he saw Abbe Busoni. The priest introduced himself at this time as Dantes' character. Despite not mentioning his identity, Villefort seemed to remember the speaker:

"That's not the voice of the Abbe Busoni!"

"That's the face of the Count of Monte Cristo!" cried Villefort wildly."

"That voice! Are you not Busoni? You're not Monte Cristo?"

"Ah! I recognize you! You're Edmond Dantes!" Cried Villefort"

(Dumas,1997, p.403).

Surely, Villefort's problems are the origin of revenge of Dantes. He makes a significant claim that Villefort goes mad the day after this tragedy. Danglars is the last man to receive the same penalty Danglars is the previous guy earning the same fine. The count pushed him into

insolvency. Danglars didn't realise the Count caused his bankruptcy. Danglars still claimed his daughter, Eugenie, and the marriage of Andrea Cavalcanti will make him a rich man. He considered Cavalcanti a wealthy nobleman. His desire was not fulfilled when Cavalcanti was caught and convicted as a murderer during his marriage. Danglars was destroyed. He was devastated by this, but his daughter had left the house permanently. Danglars decided to go far fast. He knew his mates had fallen, and he wouldn't have the same pain. He went to Italy and left his wife. A letter from Danglars describes his departure here. Reading this paper:

You will no longer have a husband.You will no longer have a husband in the same sense that you no longer have a daughter; in other words, I will be on one of the thirty or forty roads that lead out of French (Dumas, 1997, p. 377).

Danglars moved ahead to be punished while he was in Italy. He was captured by the bandits and arrested in a cave. He didn't have water or food left with him. He can get water and food only if he pays money for that. The count disturbed the muggers. Slowly so that Danglars could fully feel the suffering. Of course, Danglars was angry that the bandits didn't kill him, but caused him to suffer. Later, the Count entered and revealed himself as Edmond Dantes, making him cry like a boy. The count commanded the muggers to throw him out as a beggar on the road. The following proof indicates the agony of Danglar:

"Take the last of my money and let me live here in the cave. I'm not asking for freedom; I'm asking to live."

"Are you suffering? asked Vampa."

"Yes, I'm suffering. I'm suffering horribly!"

"I'm the man you betrayed and dishonored..."

"I'm Edmond Dantes!"

"Then Vampa drove him away in his carriage and abandoned him on the road" (Dumas, 1997, pp.433-434).

Dantes' punishment is complete, but he regrets it because his revenge has gone beyond the limit at the end of his revenge. Murphy clarifies this type of emotion, "Punishment is a necessary evil, but we should inflict and support it with regret and without any sense of having embarked on a righteous moral crusade" (Murphy, 1987, p.518). Dantes had the exact feeling. He deeply regrets it, but he still feels it's the will of God.

Naguib Mahfouz's Novel "The Thief and the Dogs"

The Thief and the Dogs, Al-Liss wal Kilab, by Naguib Mahfouz, is another example in which the protagonist Said Mahran is the seeker of revenge. Said is worried about his inner sense of

revenge on those who rejected him. The novel focuses on Said's character and his anguished agony of betrayal and deception. Said is the novel's protagonist. All plot incidents are linked directly to his role, actions, and behaviours. It's through Said's internal monologue that external events are introduced to other characters in the novel who all play a role in Said's life. He was just released from jail when we encountered him at the beginning of the novel. His isolation is the first thing that affects everyone. Nobody was expecting him after four years, "No one was waiting for him, nothing but his blue suit and gym shoes"(Mahfouz, 1988, p.151). The force that motivated him was his utter resolve to take revenge on his ex-wife Nabawiyya and his friend Ilish, who misled him and was responsible for his imprisonment. "His wish is to the day when those who had betrayed him would despair unto death when treachery would pay for what it had done" (Mahfouz, 1988, p.151). This hate and anger behaviour combines with his love to his daughter Sana, "as the thought of [Sana] crossed his mind, the heat and the dust, the hatred and pain all disappeared, leaving only love to glow across a soul as clear as a rain-washed sky" (1988, p. 152). And the little Sana gets frightened and refuses him. We see the treacherous matter in Said's relationship with his friend Ilish, his guardian Alwan and his wife Nabawiyya, which is clear to the reader. Said is portrayed to us as an angry man motivated by hate and revenge for the people who deceived him. Said's feeling to his friends and wife is showed clearly in the following expression, "I swear I hate you all." (Mahfouz,1988, p.152). He reveals to have kept Nabawiyya's greatest hate for her as he states: "That woman who sprang from filth, from vermin, treachery, and infidelity," (Mahfouz, 1988, p.152) and later, that she is "one of the secrets of hell!"(Mahfouz, 1988, p.158). Said's perception of the crime which put him in jail is fascinating. We believe he's the "thief" in the story's title, but he declines to be a robber. "It was partly fate and circumstances, partly my sense of duty and decency that drove me to do what I did. And I did it partly for the sake of the little girl."(Mahfouz, 1988, p.157). His self-perception is a crucial part of the story. Rauf Ilwan, "his one-time criminal monitor, who used the same revolutionist rhetoric, but now, being a respected journalist and businessman, is in seeming opposition to Said, whose outlook has not changed" (Gordon,1990, p.72). These alleged deceptions lead the protagonist to the utmost uncertainty, and his initial vengeance calculation becomes even more "a wild failing against the whole world" (Gordon,1990, p.72), which is represented as corrupt in different respects. Rage blinds everyone to the facts and contributes to its destruction by default. The story of *The Thief and the Dogs* is based on a real story. Fatima Moussa says:

Mahfouz's novel was inspired by the story of the Alexandria Killer, Mahmoud Amin Soliman, who aroused public interest at one point in time and raised a hue and cry in Egypt. Thanks to the exaggeration of the press, he was turned into a hero, a superman, capable of everything. Then came his end. Police dogs hounded him till he was cornered in a cave in the mountains-where he sought shelter – very much like a beast, running away from hunting dogs (1989, p.194).

Above all, it was Ra'uf Ilwan, his friend of law students, who calmly told him " Fear nothing. Fact is I regard this theft as a perfectly lawful action"(Mahfouz,1988, p.71). Besides, he urges him, saying, "Have you stolen something? Bravo, it is high time that exploiters got divested of some of their sins... It is a lawful action, Said, never doubt that"(Mahfouz. 1988, p.64).

From here out, said decided to keep stealing and reading, and said, "It was Rauf Ilwan who gave (him) the names of people who deserve to be robbed" and it was in theft I found my glory, my honor. I was generous to many people Ilish Sidra amongst them" (p.78). But Rauf Ilwan changes after occupying his role as a popular editor. He forgets class strife and asks his friend to forget his friendship:

Said today is not like yesterday. You were a thief and at the same time my friend for reasons that you know. But today is not like yesterday. If you go back to burglary, you will be just a thief and nothing more (Mahfouz, 1988, p. 30).

Said Mahran addresses his faithless friend in his thoughts and says:

You create me, and then you reject me. You change, in all simplicity, your thoughts after you have suffused my whole being that I may find myself quite lost with no origin, value, or hope to speak of (Mahfouz, p. 49).

Said loses balance and faith. He feels that everything turned upside down. As Adrian McKinty says, "Said Mahran considered himself a Marxist Robin Hood" ("Less Park More Bite" 3) simply because he steals only from the rich and the corrupt. In this way, he is fighting for a better society, as Rauf Ilwan used to say to him. Now, he is regarded only as a thief. What is painful is that it is his teacher, Rauf Ilwan, who hurts him badly. Consequently, Moussa describes Said's revenge:

Has appointed himself both judge and executioner. He takes it upon himself to punish the dogs. The dogs are those who have betrayed his trust and love. He rushes on like a hurricane to hound those dogs. However, his bullets miss the mark: they do not kill the dogs but innocent people (Moussa,1989, p. 94).

Said Mahran is angry because of betrayal and injustice. His evil master has become a resident of villa number 18 in the same wealthy neighbourhood that Said used to rob. "It is not surprising to be a thief in a society which is rotten from the top down, but it is shocking to be labeled a thief, whereas the generals, the colonels, the politicians are stealing in much more subtle and elegant ways" (Mahfouz, 1988, p. 12). Astonishment and madness are quite apparent in Said's words:

I was one of your listeners at the foot of the same tree where the history of my love began – and the times themselves were listening to you too..., the people! theft! the holy fire! The Rich! Hunger! Justice! (Mahfouz, 1988, p. 78).

This feeling of "injustice" pushes Said to swear to kill Rauf Ilwan to put an end to what is ludicrous in society. It is not fair to be punished while others, like Rauf Ilwan, are not. They could even prove that Mahran is guilty, and Ilwan is not:

What nonsense life would turn to be if I were myself killed tomorrow. in retribution for murdering a man, I didn't even know! If there's going to be any meaning to life, and to death, too. I simply have to kill you. My last outburst of rage at the evil of the world. And all these things lying out there in the graveyard below the window will help me (Mahfouz, 1988, p.78).

The evils of the old are personified in the person of Rauf Ilwan. If Said Mahran managed to kill Rauf Ilwan, he would have succeeded in giving meaning to his lost life, and He'd lost his sense of life as he says: "A world without moral, is like a universe without gravity"(p.77). Killing Ilwan will help restore balance and morality to the world. It is ridiculous that a thief is trying to restore balance to the world, and that is ridiculous and funny about societies. The thief feels and recognizes the surrounding evil, but he feels he is the only victim. "The whole world is cruel enough and unjust enough"(p.87). In his anger, Said Mahran dresses as an officer and goes to kill Rauf Ilwan. "Rauf Ilwan, after all, personified the highest standard of treachery from which people like Ilish and Nabowiyya and all their traitors on earth sought inspiration" (Mahfouz, p.84). In killing Rauf Ilwan, Said Mahran believes that he kills evil incarnation.

Conclusion

All kinds of revenge derive from a familiar feeling of inequality, a primordial impression of being wrongly forced to an oppressive power that can be counteracted. The perpetrator's abuse of power and the victim's impotence are hallmarks of violence between people. Through *The Thief and the Dogs*, the world of Said centres around his ex-wife Nabawiyya, and his daughter Sana. While in love, she betrayed him by marrying his friend 'Ilish. Ra'uf Ilwan, his once-criminal advisor, who used the same radical ideology, is also a key to Said Mahran, but now, being a respected journalist and businessman, seems to contradict Said, whose perspective has changed. The alleged betrayals cause the protagonist to be deeply confused. Dantes' goal in Dumas' second novel is to avenge the people who imprisoned him and to help those who previously supported him. He believes that people who suffered from other people for long should not die quickly but must be punished and live a wretched life. Dantes needs them to feel the way he did when he was in jail. In short, they both suffer from their peers and near people's



betrayal, throwing them into jails for several years without any excuse. They made a scheme to get revenge from their mates as a way to enforce the lost justice when they were in prison. In the novel *The Count of Monte Cristo*, Dantes used the method of deception by disguising his character and transforms into three different characters that he used to achieve his revenge against the people who betrayed him. The method of revenge in the novel of *The Thief and Dogs* is straightforward and without deception: Said killed his friend without using any method of disguise or deception, which reflects the extent of anger and the strong desire for revenge in this novel that prompted him not to think of himself or his life after carrying out his revenge. We also note that one of the main reasons for revenge is marital infidelity, and this may be the reason that motivated him to kill and take revenge without thinking or planning of consequences of this action. On the other hand, we see in *The Count of Monte Cristo's* novel that Dantes had planned and woven the ideas of revenge very carefully and cleverly and was enjoying the implementation of the ideas of revenge and in making them suffer and cry before killing them. To conclude, we find that the principle of revenge prevails in both narrators, but there is a difference in the behaviours of the characters in implementing revenge and the ways to implement this revenge in both novels.

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