

## FORMATION OF TIME AND STRUCTURE OF THE EVENT IN THE SPATIOTEMPORAL ENVIRONMENT: A COMPARATIVE STUDY OF NAWAL AL-SADAWI'S NOVELS: IMRAAH INDA NUQTAT AL-SIFR, SUQUT AL-IMAM, JANNAT WA IBLIS AND ZENA

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### ABSTRACT

*The element of Time is considered one of the most important narrative elements that are connected to Place. In fact, the relationship of Time with Place stems from the idea that there is no place that is devoid of Time. The concept of temporal formation is concerned with the different temporal dimensions that combine in the fabric of the fictional work to formulate the narrative text temporally. The narrative event, however, constitutes "a sign that indicates the human existence as it seeks to provide harmonization and coherence of the text, and consequently, it works on achievement of the novel integration. With regard to this inseparable connection between Place and Time Abd al-Wahab Zaghdan maintains that "the connection between Place and Events is concurrent as it is impossible to imagine the occurrence of events separate from the places in which they occur, and out of desire to define the relationship between these two elements, it is possible to see the action of the characters in terms of function and indication of the development of story between the beginning and the end. In this way, the parts intertwine to display the unity of the narrative text. Therefore, the novel deals with Place as a datum and a basis for the progression of event.*

*Place in the novel is one of the channels of the novelists to reveal the event and its atmospheres. The fictional place achieves standardization of the atmospheres in which the events take place, which deepens it, and thus, the place in the novel is able to reveal lots of indications that are related to the character and the prevailing psychological atmospheres. Therefore, Lutman looked at the event from the perspective of the character's crystallization as a behavior, and an action that is practiced within the narrative text.*

**KEYWORDS:** *Novel, Time, Place, Spatiotemporal, Event, Structure, Event, Techniques, Stream of Consciousness, Narrative Art*

### INTRODUCTION

Time represents one of the fundamental elements on which the narrative art<sup>1</sup> is established. If literature is considered a temporal art, if we classify arts into temporal and spatial, the narrative art can be considered the most-time bound literary genre<sup>2</sup>. With the development of the modern novel, the importance of the Present Time increased with regard to the novelist, and some women novelists left the various past-tense forms, and resorted to the employment of the Present-Tense forms. Besides, other novelists started taking a section of life to be a novelistic time to be an alternative fictional time to

<sup>1</sup>Lutman, Yuri (1986). *Mushkilat al-Makan al-Fanni*. Tr. SizaQassem. Cairo: *MajallatAlef*. p. 88.

<sup>2</sup>Meyerhof, Hans (1972). *al-Zaman fi al-Adab*. Tr. Asa'dRazouq. Cairo: Mu'asasatSijil al-Arab, p. 33.

the very long period of the life of the human being, which is likely to expand over the life of the human being from the beginning of his childhood till the end of his life.

Time in literature is not considered a rational concept but a part of the vague background of experience, or a direct datum of one's conscience, in the sense that it is private, personal and subjective, or as some critics says: psychological, which means: subjective. These terms do not mean that we think about the time that we experience in a direct present way because there are other known ways for thinking about time that work on building a concept that is not specific to time or can be defined by experience, which is a general objective concept. It is Time in physics, which is our common time, which we measure by the use of watches, calendars and other tools.

This general perception of Time is also reflected on the perception of the writing self about its position in society. In other words, a multiplicity of perceptions of Time have grown out of this conception. With this multiplicity of directions among women writers, their senses about themselves multiplied, and consequently their senses about Time multiplied. While Time for some of them means the extended life span and the flowing moment that is connected with the subjective experience, it can mean for others their 'performance', and the status of the Self for them as become more connected to the status of Time, which means that the changes that have taken place in the status of Time have negatively affected the status of the Self, especially that we find this status intertwine with the most meaningful personal relationships. This can be exemplified by the effect of the social perception about Time on the status of the Self and its value among women writers.

Meyerhof (1972) maintains that Time is more general and comprehensive than Place as a result of its relationship with the internal world of impressions, emotions and thoughts. Meyerhof's attitude indicates the extent of his psychological awareness of the amounts of emotions and excitements that are projected on the character, and which can be found in the woman's novel, and consider Time to be connected with the internal world of the character<sup>3</sup>. Besides, B. S. Davies (1996) maintains that the experience of the human being with Time differs from his experience with Place, as Time is considered one of the simplest semblances of life. It flows spontaneously into the depth of our consciousness and defines our perceptions, attitudes and language. Time is characterized by its structure, which occupies the simplest basic ranks, unlike Place, whose structure is subject to observation, measurement and abstraction, far from the familiar<sup>4</sup>.

Embodiment of Place in the novel differs from the embodiment of Time. Place represents the background in which the events take place, while Time is represented in the same events and their development. If Time represents the line in which the events move, Place appears on this line, accompanies it and includes it. Place is the frame in which the events take place. Besides, there is difference between the manner in which Time is perceived and the manner in which place is perceived. Time is connected to the psychological perception, while Place is connected to the physical perception, and the psychological perception is likely to project on physical things in order to clarify them and express them<sup>5</sup>.

However, the women writers' styles varied in their attempts to stabilize the Present and its length in order to deal with a short section of lifespan. The novel or the main character can start the novel with the Present-Tense verb and try to rehashing and reliving the past. The novel or the main character can also employ the Past by narrating a section from life,

<sup>3</sup> Ibid., p. 10-11.

<sup>4</sup> Davies, B.S. (1996). *al-Mafhoum al-Hadith li al-Makanwa al-Zaman*. Tr. al-Sayyed Ata. Cairo: al-Hay'ah al-Missriya al-Amma li al-Kitab, p. 11.

<sup>5</sup> Qassem, Siza (1984). *Bina al-Riwaya. Dirasa Muqarena li Thlathiyat Najib Mahfouz*. Cairo: al-Hay'ah al-Missriyaal-Ammali al-Kitab, p. 76.

and when she returns to the Present or to herself, she returns to the use of the Present. Thus, we see that there should be a starting point from which the novel should start. The novelist chooses the starting point that she decides on, which is the Present point of the character, and then she puts the rest of the events on the timeline of the past and the future. After that, the text of the novel moves resumes its direction into one direction but it might sway in time between Present, Past and Future.

If the Self confers its sense on Time<sup>6</sup>, this sense can change according to the man's absence and presence, where Time is seen positively in his presence.<sup>7</sup>This can be illustrated by what happened to Fardos, the heroine of Imra'a Inda Nuqtat al-Sifr/ Woman at Zero Point, when she lost Ibrahim, the only man whom she loved in her life: "We talked about everything on that day... I talked to him and he talked to me... I became like someone who seized the world in his hand, and the world expanded in front of my eyes; all things shone brightly in a strange light; even the common queue of the restroom shone in my eyes".

After his engagement to the daughter of the Chairman of Board of Directors, her life turns upside down: "I heard sounds that ring in my ear: He got engaged to the daughter of the Chairman of Board of Directors... I kept walking along the street; my eyes did not see; my tears on my face flowed and dried... I did not have such a pain in my life"<sup>8</sup>. The writer's Self did not yet get rid of her psychological and economic dependence on the man.

### **Formation of Time in the Spatiotemporal Environment in Nawal al-Sadwai's Novels**

The time that is discussed in the four novels of the study, Imra'ah Inda Nuqtat al-Sifr, Suqut al-Imam, Jannat wa Iblis, Zena, is called 'Overlapping Time'<sup>9</sup>. The Character's overlapping time that occurs between the Past, the Present and the Future in a-Sadwai's four novels makes the present absent in a way that confirms the fear of the female character of the Future, which is connected to the Past, and makes her ignore the system of chronological linear sequential order of time.

Overlapping Time is considered one of the most prominent features of the novels of stream of consciousness. It is a time in which future, present and past overlap and exchange places at the time of narration in order to indicate and reflect the extent of distraction and confusion that the character undergoes.

Probably the events of the novel and their monotonous sequence throughout the narration turns them into a single structure that is based on a monotonous system that makes their temporal direction ordinary, but breaking this consecutive temporal line into temporal overlapping interconnections in Place is something that sounds new, and at the same time is considered a rebellion against the familiar linear narrative approach. Interruption of narration that belongs to the present time, and narration of past events, depending on the technique of flashback that the narrator imposed or its acceleration towards the future is a contribution to expanding the patch of narration and its area, let alone the feature of variation that this temporal interruption creates through its multiple interconnections. See: Ma'in Mushtaq (2001). *Harakiyat al-Fada' fi Jasad al-Riwaya*. al-Shariqa: Dar al-Thaqafawa al-Ilaam, p. 33.

<sup>6</sup> al-Asal, Njibeh (1981). *Kul Hathali li Annaha Hawa'*. Cairo: al-Hay'ah al-Misriya al-Amma li al-Kitab, 504; al-Asal, Njibeh (1962). *Daqqat al-Ajras*. Cairo: Roz al-Yusuf. al-Kitab al-Dahabi. p.47.

<sup>7</sup>Merhof, Hanz (1972). p. 41.

<sup>8</sup>al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*. Beirut: Dar al-Adab, p. 92-95.

<sup>9</sup>al-Zaman al-Mutadakhil/

In *Imra'ah Inda Nuqtat al-Sifr*, Fardos says: "I did not know in my life such a pain. When I was a prostitute, my pain was less severe; it was more imaginary than real. When I was a prostitute, I was not myself, and my feeling was not my feeling"<sup>10</sup>. In *Suqut al-Imam*, she says: "I was not the daughter of fornication and they called me at the Children's Home 'Bint Allah', and no matter how much I lost my memory, I would not forget my mother's face. They said: 'your mother did not know loyalty to homeland and God and Imam, and died faithless... I said before my blood leaves my mind and my memory gets lost: "My mother was not a traitor and my father escaped from her before I was born..."<sup>11</sup>

In *Jannat wa Iblis*, the Narrator says: "...In the car-mirror, her eyes saw thirty years of sadness..."<sup>12</sup>. In *Zena*, the narrator says about Bdour: "Badriya does not understand this woman whose name is Bdour al-Damhiri; this fear which dwells in her womb since childhood; this fear that she lives with in her youth and adulthood..."<sup>13</sup>.

This Time-Overlapping in what is said about Fardos/Bint Alla/Jannat/Bdoor does not impede the existence of the structure of time-shift that the character expresses, which takes place through her shift to the Past and then to the Future and back to the Present in a way that indicates overlapping of these times in the formation of that place. Probably, the cause that makes the character suffer from defining her temporal identity is her constant attempt to look for a better life and a happy home but she is faced by the opposite – a worse life and an unhappy home. The image of the Place here – at the Father's home and the Husband's home- is the same because it reflects one track which is dominated by masculine and manly features from which the central character has suffered. Therefore, it is possible to look at Nawal a-Sadawi's novels at several levels:

Overlapping of the Past-Time with Character's Present-Time, and overlapping of the Character's Present-Time with the Time of the Past-Characters, and overlapping of the Character's Future and the Past of the Event, and overlapping of the Character's Past with the Past of the Characters and her incursion in the forward-looking vision about the unknown future of the event and the characters, too.

This Overlapping of Time is able to change the nature of Place and work on its formation in a way that indicates loss of the complete identity of Time, as there is no sequence of Time-Structure but there is deliberate overlapping of Times that are called for by the situation and by the character that suffers from a psychological disorder and over-anxiety (Fardos, Bint Allah Jannat, Bdoor), whose presence at the Place was the cause of that overlapping, and a fundamental justification for the motion of the spatial position in the character's mind.

It is also possible to notice Time-Overlapping in al-Sadawi's novels from the point of view of the position of the character's existence among the events. The event imposes the Time that the character imposes, and brings it back through other characters in various ways that indicate the coming of the past and present and their mutual overlapping. The significance of the central character lies in its retrieval of the Times of the dead characters, who had no existence except in their retrieval and remembrance and the attempt to make a one-sided dialogue with them: (Fardos, by remembering her father; Jannat, by remembering her Grandfather and Grandmother, Bint Allah, by remembering her mother, and Bdoor, by remembering her father). Therefore, Time in the novels is an overlapping Time due to the abundance of future perceptions that are captivated by the Past. The life of these people appears to be suffering from the anxiety of the Place and its

<sup>10</sup> al-Sa'dawi, Nawal(1979). *Imra'ah Inda Nuqtat al-Sifr*. p. 95.

<sup>11</sup> al-Sa'dawi, Nawal (1987). *Suqut al-Imam*. Cairo: Dar al-Mustaqbal al-Arabi, p. 12.

<sup>12</sup> al-Sa'dawi, Nawal(1992). *Jannat wa Iblis*. Beirut. Dar al-Adab, p. 72.

<sup>13</sup> al-Sadawi, Nawal(2009). *Zena*. Beirut. Dar al-Saqi, p. 238.

confusion, which is a result of the confusion of the external conditions that are connected to the external Time.

Besides, the characters' search for the Future and returning to it at the beginning of the novel is essentially nothing but another image of the Future forward-looking vision and turning it into a destination for pleasure and refreshment of wonder, but the characters are soon shocked in that Place that the Future is nothing but a place to remember and to keep the past memory that they lived in their first place and time where they had their childhood and ancient life styles. This time overlapping between the Past and the Future can be considered a philosophical overlapping as these novels move through their fast events to address the Future as a blueprint for death and departure.

The indication of Overlapping of Time is connected to the truth of the social life that imposes on the human being his natural movement in time in order to live an internal anxiety, through which he tries to break this Time pattern by retrieving a past Time and prejudices a coming Time through a language that is dominated by the Present Time that sways in a crisis that is originally overlapping.

In the novel *Imra'ah Inda Nuqtat al-Sifr*, the character's overlapping appears between its Present Time and Future Time, and then the Past Time in the Scene of the Prison in the Present Time, when Fardos talks about her life and future, and then we return back to the Past, which was an inevitable reason for this depressive Future about which the central character talks.

In her novel *Imra'ah Inda Nuqtat al-Sifr*, Nawal al-Sadawi resorts to the "dream" in an aim to retrieve the Past, even if the dream in itself is considered a constant escape from the burden of reality but, for her, it performs a psychological function that is connected to the mechanisms of consciousness and unconsciousness, which are likely to create a mythological or metaphysical atmosphere that can serve as consolation for the bitterness of reality. Fardos says: "Sometimes, I imagine that I will be a doctor in the future or an engineer, or a lawyer or a judge"<sup>14</sup>. Besides, we find in the novel that the Self has crossed the hard way on the day when she possessed her Past, tightened her grip on it, and was managed go beyond it, and on the day when she set free the young girl, the young suppressed Fardos inside her, to talk about what happened to her in her childhood whether with her uncle or with Muhammadain.

Only then could she connect what had been disconnected; the door was opened in front of her for the concerns of the Present and the projects of the Future, but her possession of the Past was not available to her only by its exposure through its retrieval and uncovering, but also when she was given her awareness and bravery, and revealed the suppressed and the unspeakable things.

Al-Sadwai here revives a kind of unity among the conscious and unconscious operations. She re-gathers the pieces of the alienated and externally disconnected Self under the effect of the cruelty of shocking experiences and their constant threat to the Self; "because if these experiences are suppressed or forgotten, they get lost in the history of the conscious person and his identity, though they continue formulating his character and forging his destiny"<sup>15</sup>

Fardos says in the novel *Imra'ah Inda Nuqtat al-Sifr*: "I sit cross-legged, and between my legs there is a kneading pot ... I do not know that my smock (jilbab) has exposed my thigh until I see my uncle's hand move slowly and touch my leg and soon it climbs carefully and shaky ... he was doing what Mohammadain was doing and even more, but I did not

<sup>14</sup>al-Sa'dawi, Nawal(1979).*Imra'ahIndaNuqtat al-Sifr*. p. 30.

<sup>15</sup>Meyerhof, Hanz(1992). *al-Zaman fi al-Adab*. p. 67.

feel that strong pleasure emanate from that unknown and known place of my being"<sup>16</sup>

This is what happens in *Suqut al-Imam*, where we see the character's overlapping between its present time and the future and then the past. The novel introduces the scene of running when Bint Allah escapes from the security men. Then, Bint Allah talks about her present and then her past, which was an inevitable reason for the arrival at the present, the character's depressed and inevitable future of the central character.

The same thing happens in *Jannat Iblis* where we see the character's overlapping takes place between its present and future time, and then the past. The novel introduces the scene of al-Saray, and then Jannat's entrance to the hospital and then the operation of her recall of her past life with her Grandfather and Grandmother and her husband, Zaccariya, and how the Future result of the Past reached the Present time, from which she starts talking about her depression and her suffering till she reaches her dreary Future.

In my view, Nawal al-Sadawi realizes the disruption that occurs to the Self under the effect its separation from her previous position within the family in the novel *Jannat wa Iblis*, which causes its split into scattered fragments under the effect of the discontinuity within her consciousness and within her meaningful relationship between the Past and the Present.

Therefore, we find her trying to return the unity of the Self, and amend the disruption that exists within her by ruminating the past by returning to it, and gathering it inside the Self, or, in other words, seizing the time and the identity of the Self through reconstruction of the past by evoking and imagination. Jannat, the heroine of *Jannat wa Iblis*, was seizing the time and the identity of the Self by summoning of the past through imagination and remembrance of the past events of her life at her Grandfather and Grandmother's home, and her life with Zaccariya when they got married: "Her eyes meet his eyes in a long look at al-Andalus Park. They were sitting and he held her hand between his hands: Jannat! Yes! Are you dreaming? Yes. What are you dreaming about, my love? Write me a love-letter"<sup>17</sup>

In *Zena*, we read about a reality that is similar to the reality we read about in the other novels. The novel introduces a scene from Bdour's life as a wife of Zaccariya al-Khartiti and talks about Bdour's life and her Future, and then it returns to the Past, which was an inevitable reason for a depressed future that hits the central character.

Thus, Nawal al-Sadawi breaks away in her novels from the traditional form of the novel. She stops committing to the method of direct narration that is based on the well-known chronological sequence and adopts non-chronologic sequence, and moves in a known space - the Present. In other phases, she goes back and opens the curtain of the Present, which was put as a frame for the novel. Time does not hesitate to infiltrate, once to the far Past, and the other to the Near Past. He describes it and moves to the Future to take off some events and insert them into the space of the Present according to the requirements of the dramatic structure of the novel. The truth is that the non-chronological sequence helps in showing some hidden aspects from the heroine's life, whether they are related to the Past or the Future.

It is noticed that the heroine is strongly connected to the Past because she resorts to retrieving some attitudes from her past life with which she might face the urgent difficulties of the Present that have certainly troubled her. The technical means that she adopted in that process is the technique of 'flashback'. Through recall and return backwards, we get to know

<sup>16</sup>al-Sa'dawi, Nawal (1979). *Imra'ahIndaNuqtat al-Sifr*. p. 18-19.

<sup>17</sup>al-Sadawi, Nawal(2009). *Zena*. Beirut. Dar al-Saqi, p. 68-69.

the past of the character and its attitudes about the data of the Present in the novel. Thus, intersection between the Past and the Present helps to point out the deteriorating tragic condition of the central characters (Fardos, Bint Alla, Jannat, and Zena) and clearly reveals her nostalgia, which guarantees for her escape from the painful Present.

The heroine's summoning of the Past Time represents in this situation her imaginary escape from the hell of the Present as the Past, with all its pains, is considered that leafy oasis where she resorts whenever her psychological condition worsens in the desert of her present painful life. Therefore, I argue that probably the artistic technical aspect that characterizes Nawal al-Sadawi's novels most is her skilled mastery of the Time Game.

The main character in the four novels (Imra'ah Inda Nuqtat al-Sifr, Suqut al-Imam, Jannat wa Iblis, and Zena) works on stabilizing the Present from the beginning of the novel through the employment of the First-Person-Singular narrator. Then we see that the character retrieves the Past in order to crystalize the crisis that it lives in the Present, and when it returns to the Present or to its Self, we find it using the Present. Thus, we see that Time wavers between the Present, Past and Future. By the use of the Past-Tense verb, the character starts retrieving its life during an ordinary limited period of life, and sometimes it extends to the Past to give flashes about its childhood, and then returns to the Present, and tries to refer to following events. It also deliberately chooses to display the sensory content of the present moment within the folds of the text, and by the use of the technique of associations, it retrieves the Past, depending in that on the interior monologue technique, which is likely to introduce the internal condition of the character's Past and Present. Time in that adopts the color of the emotional condition of the central character that suffers from the separation of the other/man from her<sup>18</sup>.

After her separation from Ibrahim, Fardos, in Imra'ah Inda Nuqtat al-Sifr, says: "I gave to love everything I had, and handed it myself without weapons without defense... I wanted nothing except that love rescue me and become myself..."<sup>19</sup>. Jannat says in Jannat wa Iblis, after she discovers her husband's treason: "she was running, her back was towards him and her face towards the horizon. She dashed forward... she passed the path in one jump and climbed down the ladder running. The "Fiat"ran quickly... she saw her eyes in the mirror of the car. Thirty years of pain"<sup>20</sup>.

Bdoor in Zena, after her decision to leave her husband: "Bdoor al-Damhiri feared separation or divorce or death; she might carry her bag and go alone in the endless unknown road. Bdoor pulled herself from the eye of the universe and God's staying up eye..."<sup>21</sup>

The novels of this study show Time as a positional frame that depends on summoning the Past and connecting it with the reality and the Present. Besides, they observe the impact of Time on Fardos's destiny, who turned by the Fatalism of Time from Fardos, the village girl, to Fardos, the Prostitute, who takes up prostitution as a career; the destiny of Bint Allah, who turned by the Fatalism of Time from a poor child at the Orphanage into the chased BintAlla, who is accused of

<sup>18</sup>Sawsan Naji (2002) says: "All women's feminist novels are considered artistic attempts to embody the meaning of escape from the reality of time and place. The novel expresses that desire through its content and the artistic form, too. The novelist mostly writes using the first-person-singular, who retrieves the past as an attempt to escape from reality. Besides, and with the development of the feminist novel, we witness a style that focuses on the present moment and focusing on this moment is considered escape from constant change in time and place, in an attempt to seize that eternal present moment and through it, to achieve change, where Time fades and fully focuses on the center of the moment. Here appears the circular form in the structure of the story where the end appears to be the beginning, too, as we see in Imra'ah Inda Nuqtat al-Sifr. See: NajiSawsan (2002). *al-Marah al-Misriyawa al-Thawra. Dirasa Tatbiqiya fi Adab al-Marah*. 1<sup>st</sup> ed. al-Majlis al-Ala li al-Thaqafa, p. 247.

<sup>19</sup>al-SadawiNawal (1979). *Imra'ahIndaNuqtat al-Sifr*. p. 95-96.

<sup>20</sup>al-SadawiNawal (1992) *Jannat wa Iblis*. p. 69-72.

<sup>21</sup>al-Sadawi, Nawa. (2009). *Zena*. p. 294.

murdering the Imam; and the destiny of Bdoor, who fears everything, into Bdoor, who no more takes fear into account, and ultimately, separates from her husband. In this way, Time becomes one of the heroes of the novel through summoning the Past and connecting it with the Present, and through observing it (namely, the Time), in the characters by defining their destinies.

Nawal al-Sadawi's focus on the present moment seems to be a mere self-attempt to achieve individual successes by the self that aims to forget the Past or forget the previous experience, and, at the same time, to transcend it to the new present moment, as we see in *Imra'ah Inda Nuqtat al-Sifr*. Fardos did not wait for healing from the pain of the love-experience with Ibrahim; she aimed to forget the past by entering the world of prostitution: "I realized that I got rid of the last drop of sacredness in my blood... and I found myself opening my arms for the fascinating night and humming a song that says: "I hope for nothing, I do not desire anything as I possess my freedom"<sup>22</sup>

By traveling on the Fiat car, Jannat intended to change and forget the issue of treason and nothing else. Bdoor, by leaving her home, intended to forget the Past and get rid of everything that is related to it. Therefore, we see this Self race with Time to escape from facing it for a second, especially that Time, in her view, became equivalent to the man, and escape from it, is considered implicitly escape from the man, and conflict with it means conflict with the man, because Time is not only connected to the character (self), but seems to be woven in its psychological life. When the Self sees that in its relationship with the man, it realizes that she has fallen in the trap of Time, and its conflict is no more unilateral but, in reality, it is bilateral. In other words, the man, in her view, has become the Time, and vice versa for her. Escape from it or conflict with it is parallel with escape with the man or conflict with him. Therefore, the view of refusal that she directs at the man through exiling him from the text is parallel with an implicit view that exiles Time from consciousness, too. Thus, the awareness with the man might equate with awareness with Time, and the man in the writers' awareness becomes Time and its image becomes a source of different feelings of sadness or hope or waiting. What confirms this is that the more the man is absent from the text, the perception of time becomes more absent, and vice versa. His presence in the consciousness of the writing Self through the feelings of hope, memory, and waiting becomes clearer in the text.

Sawsan Naji says: The importance of the Present increases for the contemporary writer due to the destruction of the traditional model of the woman, which led to her loss of the temporal position and affinity, and the limitation of her life in a limited period of time, and thus, her loneliness increased in the middle of this modern moment to be more with herself, to retrieve her Past and explore the axis of the present times. Therefore, the novel deliberately focuses on "the present moment" where we see that it extends its sensory content and its proliferation within the work. Thus, the time of the novel starts dealing with a very short period from the lifespan of the character, which might exceed one day or part of it, and by the technique of association, flashback, and interior monologue that depends on a psychological incentive in the Present, the character is introduced with its dimensions in the past, the present and the future, too.

Time is colored by the emotional state of the writer or the central character, and consequently, it is possible to imagine the single moment as an elongated infinite time. Inside the consciousness a few minutes are likely to turn into long hours, and we might perceive a whole day as if it were a few hours. In this way, it is possible to feel the movement of time in light of what we project on the course of conscious and unconscious states. By that, the Past intermingles with the Present and turns into a self- sensory power with intensive density. Therefore, we can call this type of time as:

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<sup>22</sup>al-Sadawi Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*. p. 96-97.



psychological time or interior time, and time in the novel becomes the human time.

Definition of Time is specific, personal and subjective: these words mean that we think about the time that enters our experience in a direct present way. Certainly, there is another way of thinking about Time, which is based on a concept of time that is not specific, or subjective. It is the concept of Time in physics, which is represented by the letter Z in mathematical formulas.

The Fictional Time varies in the feminist novel, and this can be connected to its artistic development, where we find the novel in its pioneering stage deal with a very long period that can cover a whole life of one person or several successive generations. With the development of the modern novel, we notice increase in dealing with an ordinary period or a section from a person's life to be a time for the novel<sup>23</sup>. Nawal al-Sadawi focuses on a few limited hours, which turn into an elongated time in which we read about the childhood and youth of Fardos, in *Imra'ah Inda Nuqtat al-Sifr*, and *Jannat* in *Jannat wa Iblis*, and *Bint Allah* in *Suqut al-Imam*, and *Bdour* in *Zena*.

We read that through the flashback, through which the novel returns to Fardos's past. After that, Fardos retrieves and recollects events in the prison and we see her standing in front of the doctor, who is listening to her in order to conduct a research work.

Through flashback, the novel *Suqut al-Imam* returns to the Past of *Bint Allah*, which is followed by a retrieval of events, where we live with her an experience of chase by security men, who try to arrest her. Through flashback, the novel *Jannat wa Iblis* returns to the past of *Jannat*, which is followed by retrieval of events where we live with her in the *Saray* and see her in front of the doctor, who is treats her in the *Saray*. Through the flashback in which the novel returns to *Bdoor's* past, followed by are collection and retrieval of events, we live with her in *Villa al-Khartiti* with her husband, *Zaccariya al-Khartiti*, and see him treating her badly.

Therefore, we consider the novel *Imra'ah Inda Nuqtat al-Sifr* one of the novels whose fictional time lasts for a very short time. Its events start in the prison, where the imprisoned woman, the main character in the novel, relates the events of her life to the lady-doctor through flashbacks and retrievals of the past: "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 in the morning, I will not be here"<sup>24</sup>. The fictional time does not exceed a few hours since the heroine starts talking till they come to take her to the place, where the capital punishment will be executed: "... the door suddenly opened and I saw a number of armed policemen; they surrounded her and I heard one of them say to her: "Come on! Your turn has come"; she went with them and disappeared forever"<sup>25</sup>. Similarly, the novel *Suqut al-Imam* is considered among the novels whose fictional time lasts for a very short time. Its events start on a dark night and end at dawn, where *Bint All* relates the events of her chase through flashback and retrieval of the past: "On the holiday's eve, after the long chase, and before dawn, one of them beat me from behind. I was running in the dark and looking for my mother..."<sup>26</sup>.

<sup>23</sup>Naji, Sawsan (2002). *al-Mar'ah al-Missriyawa al-Thawra*. Dirasa Tatbiqiyafi Adab al-Mar'ah. 1<sup>st</sup> ed. Cairo: al-Majlis al-Ala li al-Thaqafa, p. 234-235; Sa'd, Abd al-Aziz (1970). *al-Zaman al-Trajidi fi al-Riwayaal-Mu'assera*. Cairo: Maktabat al-Angelo, p.36; Meyerhof, Hanz (1972). *al-Zaman fi al-Adab*, p. 10-11

<sup>24</sup>al-Sadawi Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*. p. 10.

<sup>25</sup>Ibid., p. 114.

<sup>26</sup>al-Sa'dawi, Nawal (1987). *Suqut al-Imam*. p.12.

The voice of the Narrator opens the novels of this study in order to narrate the novel in a period of time that is limited by the limits of the story. We find the Narrator to be a research doctor as in *Imra'ah Inda Nuqtat al-Sifr*, a writer and a journalist in Zena, and an unknown woman as in *Jannat wa Iblis*. The doctor meets Fardos in *Imra'ah Inda Nuqtat al-Sifr* as a research doctor; the imprisoned woman tells her story using the first-person-singular pronoun in the past tense, and at the end of the narration, which does not last more than an hour, the narrator-doctor comments and gives an end to the novel mixed with her personal opinion: "I rode my small car with a bent head. I was ashamed of myself and my fear"<sup>27</sup>. However, in *Jannat wa Iblis* and *Zena*, the narrator narrates the events using the first-person singular as an eye-witness, in a very limited time, and then, the narrator ends without any comment on the events.

To sum up, we can say that Nawal al-Sadawi focuses in her novels on the present moment from the beginning of the opening of her novels. We see her display it through her repeated introduction to it. Through her employment of the techniques of association and interior monologue, the sensory content appears, and the spread of the present moment appears through focusing on return to it in every section in the novel.

The conclusion is that in *Imra'ah Inda Nuqtat al-Sifr*, *Suqut al-Imam*, *Jannat wa Iblis*, and *Zena*, al-Sadawi leaves the form of the chronological structure. We see that she introduces the crisis of the central character from its climax in the opening of the novel by the employment of the first person or the Present Tense verb. Then, in the next section, she retrieves the dimensions of the problem, the character and the environment. In the next section, she returns to her reality to retrieve her crisis and her fall, her family and environment. Then she repeats the technique in the following section and retrieves the past with a subjective attempt to analyze the heroine's character.

Thus, we see that the fictional form ranges between evoking/ retrieving/ flashback or posing the problem from more than one perspective as an expression of the various dimensions that the contemporary woman is living. Such structural aspects are likely to break the chronological sequence as their dominant feature is concentration on the tension that accompanies the crisis but they introduce the crisis in its internal and external forms through repetition that deepens our perception of the crisis in its entire sharpness and different reflections. Therefore, we see that this structural form is the closest and most suitable structures to the nature of the woman and the nature of introducing her personal and non-personal problems as this form is able to express the fluctuations of feelings and emotions that the woman meets in reality and on the personal level, too<sup>28</sup>.

Nawal al-Sadawi's focus on the central character contributed to reducing the external time into its small units (day, hour, moment, second), and therefore, we see that they express the passage of time and its accumulation with phrases and sentences like: "at six o'clock sharp in the afternoon, they will come to take me; tomorrow morning, I will not be here" in *Imra'ah Inda Nuqtat al-Sifr*<sup>29</sup> and: "Every day, day after day, year after year, thirty years, standing at night and waiting for him" in *Jannat wa Iblis*<sup>30</sup>, and: "I carried this heavy burden in my heart year after year, twenty four years" in the novel *Zena*,<sup>31</sup> Time here is connected to the character and is woven into the threads of her psychological life. There, Fardos in *Imra'ah Inda Nuqtat al-Sifr* thinks surprisingly about the way in which people live.

<sup>27</sup> al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*. p. 115.

<sup>28</sup> Naji, Sawzan (2002). *al-Mar'ah al-Missriyawa al-Thawra*. p. 237.

<sup>29</sup> al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*. p. 15.

<sup>30</sup> al-Sa'dawi, Nawal (1992). *Jannat wa Iblis*. p. 111.

<sup>31</sup> al-Sa'dawi, Nawal (2009). *Zena*. p. 13-14.

Time in the woman's feeling is a sensory movement that doesn't submit to definition and limitation as it is wrapped with ambiguity and relative fluidity that make it incomprehensible. Time here lost its objective meaning and is woven into the threads of the psychological life character, whose age is its private and subjective time, and the woman's age is a decisive factor in the woman's perception of herself and her crisis, too. The woman's value in her society is united with her youth and beauty. Such look makes the woman's feeling of time unbearable, and therefore, the young lady is in constant conflict with time. She tries to overcome it through having plenty of experiences and seizing life opportunities such as love, marriage, and motherhood. Fardos faced such an attitude in *Imraah Inda Nuqtat al-Sifr* when her uncle's wife wanted to get her married to her old uncle: "Fardos grew up, Sheikh, and she should get married. Her stay unmarried till now is dangerous"<sup>32</sup>. Jannat's Grandmother in *Jannat wa Iblis* was aware why her husband was cheating on her: "Her Grandmother believed what was written in newspapers... her husband abandoned her in bed when she reached the age of menopause and secretly married a fourteen years old girl."<sup>33</sup> Bdoour, in *Zena*, was also aware that her husband, Zaccariya al-Khartiti was cheating on her. "when she smells the shampoo when he opens the door with the smell of shaving gel, the imported cologne from Paris, she knows that he has a date with a new girl, the trainee reporter of the newspaper or the rising writer who is seeking popularity..."<sup>34</sup>, Time becomes the defining standard of the woman's feeling of her femininity and beauty.

In my opinion, Time is directly connected to the individual and private concerns of the woman more than her political, social and economic concerns. The woman lends even these concerns an emotional touch as she connects them with her personal issues. The woman does not separate her positional concerns from her private or individual concerns and therefore, time gains a decisive impact on her life from the point of view of introducing viable solution that she was waiting for or falling with them into a tragic end that bear meanings of loneliness, isolation and anxiety, similar to the ends of al-Sadawi's heroines in *Imra'ah Inda Nuqtat al-Sifr*, *Zena*, *Suqut al-Imam* and *Jannat wa Iblis*. The end of each heroine is characterized by her loneliness, and anxiety and a tragic end that ends with their death at the end of the novel.

Time in *Imraah Inda Nuqtat al-Sifr* is considered a circular time on the level of the total structure of the novel. Circularity in it occurs according to the way in which the character appears in it as a searcher for her Self in order to reach the same place from which she started her search<sup>35</sup>.

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<sup>32</sup>al-Sa'dawi, Nawal(1979).*Imra'ahIndaNuqtat al-Sifr*. p. 42.

<sup>33</sup>al-Sa'dawi, Nawal (1992). *Jannat wa Iblis*. p. 21.

<sup>34</sup>al-Sa'dawi, Nawal (2009). *Zena*. p. 124.

<sup>35</sup> Circular Time starts from a specific point of time and ends at the same point. This is a circular direction that gives a strong indication of the writer's ability to understand the movement that the timeline enjoys as circular rather than linear. This movement is intended to convey the deep meaning of the rotation of the Earth, the planets and orbits. This is the first level, but the second level is that the rotation of Time in the novel is an indication of the character's helplessness in its attempt to depart and go beyond the limit of time. Its rotation is an indication of its motionlessness as it is a character that does not break away from its time frame. Its return to the beginning is its source of helplessness. In other words, the character of the Circular Time is a disabled failing character and cannot reach its destination or planned future. On the other hand, the circular approach adopts a different way to make reconciliation with the pessimistic implications of the direction of time towards death. Nietzsche called this direction "the Eternal Return of the Object to the Same Thing". On the second level, the goal of the circular time of the stream of consciousness character leads to achieving nothing new, namely, there is nothing except rotation and return in the same direction.

The feminist novel did not look at this kind of Time through that vision which indicates its artistic or technical existence that is intended by the writer, especially that the formulation of Place requires time dimensions that are not controlled by rotation, which is a symbol of closure and isolation, as Gaston Bachelard argues. See: Meyerhof, Hanz.*al-Zaman fi al-Adab*. p. 88; Bachelard, Gaston (1980). *Jamaliyat al-Makan*. Tr. by GhalebHalsa. Bghdad: Dar al-Jahiz, p. 208.

The novel starts with the scene of the cell: "This is a real woman of flesh and blood; I met her at al-Qanatir prison a few years ago... she was sitting on the floor in front of me; the cell-window was shut, the door was shut"<sup>36</sup>,

The novel ends with the scene of the cell: "A real woman of flesh and blood (Fardos), she is still sitting on the floor, the window of the cell is shut, the door is shut, and I cannot but be awake, because the door was suddenly opened and I saw a number of armed policemen; they surrounded her... and I heard one of them say: "Come on... your turn has come. I went with them, and she disappeared from my eyes forever".<sup>37</sup>

Thus, Fardos is the character of the circular time. She is a helpless character and suffers from her failure to achieve her goals that she had planned for. Circulation of Time is in reality the circulation of the character, which ends from where she starts in order to retrieve through her memory and monologue the causes of her start from the place at a certain time in order to return to the same place.

Therefore, in my opinion, if the circulation of time imposes a life presence of the fictional character, through its feeling of failure and its non-circulation, the suffering that the character experienced in al-Sadawi's novels is only a kind of her feeling of failure. The character's feeling of the man's betrayal to her is one of the levels of expressing the betrayal of time to her, as if by that she was retrieving her ancient conflict with the new time via a non-stop continuity that is dominated by the ways of deception and betrayal, which she was exposed to in a time that is still alive. Therefore, Fardos in *Imra'ah Inda Nuqtat al-Sifrfelt* that Time betrayed her and abandoned her.

The problem of Circular Time lies in the nature of the event which is connected to the Place, which also turns to be a traitor and an is accused with regard to the character's consciousness, whose memory of the Place has become a memory of the painful event and the major severer shock that the character was exposed to in it, as if her hatred to the place is hatred to the event that happened to her in it. Arrival of the character at the place from which she started is only a drawing of the circular shape from the perspective of the external design of the novel. Time is nothing but another level of this arrival where the beginning at the Place is, despite its ambiguity in the sense that the nature of circular time tells about.

Sometimes, several temporal structures combine in one narrative section such as temporal-jump and temporal-coincidence, or time-reduction with jumping. This structure does not reduce the significance of the single unit but increases its temporal structure. For example, the temporal-stop in most fictional positions, besides jumping or frequency or coincidence indicate the character's retrieval of a certain event that is connected to the Place.

Therefore, we cannot separate between Time-structure and Place despite the physical disparity between them. The character might be the one who can combine them and separate them in order to express an internal defined goal, which is, in reality, connected to the two things. Therefore, Time stopped for Fardos, the central character in *Imraha Inda Nuqtat al-Sifr*. Her marriage to the sixty-years old Sheikh Mahmoud unwillingly is just an indication that her Future stopped, and her hopes, ambitions and wishes that she dreamt about were murdered, besides other events that she suffered from due to the treatment of her sadistic authoritative father and absence of her mother, and to Bayyumi and his friends' rape to her, and because of a story of a failing love with Ibrahim, her colleague at the company.

<sup>36</sup>al-Sa'dawi, Nawal(1979).*Imra'ahIndaNuqtat al-Sifr*. p. 13-14.

<sup>37</sup>Ibid., p. 114.

The result was that Fardos hated all men. Similarly, the accusation of the security men to Bint Allah, the central character in *Suqut al-Imam*, of killing the Imam, and her persecution is an indication that her Future stopped and her life was destroyed. Zaccariya's treachery and betrayal to Jannat in *Jannat wa Iblis* is also an indication of her future and life. These events constitute a murder of all her hopes for stability in her married life. B door, the central character in *Zena*, and her husband's treachery and her betrayal of her husband is also an indication that her life and future stopped, which compels her at the end to leave her home.

This type of Time Stop seems to be deeper from the point of view of its connection to the psychological structure of the characters but its danger lies in the nature of its intertwinement with Time-negation and its nihilism. Its stop seems to be a stop of the reality that the character lived, where she felt the everlasting Time and disappearance of feeling about the future and its developments. Everything came to an end and lost its continuity. The character's feeling that Time has stood still is an indication of the hidden actual features of expression about its internal stop towards things around it. This situation made her look at the stop of Time at its place and discontinuity as a stop of her internal ambitions and thoughts that she wished to achieve in society and life.

Therefore, the character shares the Place in the Time Stop, which is an indication of retreat and non-development of the character, who had future ambitions that failed to continue. Thus, the stopping of Time in al-Sadawi's novels was not separate from the events that led to her feeling of that stopping, which became in the end a stopping of everything and only of things that are related to Time.

The Time Stop that the character refers to is an expression of the Place Stop in its motion, its progression and its development towards the Future, as if this Place lived in the Past, and stopped at it. In *Imra'ah Inda Nuqtat al-Sifr*, Time stops at the moment when the Psychologist / the Narrator meets Fardos, the central character in the prison-cell: "... but I did not continue, I found myself face to face with her. I was stuck in the ground. I did not move or talk and I did not hear my heart beat; I did not hear the sound of the key while he was locking the door, as if I died at the first moment my eyes met hers... and I woke up after seconds"<sup>38</sup>.

In *Suqut al-Imam*, Time stands still at the beginning of the operation of chasing Bint Allah. In *Jannat wa Iblis*, Time stops when Jannat enters the Saray: "Then everything stopped suddenly when she entered the gate; even the birds stopped twittering"<sup>39</sup>.

In *Zena*, Time stops when Bdoor throws her newly-born baby on the street to live after her with suffering and remorse and constant search for her on the roads: "In her sleep, she walks looking for her; she roams the streets and neighborhood and narrow alleys; she stops at the doors of churches and mosques... if she did not open her eyes, nothing would happen, and Bdoor would not know that she was her child; she would not remember that she carried her whether her awake or asleep; she would not get up from her warm bed at midnight and roam the streets looking for her; she would not tear her hair and slap her cheeks..."<sup>40</sup>

Indication of Time stop in al-Sadawi's novels lies in its being an expression of the general breakup and paralysis that happened to the Self as a result of the defeat of society and the loss and fall that accompanied the Self in the events of

<sup>38</sup>al-Sadawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*. p.13.

<sup>39</sup>al-Sadawi, Nawal (1992). *Jannat wa Iblis*. p. 7.

<sup>40</sup>al-Sadawi Nawal, 2009, *Zena*. p. 46-47.

those novels, which made her lose its consciousness of its entity in reality and imagine that the wheel of time has stopped completely. Thus, the character's feeling of the stopping of time is a psychological 'trauma', which is a kind of a shocking experience that can create a time gap. Thus, and as a result of the stopping of time in the place, the character's feeling of a psychological shock arose, and its psychological formation became a place formation that is connected to its stopping and the stopping of Time together<sup>41</sup>. Therefore, the Time structure appears through its stopping in the novels *Imarah Inda Nuqtat al-Sifr*, *Suqut al-Imam*, *Jannat wa Iblis*, and *Zena*, expressing the character's anxiety and its psychological defeat, and expressing its philosophy regarding the background and environment in which it lives, because stopping is a symbol of the end and indication of discontinuity of and progress in life.

The Structure of Time also appears through the time-jump in al-Sadawi's novels, which implies a sudden shift from a specific event to another event which is far from at specific time periods. Time-Jump is considered one of the most prominent features of the novels of *Stream of Consciousness*<sup>42</sup>. Time-Jump in *Imraah Inda Nuqtat al-Sifr* appears when the central character remembers her past status while she was in prison:

"... I used to prefer the field to the house; to play with the goats, and ride the Saqiya (ferris wheel), and swim in the canal with the children"<sup>43</sup> In *Suqut al-Imam*, when Bint Allah, the central character remembered her past place while she was running in escape from the security men: "There were many beds, from which babies' heads were looking... on my side, there was a baby's bed of my age called Nemat Alla"<sup>44</sup> In *Jannat wa Iblis*, when Jannat, the central character remembers her place in the past when she was a captive at the Saray: " above the white polished wall, her photo was put up within a gold frame; beside it, there was a man wearing a black wedding suit the beech wood bed was broad and has room for death"<sup>45</sup>. In *Zena*, when Bdoor, the central character remembers her place in the past when she was at her husband's home: "On the demonstration day, Bdoor found herself among thousands of bodies... Bdoor was walking among them; beside her, Nassim walked with his tall slim figure... Bdoor met Nassimin the first year at the university..."<sup>46</sup>

The character's jump from her Present Time backwards is connected to the Place, and through the character's look at this place, she quickly remembers that old date which is connected to her past life. This is mostly attributed to the extent of the characters' search for their Self that exists in objects and places, which lead them to social and psychological matters from which they always try to escape. However, Place takes them back to those matters intentionally or unintentionally, causing by that a sort of distraction, anxiety, and jumping forward or backward or both ways in time, in a way that indicates only discontinuity in the motion of time progress in the conventional way. Conflict is likely to take place in the Self that is still able to resist time, which tries to smash it as a result of change in the daily life standards<sup>47</sup>. This is called "the dialectic of Time and the Self", which is represented in the conflict of the Self with Time, in the time permanence and self-nihilism, and in the phenomenon of waiting, most of which is attributed to a number of political, social, cultural, and

<sup>41</sup>The cruelty of shocking expertise and its frequency might threaten with cutting the continuity of the Self and its sound structure, because this expertise, if suppressed or forgotten, will get lost in the history of the conscious person and his identity, though they are invested in the formation of his character and the making of his destiny. Removing it indicates a kind of recreation of unity between the conscious and unconscious operations, and recollecting the fragments of the alienated and explicitly disconnected self by establishing a sense of temporal continuity between them. See: Meyerhof, Hanz (1972). *al-Zaman fi al-Adab*. p. 68.

<sup>42</sup>Mabrouk, Murad (1998). *Bina' al-Zaman fi al-Riwaya al-Mu'assera*. Cairo: al-Hay'ah al-Missriyya al-Amma li al-Kitab. p. 91.

<sup>43</sup>al-Sadawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*. p. 17.

<sup>44</sup>al-Sadawi, Nawal (1987). *Suqut al-Imam*. p. 23.

<sup>45</sup>al-Sadawi, Nawal (1992). *Jannat wa Iblis*. p. 17.

<sup>46</sup>al-Sadawi, Nawal (2009). *Zena*. p. 21-22.

<sup>47</sup>Mabrouk, Murad (1998). *Bina' al-Zaman fi al-Riwaya al-Mu'assera*. p. 157.

psychological factors that are naturally related to the nature of the writer's characterization of her characters in crisis, who declared from the beginning her conflict with Time<sup>48</sup>. Therefore, I believe that the dialectic of Time and the Self in Nawal a-Sadawi's novels reveals the insides and psyches of the characters.

Mendilow maintains that qualitative choice, the employment of range of Time, the stream of consciousness, the cross-cutting relationship and methods of interpretation in modern psychology made the novel move inwards and fathom the depths of consciousness in search of its material.<sup>49</sup>Therefore, Time has its own psychological goals through which the character expresses its internal world in ways that derive its characteristics from the external influences and life accumulations that mostly impose direct and indirect pressures on the behavior of the character in order to achieve a nihilistic description of Time and its feeling of waiting, and its killing feeling of the formation and permanence of Time and its extension to endless worlds.

Nihilism / Non-existence of Time means the character's feeling that Time is not important and necessary in the formation of life. In other words, it is the character's lack of feeling of Time as a fundamental existence in its internal expression. We exemplify that by a quotation from *Jannat wa Iblis*: "She goes out of the world into what seems to be sleep or death. Her bones leave her body, except one sane cell that remains stuck"<sup>50</sup>In *Zena*, we read: "Time extends with her while she is sitting motionless, staring at the empty blank, falls asleep with open eyes ... she does not wake up, and does not get up or cry either..."<sup>51</sup>

Nihilism/ Non-existence of Time in the two quotations above stems from the Place that created in the character disinterest in the past future in an image that expresses dispersion and anxiety of the Self and its sense of death. Time for the character that suffers from marginalization by its social environment is also marginalized and lost like her life and loss in life. In *Imraah Inda Nuqtat al-Sifr*, *Jannat wa Iblis*, and *Zena* Time constitutes a dilemma for the character and expresses its internal crisis, which is originally an expression of the external. The causes that made the central character feel that type of Time ignorance and its conflict with it include the character's disharmony and coexistence with the society that she belongs to.

Something that underlies the dialectic concept between Time and the Self is the phenomenon of 'waiting', which represents one of the levels of the character of the 'Stream of Consciousness level of expression about its crisis in the Place. 'Waiting' for the human being refers to the unknown and what has not come yet, and what she is not possessed yet, and what is not achieved yet"<sup>52</sup>.The phenomenon of 'waiting' lies in its being an end of the time goal which requires the characters to stay still and not move. The phenomenon of 'waiting' in the novel is characterized by its sad and pessimistic tone and its melancholic perspective about life and effect on the souls of the persons who were exposed to despair and bitterness of their reality frustrations.

The phenomenon of waiting in al-Sadawi's novels is connected in their majority with the social aspect. Waiting combines between the two elements of Time and Place, but from the point of view of the deep essence that generates among some characters their deep sense of life, and their deep feeling about its lost entity through varied social complexes.

<sup>48</sup>Meyerhof, Hanz (1972). *al-Zaman fi al-Adab*. p. 78.

<sup>49</sup>Mendilow, A. (1997). *Time and the Novel*. Tr. into Arabic by Bakr Abbas. Beirut: Dar Sader, p. 47.

<sup>50</sup>al-Sadawi, Nawal (1992). *Jannat wa Iblis*. p. 22.

<sup>51</sup>al-Sadawi, Nawal (2009). *Zena*. p. 294.

<sup>52</sup>Hammad, Hassan (1999). *Afaq al-Amal: Tahlil nafsi li Mushkelat al-Amal wa al-Intizar*. Cairo: Dar al-Thaqafa, p. 47.

In *Imraah Inda Nuqtat al-Sifr*, Fardos waits for the execution of the death sentence. In *Jannat wa Iblis*, the novel describes Jannat's life to be entirely established on 'Waiting'. Every day, day after day, a year after a year, thirty years, standing at night to waits for him; her head falls on her chest while she is standing". She prepares dinner for him standing. She waits for him an hour after an hour, but he does not come..."<sup>53</sup>

### **The Structure of the Event in the Spatiotemporal Environment in Nawal al-Sadawi's Novels**

It is possible to talk about two fundamental types of the structure of the event: The first type is the narrative structure that depends on the event. The second type is the narrative structure that does not depend on the event. The first type consists of two distinguished subtypes: the first subtype is the traditional one. The second subtype is the innovative one. The traditional type is concerned with the chronological narration of events, which reflects the features of the story or tale clearly. Most of the women's novels, especially the pioneering ones, belong to this type such as the novel *Mudakerat Tiba*(1962).

The innovative type depends on the story or tale indirectly, and the innovative elements in it vary. The woman writer is likely to employ styles that contribute to the fragmentation of the chronological sequence of the event like: interruption of the event style that include: associations, interior monologue, montage, and inevitable causal connection of events, whose logical order is disrupted, and whose coherence is based on organized sequence, which leads to the spread of a degree of ambiguity in the literary work as we see in *Imraah Inda Nuqtat al-Sifr* (1973).

The other type of innovation and renewal in the structural styles is the style in which the logical sequence disappears, and the inevitable logical order of linkage of the events is imbalanced. We see both elements hide in the commotion of the crisis in which the past appears in a disorderly way in the frame of the present, or when Time sways between the present, the past and the future, which creates a state of ambiguity in the literary work. Among the innovative models in the feminist novel are Nawal al-Sadawi's novels: *al-Khaytwa Ayn al-Hayat* (1972), *Oghniyat al-Atfal al-Da'iriya* (1978), *Mawt al-Rajul al-Wahid ala al-Ard* (1979).

The second type of the narrative structure is the structural type that does not depend on the event, and it depends in the first place on emotional moments that do not lead to the formation of the mode of features. The types of novels that do not depend in their structure on the existence of the event are: *al-Gha'ib* (1970) and *Imra'atan fi Imra'ah* (1974). In the novel of *al-Lahadath* the focus becomes the Self, and the aesthetics of the novel are derived from the richness of emotions and the momentum of feelings, rather than the nature of the event and the power of the artistic structure. al-Sadawi's novels *al-Gha'ib* and *Imra'atan fi Imra'ah* are empty of events but despite that, we find emotions that function as events and play their songs, because these emotions are full of life, motion and development. The internal world of *Fu'adain al-Gha'ib*, and *Bahiya Shaheen* in *Imra'atan fi Imra'ah* have emotional moments that move according to the movement of Time and flow with its flows; the heroine grows with every dash and movement that drive it forwards<sup>54</sup>.

No one denies the significance of Place in the structure of the novel. It is the complementary part of the event. Besides, it is the ground and the background of action, and the lively field in which the parts of novel move into each other<sup>55</sup>. The element of Place played an extremely important role in developing the event and crystallizing the intellectual

<sup>53</sup> al-Sadawi, Nawal (1992). *Jannat wa Iblis*. p. 111.

<sup>54</sup> Sayyed, Ibrahim (1998). *Nazariyat al-Riwaya*. Cairo: Dar Qiba', p. 61.

<sup>55</sup> Zaki, Kamal Ahmad (1982). *Dirasat fi al-Naqd al-Adabi*. Beirut: Dar al-Uns, p. 2, 42, 43.



and aesthetic values in al-Sadawi's novels<sup>56</sup>. Hence, the Place in the fictional discourse nearly represented a character in all its dimensions and its effect on the general fictional context. If the event combines with the character because every event has to join a character that performs it, the character joins the Place in which the events take place, and through the events the character starts its drawing of the Place.

**That Is What we can Conclude From Vladimir's Classification of Place That He Deduced from the Popular Tales Which Are Based on the Functional Structure. Proop Talks about Three Main Place-Frames:**

- The Original Place, which is usually one's permanent homeland and the family place. Offenses take place in this place, which require the agent (doer) to travel in search for tools of reformation and achievement. The function of this Place is represented in creating justifications for the travels and actions;
- The Recommended Place, in which is a casual temporary place that is located close to the Original Place, and is known by the name
- The Performance Place, which Greim as called the No-place. It is the Negation of place as a stable datum. The nature of such place is consistent with performance and action.

Place according to Vladimir Proop's classification appears to be connected to the character more than the event because the event is not only the action of the characters, and it can be a supernatural matter that is above actions such as death, which takes place in the characters but they do not do it or perform it, which indicates that Proop is aware of the place-structure<sup>57</sup>.

One of the characteristics of the character in the novels of the 'stream of consciousness' is its feeling of defeatism and fear of the future in such a way that indicates its behavior that is affected by the changes of Place. This is what the reader feels in the novel *Jannat wa Iblis*, where the reader faces the central character, Jannat, at the Saray and see her suffering from a severe delirium and is exposed to sessions of electric shocks at the asylum: "Her head got hit against the door while they were pushing her into the room. They lay her over a cold sofa, which was covered by a layer of wax. They tied her to the leg of the sofa with a rope.

They put a piece of square rubber between her teeth. They wrapped around her head a leather belt with a long wire that ends with a black jack. Suddenly, her body started shrinking. Her arms and legs were trembling below the ropes

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<sup>56</sup>When Nawal al-Sadawi deals with the psychological images as an attempt to introduce a psychological dimension of the external events, but these images are not satisfied with introducing the external and internal reality of the character, she also dives into the psychological conscience of the character and tries through it to describe the psychological image of reality in which the characteristics of the character are defined externally and internally. For example, the writer describes the psychological motion that accompanied the maturity of Bahiya Shaheen (in *Imraatan fi Imra'ah*) saying: "She was surprised and did not believe that she has turned eighteen. Did the universe revolve around itself eighteen times? But an invisible silk thread ties her circle with the circle of the universe... the minute egg, which is as big as a needle's head, and that head has one eye that stares, swims forwards and stares searching for the eternal contact moment to be smashed in the universe and dissipate completely". Bahiya here is an image of a girl who lives with herself a broad life, which is larger than that life that she lives with the others. This image introduces the internal reality in a psychological version with which the writer achieves an artistic growth that makes her writings stand between the art of story writing, recording, and stories of stream of consciousness. See: Waraqui, al-Sa'id (1982). *Ittijahat al-Riwaya al-Arabiyya al-Mu'assera*. Alexandria. al-Hay'ah al-Missriya li al-Kitab, p. 219; see also: (1983). *Imraatan fi Imra'ah*. Cairo: MaktabatMadbuli; al-Sadawi, Nawal, (1983). *Imraatan fi Imra'ah*. Cairo: MaktabatMadbuli, p. 15.

<sup>57</sup>Vladimir, Proop (1996). *Morfologiyat al-Qissa*. Tr. Abd al-Karim Hassan and Samira bin Ammo. Damascus:Shira', p. 76; Za'dan, Abdal-Wahab (1985). *al-Makan fi Risalat al-Ghufuran*. Safaqis: Dar Samad, p. 20; Muslem, Taher (2002). *Abqariyat al-Makanwa al-Sourah*, Dar al-Shuruq, 114. See also: Griemas, A. Coutes, J. (1979). *Sémiotiquedictionnaireraisonné de la théorie du langage*. Ed Hachette, Paris, T1, P :146

like a slain chicken... her teeth jammed loudly. White foam like soap foam was coming out of her mouth..."<sup>58</sup>

In another section, we read: "The nurses appeared in their white aprons. Three or four; they could not beat her. They tried to move her to the electricity room. Her body did not move from her bed to the wheeled stretcher"<sup>59</sup>The formation of the Place here is concerned with the nature of the internal character, which was declared by her fear and anxiety from the place (Saraya), which drew a different behavior for her.

The central character, through its dynamic formation or psychological soliloquy which exists in a certain space, expresses, through its interior monologue or recall and retrieval of the past or soliloquy, its anxiety, uncertainty and confusion, which is primarily an expression of the movement of the interior place, which man showed through the employment of the stream of consciousness. This is a matter that ultimately indicates that the movement of the character in the Place is an extension to the movement of the Place within the character. The term "movement" here refers to the verbs that indicate the Place dynamics and the character's movement inside it according to these spatial dynamics. These dynamics corresponds with the fast rhythm that revolves around the character, whether its rhythm results from social changes, or political and economic changes.

Therefore, we can say that the events that the character goes through every day are disparate events that impose on the character some tension and anxiety that make it unable to rely on calmness, and thus, it continues to live with internal and external anxiety simultaneously.

Through the Interior Monologue technique and vocabulary of the stream of consciousness, the central character Fardos/ Bint Allah/ Jannat/ or Bdoor is isolated in the Place: (Fardos, in the cell of the prison; Bint Allah, in the circle of chase by the security policemen; Jannat in the Saraya; and Bdoor, in al-Khartiti Villa), where the power of the stream of consciousness appears through retrieval of the whole experience. (Fardos retrieves her whole life; Bint Allah retrieves her persecution in her life; Jannat retrieves her childhood and the treachery of her husband, Zaccariya; and Bdoor retrieves her father's betrayal to her mother, and the betrayal of her husband, Zaccariya al-Khartiti to her).

The whole matter becomes like starting from zero point, which is a double symbol, where Place refers to the emotional condition and anthological vision about Fardos's character and the place that intensifies this emotional condition and reflects it with all its divergent vocabulary.

Similarly, the whole matter becomes like 'Paradise and Satan', which is a double symbol that refers to the emotional condition and anthological vision about Jannat's character and the Place, which is a double symbol, where Place refers to the emotional condition that intensifies this emotional condition and reflects it with all its divergent vocabulary.

The whole matter also becomes like the fall of the Imam, who is also a double symbol that refers to the emotional condition and the anthological vision about Bint Allah and the Place that intensifies this emotional condition and reflects it with all its divergent vocabulary. The human being, through his movement in Place, draws its aesthetics, "because the human being, in his feelings and emotions and temper, takes from Nature its rites and seasons, which helps his feelings and emotions to draw the place"<sup>60</sup>. Besides, Yassin al-Nussayr says that Place refuses all perceptions that do not connect it with

<sup>58</sup>al-Saqdawi, Nawal (1992). *Jannat wa Iblis*. p. 23.

<sup>59</sup>Ibid., p. 73.

<sup>60</sup>Shaheen, Asmaa (2001). *Jamalyat al-Makan fi Riwayat Jabra Ibrahim Jabra*. Beirut: al-Mu'asasa al-Arabiya li al-Dirasatwa al-Nashr, p. 13.

the movement."<sup>61</sup>

We read about the central character, Fardos, in *Imraah Inda Nuqtat al-Sifr* our first meeting with the reader when she was suffering from psychological anxiety, which soon moves to stir the silent Place: "... After a few seconds, I woke up at a voice that turned out to be her voice. I heard her say: Shut the window... I heard her say: sit down on the floor... Let me talk and do not interrupt me, I have no time for you. At six o'clock sharp in the evening, they will come and take me; the following morning, I will not be her"<sup>62</sup>. Similarly, we read in *Suqut al-Imam*: "it is the eve of al-Adha Day... after the long chase and before dawn. One of them hit me in the back. I was running in the dark; I was looking for my mother...but my dog wasn't with me. They stabbed me in the back... I turned and gave them my face... and suddenly they started vanishing... and before I fall down and forget the letters, I wondered..."<sup>63</sup>

In *Jannat wa Iblis*, we also read the following: "That morning, the accumulated clouds appeared at night, the big gate opened... few birds flew... motion moved in the sitting bodies on the ground... their half-closed eyes widened"<sup>64</sup>. Then, everything stopped suddenly... through the shutters of the door, her slim body dashed with an unfamiliar movement of Eve's daughters. The eyes of men and women moved towards her... her black thick hair flew in the air; she threw it back on her shoulders... she was barefooted; she held her shoes with her hand... she dashed through the iron gate like a white arrow that cut the world into two halves; behind her, there was a number of nurses, who tried to catch up with her; one of them extends his hand to seize her arm, and she hits him with her shoe"<sup>65</sup>.

We also read that in the scene in which *Jannat* climb up the ladders of her house: "her longing overpowered her and she shortened the journey. She came three days before her date"<sup>66</sup> because "she wanted to surprise him with her appearance. She wanted him to raise his eyes and suddenly see her..."<sup>67</sup>. "Her feet exceeded her over the ladder"<sup>68</sup>. "She stands at the door gasping and hesitating"<sup>69</sup>. This rise in Place gave the central character an internal movement in her remembrance and recollection of her love: "She wanted to surprise him with her presence...he would see her and his eyes will be filled with light and their embrace would last for the whole night, and in the morning, she would open the cartoon box and take the gift out"<sup>70</sup>. Gaston Bachelard analyzes the symbolical meaning of ladders as an indication of the movement of ascent and descent of the character in the Place. He says:"When we retrieve the Old Home through its long details, everything that ascends and descends comes to life in him in a dynamic way"<sup>71</sup>.

The character in this place appears to be a catalyst for everything, which makes the place bustle with activity. We read the same thing in *Zena*, "She was standing at the blackboard with her head high; the teacher orders her to write her name; she catches a piece of white chalk with the tips of her fingers... her body turns round to face the blackboard; we see her solid tight-boned back ... she writes her name with winding letters..., the teacher hits her with the rod... write your triple name ... she catches the piece of chalk and writes... then she turns her body to look at us; the two wide eyes shine

<sup>61</sup> al-Nassir, Yasin (1986). *Ishlaliyat al-Makan fi al-Nass al-Adabi*. Baghdad. Dar al-Sh'un al-Thaqafiya al-Ammah, p. 20.

<sup>62</sup> al-Sadawi, Nawal (1979). *Imraah Inda Nuqtat al-Sifr*. p. 15.

<sup>63</sup> al-Sadawi, Nawal (1987). *Suqut al-Imam*. p. 12.

<sup>64</sup> al-Sadawi, Nawal (1992). *Jannat wa Iblis*. p. 5.

<sup>65</sup> Ibid., p. 7-8.

<sup>66</sup> Ibid., p. 68.

<sup>67</sup> Ibid., p. 69.

<sup>68</sup> Ibid. p. 69.

<sup>69</sup> Ibid. p. 69

<sup>70</sup> Ibid. 69 .

<sup>71</sup> Bachelard, Gaston (1980). *Jamaliyat al-Makan*. Tr. Ghaleb Halsal. Baghdad. Dar al-Jahiz.

black glow and the teacher shouts..."<sup>72</sup>

On the reader's first meeting with the other central character, Bdoor also meets us as she was suffering from a psychological anxiety, which soon moves to stir the silent place; "She was in her middle-age... nine years younger than her husband Zaccariya al-Khartiti, but he looks a year or two years younger than her, probably because he is a man and not a woman, her age passes more quickly; nothing in his body indicates his virginity; he does not reach the age of menarche, and then the age of menstruation, the age of despair and old age; he does not bear or give birth, and he does not bear the burden of the house, the children, and bad reputation; nothing disgraces the man..."<sup>73</sup>

The events of al-Sadawi's novels deal with the concerns of the woman's issues, which appear to be the causes of varied events and participants in curing her social and psychological concerns. Foreexample, the event of the man's betrayal to the woman in the novels *Imraah Inda Nuqtat al-Sifr* (Ibrahim's betrayal to Fardos); *Suqut al-Imam* (al-Imam and his betrayal to his two wives); *Jannat wa Iblis* (Zaccariya and his betrayal to Jannat after 30 years of marriage); and *Zena* (Zaccariya al-Khariti and his betrayal to Bdoor) connects the event of 'betrayal' with Place. The event of Fardos's marriage to the sixty years old Sheikh Mahmoud in *Imaah Inda Nuqtat al-Sifr*; the event of Bint Allah's chase in *Suqut al-Imam* to live a life of fear and horror; the event of Jannat's marriage in *Jannat wa Iblis* in to Zaccariya, and her wearing of a wedding costume that has the color of a coffin to live a life of waiting like waiting for death; the event of Bdoor's marriage in *Jannat wa Iblis* to Zaccariya al-Khartiti in *Zena*, to live an unhappy life - all these events are events in which everyone lives a life that has a spatial dimension, which is her arrival at 'zero point', the point of the beginning that is eventually her end.

The event in al-Sadawi's novels proceeds in its majority from the conflict that the characters generate. The conflict is strongly connected to the levels of the event through its power or weakness, and through the characters, their maturity and superficiality, and the event gives prominence to the image of the place, whether it is familiar or hostile. The novels of the Stream of Consciousness are basically characterized by the psychological conflict that takes place within the character. The internal conflict is a result of other conflicts that were in the outside.

The woman's crisis in al-Sadawi's novels lies in what she wants to convey to the reader as a complete event to these atmospheres that her heroines suffered from: Fardos, Jannat, Bint Allah, Bdoor and Zena, inside one place, which is in reality a metaphorical place that is not characterized by stability, happiness and settlement. It is a place that is characterized by confusion and anxiety (it is the prison for Fardos, agoraphobia for Bint Allah, al-Saray for Jannat, the hated villa for Bdoor, and the street for Zena).

The crisis of the central character/the woman lies in the nature of her description of the place through the event, which appeared through her multiple psychological soliloquy, which indicates the character's return to herself because of the absence of the suitable person to stand in front of her and make a dialogue with her.

Fardos in *Imraah Inda Nuqtat al-Sifr* talks to herself saying: "I do not have desire for anything, do not hope for anything and do not fear anything... I do not have desire for release, or atonement for my crime...because my crime was not a crime"<sup>74</sup>. In *Jannat wa Iblis*, the narrator says about Jannat: "She hated dreams. She hid in her room so that others

<sup>72</sup>al-Sadawi, Nawal (2009). *Zena*. p. 8-9.

<sup>73</sup>Ibid., p.15.

<sup>74</sup>Ibid., p. 111.

would leave her to herself. No one asked for anything from her, or directed any question to her"<sup>75</sup>. Zena in Zena: "No man has possessed her, and she can never be possessed by anyone; even music did not possess her; she possessed music and emancipated herself by it"<sup>76</sup>.

If Bakhtin sees that the character has another kind of dialogue, which is not an interior monologue that derives its power from a previous discourse or discourses,<sup>77</sup> al-Sadawi's novels under discussion are based on multiplicity of interior dialogue of the central character, which made the formation of Place connected to more than one event. All of them helped through their accumulation in finding multiple dialogues for a single discourse.

The four novels start with the narrator's declaration of the destiny of the central character / woman, who lived a hard life. The narrator says about Fardos: "This woman is a real one of flesh and blood; I met her at al-Qanatir Prison a few years ago. I was conducting a research on the character of some women who are accused or convicted of various cases".<sup>78</sup>

The narrator introduces the destiny of Bint Alla by describing the scene of her running and the police chasing: "The Eve of the Big Bairam. After the long chase and before dawn appeared, one of them hit me in the back. I was running in the dark... they stabbed me in the back"<sup>79</sup>. The narrator declares Jannat's destiny through her description of Jannat's entrance into the Saray as a result of an inevitable strong shock that she had: "That morning, the sun split the clouds that accumulated during the night, and the big gate... there was a sudden motion in the bodies sitting on the ground. Human bodies of men and women... then everything stopped suddenly on her entrance through the gate"<sup>80</sup>.

The narrator also declared Zena's destiny through description of the scene of Zena's rebellion in the lesson of the Arabic language: "Her image does not leave my memory, her features are engraved in my brain cells, within the bones of the head...she stands at the blackboard with a raised head; the teacher orders her to write her name..."<sup>81</sup>. It is the total event of the women's crises: Fardos/ Bint Allah/ Jannat/ Bdour and Zena, whose result appeared at the beginning of each novel, declaring the bitterness of the life that each central character lived, and whose features appear to us through the sequence of the events of the novel.

The appearance of the man's cruelty that is represented in the sadistic father (in *Imraah Inda Nuqtat al-Sifr*), or in the on-again off-again father (in *Jannat wa Iblis*), or in the hated father (in *Zena*), and in the cruel husband (Sheikh Mahmoud in *Imraah Inda Nuqtat al-Sifr*, Zaccariya in *Jannat wa Iblis*, Zaccariya al-Khartiti in *Zena*), is an indication of the cruelty of life and the difficulty in having control on their destinies, which made the female characters flow into their own interiorities, which made each one talk to herself frequently.

The Place formation might appear compatible with the feeling of the woman/ the central character in al-Sadawi's novels, which made the room an arena for the beginning of events and an internal arena, whose movement is the soliloquizing Self (the Prison-cell room in *Imraah Inda Nuqtat al-Sifr*; the investigation room with Bint Alla in *Suqut al-Imam*; Jannat's room in al-Saray in *Jannat wa Iblis*; and al-Khartiti Villa in *Zena*). This room might appear in its reality as a closed place that is besieged by all kinds of rules and traditions, and surrounded by the husband's and the father's ignorance,

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<sup>75</sup>al-Sadawi, Nawal (1992). *Jannat wa Iblis*. p. 85.

<sup>76</sup>al-Sadawi, Nawal (2009). *Zena*. p. 149.

<sup>77</sup>Bakhtin, Mikael (1987). *al-Khitab al-Riwa'i*. Tr. Mohammad Barradeh. Cairo: Dar al-Fikr, p. 87.

<sup>78</sup>al-Sadawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*. p. 5.

<sup>79</sup>al-Sadawi, Nawal (1987). *Suqut al-Imam*. p. 12.

<sup>80</sup>al-Sadawi, Nawal (1992). *Jannat wa Iblis*. p. 5-7.

<sup>81</sup> al-Sadawi, Nawal (2009). *Zena*. p. 7-8.

and the cruelty towards the female character, who feels that she lives in a prison.

On the psychological level, we find that the heroine made her recall to her mother a great importance for her recall of Place, because the girl lives a deeper conflict than the male child lives from the point of view of strong connection with the mother, which is attributed to the satisfaction that she achieves for her daughter, which makes her return in her feelings to the mother as a solution to the conflict that she falls in"<sup>82</sup>.

Therefore, Fardosin Imarah Inda Nuqtat al-Sifr looks for her mother's eyes in the people whom she loved- Nanny Iqbal and Ibrahim. Similarly, Jannat in Jannatwa Iblis was looking for her mother's voice and spectrum even after her death: "She opens her eyes inside the box and sees her mother's face..."<sup>83</sup>The same thing happens to Bint Alla in Suqut al-Imam, when she was denying the accusation of her mother's betrayal: "My mother was not a traitor and my father escaped from her before I was born."<sup>84</sup>After that, Fardos's psychological crisis is repeated with the new woman, her father's wife, who replaced her mother with no previous warning in the place that became empty of emotions, love and passion.

This place has become changeable and transformable after the coming of this woman, the father's wife (stepmother). This is what Fardos said: "But I saw another wife, who beat met on my hand and took the cone from me. My father told me that she was my mother"<sup>85</sup>. Fardos woke up: "They were not the same eyes that catch me before I fall; they were not the round ones; light was not reaching her eyes at all"<sup>86</sup>. The narrator did not make it clear where Fardos's mother disappeared or what happened to her:"Where did my mother go? I did not know"<sup>87</sup>.

Remembering of the central character to the mother in al-Sadawi's novels is remembering of her role in the place that she moves in and talks in. The connection between the Place and the mother is a strong indication of what the mother was doing towards her husband, who was treating her like a slave whether in Imraah Inda Nuqtat al-Sifras it is represented in the role of Fardos's mother, or in Suqut al-Imam, as it is represented in the role of the Imam's mother and the mother of his friend, the well-known writer, or in Jannat wa Iblis as it is represented in the role of Jannat's mother, who is absented and therole of her Grandmother or in Zena, as it is represented in Bdoor's role and the role of Bdoor's mother.

## SUMMARY

In view of what has been said in the study, we can say that the female characters in Nawal al-Sadwai's novels appear to be expressive through the interiorities of their feelings of alienation. Through external scenes, the character returns to her internal self in an interior monologue or soliloquy, which are stuck to their movement in place, which stirs her feelings and returns her very quickly to connect with her movement in the place that lead her backwards where the movement of time takes place through remembering and retrieval.

This awareness of the significance of Place by the narrator offered the novel a significant human dimension through the heroine's projection of the intellectual and psychological state on the space of the novel.

<sup>82</sup>Qassouma, al-Sadeq (2000). *Tara'iqTahlil al-Qissa*. Tuni: Dar al-Janoubli al-Nashr, p. 96.

<sup>83</sup>al-Sadawi, Nawal (1992).*Jannat wa Iblis*. p. 155.

<sup>84</sup>al-Sadawi, Nawal(1987).*Suqut al-Imam*. p. 12.

<sup>85</sup>al-Sadawi, Nawal (1979).*Imra'ahIndaNuqtat al-Sifr*. p. 22.

<sup>86</sup>Ibid. 22

<sup>87</sup>Ibid. 22

The central character in al-Sadawi's novels starts through her conflict with the events in which the element of heroism is characterized in the Place. Inside the walls and rooms of the Place the questions of the characters' psychological goals take place through several varieties and therefore, it is impossible to the Time Stop separately from the spatial nature in which it appeared.

Al-Sadawi's novels come close to the novels of Stream of Consciousness in their style, where we find that the Past is woven within the character's memory and is stored in it and can be retrieved by the Present Moment. Besides, the form of the novel that is written in the first-person singular pronoun allows the narrator to refer to the later events without disrupting the textual logicity and the chronological logicity.

It seems that the Time Movement and Fictional Discourse have a major effect on the order of the events in al-Sadawi's novels from the perspective of length and shortness, depending on the distressed psyche of the heroine in crisis, who is in conflict with the system of the Present Time Order. We conclude from that that the division of al-Sadawi's novels into stations, sections, and scenes, was not coincidental or out of tampering, but is dictated by the internal condition of the heroine and her inner ripples, which implies that her crisis was getting worse from one scene to another.

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