

RESEARCH  
ARTICLE**Studies of narrative structure in modern Arabic literature:  
narrative content and recipient interactions****Asma Herizi**

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Narrative structure, time, place, characters, reader interactions, narrative mechanics.

**Abstract**

The study focused on analysing the narrative elements subtly used in the Arabic novel. The analysis deals with the shifting of time and place, the personal development of the characters, and the use of various narrative techniques such as dialogue, description, and flashbacks. It also sheds light on the main themes in the Arabic novel such as identity, belonging, conflict, and freedom, and how the author expresses them through the masterful narrative structure. The study demonstrates how the student was able to masterfully construct a novel that carries a deep message and enhances it with many artistic and literary aspects, and the study reveals the potential of the narrative to transfer to the recipient's interactions.

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**Introduction:**

The novel is a form of long literature characterized by a sequential story that narrates a series of events and developments, explores multiple characters and their psychological depth, and depicts imaginary or real worlds in an integrated and detailed manner. The novel relies on narration, description, and dialogue to convey its story and present a comprehensive vision of the world and life.

As the Arabic novel has become the subject of analysis and scrutiny by critics and researchers, it has become the subject of comprehensive analysis and meticulous investigation by critics and researchers, who engage in extensive discussions about the elements of its narrative structure. These critics and researchers aim to gain a deep understanding of the diverse content and symbols that intertwine within the narrative threads, and they seek to shed light on the details of the narrative structure to highlight the artistic and cultural value of this important literary genre in the Arab literary

scene. By exploring these narrative elements, they contribute to enriching literary dialogue and promoting a deep understanding of the Arabic novel, enhancing its status as a rich artistic and cultural experience worthy of contemplation and ongoing study.

## 1. The Concept of Narrative Structure:

### A. Structure:

Linguistically: The word "structure" appears frequently in the Holy Quran in the form of the verb "bana" (to build), and in the nouns: "bina" (to build), "bunyan" (to build), "mabna" (to build). God Almighty says, "And the heaven We constructed with power, and indeed, We are expanding it." (Adh-Dhariyat: 47). He also says, "Are you more difficult to create, or is the heaven He constructed?" (An-Nazi'at: 27). Some ancient Arabic linguistic sources cite the word "bayyinah" with different meanings. For example, in *Lisan al-Arab* by Ibn Manzur, it says, "What I built, which is the building and the building." Ansari quotes the Persian verse from Abu al-Hasan, "A people who, if they build, build well. If they make a covenant, they fulfill it. If they make a contract, they strengthen it." Structure: The opposite of demolition. From this, the verb "bana" (to build) is "bana" (to build), "bana" (to clarify), and "bina" (building). The plural of "bana'iyat" (building) and "banaiyat" (building) are the plural of "bunya" (building), "bunya" (building), "bunya" (building), and "bunya" (building): that which you build, which is "bunya" (building). It is also said that "bunya" (building) comes from generosity, as Al-Khatia said: "Those are people who, if they build, will do us good." Building may also refer to honor, as Labidah said: "So they built for us a lofty, high house, and her old man and her young boy ascended to it." It is also said, "So-and-so has a sound structure," meaning natural disposition. From this, building means establishing something in a way that is characterized by stability and does not transform into something else. "The word 'building' is derived from 'banā', which refers to buildings, i.e., houses. The components of a house are called 'bawan' (plural 'bawan'), which is the name for each column in a house, i.e., the building's foundation." Here, 'building' refers to the components upon which a house is built, and from there, it was transferred to narrative forms, especially stories, which are based on a set of structural components. Tynanion was the first to use the term 'structure' in the early 1920s, followed by Roman Jakobson, who first used the word 'structuralism' in 1929.

Terminologically: The term 'structuralist' first appeared with the Russian Formalists during their research, which determined the analysis of the structural laws of language and literature. This meant focusing on the internal elements that construct and constitute a literary work.

Although the term 'structure' came earlier, it does not have a single meaning. Rather, it acquired its meaning within structuralism, which emerged as a critical method based on specific laws and mechanisms for analyzing texts, even though structuralism itself came from the word 'structure'. It's a word that means the manner in which a structure is constructed. Hence, structuralism is concerned with the form of creativity, not its content. It considers content to be a reality and something that is necessarily achieved through attention to form and analysis. That is, the focus of its research is the form of creativity and its components, while it views content as something that is necessarily achieved through its attention to form.

If we return to the origin of structure, we find that it is derived from the Latin verb "trueac," which means a state in which the various components become an organized and integrated group, whereby its meaning is determined in and of itself only by the group that organizes it. It has also been described as a system or pattern of rationality, i.e., it is the establishment of an independent symbolic system, separate from and deeper than the system of reality and the system of imagination, where these components are governed by laws specific to a particular system, allowing them to coexist within it and thus distinguish themselves from other systems. The structure is that consistent system whose parts are determined by a cohesive bond that makes the language an organized system of units or relationships, and they determine each other by way of exchange. It is therefore a system composed of cohesive parts and units, such that each part is determined by its relationship with the other parts. This means that the system is characterized by three characteristics according to Jean Piaget: comprehensiveness, which means the internal coherence of the unit so that it becomes complete in itself; transformation, which means that the structure is not fixed and continues to generate from within itself structures that are constantly changing; and self-control, which relates to the structure not relying on an external reference to justify or explain its transformative operations and procedures. Based on all of this, the task of the structural critic lies in looking at the text as an acquired linguistic structure that is closed in on itself, by searching and investigating its connotations and meanings that are organized by its functions, within the framework of a vision that views the text as independent and isolated from various external contexts, including its author: or as Rocco Barthes said in his theory of "the death of the author," which is satisfied with interpreting the text with an internal and descriptive

interpretation, through attention to the form as a self-sufficient system, which is what the Russian formalists said, where the research lies in looking at the text in itself by describing and interpreting its form away from the outside world.

That is, the structural critic is primarily concerned with identifying the characteristics that make literature literature, and by identifying these characteristics and features, a literary text is distinguished from other texts.

#### b. The concept of narration:

Linguistically: Narration has multiple and different concepts that stem from its linguistic origin. For example, it means "the progression of one thing to another, coming in succession, derived from one part after another." Narrating a hadith and the like means following it. Someone narrates a hadith if he has a good context for it. In the form of his words, may God bless him and grant him peace, he said: "He did not narrate a hadith in a narration," meaning he followed it and rushed through it. Narrating the Qur'an means following its recitation cautiously. Narrating fasting means following and following it. Narration comes from the verb "sarda" (to narrate), "sarra" (to narrate) the hadith and the reading, meaning he skillfully narrated them. Fasting means following it, and reading the book means reading it quickly. Narrating means he began to narrate his fast. Fasting is a source of succession.

Ibn Faris defined it, saying: "The word narration denotes a succession of many things, some connected to each other. Narration is a collective noun for shields and similar acts of creation."

Despite the many differences surrounding the term "narration," this does not mean a difference in concept. Rather, we find it in one sense, for example: "storying": It is the act of telling a story. It is said that someone has a story in his head, meaning a sentence of speech. A story is the narrated news. "Qass" (with a kasra on the qaf) is the plural of "story", which is written. "I narrated the vision to someone" (al-ra'i' ala so-and-so) means "I told him about it."

"Hakim" (narration): I narrated the speech about him (narration) and "Kawt" (linguistically). A story is like saying, "I narrated so-and-so" (narration) and "I did what he did" (narration), or "I said what he said" (narration), and "I narrated the hadith" (narration).

"Qisa" (story): He narrated the hadith and poetry narrated it (narration). I narrated the hadith and poetry (narration), so I am a narrator.

Technically speaking, narration is the narrator's method of telling (narration), i.e., presenting the story. A story is, first and foremost, a series of events. It is the raw material from which the "narrative" is built, i.e., the content and themes of the story. Narration is generally based on two basic pillars:

First: It must contain a story, encompassing specific events.

The second is to specify the method by which the story is told. This method is called narration, as a single story can be told in multiple ways. For this reason, narration is the primary method for distinguishing narrative styles.

According to this definition of storytelling, narration is the method of shaping the raw material. "Narration is the process undertaken by the narrator, storyteller, or teller, resulting in the narrative text represented by the verbal (narrative) discourse and the story, i.e., the narrative utterance.

That is, narration is the manner in which the story is told, through the channel of the narrator and the one being told, subject to influences, some of which relate to the narrator and others to the story itself."

In modern times, narration is part of a comprehensive technical concept defined by criticism under the abstract title of "narrative science." In its concept, it is "the transfer of an event from its realistic form to a linguistic form." Perhaps the easiest definition of narration is that of Roland Barthes, who sees narration as life itself, difficult to define due to its ambiguity, diversity, and rapid acceptance. Its definition is linked to the definition of man himself, which is why understanding narration is an urgent necessity, as it is a tool of human expression. He also believes that the narrated is an act without limits, expanding to include various discourses, whether literary or non-literary, created by man wherever he is and wherever he is. He can perform the narration by means of the language used, whether it is transparent or written, and by means of the image, whether still or moving, and by means of movement by means of the organized mixing of all these materials.

### C- Narrative Components:

By these we mean the basic pillars without which narration is incomplete. These can be alternately called by these names or channels:

Narrator - Narrated - Narratee.

Narrator - Narrated to - Narrated to.

Sender - Message - Addressee.

**A- The Narrator:** The person who narrates or tells the story, whether real or imaginary. It is not necessary for the narrator to have a specific name; he may be hidden behind a voice or pronoun, through which he formulates the narrative, including its events and incidents.

The narrator is, in reality, a style of formulation or a structure of the narrative, just like character, time, and place. He is the method of presenting the narrative material. The narrator is the person who creates the story. He is not necessarily the writer in the literary tradition, but rather an intermediary between the events and their recipients.

The narrator has been considered an imaginary narrative element like all the other elements that make up the narrative achievement. However, his role rivals them all, as he is the intermediary upon which the creator relies in presenting his character. He is the imaginary creator of the narrative effect or the narrative aid. The narrator, in his simplest definition, is "the active subject of this utterance."

The narrator is the sender who transmits the story to the addressee or recipient. This narrator is nothing more than a paper character, as Barthes put it. He is completely different from the novelist-writer, who is a flesh-and-blood character and the creator of the imaginary world that comprises his novel. The novelist, by nature, is not required to make a direct appearance in the story's structure, but rather hides behind the mask of the narrator. **B- Narrator's Functions:** The most important thing to note is that the most important function of the narrator in all literary works is the function of narration itself. The narrator is the one who ascends the throne of storytelling and narrative, regardless of the linguistic form he practices as a linguistic act expressing discourse. Without this function, the narrative work would not exist at all, as it is the most important reason for the story.

However, this inevitable function is not the only one that the narrative work requires of the narrator. Other functions are necessary, including some of the functions carried out by the narrator in the works studied.

**1- The Coordinating Function:** In this function, the narrator takes upon himself the internal organization of the narrative discourse or narrative work, which must be coordinated in order to achieve what the text intends to say, regardless of the morality of the text. What he intends to say must be presented in an organized and coordinated manner. This cannot happen without the narrator performing this function. For example, he may recall events, anticipate them, connect them to others, or synthesize them.

**2- The communicative function:** This function takes the form of conveying a message to the recipient, whether that message is the story itself. This function is common in symbolic stories written or narrated by animals, such as *Kalila wa Dimna* (by Ibn al-Muqaffa) and *The Conference of the Birds* (by al-Aqqad), among others. This does not mean that this function is limited to this type of story; rather, it is present in various forms in many other narrative works.

**3- The commentary function:** This function involves suspending the narrative, enabling the narrator to pay attention to some side issues, such as when he discusses a love story, then pauses his narration of the story's events and digresses to discuss love itself as a different human aspect. From a formal perspective, this can be termed the "digressive function." **C- The Narrated:** The narrated, i.e., the story itself, requires a narrator and a narrated-to, or a sender and a recipient. The story and the narrative, which are two sides of a duality in both languages, are the two interconnected aspects of the narrated; one cannot exist without the other.

The narrated is everything that comes from the narrator and is organized to form a set of events, coupled with people and framed by a space of time and place. The story is the essence of the narrated and the center around which all the elements interact.

We can say that the narrated is the subject of the narrative or story.

The narrated or narrated is always within the author's prior awareness, and then the narrator chooses the best one to present it as a linguistic message.

D- The Narrated-to: The narrated-to, as Dr. Abdullah Ibrahim states in his book "Narrative," may be a specific name within the narrative structure. It may also be a fictional character, such as the narrator. It may also be an unknown or imaginary being. The person to whom the narration is told is present in the mind of the narrator-author (the original) from the first moment he encounters the choice of the text, because the narrator begins in response to the person to whom it is narrated (the recipient: the person to whom it is told).

## 2- The Concept of Character:

The concept of character represents a pivotal element in every narrative. A novel without characters is inconceivable. Therefore, characterization is the focus of the narrative experience. However, research on character faces numerous cognitive difficulties, as approaches and theories regarding the concept of character differ, often reaching the point of conflict and contradiction. In psychological theories, character assumes a psychological essence and becomes an individual, a person—in other words, simply a "human being." From a social perspective, character is transformed into a social pattern that expresses a class reality. Whatever the case, the term we use is the opposite of the Western term "personnage," which is "character." This is based on the semantic logic of the Arabic language commonly used among the people, which dictates that "person" is the individual registered with the municipality, who has a civil status, who is actually born, and who actually dies.

In traditional fiction, the character is treated as a living being with a physical existence. Their features, stature, image, clothing, complexion, age, passions, obsessions, hopes, pains, happiness, and misery are described. This is because character played the largest role in any novel written by a traditional novelist (Balzac, Émile Zola, Naguib Mahfouz, etc.).

Accordingly, the concept of character can be defined as a set of characteristics that distinguish one character from another, and which can be represented in three characteristics:

1. Psychological characteristics: These relate to the character's internal being (thoughts, feelings, emotions, passions, etc.).
2. External characteristics: These relate to outward appearances. For the character (height, weight).
- 3- Social specifications: These relate to information about the character's social status, ideology, and social relationships (poor, rich, feudal, etc.).

According to Abdelmalek Mortad, character is a tool for narrative performance created by the storyteller to construct his artistic work. He also uses language, time, and other technical elements that combine to form a single artistic creation.

Therefore, each character has a specific resonance in the story. The more attractive and convincing the character is, the more the reader will be drawn to the story. Furthermore, the heroine is always distinct from the rest of the characters.

### A- Character types:

- 1- The main (central) character: This is the character around whom most of the story's events revolve. This character is strong and effective whenever the storyteller grants it the freedom to liberate itself and grow according to its abilities and will.

The main characters, given the attention they receive from the narrator, determine our understanding of the experience presented in the story. We rely on them when trying to understand the content of the novel. 2- Secondary Characters: Secondary characters play limited roles compared to the roles of the main characters. They may be a friend of the main character or one of the characters who appear in the scene from time to time. They may play a complementary role, helping or hindering the hero. They often appear in the context of events or scenes that are of no

importance to the narrative, meaning that no narrative is devoid of secondary characters as contributing elements to the narrative process.

A secondary character is also considered a character serving the main character in a novel.

### 3- The Concept of Place:

**A- Definition of Place:** Place represents a pivotal component in the structure of a narrative, such that it is impossible to imagine a story without a place. There are no events outside of place, as every event takes place in a specific place and time. The semiotician Lotman defines space as "a group of homogeneous things (phenomena, states, functions, or changing forms...) that are interconnected by relationships similar to familiar, ordinary spatial relationships (such as communication, distance...).".

Hamid Hamidani says: Space in a story is broader and more comprehensive than space. It is the sum of the places upon which the narrative movement is based, represented by the storytelling process. Thus, the narrative space is the area in which the story's events take place, all of which are enveloped by space. It is the broadest and most comprehensive horizon. In this statement, Hamid Hamidani sees space as broader and more comprehensive than space, i.e., an event that can only be conceived of within a specific spatial framework.

Space in a story is not a familiar place like the one we live in or traverse daily, but rather it is formed as an element among the components of the narrative event. Whether it appears in its form as a descriptive scene or merely as a framework for events, its primary function is the dramatic organization of events.

Space, in the general sense, is space and space, as demonstrated by the statement of Abdul Malik Murtad: We have delved into this concept and called it "space," in contrast to the French and English terms "espace" and "pace." Perhaps what can be reiterated here is that the term "space" necessarily means flowing in the air and emptiness, while "space" in our work refers to protrusion, weight, heaviness, volume, and shape. Whereas, in the novel, we want to convey the concept of "place" solely in the sense of geographical space. "Space, along with time, represents the basic coordinates that define physical objects. We can distinguish between objects by their placement in space, and we can identify events by their historical occurrence." Based on the above, we conclude that space encompasses a broad scope in the field of narrative study. It is one of the incentives that drives writers to demonstrate their creative abilities, and each has their own way of depicting the story's setting in order to showcase their potential and creativity.

**B- The Importance of Place:** Place in a story is of paramount importance because, in some distinguished works, it transforms into a space encompassing all the elements of narrative discourse. It is the space that embodies the writer's awareness and point of view, on the one hand, and because it is the framework within which the structural character through which the discourse unfolds is embodied, on the other. Therefore, place is not an additional element in a story; rather, it takes multiple forms and carries multiple meanings. Sometimes, it may even be the purpose of the entire work.

Modern fiction, especially since Balzac, has made place a narrative element in the strictest sense of the word. Narrative space has become an essential component of narrative.

Michel Butor says: "Reading a story is a journey into a world different from the one in which the reader lives. From the first moment the reader opens the book, they are transported to an imaginary world woven by the novelist's words. This world is located in regions different from the immediate spatial reality in which the reader lives." **C- Types of Places:** The types of places in fiction are divided into two categories: public places (places of movement) and private places (places of residence). Hassan Al-Bahrawi distinguishes between places of movement and places of residence: "Movement is the stage for the characters' movement and travel. It represents the spaces in which the characters find themselves whenever they leave their fixed places of residence, such as streets, neighborhoods, stations, and places where people meet outside their homes, such as shops and cafes..."

Closed spaces refer to places of residence, while open spaces refer to places of movement.

**1- Closed spaces:** These often represent spaces with spatial boundaries that isolate them from the outside world. Their perimeter is much narrower than that of an open space. Narrow spaces may be unacceptable due to their difficulty in accessing them, or they may be desirable because they represent a refuge and protection that people seek away from the hustle and bustle of life.



These spaces are characterized by their boundaries, so the event does not go beyond the defined framework (such as a house, a room, a prison, a mosque, a box...).

2- Open spaces: This space is of great importance in all novels, as it helps extract the essence of the story. From the values and connotations that permeate and connect to it, such that it is an "external space that is not..." surrounded by narrow boundaries, forming a spacious area, often a natural expanse of fresh air.

Open spaces include, for example, cafés, streets and roads, villages, neighborhoods, cities, and forests.

#### 4/ The Concept of Time:

One of the important topics studied by critics and researchers is the concept of time. Its concepts are numerous, diverse, and varied, making it difficult to understand. They have not settled on a single definition. It represents a fundamental element upon which the art of storytelling is based. So, what is time?

1- Language: We find the definition in Lisan al-Arab by Ibn Manzur, which states: "Time is the name for a short or long period. Time is the time of dates and fruits, and the time of heat and cold. Time may range between two and six months." Time is a season of the year, the term of a man's office, or something similar. Time is a long period of time. As for times, it means residing in a place for a period of time. The meanings of residence, survival, and staying are among the simplest meanings of time.

Lenz believes that time does not exist in all languages, and that these contradictions are not purely temporal. What led to this misconception was the assertion that the natural division of real time is necessarily reflected in language.

B- Terminology: The concept of time is embodied in terminology as one of the most important basic elements of narrative. We cannot imagine a narrative event outside of time because it "affects and is reflected in other elements." Time is an abstract, fluid reality that only manifests itself through its influence on all other elements. The interest of philosophers, other writers, and scientists in the issue of time, and their efforts to investigate its nature and establish its concepts and frameworks, has led to differences in its meaning and the semantic fields that embrace it. Said Yaqtin expressed this by saying: "The concept of time has multiple fields, and each field bestows a special meaning on it and approaches it with the tools it formulates in its intellectual and theoretical domain."

It is worth noting that the Russian Formalists were among the first to incorporate the theme of time into literary theory and apply some of its challenges to various narrative works. This was achieved when they focused their attention not on the nature of the goals themselves, but...

In light of the above, we conclude that "each novel has its own temporal pattern, considering time as the axis of the narrative structure and the essence of its formation. Therefore, time is indispensable because it is an important element in narrative construction.

C- The Importance of Narrative Time: Time is important in storytelling, as it deepens the recipient's sense of the event and characters. Researchers in structural narratives usually distinguish between two levels of time.

- Story time: This is the time in which the events narrated in the story occur. Every story has a beginning and an end, and story time is subject to logical sequence.
- Narrative time: This is the time through which the narrative presents the story, and it is necessarily identical to the story time. Some researchers use discourse time instead of the concept of narrative time.

From the above, it is clear that story time is subject to a logical sequence. For example, there is a particular story with events, where the events in the story are sequential and consecutive during the narration, unlike story time, which is subject to a natural, logical order. Narrative time allows the novelist multiple possibilities and probabilities for rewriting the story. The events are Scattered, the narrator plays with time, as if recounting past events, then moving to the present and then the future, or vice versa: the present, then the past, then the future.

The most important point shared by Luerke and Muir is the emphasis on the importance of time in narrative and the gravity of its role. Luerke, for example, assumes that there is nothing more difficult to secure in a story than presenting

time in a form that allows for determining its extent, determining the pace it requires, and returning to the core of the story's theme. Luerke says that it can never be presented unless the wheel of time becomes possible.

Muir adds that this wheel of time is variable and unstable in its relationship to the narrative theme. In a character novel, for example, time is insignificant because it follows only one necessity: the arithmetical increase in the ages of the characters, continuing to change them at a constant rate, without regard to their desires and plans. Here, time is concerned only with its own course. In a documentary story, time is not measured by human events, no matter how important, because it is an external time and maintains its movement, the fertility of its events, and the multiplicity of its characters. Which it reveals.

Time represents one of the fundamental elements upon which the art of storytelling is based. If literature is considered a temporal art, then if we add the arts to temporality and space, then storytelling is the literary genre most closely connected to time.

Hence, its importance as a structural element stems from its impact on and influences other elements. Time is an abstract, fluid reality that only becomes apparent through its effect on other elements.

#### Temporal Inconsistencies:

Occur when the narrative time deviates from the order of the story's events, whether by presenting one event after another, recalling an event, or anticipating an event before it occurs.

**Flashback:** Flashback deviates from the flow of the narrative, based on the narrator's return to a previous event. Flashback can be a confirmed or uncertain subjective theme. Its explanatory function often sheds light on what has passed in a character's life, or what happened to them during their absence from the narrative.

It also tells the reader what happened later. Sometimes, the indications are clearer when the narrative uses the verbs of recollection (remembered, recalled, recalled).

**Foreshadowing:** This refers to "when the narrative announces what will come later before it occurs." This means that foreshadowing is the narration of an event before it occurs, i.e., when we talk about an event that has not yet occurred.

It also involves skipping a specific paragraph in the story's timeline and going beyond the point the discourse has reached, to anticipate future events and anticipate the story's developments.

Saeed Yaqteen defined it as "telling something before it happens," meaning saying something before it happens, i.e., anticipating what it will say.

#### 5/ Conclusion:

In this novel, the narrative revolves around a literary experience filled with emotions and feelings resulting from the close interaction between the reader and the writer. The narrative structure is highlighted through the various narrative techniques employed by the writer, such as switching between time periods, recalling memories, and using multiple characters to highlight different and intertwined experiences. The narrative is characterized by its depth and complexity, as the writer addresses multiple themes such as identity and belonging, freedom, and internal and external conflict.

In addition, the narrative structure appears as a tool for conveying a specific message. The writer uses the novel as a means of exploring the impact of political and social conditions on individuals and society. Thus, the narrative structure contributes to enriching the reader's experience and enhancing their understanding of the themes presented in the novel.

In short, the narrative structure in the Arabic novel emerges as an effective tool for exploring human experiences and conveying a message related to identity, conflict, and freedom.

In brief, among the most prominent elements of narrative structure in the Arabic novel, which relate to the underlying themes and interactions between the writer and the reader, are the following:



**Timeshifting:** The writer alternates between the past and present to highlight the impact of historical events on the characters' lives and the development of the story.

**Recalling Memories:** The writer provides glimpses of the characters' pasts, helping to understand the depth of the relationships and experiences that shaped their personalities.

**Narrative Polyphony:** The writer gives voice to multiple characters, allowing for a multidimensional understanding of events, feelings, and experiences.

**Symbols and Symbolism:** The writer uses symbols and metaphors to enhance a deeper understanding of the themes presented, such as using nature to reflect the characters' states or the political situation.

**Suspense and Tension:** The writer skillfully builds suspense and tension to engage the reader and keep them engaged. and its development.

Using these elements, the author succeeds in constructing a complex and exciting story that reflects the characters' experiences in literary exile and highlights issues of identity, conflict, and freedom. The narrative structure proves to be an effective tool for deepening the reader's understanding, drawing them into the novel's world, and engaging them more deeply with the characters' experiences.

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