

Techniques of the Internal Structure of the Central Character in Nawal al-Sa'dawi's Novels: *Imra'ahIndaNuqtat al-Sifr* and *Suqut al-Imam*

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Abstract

Novelists in general employ various techniques in introducing the structure of the internal world of the central character. This study deals with this literary issue in Nawal al-Sa'dawi's novels, *Imra'ahIndaNuqtat al-Sifr* and *Suqut al-Imam* as samples that represent her other novels. The study focuses on the following techniques and their structural employment: soliloquy, psychological narration, reminiscence and analepsis, and the internal monologue that character makes with herself in her internal world, which helps the reader to fathom her depth and enter the character's internal world and discuss several stops in her past, and thus, he can understand it better. All these structural technical devices that are used artistically to color the event and break its routine sequence contribute significantly to introducing the woman's crisis in its different forms and constitute a group of tools that emphasize the intense relations between the two sexes. The employment of such technical devices is considered another type of innovation in the stylistic structures in which the logical sequence and the inevitable connection between the events disappear or disrupted. The events are hidden in the midst of the confusion of the crisis in which the past appears in an irregular way in the frame of the present, or wavers between the present and the future, which causes the creation of a degree of ambiguity in the literary work. Nawal al-Sa'dawi tries in her writings to depict the internal world or the stream of feeling of the woman who struggles to achieve her psychological integration, and consequently, a conflict takes place through a total rejection of reality and society.

Key words: soliloquy, psychological narration, reminiscence and analepsis, interior monologue, structural techniques, stream of consciousness.

1. Introduction: Definition of Terms

Novelist Nawal al-Sa'dawi employs a number of techniques that help her reflect the internal world of the main characters in her two novels, *Imra'ahIndaNuqtat al-Sifr* and *Suqut al-Imam*. These technical devices are borrowed from Western literature and therefore, the researcher finds it appropriate to define and explain the source of these techniques so that the Reader in general, and the Arab reader in particular comprehend their artistic functions in these sample novels and in al-Sadawi's novels in general.

Soliloquy

The origin of the literary English term 'Soliloquy' is the Latin term 'Soliloquium', which consists of two parts: 'Souls', which means 'solely' or 'alone' and 'loqui', which means 'speak'. 'Soliloquy' in the play indicates that the character player is speaking to himself and expressing his thoughts and feelings. Some critics do not distinguish between 'soliloquy' and 'monologue'.¹

The technique of 'soliloquy' indicates a way of narration that some playwrights adopt in order to reveal what is going on in the souls of the characters, without introducing the event or the articulated monologue, and without commitment to the syntactic or logical arrangement of the speech. That will be an imitation of the development of thoughts in the mind that drifted away from one topic to another without any logic or specific direction.

The goal of introducing this artistic device is to reveal what psychologists call 'the pre-consciousness levels of expression'.²

¹Yaqub, Emile; Baraka, Bassam & Shikhani, Mye (1987). *Qamus al-Mustalahat al-Lughawiyawa al-Adabiya*. Beirut: Dar al-Ilm li al-Malayin. P.375; J. A. Cuddon. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books. 2014. P. 838

²Wahba, Magdi (1974). *Mu'jam Mustalahat al-Adab/ Dictionary of Literary Terms*. Beirut: Maktabat Lubnan. P. 256-257.

Several critics have dealt with this technique. Robert Humphrey maintains that the 'psychological soliloquy' is a technique in the play of the 'stream of consciousness'³. The function of this technique is to convey the feelings and thoughts that are connected to the artistic plot and artistic event. Humphrey points out that the goal of the technique of 'soliloquy' is to introduce the mental content and personal mental processes directly from the character to the reader, without the presence of the writer, but with the presence of the silent audience. Humphrey employs the technique of 'stream of consciousness' to indicate an approach in introducing the mental aspects of the character in fiction in general.

Humphrey interprets the term in a more accurate way in his book *'Stream of Consciousness in the Modern Play'* saying: "Consciousness indicates the area of mental attention that starts from the area of pre-consciousness and passes through the levels of the mind, and rises till it reaches its highest level and includes it, which is the level of thinking and connection with others."⁴

Reminiscence and Analepsis

The techniques of '**reminiscence**' and '**analepsis**' are among techniques that are connected to the psychological world of the character. A lot of critics consider them as one technique and call them 'flashback'. *Reminiscence* is recollection of images of past events into one's mind. Through this technique, the character returns to the past to retrieve events and attitudes that happened to them at a specific past time. 'Reminiscence' can start through a word, an event or watching a certain person, and sometimes, it takes place without these things.⁵

Analepsis is a literary device in a narrative, in which a past event is narrated at a point later than its chronological place in a story. In other words, it is a reverse in the course of events that is based on the narrator's return to a previous event. The narrator's role is to highlight the past events in the character's personal life, or what happened to the character during its absence at the time of the narration.

The significance of **analepsis** lies in filling gaps that the present narration left open, and in doing that, it helps in understanding the course of events and interpreting their implications, on the one hand, and in its being a

³The term of the 'Stream of Consciousness' appears in dictionaries of literary terms to be related the space of psychological knowledge at first place. The reason for that is probably attributed to the fact that the first person who coined this term is William James in his book: *Principles of psychology* (1980). James used this term to refer to the flow of the internal experiences and continuous internal streaming of the perceptions and thoughts and feelings in the awake memory. This definition sounds very close to the linguistic definition in Arabic dictionaries, where we find the term of 'stream' refer to the stream of the 'waves, and some linguists specified the sea-waves. Ibn al-Athir, says: It is the sea waves and their depths".

In *al-Wasit Dictionary*, the equivalent term of 'stream,' is defined "a superficial movement of the ocean water that is affected by the direction of the sea- the intensity of the water streaming". The second meaning is closer in connecting the image that exists among psychologists than the first meaning. The equivalent meaning of the word 'Consciousness' means in *Lisan al-'Arab* means: preservation of something by the heart.

In *al-Wasit Dictionary*, the meaning of equivalent word to 'consciousness' is "the feeling of the human being of what takes place in his soul and what surrounds him". If we combine the second word the first one, we get "Tayyar al-Wai/ Stream of consciousness', which means: "streaming of the feeling or the internal movement, or the consecutiveness of perceptions. Thus, the linguistic concept becomes a clue to the flow of the psychological experiences that are kept and hidden within the interiority of the human being. See:

Ibn Manzur, Mohammad bin Makram (1955-1956). *Lisan al-'Arab*. Vol. 15, part 4. Beirut: Dar Sader, 15/39: Ibrahim, Mustafa; al-Zayyat, Ahmad (1989). *Al-Mu'jam al-Wasit*. Dar al-Da'wa: Mu'asasa Thaqafiya li al-Ta'lifwa al-Tiba'ahwa al-Nashrwa al-Tawzi', p. 91, 1044; al-Husseini, Mhmoud (1997). *Tayyar al-Wa'i fi al-Riwaya al-Mu'asera*. Cairo: al-Hay'ah al-A'ma li Qusour al-Thaqafa, p. 70; Tadies, Jean Eve (1998). *Al-Riwaya fi al-Qarn al-Ishreen*. Tr. Into Arabic by Muhammad Kheir al-Biq'a'i. Cairo: al-Ha'y'ah al-Misriya al-Amma li al-Kitab, p. 21-56, 72; Shuman, Mohammad Ahmad (2003). *Qira'at fi Ittijahat al-Riwaya al-Hadithat*. Cairo: al-Hay'ah al-Misriya al-Amma li al-Kitab, p. 47; Abd al-Dayem, Yahya (1982). *Tayyar al-Wa'Iwa al-Riwaya al-Lubnaniya al-Haditha*. *Fusul Magazine*, li al-Ta'lifwa al-Tiba'ahwa al-Nashrwa al-Tawzi'. Vol. 2. Issue 2, (January-March), p. 154.

⁴ Humphrey, Robert (2000). *The Stream of Consciousness in the Modern Novel*. Tr. By Mahmoud

Al- Rabie: Cairo: Dar Gharib li al-Tiba'ahwa al-Nashrwa al-Tawzi'. P. 22, 24, 74.

⁵ Abd al-A'ali, Bu Tayyeb (1993). *Ishkaliyat al-Zaman fi al-Nass al-Sardi*. *Fusul Magazine*. Vol. 12, N0. 2, p. 134; Samah, Feryal Kamel (1999). *Rasm al-Shakhsiya fi Riwayat Hanna Mina*. 1st ed. Beirut: al-Mu'asasa al-Arabiya li al-Dirasatwa al-Nashr, p.47; al-Madhi, Shukri Aziz. *Funun al-Natir al-'Arabi al-Hadith* (2). Amman: Manshurat Jami'at al-Quds al-Maftuha, p. 43; Wahba, Magdi (1974). *Mu'jam Mustalabt al-Adab/ Dictionary of Literary Terms*, p. 472.

technique that focuses on the experience of the self, and its ability to unleash the mind to exercise its internal contemplation.⁶

Analepsis is divided into three categories: external analepsis, internal analepsis, and integrated analepsis. **External analepsis** in narration is going back to the past to fill in the gaps that the narration may have left unfilled, and which have taken place and finished in the past. At that point, the reader can get acquainted with unknown events about this or that character.

Internal analepsis, however, depends on dealing with coincidental events and the arrangement of narration in the novel. This requires that the writer or narrator leave the first character and return backwards to accompany the second one. Internal analepsis is also used to connect a certain event with a series of similar previous events to it but were not mentioned in the narrated text for economy in wording. **Integrative analepsis** is what integrate the external analepsis with the internal one.⁷

Psycho-narration

Psycho-Narration is considered the main device that reveals the inner personality of the character. This technique is the earliest technique in this field and is the most widespread among the novelists of the 20th century, in specific, as it witnessed an unprecedented development and depth.

In **psycho-narration**, entering the psyche of the character takes place by the employment of the omniscient third person singular pronoun, and the reader gets acquainted with the feelings of the character through the description of the narrator. The original role of this device is to narrate some aspects of the inner life of the character that convey its real feelings through the narrator's language and its structures combined with the use of verbs that indicate the character's feelings, thoughts, and perception, provided that they are used by the narrator. This means that the subject and the orbit of material belong to the character, but the language and style belong to the narrator. No wonder that the orbit of psycho-narration is varied, even if the subject is one – the inner personality of the character. Thus, it becomes a kind of follow-up of the character's excitement or a phenomenon or an introspection of a specific psychological state at a specific condition, or an analysis of an individual's mentality or a social model or a study of a specific demeanor.⁸

The Interior Monologue

The Interior Monologue is generally known by the term 'Monologue', which is a Greek word that consists of two parts: the prefix "Mono", which means 'one' or 'alone' and the name 'Logos', which means 'speech' or 'discourse'. The total meaning of the two parts of the Greek phrase is "speech of one side, which is the 'self' where the monologue takes place and does not go beyond it. Therefore, the ancient meaning of the word 'monologue' refers to the talk that the character speaks alone on the stage, namely, in front of an audience who have no right to interfere or react. It can also be a scene in which the player speaks to himself. It is a voiceless speech that takes place in the context of the inner world of the character, in which he/ she speaks to himself/ herself about a private subject that he/ she cannot or does not want to reveal. The writer uses this type of monologue as an artistic device in order to reveal to the reader the thoughts and personal feelings that take place within the character.

The **Interior Monologue** is generally characterized by its relative length at the level of sequential expression of the souls' concerns, when the character exposes its cares, hopes, and perceptions about people and life, through interior speech that is connected to the inner world of the human being who finds an opportunity for him to self-reflect and restructure the scene of life as he desires.

The **Interior Monologue** is an ambition to achieve harmony between the character's speech and the confusion and excitement that he lived; or it is a yearning to achieve harmony between the expression and its system and the meaning that is conveys. In other words, it is an attempt to introduce the life experiences in the way that they happened including all the ambiguity, anxiety, alienation, and confusion that wrapped them.

⁶Bahrawi, Hassan (1990). *Bunyat al-Shakl al-Riwa'i: al-Fadha', al-Zaman, al-Shakhsiya*. Beirut wa al-Dar al-Baydha': al-Markaz al-Thaqafi al-A'rabi, p.121; Adnan, Khaled Abdalla (1986). *Al-Naqd al-Tatbiqi al-Tablili*. Baghdad: Dar al-Shu'un al-Thaqafiya al-'Amma, p. 80.

⁷ Abd al-A'ali, Bu Tayyeb (1993). Mafhoum al-Sardiya fi al-Khitab al-Riwa'Ibayn al-Itilafwa al-Ikhtilaf. *Fusul Magazine*. Vol. 11, N0. 4, p. 1324-135; Qassem, Siza (1984). *Bina' al-Riwaya: Dirasa Moqarina li Thulathiyat Najib Mahfouz*. Cairo: al-Hay'ah al-Misriya li al-Kitab, p. 39-43.

⁸ Sadiq, Qassouma (2000). *Tara'iq Tablil al-Qissa*. Tunis: Dar al-Junub li al-Nashr, p. 242-253; Even, Yosef (1980). *Hadmot bi Sifrut/ The Character in Literature*. Tel Aviv: Sifriyat Poalim. (In Hebrew).

The Modern Interior Monologue is a discourse that is not articulated or heard. In this type, the character expresses its most secret and nearest thoughts to its unconsciousness, before they are organized in a logical system by direct sentences that are abridged to their minimum components in a way that suggests absolute spontaneity.⁹

Robert Humphrey considers the Interior Monologue as one of the techniques that are used in the novels that are based on the technique of the 'stream of consciousness'. He also distinguishes between two principal types of 'monologue': Quoted Monologue and Narrated Monologue.

The Quoted Monologue

The Quoted Monologue is a monologue that the character performs personally in its voice and reflects the character's inner personality spontaneously through a direct and subjective vision of the character. The character's language is 'quoted without any changes' and according to the structures that the character formulates. The first-person singular pronoun is usually used to express the character's feelings and thoughts. The function of this quoted monologue is to convey the inner feelings, emotions, or thoughts of the character at a certain point of time in its language and when it appears within the character.

The Quoted Monologue is characterized by the writer's non-interference in the monologue, namely, the writer is totally absent from the literary text, but he/she is present in his/her instructions or directions through phrases such as "he said this ...". The writer appears in his/her clarificatory comments. Through this kind of monologue, the writer introduces the 'consciousness' in a direct way. What should be emphasized here is that there is no stipulation that an audience should be present to hear, and the character does not talk to anyone within the narrative scene. The character does not actually talk even to the reader.

The Narrated Monologue

The Narrated Monologue is performed by the narrator's voice. The inner world of the character is not reflected promptly but keeps its original system despite the narrator's interference by his use of a free indirect style. The reader finds that some of the character's language phrases are attributed to its role within structures that are made by the narrator's formulation.

Employment of the third person singular pronoun is used through indirect view of the character. The main function of the narrated monologue is to convey what the character has lived internally at a specific point of time after it has already happened and via the narrator's style, but according to its original sequence. The Narrated Monologue through which the writer introduces an unspoken material, as if it came from the character's consciousness, and through guiding the reader to find a way through that material by his description and comments. The Narrated Monologue differs from the Quoted Monologue in the fact that the writer interferes in it between the character's mentality and the reader, and that he is always present in the place to guide the reader.¹⁰

2. The Study

Nawal al-Sa'dawi tries in her novels to express the modern woman's concerns through a structure that is not satisfied with the social dimension. Her structure aspires to introduce a lot of dimensions through her reliance on the technique of 'stream of consciousness' at different artistic levels. She tries to observe the organized associations to some extent, where the character reveals through this organized association its psychological and social components. The organized association is subject to action of its memory and activity.¹¹ She is also aware of the fact that the difficulty of introducing the 'inner' feelings and thoughts through the language of the 'inner' world lies in the attempt of describing it as they take place- in a variety of emotional states that reveal the hidden desires in the character's consciousness, especially that these feelings and desires take place at the level of 'imagination or 'dream' where lights are mixed, colors are mixed, times are mixed, literary genres are mixed, vigilance coexists with the dream, and the truth with illusion. (For example, the murder of the Father in the novel is an embodiment of the hidden desire in liberation from the connection that connects the Father with his Son. Besides, the murder of the lover is an embodiment of aversion to sexual intercourse).¹²

⁹al-Madhi, Shukri Aziz. *Funun al-Nathr al-'Arabi al-Hadith* (2). Amman: Manshurat Jami'at al-Quds al-Maftuha, p. 45; Taha, Wadi (1993). *Dirasat fi Naqd al-Riwaya*. Cairo: Dar al-Ma'aref, p. 46; Abd al-Salam, Fateh (1999). *Al-Himar al-Qasasiwa Alaqatuhu al-Sardiya*. Beirut: al-Mu'asas al-'Arabiya li al-Dirasatwa al-Nashr, p.46.

¹⁰ Leon, Edel (1959). *The Psychological Novel: A Study in the Relationship between Psychology and the Art of the Novel*. Tr. into Arabic by Mahmoud al-Samra. Beirut: al-Maktaba al-Ahliya, 58-66.

¹¹al-Waraq, al-Sa'id Bayumi (1982). *Itijabat al-Riwaya al-'Arabiya al-Mua'sera*. Alexandria. Al-Hay'a h al-Misriya li al-Kitab, p. 219.

¹²Ibrahim, Abdulhamid (1973). *al-'Adab wa Tajribat al-'Abath*. Cairo: Dar al-Fikr al-Hadith li al-Tiba'awa al-Nashr, p. 20.

Nawal al-Sa'dawi employs the technical device of Soliloquy in depicting Fardous's character in her novel *Imra'ah al'Inda Nuqtat al-Sifr*.

This technique appears clearly in the novel at scenes of emotional ruptures, contesting whims and loss, at negative intense emotions that haunt the character such as despair, frustration, pain, disappointment, concerns, fugue states and loss, alienation, and psychological depression. It seems that the narrator's intention behind the employment of Soliloquy is to reveal what happens within the character, or probably to draw the attention of the reader to these issues and show their importance. Some critics see that the vision, place and nature of the position that the character finds itself in imposes the writer to resort to the style of self-reflection and introspection. Probably, the character's loneliness, its isolation and plight are the components that impose the novel to resort to this technique.¹³

Fardous's Psychological Soliloquy reveal that she is a suffering, tortured and anxious woman, who passes through cruel and hard circumstances that ultimately lead her to prostitution. Her life moves from a miserable childhood into a homeless youth between her uncle's home and Bayumi's home, her husband, and finally she reaches the home of Sharifa Salah al-Din. There she works in prostitution, and there she decides to leave prostitution after she hears a sentence from a journalist, who said to her: 'You are not respected.' Then she starts looking for an honest job and works at a company where Ibrahim works, but Ibrahim causes her a severe shock after she falls in his love and offers him her body. We see her whispering to herself while she was living her most painful moments: "I have never experienced such a pain in my life. When I was a prostitute, my pain was less severe; it was an imaginary pain that is much more than a real one".¹⁴ This soliloquy represents a vision that implies that the human being lives in a world full of forces of oppression and social and political exploitation, and his will is his means to challenge these forces and face them.¹⁵ Soliloquy in the novel represents a life of an imprisoned woman who lived a world like that, where oppression, and social and human exploitation prevail, and where there is no value or weight for the human individual or his human rights or dignity or feelings.

Soliloquy in Nawal al-Sadawi's Novel: *Imra'ah Inda Nuqtat al-Sifr*

The employment of Soliloquy in al-Sadawi's novel of *Imra'ah Inda Nuqtat al-Sifr* is intended to draw the reader's attention to important human and social issues such as: female circumcision, prostitution, intruding of the woman's body, and the issue of the oppression of the weak by the powerful.

Besides, Soliloquy in the novel conveys the character from within through its language, structures and the first person singular pronoun at the moment of the growth of this inner world and the existence of the character lonely at the darkest moments of her life. It seems that the character's vision and the nature of condition that she finds herself in, which is represented by her psychological isolation and loss, impose on the novel to resort to the technique of 'psychological soliloquy' in an attempt to describe the thoughts and feelings that occur in the character's soul. Fardous whispers to herself: I knew why they feared me to that extent. It is because I was the only woman who reveals the veil on their ugly reality; they sentenced me to death not because I murdered someone but because my life means their death, and my death means their life."¹⁶

Nawal al-Sa'dawi adopts the technique of Psychological Imagery in her novels in an attempt to introduce a psychological dimension to the external events, but these images are not satisfied with introducing the 'external' and the 'internal' reality of the character, but also dive into the psychological conscience of the character, depending on an analytical approach, to describe the psychological image of reality, and thus, she defines the character's 'external' and 'internal' characteristics.

Therefore, we find that Nawal al-Sadawi describes the psychological movement that accompanied Fardous's maturity in *Imra'ah Inda Nuqtat al-Sifr*, in the following words: "Sometimes, I imagine that, in the future, I will be a doctor, an engineer, a lawyer or a judge. ... I knew that women do not become presidents of states, but I felt that I am not like other women or girls..."¹⁷ Fardous here is an image of a girl who lives her broad life with herself. This image introduces the internal reality of the character in a psychological version, through which writer achieves an artistic growth that makes her writings take their place between a narrative story of registration and the stories of the 'stream of consciousness'.

¹³ Samaha, Feryal Kamel (1999). *Rasm al-Shakhsiya fi Riwayat Hanna Mina*. 1st ed. Beirut: al-Mu'asasa al-'Arabiya li al-Dirasatwa al-Nashr, p. 177-178, 187.

¹⁴ al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*. Beirut: Dar al-Adab, p. 95.

¹⁵ Samaha, Feryal Kamel (1999). *Rasm al-Shakhsiya fi Riwayat Hanna Mina*, P.177-178.

¹⁶ al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*, p. 110-111.

¹⁷ Ibid., p. 30.

The soliloquy reflects the development of thoughts in the mind that wanders from one subject to another without any specific direction, and thus, they suggest the movement of the mind that flows with all the associations of meaning without any control or logic¹⁸ in the character's mind. These units are sequential, connected and depend on the rule of *cause and effect*.

So, if we get deeply in the units of thoughts and feeling that haunt the character, we notice that the soliloquy is characterized by a system. We also discover that it is caused by injustice, and social cruelty as the character's concerns, sadness, and psychological depression result from all the oppression that she has been exposed to. We can illustrate these feelings and sequential thoughts that the soliloquy dealt with by the quotation in which she talks about Fardous's escape from her uncle's home on hearing his conversation with his wife and their intention to make her marry Sheikh Mahmoud: "My feet descended the ladder quickly... I walked in the street as I walked every time except that this time I was not going to any specific place, as I did not know yet where to go. ... when the darkness descended and I did not know about a place to stay in, I felt something inside me cry... I saw just eyes that were moving towards me slowly... I could move my body, and keep away from those eyes.. but when I could not find them, I walked quickly. I had one specific goal, which is to arrive at my uncle's home as quickly as possible."¹⁹

As said above, Soliloquy in the novel refers to organization of units of thought that grow in the character's consciousness. Such units are sequential, connected and depend on the formula of *cause and effect*. Here are some illustrations:

Fear attacks Fardous on hearing her uncle's planning with his wife to make her marry Sheikh Mahmoud, and she escapes to the street.

Fear overcomes Fardous while she is on the street. She feels confused and does not know where to go. Her decision to go back to her uncle's home out of fear.

The 'Warning' Technique

Through the employment of the Soliloquy technique, the narrator enters the consciousness of the character with by the employment of the technique of clear **warnings** that bear the meaning of consciousness. By that, we mean entering the character's psychological world via specific words and expressions that help the reader and warn him of the transition from the outside to the inside. Entering is done by the use of the first person singular pronoun, as the character uses its language structures and formulas to introduce its inner world and consciousness at the moment of their growth by using clear warnings that bear the meaning of consciousness. Here are some illustrations of these expressions: "I realized that I am not free as I thought".²⁰ "I thought that I survived men".²¹ "I realized that honor always requires great amounts of money"²²; "I did not know in my life such a pain".²³ "I became aware that I hate men..."²⁴

These selections (quotations) from the novel reflect entering the consciousness and interiority of the character with a warning via a clear indication, which is the verb "realized", the verb "thought", where the interior feeling and thoughts of the character are introduced from the personal perspective and not from the narrator's objective perspective. In the two quotations, "I did not know in my life such a pain", and "I became aware that I hate men", we find the same phenomenon but in different words, which are: "I did not know" and "I became aware".

The soliloquy above appears in places of torn feelings in the character. Fardous, for example, lives in great pain that tears her interiority, and after she decides to live a clean life, Ibrahim shocks her strongly and cruelly. The shock makes her lose her mind and tear her life again.

Some writers employ linguistic and stylistic phenomena for several reasons, but mainly to highlight the psychological condition of the character. Among these linguistic phenomena is repetition and conjunction. We can illustrate 'repetition' by the following examples: "there is no hope in anything, and I do not desire anything,

¹⁸Humphrey, Robert (2000). *The Stream of Consciousness in the Modern Novel*, p. 76.

¹⁹al-Sa'dawi, Nawal (1979). *Imra'abIndaNuqtat al-Sif*, p. 46-49.

²⁰Ibid., p. 105.

²¹Ibid., p. 102.

²² Ibid., p. 101.

²³ Ibid., p. 95.

²⁴ Ibid., p. 98.

and I do not fear anything..."²⁵ "I do not fear death, neither life; I do not fear hunger nor nudity nor being smashed, and I do not fear the brutality of rulers..."²⁶

We notice in these illustrations the repetition of the negative verb: "do not", which is employed for several purposes. *First*, for detailing, which means 'detailing of the expression, "I do not hope," "I do not desire," and "I do not fear". In this way, the character details its feelings, emotions and desires. *Second*, for emphasizing the difficult psychological condition that the character is undergoing. *Third*, for depriving the character from all its human rights. The negative form (do not) negates Fardous's desire in anything in life after the experiences that she has been exposed to. Some critics maintain that this repetition does not have an aim, and in some places, it is used just to lend a musical effect onto the sentences. Others argue that it functions as a stylistic indicator that alerts movement to narration from the *outside* into the *inside*.

Review of the repeated words reveals another function that stems from *internal description*, as if this repetition occurs as a response to strong excitement that haunts the character, or as an expression of the psychological pulse and truth of feelings.

However, with regard to conjunction, we can illustrate it with the following examples: "the officer pays this price of imaginary fear from her life, her health, body and mind"²⁷. "I did not care a lot about my job... I did not care a lot about satisfying anyone of the high officials."²⁸ "I enjoy my alienation from people and their alienation from me, and the alienation of earth and heaven and trees"²⁹.

In the quotation of "Her life and health and body and mind", we notice that the character joins four words that have positive indication together in order to describe her hard psychological condition, and the extent of the absence of meaning of all these words.

In the second quotation, "I did not care about my job and I did not care about satisfying anyone either. Conjunction is made between two verbs in order to highlight a state of oppression, suffering and rebellion after the experiences of oppression and suffering that she had been exposed to. In the two quotations, the character's feeling is introduced through her language, and from her perspective through the moments of crisis in her life.

Fardous lives her major setback and enters the depth of her crisis with herself when she enters the prison, which imposes on her to move from her 'external world', which represents her freedom, into her 'internal world' to call herself and express her feelings: "this journey to an unknown place to all people on this earth, including kings, emirs, and rulers... fills me with vanity..."

In another quotation, she says: "I wanted to raise my hand into the air and punch the face of everyman I knew. Because I am a woman, I was hiding my fear..."³⁰ The prison constitutes a turning point from the 'external world' into the 'internal world', and then to the Self of the prisoner.

Soliloquy in Nawal al-Sadawi's Novel: *Suqut al-Imam*

Nawal al-Sa'dawi employs the technique of Soliloquy in her novel *Suqut al-Imam* in order to introduce the character of Bintallah. Soliloquy appears at points of emotional dispute, when feelings of despair, pain and frustration, distraction, loss and alienation haunt her. Psychological Soliloquy by the major character Bintallah points out a suffering, oppressed, anxious, frightened, and chased woman by security police.

The novel of *Suqut al-Imam* deals with the issue of the woman's vulnerability and her exploitation by her male patriarchal society. Soliloquy in the novel conveys the inner world of the character through her language and the employment of the first person singular pronoun at the moment of growth of that interior world, and when the character finds herself alone at the darkest moments of her life. It seems that the character's vision, and the nature of the place that she found herself in imposed on her to look for that shelter. Therefore, we read what Bintallah says while she was whispering to herself saying: "I was not the daughter of adultery, and people used to call me at the Children' Home 'Bintallah/ Daughter of God'; no matter how much I lose my memory of my Mother, I do not forget my mother's face... My mother was not treacherous, and my father escaped from her before I was born."³¹ Bintallah was the illegitimate daughter of the Imam. She grows in the Orphanage and there she

²⁵Ibid., p. 97.

²⁶ Ibid., p. 113.

²⁷Ibid., p. 85.

²⁸Ibid., p. 86

²⁹Ibid., p. 97.

³⁰ Ibid., p. 16.

³¹Al-Sa'dawi, Nawal (1987). *Suqut al-Imam*, p. 12

lives in hard circumstances. She is treated cruelly as the rules are strict. The situation deteriorates there, and she is even raped with other children by the religion teacher.

Bintallah grows there with her two friends, Nematallah and Fadhlalla. Both are at the Orphanage for the same reason. The novel mentions that their mothers left them for fear of a scandal.

The novel also witnesses the event of assassinating the Imam and Bintalla is accused of the crime. The security police start chasing her. Bintallah whispers to herself during her chase, saying: "I see myself running in the dark; I have no one with me except my dog, Marzouq. Behind me, there were a lot of men chasing me, carrying their military hats. Their dogs were panting, too. I narrowly escaped when I climbed the hill, carrying in my chest this fresh air since childhood and my mother's smell before she died. My dad's foot was imprinted on the place before he escaped. I could probably escape from them and survive, but I remembered and stopped."³²

Bintallah studies nursing with her friend Nimatallah, who commits suicide because of her love, and Bintallahs soliloquizes: "I was still at the Nursing School and lost my sister Nimatalla for her love redemption. My brother Fadhallah went to war to save homeland, and I wanted to die as a scapegoat."³³ This soliloquy reveals the spots of crisis, emotional frustration, contesting whims, and other negative feelings such as fear, despair and pain. The condition of Bintallah, which is represented by the chasing operation and her constant fear that she will be arrested, imposes on the novel to employ the technique of 'psychological soliloquy' in order to depict the feelings and emotions that take place within the character.

Some critics argue that Soliloquy was used previously to embody the idea that the human should live in oppression, exploitation in all its types, and his will is his only means to challenge and face these powers, but Bintallah's life has no value or weight. Therefore, Soliloquy is employed to draw the reader's attention to such issues that the novel introduces and deals with.

As said before, **Soliloquy** reflects the development of thoughts in the mind that starts wandering from one subject to another without any logic or specific direction. These thoughts are characterized by arranged units of thought in the form in which the consciousness of the character grows. Soliloquy in *Suqut al-Imam*, refers to the arrangement of units of thoughts and feelings that haunted the character, which occur as sequential connected units that depend on the formula of *cause-effect*.

If we carefully examine the units of thought, we will discover that they are a result of oppression and cruelty of society. Fear, anxiety, doubt, and suspicion are nothing but a result of the inevitability of oppression and injustice that the character is exposed to. To illustrate the idea, we choose these feelings:

- Fear attacks Bintallah when the security police chase her.
- Fear controls her during her pursuit.
- Fatigue and exhaustion hit her.
- She stops suddenly in order to fill her chest with the air of the place.
- She falls into the hands of security men as a result of her carelessness and tiredness.

The employment of Soliloquy entails the employment of the Warning Technique, which means entrance to the character's psyche through the use of certain words and expressions that help the reader and alert him of the transition from the 'external' into the 'internal' world of the character. However, entrance here takes place through the use of the first person-singular pronoun. The character, however, uses its language, structures and versions to introduce its inner consciousness at the moment of its birth by using clear warnings signs or words that bear the meaning of consciousness: "Since my sister died for her love, I remembered that I have not seen my mother's face"³⁴. ... "I could escape from them and survive but I remembered and stopped and during that stop, the shot hit in my back"³⁵, "I was still in the ecstasy of love".³⁶

In the first two examples, entrance to the character's interiority and consciousness by a warning or alarm and a clear linguistic indicator is done by using the verb "I remembered", and in the third example it is done by using the sentence "I was still in the ecstasy of love". The three examples introduce the character's thoughts and

³²Ibid., p. 59.

³³Ibid., p. 63.

³⁴ Ibid., p. 58.

³⁵Ibid., p. 59.

³⁶ Ibid., p. 67.

feelings from the point of view of the character's subjective perspective and not from the narrator's objective perspective.

As said before, some writers employ certain styles and linguistic phenomena in order to reflect the character's psychological condition.

Among these styles and techniques are: *repetition* and *conjunction*. Repetition can be demonstrated by the example: "I do not know anyone from them; neither their names nor their faces. I do not read the letters over the paper",³⁷ where the negative form "do not" is repeated.

Repetition in the novel at this point is employed for several purposes: **first**, to detail the speaker's expressions: "I do not know", "I do not read", "neither the name", "nor the face", and by these repetitions, the character details her feelings, emotions and desires. **Second**, to emphasize the difficult psychological condition that the character is undergoing. **Third**, to deprive the character from her human rights. The verb "do not" emphasizes Bintallah's desire to prove her innocence. However, some critics maintain that 'repetition' has no specific purpose in some places except to lend rhythm and music to the sentences, and it is actually a stylistic indicator that alerts the reader to the movement of narration from the 'external' to the 'internal' world of the character. Besides, review of the repeated words reveals another function of the internal description, as if this repetition is employed as a response to the intense excitement that hits the character, or as an expression of the psychological pulse and truth of her feelings.

Employment of the '**Conjunction**' technique can be demonstrated by the following examples: "Your paradise is my hell. Your honor is my dishonesty. My shame is your honesty. My mind is your madness. My madness is your mind"³⁸. We notice that the character joins the sentences in order to depict her difficult psychological condition, to depict her feeling of the active crisis in herself, and to reflect the oppression that she suffers from. The character's feeling is introduced in her language and from her subjective perspective during the moments of crisis in her life at moments of intense feelings of disappointment, pain, and oppression that haunt her.

Reminiscence and Analepsis

Nawal al-Sa'dawi employs the technique of **Reminiscence and Analepsis** in describing the inner world of Fardous's character in the novel of *Imra'abIndaNuqtat al-Sifr*. The reminiscence process freezes the movement of sequence of events. However, it helps to reveal the character's past that highlights its present and clarifies the ambiguous aspects of its past. In other words, reminiscence tries to fill the gaps that the present narration leaves open³⁹.

Fardous, the main character in the novel, starts her reminiscences during her meeting with the doctor at her prison. "Let me talk and do not interrupt me. I have no time to hear you".⁴⁰ Thus, place/ prison and Fardous's condition imposed on her to resort to the stylistic tools of introspection, including reminiscence, in an aim to describe what is going on in the inner world of the character and the thoughts and feelings that haunt her. The **prison** constitutes a turning point from the 'external' to the 'internal', including transfer of values, traditions, and burdens of imposed taboos.

The moment the prisoner enters the prison, leaving his freedom behind him, a series of suffering starts and does not end except by his/ her release. However, the impossibility of leaving the prison creates among its prisoners a feeling of total helplessness against absence of any possibility to penetrate this closed space, which makes their attitudes somewhat justified. This feeling is reflected on their moral attitudes and their ability to face the situation. Thus, we find some of them suffer from their isolation and feelings of being guilty besides their loss of freedom.⁴¹ The prison and Fardous's meeting with the doctor compel her to resort to reminiscence, hoping that it will help her to get out of her psychological crisis and give her more power to hold up in her ordeal. On the other hand, if we look through the contents of Fardous's memories, we find that they reveal a biography of a

³⁷Ibid., p. 157.

³⁸Ibid., p. 157-158.

³⁹Samaha, Feryal Kamel (1999). *Rasm al-Shakhsiya fi Riwayat Hanna Mina*, p. 47; A'bd al-A'ali, BuTayyeb (1993). *Mafhoom al-Sardiya fi al-Khitab al-Riwayibayn al-Itilafwa al-Ikhtilaf*, p. 134; al-Madhi, Shukri Aziz. *Funun al-Natbr al-'Arabi al-Hadith* (2). Amman: ManshuratJami'at al-Quds al-Maftuha, p.43.

⁴⁰al-Sa'dawi, Nawal (1979). *Imra'abIndaNuqtat al-Sifr*, p. 15.

⁴¹Bahrawi, Hassan (1990). *Bunyat al-Shakl al-Riwa'i: al-Fadba', al-Zaman, al-Shakhsiya*, p. 55-62; A'lia, Saleh (2005). *Al-Bina' al-Sardi fi Riwayat Elias Khouri*. Amman: Dar Azmina li al-Nashrwa al-Tawzi', p. 103; Samaha, Feryal Kamel (1999). *Rasm al-Shakhsiya fi Riwayat Hanna Mina*, p. 177.

woman who has lived a very difficult life since her childhood and has lived in a poor and destitute home. The father of the family is sadistic, and the mother has no will. She cannot protect her daughter or defend her till she becomes an adolescent when her life deteriorates, and she becomes a prostitute.

Reminiscence in the novel takes place by using the first-person singular pronoun perspective, far from the control of the narrator. This perspective colors the technique of 'reminiscence' with a specific color and gives it an emotional taste. Thus, we find that the character's self dominates the discourse and the reader receives the narration charged with thermal energy and overwhelming emotions. In these attitudes, the past is drawn to the present with all its intimacy and all the feelings that account for the soul of the character. The past floods the present completely. Besides, the retrieved Self (I), floods the retrieving Self (I), mixes with it, and then, the text wakes up to tell about the personal experience.⁴²

Through the technique of 'reminiscence' Fardous expresses her feelings and thoughts towards the events that she had undergone in her past. Those were cruel events that removed the blur from her eyes and pushed her to crystallize large parts from facts that were absent from her. The similarity in men's treatment to her made her formulate for herself one 'fact' only, which states that men are 'cheaters' and 'pampers' and all women are deceived by them: "All women are deceived. Men impose deception on you and then punish you"⁴³. They are panders.⁴⁴

Fardous also remembers how she found herself alone in the street after she had escaped from Sheikh Mahmoud's home and Byumi's home. She remembers her hunger and need till she meets Sharifa Salah al-Din, who introduces her to the world of prostitution. Fardous also remembers how she fell in love with Ibrahim, and how she was loyal to his love and his body, but he abandoned her and she returned to prostitution from its widest doors: "I realized that I got rid of the last drop of sanctity in my blood"⁴⁵. As a result, Fardous decides to separate from this world: "I enjoyed being a stranger to them and their being strangers to me... freedom of non-affiliation to anyone, and the pleasure of separation from the universe"⁴⁶.

Reminiscence is performed through the employment of the first-person singular pronoun, which implies the use of the 'warning' technique in order to help the reader and direct him how to enter the inner world of the character. This can be demonstrated by the following quotations:

- "and I became aware that I hate men"⁴⁷
- "and I realized that I hate him as much as a woman hates a man, and as much as a slave hates his master"⁴⁸.
- " and the movement of my hand as it was tearing the piece of paper tore the last curtain of the riddle of my life".⁴⁹
- "as for me, I triumphed over life and death".⁵⁰

In the *first* illustration, entrance to the consciousness of the character is performed through the employment of the verb "and I became aware"; in the *second* illustration, the whole sentence is employed as a warning and indicator of entrance to the character's consciousness; in the *third* illustration, we find two warnings: the first is: "and the movement of my hand as it was tearing the piece of paper"; the *second* illustration is: "tore the last curtain of the riddle of my life". As these warnings are introduced through the employment of the first-person singular pronoun, namely, the personal perspective, the narration is introduced charged with thermal powers and stormy emotions, telling about the character's experience in its depth and dignity of its time.⁵¹

In some novels, reminiscence undertakes the role of introducing the character's attitudes, thoughts, and visions, besides its observation of the character's intellectual and psychological development. In addition, it undertakes wider and deeper functions of summarizing the events of the past. For example, reminiscence can

⁴²al-Raqiq, Abdul Wahab (1998). *Fi al-Sard. DirasatTatbiqiya*.Safaqis: Dar Muhamd Ali al-Hami, p. 78; Qassem, Siza (1984). *Bina' al-Rimaya: DirasaMoqarina li Thulathiyat Najib Mahfouz*, p.43.

⁴³al-Sa'dawi, Nawal (1979). *Imra'abIndaNuqtat al-Sifr*, p. 96.

⁴⁴ Ibid., p. 100.

⁴⁵Ibid., p. 96.

⁴⁶Ibid., p.97.

⁴⁷Ibid., p. 98.

⁴⁸Ibid., p. 106.

⁴⁹Ibid., p. 111.

⁵⁰Ibid., p. 111.

⁵¹al-Raqiq, Abdul Wahab (1998). *Fi al-Sard. DirasatTatbiqiya*, p. 78.

transmit the most accurate emotions that took place in the past and can clarify the change that occurred to them for a certain period⁵².

With regard to the capacity of reminiscence, namely, the imaginary time that reminiscence takes, spans over more than twenty years, namely, since

Fardous was a baby at her father's home in the countryside till she grew and moved to live with her uncle in Cairo. After that, she got married to Sheikh Mahmoud, and then lived with Bayumi, and then she fell in love with Ibrahim, and after that she killed Marzouq.

However, regarding the space of these reminiscences, namely, their temporal distance from the original narrative present or the present storytelling, the period is not limited in the narration, but the reader concludes that it lasted at least for a day or a few hours. After the doctor meets Fardous, the conversation starts to be about Fardous in the past till the moment in which Marzouq murders her, and the police arrests her: "Let me talk and don't interrupt me. I have no time to listen to you. At six o'clock sharp in the afternoon, they will come and take me, and tomorrow morning, I will not be here"⁵³.

We also read the following description: "...and I wait for them, they will come soon and take me. In the morning, I will not be here"⁵⁴. With regard to the length of her reminiscence, it spanned over the pages of the novel, and it stopped the sequence of events in the prison room, and by that it revealed the past of the character, and clarified the unknown or ambiguous stages in her life, and lighted her present relationship with the other characters, especially, the men. At the beginning of the novel, the reader meets Fardous's character as she is in prison after she has murdered a man. This piece of information is the only information that the reader knows about her. Therefore, these memories fill the gap of the reader's knowledge, and provides him with the rest of his missing information.

Nawal al-Sa'dawi also employs the technique of 'Reminiscence and Analepsis' in the novel of *Suqut al-Imam* to describe the character of Bintallah. She starts the operation of 'reminiscence' during the police chase of Bintallah. The first page of the novel introduces the general security policemen while they were chasing Bintallah, who was running to rescue herself.

If we examine the contents of Bintallah's memories, we find that they reveal a biography of a woman who has lived in very cruel circumstances. Bintallah was an illegitimate girl, whose mother abandoned her for fear of a scandal after the Imam raped her and escaped: "My mother was not a traitor, and my father escaped from her before I was born. They said "And who is your father? I replied: My father is the Imam."⁵⁵ The Imam did not know that he was her father: "No one knew that I was his daughter except my mother and Marzouq. He saw her kneeling over the ground crying hard in a muffled weep. He saw him escaping in the dark"⁵⁶. The baby grows after that at the Orphanage, where she undergoes very dark circumstances. She is exposed to beatings and rape by the religion-teacher, with other children. Bintallah lives under hard circumstances at the Orphanage, which was full of strict rules: "the rules were very strict. Bedtime and bell were at specific time. No one leaves his/ her bed after going to bed.... The discipline room was at the backyard. A huge tall man was standing at her door... he was holding a long rod in his right hand, and a yellow rosary in his left hand"⁵⁷.

As said before, reminiscence freezes the sequence of events, but it helps in revealing the character's past in order to highlight its present and clarify the ambiguous aspects of its past. In other words, it tries to fill in the gaps that the present narration left open. Consequently, the constant chase of the security policemen of Bintallah imposed on her to remember to get out of her psychological crisis, and take the power in order to survive her crisis: "and I see myself running and escaping in the dark, having nothing with me except my dog Marzouq. Behind me, there were a lot of men running after me with military helmets over their heads, and panting dogs behind them. I could narrowly escape them and survive but I remembered and stopped. During that stop, I had a shot in my back"⁵⁸.

The place, the chase after Bintalla, and her psychological condition together compelled her to resort to the tools of introspection including, reminiscence, psychological soliloquy, association and flashback. Bintallah is a

⁵² Ibid., p. 78; Samaha, Feryal Kamel (1999). *Rasm al-Shakhsiya fi Riwayat Hanna Mina*, p. 170-172, 178-180.

⁵³ al-Sa'dawi, Nawal (1979). *Imra'abIndaNuqtat al-Sifr*, p. 15.

⁵⁴ Ibid., p. 114.

⁵⁵ al-Sa'dawi, Nawal (1987). *Suqut al-Imam*, p. 12.

⁵⁶ Ibid., p.19.

⁵⁷ Ibid., p. 24.

⁵⁸ Ibid., p. 59.

lonely threatened woman, who is haunted by dreams, concerns, nightmares, and confused emotions, which in turn, pushes the character to reminiscence. As said before, reminiscence is introduced through the first-person singular pronoun and from the character's subjective perspective, far away from the narrator's authority, and thus, it takes a special touch.

Therefore, the character's Self dominates the discourse and the past is attracted to the present with all the intimacy that it was exercised with, and all the emotions that dominate the character's soul. The narration is charged with thermal energy and stormy emotions. Besides, the employment of the 'warning' technique in reminiscence occurs in order to help and direct the reader to enter the character's consciousness, which can be illustrated by the following quotations:

"Since my sister died of her love, I remembered that I did not see my mother's face..."⁵⁹

"I could escape from them and rescue myself, but I remembered"⁶⁰

"I remembered that I paid before I entered to him".⁶¹

"Since I opened my eyes upon life at the children's home, I have heard them call me Bintallah"⁶²

In the *first* quotation, entrance to the character's consciousness is performed by a warning and a clear indicator through the employment of the verb "I remembered". In the *second* quotation, it is possible to consider the whole sentence as a warning and indicator of entrance to the character's consciousness. In the *third* quotation, entrance is performed by the employment of the verb "I remembered". Since 'warnings' and 'indicators' are introduced through the first-person singular pronoun, namely, from the subjective perspective and not from the narrator's objective perspective, the narration is charged with a thermal energy and stormy emotions, that tell about the character's experience in its depth, and dignity of its time"⁶³.

As is the case of 'soliloquy', Nawal al-Sa'dawi employs the technical devices of reminiscence in order to highlight the character's psychological condition. Thus, we notice the repetition of the verb "I remembered" in various locations in the novel. It seems that this 'repetition' is employed in order to emphasize one's memories, first, for their importance, and second, for their response to the feelings that haunt the character.

As said before, 'Reminiscence' undertakes the task of showing the character's attitudes, visions, and the most delicate emotions that occurred in its past. Through these things, the attitudes of Bintallah towards the policemen became clear through recollections of memories. The security policemen are nothing but flatterers who fear to face her: "They stabbed me in the back. I turned my face to them, and they soon disappeared"⁶⁴ They were hitting me from the back and they never faced me face to face"⁶⁵. We also read: "They were hitting me from the back, and when I turned, they did not face me"⁶⁶.

Resorting to the technique of 'reminiscence' implies that Bintallah adopts one attitude that is based on her desire to escape from the security policemen. She runs and they run after her, and when she stops, she is arrested: "She could escape from them if she did not stop in order to fill her chest with the air of the place... she could escape if she did not stop to fill her chest with the smell of her life. The shot hit her in her back. It penetrated her like an arrow from the back to the heart"⁶⁷. In another quotation of the novel, she says: "I was running and from afar, I saw my mother standing at the rock.... I was about to reach her and survive if I did not stop at the rise to fill my eyes with the place, where the sign of safety is and where I was born. He stabbed me in the back"⁶⁸. Bintallah recalled her mother constantly: "Since my sister died of her love, I remembered that I have not seen my mother's face since she gave birth to me"⁶⁹.

With regard to these memories, namely, the imaginary time that they take, the sequence of events did not limit it, but from that narration, the reader can understand that the capacity spanned over several years, namely,

⁵⁹Ibid., p. 58.

⁶⁰ Ibid., p.59.

⁶¹ Ibid., p. 128

⁶²Ibid., p. 159.

⁶³al-Raqiq, Abdul Wahab (1998). *Fi al-Sard. DirasatTatbiqiya*, p. 78.

⁶⁴al-Sa'dawi, Nawal (1987). *Suqut al-Imam*, p. 12.

⁶⁵Ibid., p. 59.

⁶⁶ Ibid., p.71.

⁶⁷Ibid., p. 15.

⁶⁸Ibid., p.109

⁶⁹Ibid., p. 85.

twenty years: "Twenty years since I was born..."⁷⁰; since childhood till the beginning of the chase operation when her trial starts and she is killed.

Regarding the space of recollections, namely, their temporal distance from the original narration, or from the present narrative, we understand that they last for one day or more, but it can also be few days or few hours. With regard to the length of recollections, it spans over all the pages of the novel, which stopped the progression of the events during the operation of chasing, and thus, it revealed the past of the character, and clarified the ambiguous things in her past, and highlighted her current relationships with the other characters, especially with the authority men, who represent the male virile society.

The reader meets the character of Bintallah at the beginning of the novel while she was running to escape from the security men. This information is the only information that the reader knows about her. Therefore, we can say that this information is intended to fill the reader's missing information and provide him with the rest missing information. After she narrates her memories, we know about Fardous's life at the Orphanage. We also know about her relationship with Fadhlallah, we know about her arrest, and we know about the investigation with her, and how she was raped by the judge during her investigation.

The Interior Monologue

Nawal al-Sa'dawi depicts some of the internal world aspects of the main character by resorting to the technique of the Interior Monologue as we see in her novel of *Imra'ah Inda Nuqtat al-Sifr*. Fardous, the main character, falls into the traps of life that shock her. First, her father is a sadistic one; her uncle runs after his desires and embarrasses her sexually. He is also the man who compels her to marry an old man called Sheikh Mahmoud, who is sixty years old while she is barely nineteen years old. Fardous marries the sixty-year old man, who treats her badly, which makes her escape from his home to the street, where she meets Bayumi, who takes her to his house, where she falls in Bayumi's hands and his friends. She escapes to the street again, where she meets Sharifa Salah al-Din, who leads her to the world of prostitution. There she meets a lot of men including the journalist Dhiya', who lights her life by saying one sentence to her: "You are not respected"⁷¹.

Fardous leaves the world of prostitution and starts working in a company. There she meets Ibrahim, whom she loves, thinking that he has the same feelings for her, but one day, she is surprised that he asks the hand of the manager of the company. Fardous is shocked and returns to the world of prostitution and becomes a well-known prostitute till Marzouq enters her life, and becomes her partner in her money, house, and body. In the end, she murders him and reaches the prison, where she waits for the sentence of capital punishment.

At critical situations, Fardous resorts to herself and starts debating with herself and asking questions. Her queries and puzzle result from the inevitability of conflict that she lives between herself and her patriarchal male society that is represented in men that she happened to meet in her life. So, the main function of the Interior Monologue is to follow up the movement of the character's interiority with its various occupations. These occupations do not necessarily mean 'personal occupations' as they can also be impersonal ones, such as social or historical issues. Among the functions of the Interior Monologue are functions that are related to the characters, namely, functions that revolve around 'goals' that the character requires in its internal monologue. The Interior Monologue can be used as an artistic device that the character in critical attitudes resorts to and that require rewinding the life tape from zero point in order to identify the motives that led her to take a specific attitude or behavior.

Thus, Interior Monologue is a subjective psychological analysis in which the character plays the role of a patient and a psychological analyst simultaneously, especially in attitudes in which the character feels she is in a state of congestion and a psychological crisis. Interior Monologue can occur in conditions of excitement or puzzle or wondering and the like. It is also a moment of self-reflection or disclosure or accountability. It sometimes ends with determination of hesitation or solving of a mystery⁷².

Therefore, the wondering element in the novel indicates Fardous's existence in much confusion and suffering, which compels her to take a decision in order to resolve the situation. The situation is resolved when Fardous cannot bear what Marzouq was doing, and she murders him: "I tried to go out, but he pushed me and shut the door. I fixed my eyes on his eyes and said to him: I will go out! He said as he was fixing his eyes on mine:

⁷⁰ Ibid, p. 15.

⁷¹ al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*, p.79.

⁷² Zaid, Abd al-Mutaleb (2005). *Asalib Rasm al-Shakhsiya al-Masrahiya*, p.42; al-Sadiqa, Qassouma (2000). *Tara'iq Tablil al-Qissa*, p. 278.

"You'll not go out!". My eyes remained fixed on his eyes and I realized that I hate him as much as a woman can hate a man... I seized the door to open it and he raised his hand and slapped me. I raised my hands higher than his and slapped him... His hand moved towards his pocket to take out his knife, but my hand was faster than his hand, and I stabbed him in his neck"⁷³.

The Interior Monologue generally undertakes the task of telling the reader about the character's intentions and plans in its future life, in addition to uncovering its suffering⁷⁴, and we read: "No one can identify me easily. I am a woman who is like all honest women from the high class. My hair is done at a specialized hairdresser in the hair of the high-class women. My eyes are drawn with perfect lines that have a call and refusal"⁷⁵.

The conditions in which Interior Monologue appears among characters is characterized by specific templates, mainly the warning template. By this format we mean the direct entrance to the psychology of the characters or by specific expressions that help the reader to move from the 'outside' to the 'inside' of the character. Writers generally use sentences or phrases that foretell the birth of Interior Monologue. Such sentences and phrases or words refer to the character's readiness to start its interior monologue in the direction of its internal world⁷⁶. This technique can be illustrated by the following examples: "I remained standing and staring in the mirror, staring in my face. Who am I? 'Fardous' as they call my name, and this big rounded nose that looks like my father's nose... a heavy feeling that crept on my body as I was standing. I did not like the shape of my nose, neither the shape of my mouth... and I hated the mirror I did not look at it anymore..."⁷⁷

The writer employs in this quotation the technique of 'warning' in which expressions or phrases that precede the interior monologue declare its birth, which prepares the reader to enter the internal world of the character. What characterizes these monologues is the assumption that there is no 'hearer' and the writer 'does not interfere'. In other words, the writer is totally absent from the literary text. Fardous's interior monologues are introduced in absence of other characters after she is isolated and starts debating with herself, far from any effects or external obstacles and in total separation from others. For example, the section "I remained standing gazing in the mirror" refers to the character's readiness after she was alone in order to start her self-reflection and debating with that self through the technique of the monologue.

The same sentence: "I remained standing staring in the mirror", warns the reader and alerts him to move from the 'outside' to the 'inside' or from the 'external' narration to 'internal' introspection and self-reflection, through which entrance to the character's consciousness is done with a clear warning through a sentence that is considered a clear warning of entrance to the character's consciousness. This is a 'telling' statement that introduces the writer's perspective.⁷⁸ As the monologue is a result of previous events, it seems that this character reached this degree of insistence after she started feeling that she is in front of a dilemma that is hard to solve, which is finding a 'job' by her high-school certificate, and live a decent life.

When she murders Marzouq, she goes out to the street, and starts repeating in the depths of her soul: "No one can know me easily as I am a woman who is similar to all honest women from the high class. My hair is done by a hairdresser who is specialized in the feelings of high-class women. My lips are dyed with a natural honest lipstick that reveals no lewd behavior and does not conceal it. My eyes were drawn in accurate lines that imply a 'call' and a 'refusal' like a wife of any high official at the highest class. But my confident strong step over the asphalt implies that I am not anyone's wife"⁷⁹. Thus, these monologues are connected to the narration or the events that preceded them.

In the following two quotations: "The waiter of the restaurant bowed as he was putting the rest of the dishes in front of me..., his eye movement as he was going away from my meal tore the curtain on my eyes, and for the first time in my life, I saw that I was eating from a dish that no eyes were looking at. Since I was born, there have been open eyes looking, ... Can a bank note do all this? How come that I did not know that before?"⁸⁰

⁷³al-Sa'dawi, Nawal (1979). *Imra'abIndaNuqtat al-Sifr*, p. 105-106.

⁷⁴Samaha, Feryal Kamel (1999). *Rasm al-Shakhsiya fi Riwayat Hanna Mina*, p. 196.

⁷⁵ Ibid., p. 107.

⁷⁶Abd al-Salam, Fateh (1999). *AL-Hiwar al-Qasasi: TaqaniyatuhwaA'laqatubu al-Sardiya*. Beirut: al-Mu'asas al-'Arabiya li al-Dirasatwa al-Nashr, p. 122.

⁷⁷al-Sa'dawi, Nawal (1979). *Imra'abIndaNuqtat al-Sifr*, p. 24-25.

⁷⁸Zaid, Abd al-Mutaleb (2005). *AsalibRasm al-Shakhsiya al-Masrahiya*, p. 45.

⁷⁹al-Sa'dawi, Nawal (1979). *Imra'abIndaNuqtat al-Sifr*, p.107.

⁸⁰ Ibid., p.75.

In the second section (quotation), she says: "In my bed before I sleep, I think"⁸¹, which refers to a clear warning that the interior monologue is going to start. This warning is represented in the verbs "I see," and "I think". Al-Sa'dawi also employs the technique of 'warning' when she resorts to words like "I feel", "I realized", as a direct preparation to entrance to the character's psychic: "and I realized that I got rid of the last drop of sanctity in my blood..."⁸², and : "and I realized that the woman hates the man as much as the slave hates his master"⁸³.

Fardous's Interior Monologue is introduced through the employment of the first-person singular pronoun according to the structures of the character in her language and formulation with question marks. It comes at moments of reflection about society's persecution and its reflection on her and expressing her disharmony with that society. The character's vision in this monologue is direct and reveals her fear, confusion, anxiety, anger, and strong resentment against men's society. Fardous's Interior Monologue reveals her viewpoint about men. She sees them as deceiving panders: "I realized that I got rid of the last drop of sanctity in my blood, and my mind has become aware of the truth... all women are deceived. Men impose their deception on you and then they punish you for being deceived... men impose marriage on you and then they punish you by beating, curses, and constant service"⁸⁴.

In addition, Fardous's Interior Monologue embodies the conflict of the vulnerable woman in a patriarchal male society: "I have never felt that I am a dishonest woman. I knew my job was made by men who dominate the world and the afterworld, and men force women to sell their bodies in return of some money, and the cheapest ones are the wives"⁸⁵. It is worthwhile mentioning that in this type of monologue, the writer/ narrator introduces the material through another character, but it comes from the character's consciousness. This is done through guiding the reader to find his way through that material by comments and descriptions. The writer/narrator of this novel undertakes introducing everything that takes place in Fardous's mind and comments on it at the beginning and the end of the novel⁸⁶.

The narrator says at the beginning the following things: "a strange feeling overcame me, which is similar to certainty that she is better than all the men and all the women that we hear about or see or know"⁸⁷. At the end of the novel, the writer/narrator says: "... I realized as I was stopping the car suddenly before it collides with the world that Fardous was braver than me"⁸⁸.

Some writers employ the technique of Interior Monologue in order to express the unpopularity of the social discourse, namely, the moral, economic, religious and cultural discourse through the interiority of individual characters in crisis or broken, and isolated characters who are not in harmony with an existing social system. In these situations, the Interior Monologue is a suitable technique that expresses its concern and position because that system is its place⁸⁹.

The Interior Monologue is also employed in order to reflect through the character the writer's vision about the issues of values, and relations, and, behind them, specific human, social, and cultural occupations that are connected with real varied and complex cultural data⁹⁰.

In my view, Nawal al-Sa'dawi employs the technique of Interior Monologue through Fardous in order to spread her thoughts and principles, to express her personal opinion about a group of social and human issues, and to express the thoughts of a character in crisis, who is disharmonious with the social system. Thus, the monologue becomes appropriate to express her concerns and place in this social system because she is part from it. Fardous found that her life within her society depressed and unhappy because it is a life that is controlled by men. As a result of this routine life, Fardous's life changed into the life of a machine that provides sex to men. Thus, we see that she feels inside her that there is a voice that wakes her up and calls her to rebel and shake all her entity. Accordingly, Fardous tries to behave powerfully. In the progression of the events of the novel, the discrepancy between the decent life that Fardous dreams about and the events in her real life that led her to the life of prostitution.

⁸¹Ibid., p. 35.

⁸² Ibid., p. 96.

⁸³ Ibid., p. 105-106.

⁸⁴ Ibid., p. 96

⁸⁵Ibid., p.101.

⁸⁶Humphrey, Robert (2000). *The Stream of Consciousness in the Modern Novel*, p. 66.

⁸⁷al-Sa'dawi, Nawal (1979). *Imra'ahIndaNuqtat al-Sifr*, p. 9

⁸⁸Ibid., p. 115.

⁸⁹al-Sadiq, Qassouma (2000). *Tara'iqTablil al-Qissa*, p.279.

⁹⁰ Ibid., p.279.

In the novel of *Suqut al-Imam* Nawal al-Sa'dawi employs the technique of Interior Monologue to describe and reflect the internal life of the main character, BintAllah. We meet Bintallah as the security policemen chase her from one place to another. The events of the novel begin on the evening of al-Adha Eid (Feast of Sacrifice), when Bintallah is killed by the general security policemen after a tedious operation of a manhunt, which Bintallah spends running in the dark and looking for a shelter, and her mother to protect her: "She could escape from them, if she did not stop to fill her chest with the smell of her life".⁹¹

The shot hits her in her back and penetrates her and hits her heart. She falls down to the ground to find her dog Marzouq beside her. Her dog is the only one who stayed with her. "And thus, the crime took place at night, and no one witnessed"⁹². Bintallah lives alone and dies alone. She had no companion except her dog Marzouq. "But she was a lonely girl, who has no friend except her dog"⁹³.

Bintallah starts going back to her past life to tell us, through interior monologues, about things from her consciousness and interiority. She tells that she is an illegitimate girl: "They said to your mother 'you will be stoned' and you are a daughter of adultery. I said... I was not a daughter of adultery and at the Orphanage, they were calling me 'Bintallah/ Daughter of God'⁹⁴. Bintallah emphasizes her urgent need to her mother: "No matter how much I lose my memory, I will always remember my mother's face"⁹⁵. Her mother gets pregnant from an unknown man, but the novel says that he is the Imam. She is born and her mother has no choice but to abandon her: "She took off her woolen black shoal and wrapped me. My hand touched her finger and I caught it with my five fingers and did not leave it. She left her finger in my hand all night... then she started pulling it slowly... my body shuddered at the moment of separation".⁹⁶ Bintallah is the Imam's illegitimate daughter: "and how can I murder him, and he is my unknown father, and without him, I wouldn't be born. No one knew I was his daughter except my mother and Mrzouq. He saw her while she was kneeling on earth crying and sighing hard in a muffled weep. He saw him as he was going out, escaping in the dark"⁹⁷. Bintallah is accused of murdering the Imam and an operation of her manhunt starts, and she starts running alone with her dog Marzouq: "My dog is called Marzouq. It has accompanied me since my mother gave birth to me. He remained with me till the end. He does not know how to write and read... but he is the only one who knows the truth"⁹⁸.

Bintallah lives difficult life with strict rules at the Orphanage: "the rules were strict. Going to bed is fixed and it had a bell. No one leaves his bed after he sleeps... The discipline room is at the backyard... in front of the door stands a huge man"⁹⁹. There is also a baby girl called Nematallah, whose mother has a similar story to the mother of Bintallah. She also "was visited by God in her dream and got pregnant like Virgin Mary. She wore a baggy dress to conceal her rising abdomen. She gave birth to her after people had slept, but the Imam's eyes saw her"¹⁰⁰.

At the Orphanage, the religion teacher beats the boys and girls: "His right hand was never seen without a rod. His left hand used to seize a boy's or a girl's arm. He would drag her behind him to the discipline room... And the religion period starts. He read in a slow strong voice. One hand holds the rod and the other holds God's Book"¹⁰¹, and he used to rape them: "and my turn arrived, and I submitted to him as if he were God. He led me wherever my inevitable fate wanted. Then I woke up from sleep. I found myself in bed, and below me a wet rag... I touched it below me with my finger under the cover... my finger was wet with blood"¹⁰².

We live the events of the novel with a feeling of hallucination. The 'escape syndrome' of Bintallah is repeated, and her stop leads to her murder: "I could escape from them and survive, but I remembered and stopped. During my stop, the shot hit me in the back"¹⁰³.

⁹¹al-Sa'dawi, Nawal (1987). *Suqut al-Imam*, p. 15.

⁹² Ibid., p. 15.

⁹³ Ibid., p. 15.

⁹⁴Ibid., p. 12.

⁹⁵Ibid., p. 12.

⁹⁶ Ibid., p. 21.

⁹⁷ Ibid., p. 18-19.

⁹⁸Ibid., p.18.

⁹⁹Ibid., p.24.

¹⁰⁰ Ibid., p. 24.

¹⁰¹Ibid., p. 27

¹⁰²Ibid., p. 29.

¹⁰³ Ibid., p. 59.

Bintallah learns the profession of nursing. She describes that period saying: "At the nursing school, I saw myself wearing a white dress and my hair was curled inside a white cap" .¹⁰⁴

Then she moves to live there: "I had a white bed in a large wing. The wooden stairs had the letters of my name on it Bintallah"¹⁰⁵ There, too, are strict rules: "You are not allowed to look out of the window.

The porches of the Military Hospital face the nurses' windows"¹⁰⁶. Neamatallah commits suicide after she is hit by love disease: "in the dark corner behind the door, I find her curled around herself like an embryo, and below her is the red string. Her fingers are white and Bitallah graduates from the Nursing School and works as a nurse later. She falls in love with a certain man, but the novel does not mention his characteristics or identity. But this love relationship does not live long because he betrays her and marries the daughter of the Security Chief: "In the morning she saw his picture published in the newspaper within a large frame and a news item about his marriage with the daughter of the Security Chief"¹⁰⁷ but she lives on the memory of his love: "And they embraced during the calm night far from the eyes of others, and both swore by God and homeland and the Imam that they will love each other forever"¹⁰⁸.

The novel moves us and without warning to the battlefield where we find Bintallah in a ditch with Fadhlallah, a child who lived with her at the Orphanage, but he suddenly disappeared without warning. Again, the operation of manhunt of Bintallah restarts by the security policemen: "Then I opened my eyes and found myself standing in the ditch alone and in my hand, I had a folded message. Where did Fadhlallah disappear? Did he die in the war or did they take him and died in prison? From far, I heard their panting as they were running after me and their feet stepping on the ground with iron shoes. I started running in the darkness to save my life"¹⁰⁹ In the end, she is arrested and sent to court for trial. During the investigation, the judge investigates her and rapes her, too: "in the dark room in the abdomen of the ground, her eyes remained open and constantly seeing... she hears the Security Chief say: What is your name? She said: Bintallah. He said: Your name in itself is a crime of blasphemy. In the dark room underground, I saw the face of the judge under the light. I knew him immediately and said before the light disappears: You are the Imam. He said: I am the judge and not the Imam... Two long invisible hands were extended and tied her arms and legs to the four columns. Their coldness penetrated her body to her bones when she sat naked, and her face to the ceiling. He remained standing in front of her in silence and drew the curtain above the door. Suddenly, I heard a sound of two hands moving towards her body that was lying on the sofa. Then she saw her body turned and a sound of something breaking... and she heard him blow and blow. Her body was dying... he was glowing more like wood that is falling over embers. She was lying and her arms and legs open in silent supplication to God. He did not stop, like a god of destruction, and demanded more and more victims.

She saw his long shadow on the wall like a giant and turned back. The invisible hand was extended and squeezed her nose or nipple, but she did not know which one. Then she returned to blow more and more. A tongue of fire broke out; it was short but then grew longer and shorter and writhed and danced swallowing a bit of meat. She remained lying in the darkness and in her body, there was a deep wound to the bones. Under her, there was a ribbon as red as blood"¹¹⁰. After the investigation, she was sent to court for trial: "I asked: To whom should I complain and invoke? They said: To the Imam. He is our ruler. I said: Should I complain about him to him? And I hid the complaint in my heart so that no one would see it"¹¹¹.

The death sentence was announced: "the judge announced the death sentence, and her crimes are three: strife, shame and blasphemy".¹¹² We also read: "On the evening of al-Adha Day... they found her body lying on the street... they found it thrown on her back. Her black eyes are open and fixed to heaven... Her skin is brown with the color of clay and the moonlight was falling on her... she was completely naked as her mother gave birth to her. She had nothing on her, neither a shirt, nor a dress nor pants... and her crime after her death became, in their

¹⁰⁴Ibid., p.48.

¹⁰⁵Ibid., p. 48.

¹⁰⁶Ibid., p.49.

¹⁰⁷Ibid., p. 77.

¹⁰⁸ Ibid., p. 78.

¹⁰⁹Ibid., p. 70-71.

¹¹⁰Ibid., p. 127.

¹¹¹ Ibid., p. 130.

¹¹²Ibid.

eyes, two crimes - nakedness, and murder, and they added to it a third crime, as she was also born without a father and without a mother. For them, being an orphan was also a disgrace"¹¹³.

It has already been pointed out that the main function of the Interior Monologue is based on a follow-up of the movement of the inner world in its occupations,

Which are not necessarily private occupations, but general ones or historical events or the like. Actually, the occupations of the novel are sensitive social issues such as the issue of adultery, illegitimate children, sexual exploitation of women such as the act that the Imam did to Bintallah and other women, and chasing the weak people in society, which is represented in Bintallah's chasing by the general security men of the Imam.

The Interior Monologue of Bintallah takes place in absence of the other characters, mainly, at the time when Bintallah is in total isolation from those who surround her. Her mind starts making a dialogue with itself far from any effects or external obstacles. Therefore, the writer resorts to using sentences and expressions that refer to the character's preparation to start its interior monologue.

Nawal al-Sa'dawi employs the 'warning technique' and declares the birth of the internal monologue by using certain sentences and expressions that precede it so that the reader can enter the internal world of the character. This can be illustrated by the following example: "I did not know anything about love... in my depths there was a deep fear of love and larger fear of God"¹¹⁴. Another illustration is this: "In my dreams I see my father's face as white as the face of King Shahryar. Where did this dark skin come from? Did my mother betray my father with a black slave? Am I the daughter of Satan and not the daughter of God?"¹¹⁵

However, the following sentences: "in my depths there was a deep fear of love...", and "where did this dark skin come to me? Did my mother betray my father with a black slave? Am I the daughter of Satan and not of the daughter of God.." refer to the character's readiness, after she was isolated, to start her introspection and self-reflection and debate with herself through interior monologue about her internal world. The sentences also warn the reader of entering this world. The above sentences can be considered a clear warning of entering the character's consciousness. These are 'telling' sentences that are introduced from the writer's point of view¹¹⁶. Thus, the interior monologue is connected to the previous narration or is introduced as a result of the previous events.

As said before, the Interior Monologue is employed as an artistic device that the character resorts to in critical attitudes that require retrieving one's life tape from the beginning of his life in order to determine the motives that led her to take certain attitudes or behave in such a way. Therefore, Bintallah's monologues are given in circumstances of confusion, fear, and wonder as a result of the security men's manhunt, and in moments of reflection on injustice that she has experienced and their reflections on her. These monologues express her disharmony with her society, and thus, the study argues that Nawal al-Sa'dawi employs the Internal Monologue through Bintallah in order to spread her thoughts and principles, and to express her personal view about a number of social and human issues.

In this novel, the Interior Monologue is employed through Bintallah in order to express the feelings and thoughts of an individual character in crisis who is in disharmony with her social system, and thus, this monologue is suitable to express her concerns and position towards this social system. Bintallah resorted in her life crises to herself to debate with. Her queries result from the inevitability of a conflict that she lives between herself and her male society that is represented in the security men of the Imam and the Imam himself. Her queries also refer to the suffering and confusion that Bintallah was undergoing. The situation required that she should resolve the situation, but she did not resolve it, and she continued to escape despite her repeated queries: "and they hit me by a stab in the back... and I said: Will you kill the victim and leave the criminal?"¹¹⁷.

In another section (quotation), she says: "... and when the stab hit me in my back, I turned and wondered surprisingly: Why are you beating me? because I beat the enemy?"¹¹⁸ She also says: "Before I fall and forget the letters, I wondered: Why do you leave the criminal and kill the victim, and I am still in the prime of my youth?"¹¹⁹

¹¹³Ibid., p.72.

¹¹⁴Ibid., p. 50.

¹¹⁵ Ibid., p. 59.

¹¹⁶Zaid, Abd al-Mutaleb (2005). *Asalib Rasm al-Shakhsiya al-Masrahiya*, p. 45.

¹¹⁷al-Sa'dawi, Nawal (1987). *Suqut al-Imam*, p. 109.

¹¹⁸ Ibid., p. 68.

¹¹⁹Ibid., p. 12.

Bintallah lives a hard life, whether as a result of her growth at the Orphanage, or because of the security police manhunt. A number of males, who have authority and power, dominate her life. Her life turns into a series of escapes that do not stop till she dies. The Internal Monologue of Bintallah reveals her fear and suspicion of the world of men, because they are treacherous and stab in the back, but cannot face her: "They stabbed me in the back. I turned and gave them my face, and suddenly they disappeared. They cannot look at the sunrays... they do not know the honor of a duel."¹²⁰

The Interior Monologue of Bintalla embodies a conflict between the vulnerable femininity and the authoritative and strong masculinity: "a faint light penetrates; it is like a flashlight in the hand of a watchman or the Security Chief... but darkness reveals a group of the Imam's informers headed by the Security Chief. They are a caravan of men with huge bodies that are covered by hair. Each of them catches a piece of stone in his hand or a pointed murder machine running after a girl"¹²¹.

The quotations included direct interior monologues in a language formulated by the character and introduced in the first-person singular pronoun. The interior of the character is introduced promptly and spontaneously in a direct style. Some sentences are introduced in a question form. What characterizes these monologues is the non-interference of the writer and non-supposition that there are hearers, which means that the author is completely absent from the literary text.

3. Summary

This study dealt with techniques, devices, and structures of the internal world of the central characters of two of Nawal al-Sa'dawi's novels: *Imra'abIndaNuqtat al-Sifr* and *Suqut al-Imam*. These are techniques that enable the novelist to enter the internal world of the character and describe the conflicting thoughts and emotions that take place inside it.

There are various styles, which are considered by other critics as 'techniques'. Nawal al-Sa'dawi employed them in introducing and constructing the internal world of the character including: Interior Monologue, Psycho-Narration, Soliloquy, Reminiscence, Analepsis.

In the two novels, *Imra'abIndaNuqtat al-Sifr* and *Suqut al-Imam*, Nawal al-Sa'dawi draws some aspects from the internal world of the main character through its resort to the technique of Soliloquy, the technique of the Interior Monologue, and the techniques of Reminiscence and Analepsis.

Al-Sa'dawi did not employ the technique of Psycho-Narration, in the two novels, but she employed the Soliloquy technique in order to depict the main character Fardous in *Imra'abIndaNuqtat al-Sifr*, and Bintallah, the main character in *Suqut al-Imam*. We observed in the two novels the image of the rebellious woman against her male society. This depiction was made from the subjective view of the character, where the character spoke in her language, her structures and in the first-person singular pronoun at the moment of the evolution of the character's interior consciousness, and the existence of the character alone in the darkest circumstances in her life. It was clear for us that Soliloquy is abundant at situations of emotional strife, conflicting whims, and intensity of negative feelings. It was also noticed that the nature of the condition in which the character exists such as loneliness or isolation imposes the writer to resort to this technique to depict the thoughts and feelings that occur in the interiority and consciousness of the character.

However, the techniques of reminiscence and analepsis undertake the task of showing attitudes, thoughts, and visions of the main character in the two novels of *Imra'abIndaNuqtat al-Sifr*, and *Suqut al-Imam*, besides its observation of the development in the mental and psychological growth of the character. In addition, it performed larger and deeper functions in summarizing the past by retrieving the most accurate emotions that took place in the past and clarifying the change that took place. Reminiscence in the two novels was introduced during the introduction of the main character in order to stop the movement of events. However, this technique does not provide us with new information about the past of the character.

Nawal al-Sa'dawi employed the technique of the psycho-subjective perspective as a tool to introduce Fardous in *Imra'abIndaNuqtat al-Sifr* through her reminiscence and analepsis. By employing a plenty of interruption tools such as telepathy and thoughts that associate with the present or the present is associated with them in order to introduce the problem of the character. She also employed the technique of soliloquy, a private silent personal

¹²⁰Ibid., p. 12.

¹²¹Ibid., p. 14.

talk, by using the first-person singular, as in *Suqut al-Imam* and in her recollections of the past so that they will be in the heart of the present and its current events.

Finally, the Interior Monologue was employed in order to express the feelings of an individual character in crisis and disharmony with her social system. However, the cases in which the Interior Monologue appears in the characters are characterized by the technique of 'Warning', whose function is to prepare the reader to enter directly the psyche of the characters by reading certain words or expressions. Such expressions and sentences help the reader and warns him to move from the external world to the internal world of the character.

The employment of the technique of the Interior Monologue in both novels, *Imra' al-Inda Nuqtat al-Sifr* and *Suqut al-Imam* aims to reveal the inner world of the main character.

To sum up, Nawal Sa'dawi intentionally employed all the abovementioned techniques to strengthen the structure of her novels. Such techniques enrich the novels artistically and make the reader enjoy his involvement in the events of the novel and his exploration of the inner worlds of the main characters. Thus, these artistic technical devices support each other in order to convey the issues that the novels deal with and convey specific messages about the woman's life in a patriarchal male society.

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