



The Main Character – The Woman in Nawal al-Sa'dawi's Imagination: A Well-Deserved Interactive Emotional Movement

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Abstract: Dictionaries unanimously agree that the term "character" refers to the traits that distinguish a certain person from another. Each trait of the character of the individual should take into consideration his general external appearance and the nature of his abilities, decisions, motives, reactions, expertise, and the total values and attitudes that direct his behavior. The literary character is one of the imaginary or real individuals with whom the events of the novel or play deal. A number of values and traits are attributed to it, which can be discovered through the dialogue, the verbs and the description that the reader reads or hears. Like every human or non-human being that appeared in literature, whether individually or collectively, the character has a specific function in the story. Besides, it has physical, moral, and rational traits, which vary from one character to the other according to the function that is attributed to it, whether major or minor, and according to the literary genre in which it plays a certain role. In short, the character can be defined as the total traits that constitute the nature of the human being.

Keywords: Direct and indirect characterization, symmetries, parallels, contrasts, allegory, symmetric tools, inspired form, acquired form.

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INTRODUCTION

The character in the novel is employed to perform the event that the writer assigns to it. Therefore, it is subject to the writer's strict techniques, his measurements, his perceptions, his ideology, and his philosophy in life. The character in the traditional novel is dealt with as a living creature that has a physical existence. It describes the character's appearance, stature, voice, clothes, countenance, age, tendencies, concerns, aspirations, pains, happiness, and misery because it plays a major role in any fictional work that is written by any traditional author.

This situation continued to prevail till the beginning of the twentieth century, specifically the end of the First World War, when we notice that the

writer's point of view about the character started to change. Part of the novelists tended to mitigate their overemphasis on the character and weaken its sovereignty in the fictional works. It gradually stopped to be more than a simple paper creature, and thus, it became impossible to study the character on the grounds that it is a person or an individual, and the critics' thoughts started treating it within a semantic indicative frame, as they do in their treatment, description, narration and dialogue.

There are two basic types of textual indicators that distinguish the fictional character. The *first type* is called *direct characterization*, in which the Narrator gives the character one definite and clear trait such as 'clever', 'generous', 'optimistic', etc., by using one word or one short phrase or a paragraph that describes the character

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directly on its appearance on the scene of events. Alternatively, the writer might make another character talk about and describe a specific character. Another way is that the Narrator makes the character describe itself through its confessions or internal monologue. In this case, the Narrator is considered a 'receiver' who receives signals, which are the traits and hallmarks of the character, without having to interpret them. In other words, the reader does not have to make an intellectual or interpretive effort to analyze and discover the character's characteristics [1].

Through the technique of '*direct characterization*'/ '*direct depiction*', the Narrator introduces the character through the description of its conditions, thoughts and emotions, through which he defines its general features. Besides, he can introduce its actions through the employment of the story-telling in which he comments and explains the cause of the actions in a direct way [2].

The Narrator in the traditional novel used to over-describe the character in such a way that he does not leave any role for the reader, which makes him lazy, but in the modernist novels the reader is active and has a major role in the construction of the text, and therefore, direct characterization is decreased and indirect characterization is increased[3].

Direct Characterization can also be made by the fictional character describing an itself or another character, which constitutes a verbal statement about the trait or characteristic. The narrator is also likely referred to external or internal traits or traits that are related to the character's habits [4]. However, if the source of information is the Omniscient Narrator, the information can be considered reliable, but if its source is a character

that talks about itself, or another character, or by a witness-narrator, the information is non-binding and is likely to be unreliable[5].

Giving traits or characteristics to the fictional character by means of *direct characterization* leads to putting the character within a frame or a fixed center, which makes it hard for the character later to develop and reveal new unexpected dimensions that are contrary to what has been introduced before. The Narrator who overuses this technique performs all the tasks in the construction of the characters, without the reader's participation or his assistance. In this way, the Narrator introduces a finalized product and the reader has to accept it and appreciate it as the Narrator himself has done. In specific cases, this characterization raises reactions in the reader towards the introduced character such as admiration, love or aversion [6].

The *Second type* of the textual indicators that distinguish the fictional character is called *indirect characterization*, in which the Narrator does not give the reader the character's traits or characteristics in a direct way, and the reader's role, depending on his analytical abilities and point of view, has to infer and discover these traits by indicators that are distributed within the text such as: the external appearance of the character, the character's environment, its distinguished and abnormal actions, its relationship with the others, its speech, and its habits 7, each action that is done and each statement that is said by the character and tells about its identity. The reader has to interpret the actions and statements, and describe the character the way he sees as appropriate so that its image is completed and emphasized by the text[8] .

This study observes the character through its *indirect characterization*, where the reader infers specific conclusions about the nature of the

¹ Rimmon-Kenan, Shlomit (1995). *al-Takhyil al-Qassassi: al-Shi'riyya al-Muassera*. Tr. Hassan Ahmama. al-Dar al-Baydha: Dar al-Thaqafa li al-Nashr wa al-Tawzi, p.91-93; See also; Tomashevsky, Boris (1965). "Thematics". In: *Russian Formalist Criticism- Four Essays*. Trans. Lee Lemon and Marion Reis. Nebraska: University Press (1965), p. 88.

אבן. *הדמות בסיפורת*. תל-אביב: ספריית פועלים, יוסף עמ' 45-56. 1980.

² Samaha, Ferial (1999). *Rasm al-Shakhsiyya fi Riwayat Hanna Mena*. Beirut: al-Muasasa al-Arabiya li al-Dirasat wa al-Nashr, p.49; See also: Wellek, Rene, Warren, Austin (1992). *Nazariyat al-Adab*. al-Riyadh: Dar al-Marikh li al-Nashr, p. 229.

אבן. *הדמות בסיפורת*. עמ' 52, יוסף עמ'

⁴ Jahn, Manfred (2005). "Narratology". At: <http://www.jahn:ppp/narratology/characterization>

⁵ Mieke, Bal. (2005). "Narratology". At: <http://jahn:ppp/narratology/characterization.130-131>

אבן. *הדמות בסיפורת*. עמ' 51-52, יוסף עמ' 93. See also: Rimmon-Kenan, Shlomit (1995). *al-Takhyil al-Qassassi: al-Shi'riyya al-Muassera*, p. 93.

⁷ Ibid., p. 91-93; See also: Boris, Tomashevsky. "Thematics". P. 88.

אבן. *הדמות בסיפורת*. עמ' 45-56, יוסף עמ'

⁸Bahrawi, Hassan (1990). *Bunyat al-Shakl al-Riwa'i: al-Fadha',al-Zaman, al-Shakhsiyya*. Beirut: and al-Dar al-Baydha: al-Markaz al-Thaqafi al-Arabi, p. 223; al-Raqiq, Abd al-Wahab (1998). *Fi al-Sard: Dirasat Tatbiqiya*. Safaqes: Dar Mohammad Ali al-Hami, p.135-136.

character and its attributes without being directly stated by the text.

The forms of indirect characterization are the following

Indirect Characterization generally occurs in three forms:

1. Narrative issues about dynamic elements, e.g. thinking and working, which refer to the character's language and its utterances, its thoughts, the nature of its work, and its internal relationships
2. Narrative issues about fixed elements that are related to the character: the character's name, its external appearance, its behavior, its clothes, its habits, its social cultural status, and its spatial-temporal environment.
3. Formal textual samples such as groups of characters, symmetries, parallels, and contrasts among them⁹.

The most important *tools of indirect characterization* and the structure of the character on the formal level are the following:

1. The External Appearance

The external appearance of the character is considered a tool to infer its nature and qualities. Since antiquity, the human being connected between the external appearance of the internal traits of the character and its nature. Classical poets, including Homer, overused this style in describing their heroes. At the beginning of the fictional imaginative writing, the external appearance was used to include personal qualities. This style developed after the appearance of the theory of the Swiss theologian Johann K. Lavater¹⁰ (1714-1801) about Physiognomy, in which he connects between the facial attributes and his personal attributes¹¹ but this theory acquired false scientific significance.

Lavater justified a number of photos of historical faces and other contemporaries in order to clarify the direct connection between the facial traits and the personality traits. His theory influenced

Balzac and other writers in the nineteenth century. Despite its scientific inaccuracy, there are many writers who still connect between the external appearances of the character with specific internal traits.

In our days, though Lavater's theory has become fully invalid, its metaphorical connection between external appearances and internal traits is still a strong source in the hands of several writers. The reader has to discern in this connection the difference between those recognized character's external traits that are out of control such as its tallness, color of eyes, and length of nose, and those traits that are under the character's control such as its hairstyle and form. Through the character's clothes and hairstyle, the reader can deduce its affinity, status, cleanliness, negligence, acceptance of common values or rebellion against them because the relationship here is causal between the appearance and the internal inborn nature¹².

The type of character that the writer wants to create, its field and profession compels the writer to use special means and devices in order to build the character. On the other hand, they introduce the writer's point of view and the extent of his interference in the world of the text as justification for his employment of these means and techniques. In addition to that, the motives and degree of effectiveness of each technique differs from one writer to the other. Sometimes, the Narrator interferes to explain on the external details, but this explanation appears in different ways: either in a *direct reporting denotative literal language* such as "Her black warm eyes revealed sadness and innocence" or implied *connotative metaphorical descriptions*, which are implied definitions that are projected on one of the body parts. Instead of defining the general trait of the character, the narrator gives that trait to a specific part such as: "clever nose "," oppressive eyes. The "nose" is not "clever" but its owner¹³.

Each literary character needs techniques and structural devices that are specific to it. For example, in order to describe an active and robust person, the writer needs special techniques and devices that are different from the techniques and devices that he uses to describe a lazy person. Besides, all the words, sentences and paragraphs that are scattered throughout the literary text and describe the character are considered tools and techniques of characterization that are introduced to the reader. However, not every textual unit (word,

⁹Margolin, Uri (1989). "Structuratist Approaches in Narrative". *Semiotica*. 75-1/2 ,12-13; Margolin, Uri (1987). "Introducing and Sustaining Characters". *Style*. 21/1 ,113-115; Margolin, Uri (1986). "The Doer and the Deed". *Poetics Today*. 7., 206.

¹⁰ Johan K. Lavater (1714-1801), was born on 15 November, 1741 and died in Zurich on January 2, 1801. A Swiss Philosopher and writer

¹¹ Johann Caspar, Lavater (1789). *Essays on Physiognomy for the Promotion of the Knowledge and the Love of Mankind*. Translator: Thomas Holcroft (British, 1745-1809). Publisher: G. G. J. & J. Robinson (London). 1789.

¹² Rimmon-Kenan, Shlomit (1995). *al-Takhyil al-Qassassi: al-Shi'riyya al-Muassera*, p. 99-100.

¹³. 61-57 עמ' . *הדמות בסיפורת*. יוסף , אבן .

sentence, and paragraph) can be considered a means of building the world of the character, unless this unit gives new information about the world of the character and its traits. Besides, not all the units, even if they are similar, perform the same function. For example, the same external description of a certain character performs several different functions if it is incorporated within different contexts.

Similarly, the same description can convey different implications if it is used to describe other characters in the literary work or in another work. Writers sometimes use different styles and means in order to highlight a certain trait in the character such as "selfishness". Some writers point out this trait in a direct ways saying: "He is selfish", while others says: "He is interested only in his own good". Others refer to a certain trait by referring to the character's actions and behavior that show this trait. Here, the reader is required to analyze the actions and behavior that reveal the character's nature and attributes. In addition to its actions, the character's speech with others can reveal its traits. Sometimes, the speech of other characters about a certain character can reveal its traits indirectly¹⁴.

2. Action

It is possible to deduce a certain trait through an extraordinary action that is done by the character or through its specific habits. The extraordinary action generally reveals the dynamic appearance of the character while repeated habits reveal the fixed appearance of the character. Besides, it is possible to classify the extraordinary repeated action (habit) in one of the following categories: Omission of an action that was completed, namely, an action that the character was supposed to do but did not; a preplanned action, namely, a plan or a desire that is not performed yet.

It should be noted here that when planned actions turn into 'habits', they indicate the negativity of the character, as we see in Hamlet's inaction¹⁵. The reader can also deduce certain traits through actions. For example, the reader reads that the character is a 'deserter' from the army; he is likely to think that the 'deserter' is a coward or a peaceful

person who is against war¹⁶. Yosef Even says that the character's actions can be routine ones or unexpected ones, but the routine action is an action that is repeated constantly, but the unexpected extraordinary 'irregular' action is unexpected because it is a result of an unexpected action, and it can be positive or negative, sudden, surprising or unsurprising¹⁷.

3. Language

The character's language, whether in talking or in thinking, refers to a specific trait in the character, either through the character's style of speaking or the content of speaking. The speech of a certain character about another one is also likely to distinguish both the speaking character and the spoken about character. The speaking style is one of the means of characterization, especially in texts that distinguish between the characters' speech and the Narrator's speech. The speech can also refer to the character's origin, dwelling place, social status, professional status or individual traits¹⁸.

The language has to be close to the character's language in order to achieve something of the artistic logicity because the character is the one who sees the object and describe it and is influenced by it. In addition to that, and in view of the difference between the levels of the characters of the fictional work, it is futile to see all the characters speak on the same level of language. Logic imposes difference of levels according to the difference between the employed characters and the difference between their roles in the literary work. Yosef Even maintains that language and style of speech reflect the character's nature in the literary work. Sometimes, the register of language is high and on other times it is low, or the character can enjoy speaking on both levels¹⁹.

4. Environment

The novel's environment is its spatiotemporal reality together including all the elements of nature and objects that Place includes, and all the elements that Time refers to such as, a moving sequence or chronology, or time that has its limits, and characteristics that are connected to the era that it is connected to. In other words, this environment is everything that is connected to the

¹⁴ Ibid., p. 45-47.

¹⁵ Shlomit, Rimmon- Kenan (1983). *Narrative Fiction*. London and New York: Methuen Co. Ltd., 61-62; Uri, Margolin (1972). "The Doer and the Deed". 206. Seymour, Chatman (1972). "On the Formalist-Structuralist Theory of Character". *Journal of Literary Semantics*. vol.1. (1), 57-79.

¹⁶ Mieke, Bal (2004). *Narratology: Introduction to the Theory of Narrative*. Toronto: University of Toronto Press. 2004. 131.

¹⁷ אבן . הדמות בסיפורת . עמ' 68-76 , יוסף¹⁷

; אבן . הדמות בסיפורת . עמ' 80, יוסף¹⁸

See also: Rimmon-Kenan, Shlomit (1983). *Narrative Fiction*, p. 63-64.

אבן . הדמות בסיפורת . עמ' 80-84 , יוסף¹⁹

natural sector, the morals and manners of the characters and their lifestyle.

Environment in the novel has a special cultural concept, which is not satisfied with the total natural circumstances that surround the human being in the novel, but also the social circumstances that are connected to the character of the human being on the one hand, and affect his life, and create the events of this life within the novel, on the other.

Yosef Even says that a lot of writers confirm that the environment affects the nature and temper of the human being, and explains and accounts for his future behavior. He adds that there is a relationship between the human being and his house and the road in which he lives and between the human being and his city and his homeland²⁰.

The *spatial environment* of the character (room, home, street, village, city), and the *human environment* of the character (family, social status) are metaphors that tell us about the traits of the character. The more the social awareness of the writer increases, his emphasis on the relationship between the character and its home, street, city, and sometimes country increases because the individual's lifestyle is largely decided by the form or shape of his home and its location, and the social cultural environment that prevail in the street, at school, and workplace. Balzac gave a lot of significance to these factors, and therefore, he gave accurate and comprehensive descriptions to the environment of his heroes, and employs the description of the place as a tool that serves the description of the characters"²¹.

5. The Character's Name

The names of the characters in the novel are generally representative of the character's traits or have specific meanings. However, the case is not always like that as some names can also be ironic or indicate the opposite traits of the characters.

The simplest and direct way to draw the character exists in the allegory²², where the name

mostly reflects the main characteristic of the main character, which constitutes a key to decode the enigma of the allegory. Actually, this technique is not exclusive to allegory as it also exists in a lot of stories and sometimes. Parallel between the name and the trait can emphasize their contrast²³.

Rimmon- Kenan, Shlomit (1983). *Narrative Fiction*, p. 69. Considers parallel (or analogy) as a means to enhance characterization rather than an independent kind of character structure. Even says: parallel tools do not build the character or its individual trait, but highlight it and strengthen it on condition that it has already been formed by other means. For example, a coward person who is known of his cowardice comes across a scared rabbit during its escape. The scene reflects the element of common cowardice between them. There is no causal relationship in this analogy as it is a textual relationship²⁴.

Yosef Even maintains that the writer knows in advance the psychological condition of the character in his literary work and what goes on in its soul, and he just looks for a suitable name to the character. Besides, the reader can presuppose that the given name to the main character in the literary work bears a specific meaning, and that this name is likely to add to the character a special trait, but this is not necessarily true to every literary work. Sometimes, the given name to the character refers to a certain thing, which is required but the character probably cannot suggest or reflect it. In this case, the difference between the nature of the character and the thing that is required or expected from it can take another meaning²⁵.

• The Study: The Main Character of: *Imra'ah Inda Nuqtat al-Sifr*²⁶

In my opinion, the woman in all of Nawal al-Sa'dawi's novels seems to be a project of a free woman, as the text of the *Imra'ah Inda Nuqtat al-Sifr* indicates. She is not deeply liberated, but she is not tamed or subjugated, either. She is aware of the mistake in the basis of her life, and while she looks for the cause and envisages liberation, she commits

אבן. *הדמות בסיפורת*. עמ' 92-96, יוסף²⁰

Rimmon- Kenan, Shlomit (1983). *Narrative Fiction*. 68 ; אבן. *הדמות בסיפורת*. עמ' 92-96, יוסף²¹

²² Allegory is a figure of speech that is woven from a narrative material and always includes a superficial meaning and a deep meaning. "Sard", which enters in the formulation of poetry, is not able to melt in the poetic version and submit to its aesthetic requirements only but above that, it becomes an artistic style and a material for making the image. See also: Fathi, al-Nasri (2013). *Surat al-Takhayyul fi*

al-Shi'r al-Arabi al-Hadith. Bahth fi al-Allegoria. 1st ed. Beirut: Dar al-Tanwir li al-Tiba'ah wa al-Nashr.

²³ אבן. *הדמות*. עמ', יוסף²³ ; 103 ; Tomashevsky, Boris (1965). "Thematics", p. 89; Rimmon- Kenan, Shlomit (1983). *Narrative Fiction*, p. 69.

אבן. *הדמות בסיפורת*. עמ' 103, יוסף²⁴

אבן. *הדמות בסיפורת*. עמ' 103, 106, יוסף²⁵

²⁶ The Study deals with the characterization of the main character of Nawal al-Sa'dawi's novel: *Imra'ah Inda Nuqtat al-Sifr/ A Woman at a Zero Point* (1979).

more mistakes as Fardous does in *Imra'a Inda Nuqtat al-Sifr*.

The woman in this awareness revolves around herself like a cat that revolves around its tail. In this awareness, she becomes more skilled in her silence and more withdrawn into her personal subjective world. Her ability to see the other dwindles and withdraws into herself and cancels the Self of the other, and therefore, we see al-Sa'dawi's novel swing 'between two things'. In my view, the woman knows that and this appears in the text of al-Sa'dawi's novels, but she does not know everything. She knows that the mistake exists but she does not know that she is formatted to commit that mistake. She is an insufficient heroine, a heroine who carries the cause of disease that she is unaware of, an inherited illness that she is not responsible for. This is what gives her at the same time her tragedy and her dynamics as a revealing fictional character.

- **The Questions of the Researcher**
- What makes the main character in the novel *Imra'ah Inda Nuqtat al-Sifr* feel she is in a total loss, without knowing what she is looking for, and what she is doing in her life?
- What is the element that creates this vast difference between one heroine and the other? What makes the heroine of this novel a resisting rebellious one?
- Are they the writer's intellectual tendencies and his/ her vision? Or the writer's subjective nature? Or is there another deeper rule behind the appearance of the heroine in this or that way in this or that social stage?

In my opinion, this loss is the dominant feeling on the central/ main character in al-Sa'dawi's novels in general and in *Imra'ah Inda Nuqtat al-Sifr* in particular. The traits of the central character of this novel can be inferred through the following observations:

1. Observation of the External Appearance of the Main Character in: *Imra'ah Inda Nuqtat al-Sifr*

The *external appearance* of the fictional character in general is considered one of the dimensions that constitute the character, which is the first material that helps us to understand the character and get acquainted with it in a direct way. There is no doubt that the size of the character and its stature, the shape of the nose and eye, the kind of clothes and other items affect our impressions about the character, and represent at the same time a material for interpretation and analysis²⁷.

²⁷ Abdul al-Muttaleb, Zaid (2005). *Aalib Rasm al-Shakhsiyya: Qira'ah fi Masrahiyyat Cleopatra li*

Some writers tend to adopt the external description of the character's shape and dresses as clues to the characters' psychological condition. Therefore, the reader has to take the writer's description of the external appearance seriously. The description includes the clothes, the exoskeleton or body structure, which are likely to tell about the social environment or the job or status, or age; some other data about the physical power, agility, or physical fitness that can be used to indicate the degree of the character's coherence from the intellectual or emotional aspects. The weakness of the physical structure can be employed to indicate the disintegration of the character's psychological entity.²⁸ When talking about the external appearance of the character, we should distinguish between two aspects:

- a) *The Gifted Figure*. The character has no hand in its physical formation or power to change it.
- b) *The Acquired Figure*. The character can control its traits such as clothes, hairstyle, and external details²⁹.

When talking about the *Gifted Figure*, we notice that Fardous has "a big, rounded nose and a thin raised mouth... and this big rounded nose resembles my father's nose, and this raised thin mouth resembles my mother's mouth..."³⁰. In another section in the novel, we find another detail of Fardous's gifted figure: "She has killing eyes, like a deep stable penetrating knife, her eyelashes do not blink, and no muscle in her face moves, ... similarly, her voice, too, is like a deep, cold, stable, like penetrating knife that has no shaking tone..."³¹. This is a description of Fardous, through which the novel tries to describe some of its prominent parts: the nose, the mouth, the eyes, the slim body, the thighs and its firm muscles, and long fingers of her thin hands.

The first impression that this description raises is that these traits indicate characteristics and temper of the character, but we cannot say categorically that every external description of a certain part of the body indicates traits of the character as some critics argue that the external

Shawqi. Cairo: Dar Gharib li al-Tiba'a wa al-Nashr wa al-Tawzi, p. 27; see Tomashevsky, Boris (1965) "Thematics", pp. 88-89

²⁸ Abdullah, Adnan, Khaled (1986). *al-Naqd al-Tahlili*. 1st ed. Baghdad: Dar al-Sh'un al-Thaqafiya al-Amman, p.69.

²⁹ Taha, Ibrahim (1990). *al-Bu'd al-Akher: Qira'at fi al-Adab al-Falastini al-Mahalli*. Al-Nasera: Rabitat al-Kuttab al-Falastiniyyin, p. 51.

³⁰ al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*. Beirut: Dar al-Adab, p. 25.

³¹ Ibid., p. 13-14.

traits are nothing but masks that hide the real character.

In my opinion, we can consider Fardous's slender body as a pointer at her sexual attraction, and her thin mouth as an indicator of her sexual lust, and her rounded nose as an indicator of her sexual voracity, too. The Narrator does not attribute to Fardous the trait of cruelty or strength, but he attributed them to her eyes and fingers in order to guide us to the traits of this character: "murdering eyes..."³² About her eyes, we read: "But I soon looked at my hand's fingers... they are long fingers... they are fingers that have power and cleverness and language..."³³

Through this description, the reader discovers that this character enjoys having these traits, and through a description of the part, it becomes possible to know the whole. The nature of life that Fardous went through proves her cruelty to men and to life: "I became aware that I hate men"³⁴ Besides, men's competition on her agrees with the narrator's descriptions to her; she has a slender body and men run after her and pay for it heavy amounts of money: "I became a successful prostitute, and I get the highest price and most men compete on me"³⁵.

Without warning and without introduction, we read about the change of the traits of the described person. Fardous surprises the reader and says: "I soon looked at my fingers. My fingers are my fingers; they are fingers that have power, cleverness, and language"³⁶.

In another quotation, she says: "I knew that I have black eyes that have a gleam that draws the eyes to them, and knew that my nose isn't big or rounded; it is a nose that has softness and fullness that implies a sharp voracious lust, and my body is slender and my thighs have tight muscles that can tighten more and more"³⁷.

From the previous quotation, we see the change in the traits of the described person. Some critics see that the change in the traits of the described person sometimes stems from the point of view of the looker as the traits of the described person are likely to change not because of an actual change but because of an internal change that

occurred to the looker. This change raises emotions and reactions by the reader; he either becomes more enthusiastic, or, when the features go deeper in the world of power, for example, or he is scared positive traits change into when they turn into negative".³⁸

It is true that these descriptions do not correspond to previous descriptions because they do not deny them completely. We read Fardous's refusal to this nose and this mouth because they remind her of her father: "I did not love the shape of this nose, neither the shape of this mouth, and I thought that my father dies but he is still living in his big rounded nose, and my mother is still living in her thin lips, and I, Fardous herself has not changed even if she has put on a pair of shoes and wore a dress"³⁹.

When talking about the *Acquired Figure*, we notice that she cared for her clothes, her appearance and her hairstyle. She wanted to appear like the honest women: "I am a woman like all honest women of the high class. My hair is lined up at a hairdresser who is specialized in the hair of high class women. My lips were dyed with a natural honest color that neither reveals debauchery nor covers it, either"⁴⁰. However, we do not know about her clothes at all except in that reference, when her uncle took her to Cairo after her parents' death: "... I saw my mother in front of me; a small girl wearing a dress that reached her knees only, and my feet inside a pair of shoes"⁴¹. In this way, the novel puts us in front of a comparison as her clothes were different from those in the village: "I did not realize in the beginning from where this girl came. I did not know that she is me, because I was wearing a long, earth-touching smock (jilbab), and my feet were bare without shoes"⁴².

2. Observation of the Actions of the Main Character in: *Imra'ah Inda Nuqtat al-Sifr*

After dealing with the novel and the actions of the main character Fardous, we can identify her complicated character and her contradictory characteristics through her actions. Fardous's most important characteristics are: negativity and helplessness in taking any attitude, absence of making initiatives and taking actions, and escape from everything. From the beginning of the progress of the actions of the novel, Fardous does not confront any situation or event that she faces. For example, she is unable to face her sadistic father, her

³² Ibid., p. 13-14.

³³ Ibid., p. 70.

³⁴ Ibid., o. 98.

³⁵ Ibid., p. 99.

³⁶ Ibid., p. 70.

³⁷ Ibid., p. 62.

³⁸ al-Sadeq, Qasouma (2000). *Tara'iq Tahlil al-Qissa*. Tunisia: Dar al-Janub li al-Nashr, pp. 172-173.

³⁹ al-Sa'dawi (1979). *Imra'ah Inda Nuqtat al-Sifr*, p.25.

⁴⁰ Ibid., p. 107.

⁴¹ Ibid., p. 24.

⁴² Ibid.

absent mother, or the person who harasses her sexually whether her Uncle or Mohammadayn. She behaves with everyone in a remarkable negativity. When her uncle and his wife forced her to marry Sheikh Mahmoud, she does not defend her right to choose her partner. When she becomes Sheikh Mahmoud's wife, he beats her, humiliates her and counts her bites of food, but she behaves negatively. When Bayumi and his friends invade her body, she does not defend herself, and when Ibrahim betrays her, she escapes from the company to return to the world of prostitution. When Marzouq invades her life and body, she behaves negatively.

Fardous lives a simple life and deals with the people around her in simplicity and naevity. She even does not know what Mohammadayn was doing to her when he was touching the intimate spots in her body. Similarly, she did not know what her Uncle was doing when he was harassing her sexually. When he marries her to Sheikh Mahmoud, she does not realize what is happening to her: "I do not how I bore life at my Uncle's home and his wife; I do not know how I married Sheikh Mahmoud, either"⁴³.

"Change" in Fardous's personality and behavior starts after she goes through a long series of cruel violations. Sheikh Mahmoud violates her body; Bayumi and his friends violate her body; Sharifa Salah al-Din violates her body and employs her in prostitution. Journalist Dhiya al-Din faces her with the meanness of her work as a prostitution. She leaves it and then she is exposed to betrayal by Ibrahim, the man whom she loved, her colleague at the company. After all these violations, the other Fardous wakes up and her view about people and life changes and she turns into a non-negative woman. With these new contradictory features, we start observing the cruel and solid Fardous, who refuses pity from anyone: "The thing that I hated most was that man who was trying to preach to me and say that he was trying to rescue me!"⁴⁴.

In my opinion, what Fardous does to get out of prostitution, to pursue to work at a company, and to fall in love with a man, which, in my opinion, is an unexpected action. About the unexpected action or "abnormal" work, Yosef Even says: "The character's deeds might be routine jobs and unexpected. The routine work, however, is the work that is repeated constantly. The unexpected or "abnormal" work is not expected because it results from an unexpected event, which can be positive, or negative, surprising, or unsurprising"⁴⁵.

⁴³ al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*, p. 49.

⁴⁴ Ibid., p. 98.

⁴⁵ . יוסף, אבן. הדמות בסיפורת. עמ 68-76.

The reader does not expect that Fardous will work at the company and live the life of minor officials after she tasted the taste of money and luxurious life during her work as a prostitute. Consequently, her love to Ibrahim after the tragedies that she experienced with previous men in her life was not expected, either. He unexpected act (love to Ibrahim) resulted from an unexpected action (work in the company).

We observe Fardous seeking to gain a shining future and a high status job all the time: "Sometimes, I imagine that I will be a doctor, an engineer, a lawyer or a judge in the future..."⁴⁶ She feels that she is not like the other females and girls; love that the girls speak about does not concern her: "...I felt that I am not like women nor like girls; girls around me speak about love, and I do not speak about love... what concerns girls does not concern me, and what interests girls does not interest me"⁴⁷. She seeks to get more knowledge, and therefore, she reads books: "and I discovered the school library... I clean the book with a yellow kerchief, and sit on a broken seat under a weak lamp to read"⁴⁸.

Fardous lives a life of deprivation. The penny had a great importance in her life, whether in her father's home or her husband's home or her work in prostitution. She had to work hard in order to get the 'penny'. Therefore, she was very happy when she got her first penny from her father; "al-Fitr Day came and I said to my father: Give me a penny. He said: You ask for a penny at the beginning of the day? Go and sweep under the animals... at the end of the day I will give you a penny. And he gave me a penny when I came back from the field. The first penny that he gives to me. The first penny that becomes my penny. It's neither my father's penny nor my mother's penny. It is my penny and I can do with it what I want, and buy with it what I want"⁴⁹.

She would be happier when she gets ten pounds from a certain man: "When I was going out of the door, he seized my hand and put in it a ten-pound banknote. The first time ever I catch a banknote of this size"⁵⁰. Fardous feels that the penny is taboo or a defect (awra) to her. All those around her made her believe that: "A long time ago, since my father beat me for the first time on my hand, I have been stretching it to get the penny. When my mother beat me when I lost a penny at the market;

⁴⁶ al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*, p. 49.

⁴⁷ Ibid., p. 30.

⁴⁸ Ibid., p. 31.

⁴⁹ Ibid., p. 74.

⁵⁰ Ibid., p. 73-74.

and when my Uncle gave me a penny and said to me: 'Don't tell your mother'. When my Uncle's wife put the pennies in her chest if she heard my voice; when my husband counted the pennies, if he saw me"; and when Sharifa was counting the pounds, but if she saw me, she would hide them. Thus, whenever I saw someone counting money or taking it out of his pocket, I would turn away my eyes as if money were a defect "'awra" or something forbidden"⁵¹.

In general, we observe Fardous in a state of self-defense, and even after she thinks that the prostitution-job is likely to guarantee her freedom, power and money, she discovers that this is merely a delusion: "I thought I survived men, but the man who came to me this time wearing a known-job among men's jobs, which is the job of procurers".⁵²

Fardous seeks to take revenge on all men. "I wanted to raise my hand high in the air on every man that I knew and then hit him down on his face"⁵³. However, at the same time, we observe her holding a frightened heart; she does not dare raise her hand on a man because she is a prostitute: "No matter how successful the prostitute is, she cannot know all men, but I wanted to raise my hand in the air and hit the man I knew on his face, but because I was afraid, I could not raise my hand. Fear was making me think that this move of raising my hand is a heavy hard one"⁵⁴ till one day she got rid of her fear: "I did not know how to get rid of my fear till I raised my hand for the first time"⁵⁵.

Fardous suffers from injustice twice; once from men, and once from the women who appeared in her life as her mother is absent: "My mother did not warm me in winter. She was warming my father"⁵⁶. Her Uncle's wife was seeking to get rid of her, and she makes her marry her elderly Uncle, who was sixty years old while she was still nineteen. "My Uncle Sheikh Mahmoud is a good man and his salary is high. Fardous has grown older, Our Sheikh, and she has to get married"⁵⁷. Abla Iqbal makes a lesbian relationship with her: "She seized my eyes with hers. I extended my hand and took her hand. In the sudden strange contact my body shook in a deep ancient pleasure"⁵⁸.

Sharifa Salah teaches her to live in a new way and leads her to prostitution. "The important thing is that you know how to live... be harder than life, Fardous. Life is hard and no one can live it unless he is harder than it... and I became a little pupil in Sharifa's hands. She opens my eyes onto life and highlights events that I have not seen in my life or childhood"⁵⁹. Fardous started feeling alienated from people. "I enjoy my alienation from people and their alienation from me"⁶⁰.

In my opinion, Fardous's actions point out her power and ability to endure. At her father's home, she lives with a sadistic cruel merciless father. At her Uncle's home, she suffers from her aunt's cruel treatment. She moves to live in the school girls' home. At Sheikh Mahmoud's home, she is exposed to all kinds of contempt and humiliation with a miserly husband. At Bayumi's home, he invades her honor and body, and then she had to bear her work in prostitution: "I did not go out of the house; actually I did not go out of the bedroom; during the day and night I stayed crossed over the bed, and each our a new man entered, lots of men..."⁶¹. Finally, she had to bear Marzouq's invasion to her life and her anger reaches its climax and she kills him.

3. Observation of the Language of the Main Character in: *Imra'ah Inda Nuqtat al-Sifr*

As said before, the language of the character should reflect its characteristics, and thus, it achieves some artistic credibility because the character sees the object, describes it and is affected by it. It's absurd to see all the characters speak on one level. Logic makes the difference of language levels imperative according to the variation of the employed character and the disparities between their roles⁶². Fardous in *Imra'ah Inda Nuqtat al-Sifr* speaks all the time through the reality she lives in while she is in her cell in prison. She speaks to the lady-doctor using the language of the person who has nothing to lose. From the first moment, we observe her address the doctor using senseless strict speech. She speaks like a criminal who has committed the severest crimes, and he is at present in a state of nihilism and is waiting now for a certain death sentence. Therefore, we see her speaking as she likes and says what she likes: "and I heard her say: Shut the window... sit down on the ground... let me speak and don't interrupt me; I have no time to hear you. At six o'clock sharp in the afternoon, they

⁵¹ Ibid., p. 76.

⁵² Ibid., p. 102.

⁵³ Ibid., p. 15.

⁵⁴ Ibid., p. 112.

⁵⁵ Ibid., p.112.

⁵⁶ Ibid., p. 21-22.

⁵⁷ Ibid., p. 42.

⁵⁸ Ibid., p. 35.

⁵⁹Ibid., p. 61-62

⁶⁰ Ibid., p. 97.

⁶¹ Ibid/, p. 68.

⁶²אבן. הדמות בסיפורת. עמ' 80-84, יוסף

will come and take me. Tomorrow morning, I will not be here".⁶³

In her narration of her life story, Fardous chooses the strongest words to justify every action she has done. For example, her Uncle touches the most intimate spots in her body while she is still a little child, who knows nothing about her life; she enters the world of prostitution because Sharifa taught her that after her escape from Bayumi's home, who invaded her body with his friends; and then she returns to the life of prostitute because Ibrahim betrays her after he is engaged to the daughter of the company's Chairman of the Board of Directors.

Fardous speaks about the difference between the life of a prostitute and the life of the rest of women, and she justifies that in a strange way, which says that the men in society impose that on the women: "The men impose on you to go down to rock bottom and then they punish you because you went down to rock bottom"⁶⁴. She says: "The men impose on the women to sell their bodies for some money. And the cheapest price goes for the wives"⁶⁵.

Fardous speaks about the events of the novel through this intellectual level, and introduces the days of her life and network of her relationships with others. She speaks powerfully and frankly about the difficult situations that she went through.

In my opinion, Nawal al-Sa'dawi in this novel chose a heroine who has a specific educational level in order to relate her story in a language that suits her educational level.

Yosef Even maintains that language and style reflect the character in the literary work. Sometimes, the level of the character's language is high and on other times it can be low level, or the character might enjoy both of them"⁶⁶. Fardous appears to be cautious, hesitant, wondering, suspicious, and mistrusts others. Her words confirm that in her short dialogues. When her friend Wafiyyeh asks her about 'Love' Fardous's answer is definitive: "Her bed is my bed, I move my head to hers after the lights in the hall are switched off and we continue talking... Wafiyyeh asked me: Did you fall in love, Fardous? and I reply in surprise: Me?

And she says: Yes, You, who else? And I say: Never, Wafiyyeh, I've never fallen in love..."⁶⁷.

In another dialogue, Wafiyyeh asks her again: "Do you love Abla Iqbal, Fardous? And I reply: Me? And she says: Yes, you! Who else? And I say to her: Never, Wafiyyeh"⁶⁸.

She does the same thing with Bayumi when he took her to his home after her escape from Sheikh Mahmoud's home. She was suspicious, afraid and stammering. Her question comes reluctant and her voice is weak and low; the novel observes her looking down:" When Bayumi returned that night, I said to him: I have a high school certificate, and want to work. He said to me: The Café' is full every day with unemployed young men... I said:" But I have to work; I can't continue like that. He asked me without raising his head: What do you mean by the words "like that"?

I said, stammering: I cannot continue living in your home; I am a woman and you are a man and people will start talking... my voice was low, and I was looking down to the ground"⁶⁹. She remains suspicious of those around her; cautious and does not reveal her secret to anyone. In a dialogue with her colleague at the company, Fathiyyeh, she does not reveal anything. "What happened Fardous? And I say to her: Did Ibrahim forget? and she would ask me: Forget what? And I would say: I do not know, Fathiyyeh..."⁷⁰

Then the language becomes clear and direct. This happens after she has experienced life and knew life and its men. We read this in her dialogue with Marzouq, the procurer: "He said to me: there is a procurer for each prostitute, who protects her from other procurers and policemen, and I am the one who will protect you. I said to him: I will protect myself by myself. He said to me: There is no woman on Earth who protects herself. I said to him: I don't want your protection. He said: Protection is imposed, otherwise the profession of husbands and procurers will extinct. I said: I don't accept threatening. He said: I am not threatening; I am giving advice. I said: And if I don't accept your advice? He said: I will have to threaten..."⁷¹

Then we observe Fardous's admiration and her self-confidence when she talks about her victory over life and death: "As for me, I overcame life and

⁶³ al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*, p. 13-15.

⁶⁴ Ibid., p. 96.

⁶⁵ Ibid., p. 101.

⁶⁶ יוסף, אבן. הדמות בסיפורת. עמ' 80 - 84.

⁶⁷ a-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*, p.31.

⁶⁸ Ibid., p. 36.

⁶⁹ Ibid., p. 57.

⁷⁰ Ibid., p. 89.

⁷¹ Ibid., p. 102-104.

death, because I no more desire to live and no more fear death. I desire nothing, have no hope for anything or fear anything; I own my freedom"⁷².

Then we read her pride in her success in her work as a prostitute: "I get the highest payment and most men compete on me"⁷³. Then we read her recklessness and strong hatred to all men: "I have become aware that I hate men; I was afraid to reveal this secret for many years... I refused their heroism and nobility... the man does not bear to be refused by a woman because he is refused from within...." ⁷⁴

It should be pointed out here that the Narrator/ Implied Writer sometimes puts on the character's tongue words that she does not know. After Fardous kills Marzouq, she gets out meeting an Arab Emir⁷⁵. She says words that reflect a clear class awareness that Fardous does not know and we are not accustomed to hearing it from her: "You are not but a mosquito that spends thousands from the money of your hungry people on prostitutes"⁷⁶. When she is alone, and in an interior monologue, we observe a realistic woman: "Nothing enslaves us in this life except our desires and hopes and fears. My freedom fills them with anger because they want to enslave me through a desire or something that I fear from, or a hope that waves to me on the horizon"⁷⁷. Thus, harmony between words and action appears in Fardous's character. If her character combined a lot of opposites in the action, the speech confirmed these opposites. Once she appears to be cruel and aggressive in her words, and once she appears realistic. Sometimes, she appears to be cautious and self-confident, and at other times she appears reckless and inconsiderate, and disparaging to men. Sometimes she appears to be malevolent and hating of men, and at other times she appears to be human and humane.

We can conclude that the speaking quantum that is allocated to Fardous points out the supremacy of this character in words and deeds and authority in comparison with the character of the man and the other characters, as we see this character throughout the novel as the most suitable character to whom words and deeds are assigned, and this is attributed to the significance of the role that is assigned to her.

To sum up, we can say that the language of the main character in the novel reveals her mentality, education, and vision. Fardous in *Imra'ah Inda Nuqtat al-Sifr* is a strong and clever one. The orbit of words and subjects is considered an indicator of the characters' occupations and relationships with one another, and in its observation, there is a way to follow up on the subjects that concern the characters. Fardous's concern was focused on her work with the help of her secondary school certificate. Therefore, we see her in several places speak about her work depending on her secondary school certificate. Fardous's words also reveal a curious character that loves knowledge: "I loved reading and in every book, I knew new things"⁷⁸.

In my opinion, Nawal al-Sa'dawi's language in her novels is not only a means of direct communication but also a process of indirect delivery of lots of her concepts and subjective principles within a frame that is specific to that language. al-Sa'dawi's language in *Imra'ah Inda Nuqtat al-Sifr* appears to be capable of the formulation. In other words, it employs a simple and easy language but defines the features of the general structure of the part in which the characters meet. It is a language that expresses her reality, opinions and thoughts, and accordingly, it plays a significant role in defining the identity of the work and achieving integrative organic unity in the whole fictional work.

4. Observation of the Space-Time Environment of the Main Character in: *Imra'ah Inda Nuqtat al-Sifr*

The environment of the novel is its space-time reality including everything that Place contains, namely, nature and its objects, and everything that Time means such as the moving sequence of time or time that has its limits and characteristics that are related to the era that it belongs to. In other words, this environment is everything that is connected to the natural medium and the characters' ethics and lifestyles. Environment in the novel has a specific concept: it is a cultural concept that is not satisfied with the total natural circumstances that surround the human being in the novel, but also the total social circumstances that are related to the character of the person on the one hand, and affect his life, and creates the events of this life inside the story, on the other⁷⁹.

The novel *Imra'ah Inda Nuqtat al-Sifr* describes the environment in which Fardous lives

⁷² Ibid., p. 111.

⁷³ Ibid., p. 99.

⁷⁴ Ibid., p. 98-99.

⁷⁵ See al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*, p. 108.

⁷⁶ Ibid., p. 110.

⁷⁷ Ibid., p. 111.

⁷⁸ al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*, p. 31.

⁷⁹ Blachard, Gaston (1980). *Jamaliyat al-Makan*. Tr. by Ghaleb Hals. Baghdad: Dar al-Jahiz, p. 83.

and moves in the country, where her poor house exists and Fardous moves inside it unwillingly. In summer, she has to take the corner of the heater, while in winter, she stays in a very cold place: "Our home is cold, and in winter, my father moves my mattress and cushion to the sea hall and takes my place in the hall of the oven. In summer, I find my mattress and cushion in the hall of the oven"⁸⁰. Then she moves to the city with her Uncle, where she experiences the great change that takes place in her life and leads her into the abyss of humiliation.

The Place Environment and the Human Environment reveal some of her characteristics and traits. Fardous does not possess anything in the poor house that she lives in except a mattress and a cushion: "Our home was cold and my father moved my mattress and cushion to the cold sea hall..."⁸¹.

This description indicates a condition of abject poverty and a social condition of isolation and loneliness. Fardous's life is limited and does not exceed the house, the field, the Waterwheel and the Canal, but despite her poverty and its severity, his life was a satisfactory accepted life: "I preferred the field to the house. I played with the goats and rode the waterwheel and swam in the Canal with the children"⁸². The novel describes the severe poverty of Fardous's family and how the mother had to hide the food from her children so that her husband would find something to eat: "My mother used to hide his food from us in an opening in the oven"⁸³.

The Natural Environment, however, does not build the character and its traits, but it highlights them and enhances them. The natural scenery and general environment in the novel point out a similar parallel relationship. For example, the street and everything that it includes after Fardous's escape from Sheikh Mahmoud's home is parallel with and similar to Fardous's concerned, sad, lost wandering soul: "The bus passengers are in a hurry, the street pedestrians are running without seeing each other. The street passengers wear shabby dresses; their faces are pale, their eyes are withered, full of concerns and succumbing to something similar to sadness"⁸⁴. The description of the street in another location in the novel after Firdaus's escape from the House of Bayoumi is consistent with her condition, which will lead to another life that, at first glance, looks clean, and she will live in, at least, a

clean street that is covered with tiles, without asphalt, and overlooks the Nile, with high trees on its both sides; the houses are surrounded by walls and green gardens; the air entered my chest clean, dirt-free"⁸⁵.

However, the Human Environment, in whose frame Fardous moves, consists totally of rich and non-rich men who are looking for sex in brothels. They suffer from fluctuation, double standards, separation, and alienation between words and actions in their life.

They leave their wives and go to prostitutes. They are just a negative, miserable group of men in crisis who betray the human values and the legal law, and betray their wives, and thus separate themselves from themselves.

The change of Place in *Imra'ah Inda Nuqtat al-Sifr* plays a central role in escalating the track of speech as Fardous's movement from the village to the city, the place of education and culture, represents two points of time that are framed artistically: the point of leaking awareness by the Uncle to Fardous, and the moment of her acquisition of her own awareness. This movement, as a symbolic indication, represents a spatial transformation that suggests the beginning of a primary achievement in Fardous's track towards freedom, and her emancipation from the male authority, starting with her father and moving to her Uncle.

However, the stage of her movement to the city and the beginning of her study at school was not able to become an aiding active factor for Fardous, who was looking forward to a bright future that is liberated from the male (patriarchal) authority which oppresses in her the possibility to move and use her mind. Thus, Fardous appears unable to achieve the act of transformation of *walking ahead and be liberated* through her assertion of her identity and humanity, because she remained without the necessary elements that qualify her for the act of 'achievement'. She wants to make progress and advance in her studies but she remained without the elements of knowledge and ability (knowledge of the act), which makes her an unqualified heroine for practicing her decisive experience.

Dealing with social circumstances requires social awareness that absorbs the whole relationships that connect the human being with his society, and it depends on the social causes that give rise to these relationships. The more the writer's social awareness increases, the more his actions are

⁸⁰ al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*, p. 21.

⁸¹ Ibid., p. 21.

⁸² Ibid., p.17.

⁸³ Ibid., p. 23.

⁸⁴ Ibid., p. 47.

⁸⁵ Ibid., p. 59.

true to his environmental affinity. This is likely to push him to create his artistic characters from the depth of his environment and the furnace of their social relationships in the frame of Time and Place, where the writer introduces artistic works in which the character moves in a truth and freedom.

Place is one of the elements of the environment that shines with vitality in the story, and the more real the place is, the more it makes us remember the places we lived in or we dream to live in, but these places should not be a description of a condition that the characters live through such as poverty and richness, nor a scene of current events or a sign of the status of the characters of these people regarding their class status or lifestyle⁸⁶.

In my opinion, Nawal al-Sa'dawi succeeded in achieving this goal as she showed social awareness through which she reflected a number of relationships that connect the heroine of the novel with her surrounding society. In the novel *Imra'ah Inda Nuqtat al-Sifr*, the Place is confirmed in the psychological and emotional dimension of the character, as it deals with the concepts that are connected to the place. Thus, Nawal al-Sa'dawi deals with compelling social conditions; with a woman who was vanquished by Time since her early childhood, which made her life enter a lot of troubles and hard fluctuations that finally force her to seek refuge world in prostitution through its widest doors. However, the Place that constituted a scene of the events of the novel was actually connected directly with everything that Fardous lived through, since the first to the last moment in the novel when she killed Marzouq.

In *Imra'ah Inda Nuqtat al-Sifr*, all the factors that Yosef Even spoke about⁸⁷ affect the central character. At the beginning of her life in the village, ignorance and poverty lead Fardous to live in poverty and deprivation, about which she speaks in several situations in the novel. The fictional character, and out of its relationship with all the narrative elements, cannot be seen as a separate creature, and therefore, it is necessary to investigate the process of its interaction and formulation. Probably, the significance of its existence requires the objective research to realize this interaction between it and the other elements, which are probably equal to its significance, but its existence

cannot not be achieved except by the existence of the character as Time and Place⁸⁸.

Time becomes clear in the novel through its narration that reveals past-present overlaps. Psychological Time in *Imra'ah Inda Nuqtat al-Sifr* becomes clear and penetrates several spaces in the novel when the heroine Fardous meets her painful reality, and when painful confrontations take place between her and herself. When she was a child who knows nothing about life, Mohammadayn was playing with her the game of 'Bridegroom-Bride' and started his harassments. Then she marries the sixty-year old Sheikh Mahmoud when she was only nineteen. After that, she faces that painful psychological confrontation with Bayyumi when he started humiliating her body with his friends; and then she was exposed to that severe strike in the words of journalist Dhiya', who said to her: "You are

⁸⁸ Phillip Hammon says in his speech about the anthropological function of the Place that "the described environment affect the character and its motivate it to perform events and push it to perform actions, and it is possible to say that the description of the environment is the future of the character; he goes further in his speech about the spatial space and its connection with the narrative structure to be in harmony with the characters; the novelists tries to make the structure in harmony with the mood and tempers of his characters, without including any paradox because it is necessary that there should be mutual effect between the character and the Place in which the character lives, or the surrounding environment. Thus, the structure of the fictional space will become able to reveal the emotional condition that the character lives and contribute to the internal transformations that occur to it. Probably the dialectic of the relationship between the Place and Character will inevitably move towards the dialectic between Time and the Character that results from the dialectic between Time and Place.

This dialectic is settled in the writer's mentality while he is building up his narrative work or creating his characters, formulating them and putting them in their proper places, which he defines for them, and creates their memory through his own memory in such a way that they perform the actions of 'recalling' and connecting the Past with the Present and the Future, through the process of the narrative process, which always aspires to imitate life. See Hammon, Phillip (2016). *Simyulojiyat al-Shakshoyat al-Riwa'iyah*. Tr. Said Benkrad. Latakia: Dar al-Hiwar li al-Nashr wa al-Tawzi', p. 54.

⁸⁶ al-Nabulsi, Shaker (1994). *Jamaliyat al-Makan fi al-Riwaya al-Arabiya*. Beirut: al-Muasasa al-Arabiya li al-Dirast wa al-Nashr, p. 55.

⁸⁷See footnote 19.

disrespected!", which made her change her lifestyle and live like a simple worker.

A shock follows another, and she discovers that Ibrahim, whom she loved, got engaged to the daughter of the head of administration at the company she worked for. Then she faces her major confrontation in her life, after she kills Marzouq, and tears the money of that Arab emir, as if she was tearing her past and all the men who tore her soul and body and life apart, starting with her father and all the mentioned men.

We have dealt with a lot of stops of Spatial and Temporal environment in the novel, which, together, constituted a body of knowledge about the surrounding environment of the character. The writer successfully introduced her in a pressing frame, whose pressures escalate whenever she swallowed recurrent glasses of pain. Her sense of the ordinary Time fades, and her psychological Time explodes, throwing its shadows on other environments: "I have never experienced such pain in my life. When I was a prostitute, my pain was less severe...an imaginary pain... probably because when I was a prostitute, I was over-humiliated. There was nothing that humiliates me more. Or, probably because the life of a prostitute is the street and there is nothing that I can expect from the street. But, in love, I expected something"⁸⁹.

Women's characters are portrayed in many stories and novels by female writers. Their portrayal is made within a pressuring social and psychological society, whether in the past or in the present. This is probably attributed to the depth of the social tragedy that the woman lives in her social environment. Time, however, takes the form of psychological time in the form of associations, recollections, flashbacks, and resort to the dream in order to fold time stages within the novel so that the present moment of time can bear the largest amount of pain and suffering in the character's life.

Several women writers meet in their view about the Past-Time and their attempt to condemn it in the environment of the character ⁹⁰. This historical excavation that looks for the roots of suffering in the writer's life also exists in this novel. In her presentation of the chronology of the events of the novel, Nawal al-Sa'dawi digs up the roots of Fardous's problem. This excavation makes her in the end refuse to continue living and pushes her to the

point of 'Zero', where there is no more fear of death, no desire for anything, or liberation from everything: "I have no desire for anything, and have no hope for anything, and fear nothing as I possess my freedom. Nothing enslaves us in life except our desires, our hopes and our fears"⁹¹.

We also say that environment in the novel is a human mythological, social, and sociological reality which has been woven in the structure of the characters: the cruel father, the naïve mother, Fardous, the double-standard uncle, the niggardly husband, Bayumi the beast, Ibrahim the fake, Marzouq the procurer, and Sharifa the female procurer. All of this is woven in an artistic vision.

When a creative writer creates an artistic model and reveals in it his internal world and analyzes its content and shows its relationships and interactions, he divides it into parts and objectifies it in order to reach the Self, the individual Ego in its connections with all the social motives in order to reveal it again. This is exactly what Nawal al-Sa'dawi did in her novel *Imra'ah Inda Nuqtat al-Sifr*. She divided Fardous's character and made it an 'object' and turned it into a subject for discussion and a dialogue with the Self in order that we finally, through stopping at every stop in her life, discover this Self, and the motives that made her do what she had done, as if we, by that, rediscover Fardous's character, and through accompaniment of the heroine's life, we reach space-time stops that concern her personal life, her Self, and the hidden secrets of her human soul.

The environment that al-Sa'dawi describes helped her to do that, starting with her life in the village, where the peeking eyes are: "They look around themselves with suspicious peeking lurking aggressive eyes in semi-humiliation"⁹² and ending with her life in the city, where eyes chase her, and she feels extremely scared: "I saw only eyes that move towards me slowly; and slow did I see them fall on my shoes, and rise slowly above my leg, above my thigh, above my belly,... then they finally settle on my eyes"⁹³. Therefore, in my opinion, the psychological features overwhelm the social features in *Imra'ah Inda Nuqtat al-Sifr*; Fardous is smashed by pain and oppression, which are described accurately, in which the social and realistic element is absented, and consequently, the environmental elements retreated.

⁸⁹al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*, p. 95.

⁹⁰ Rashid, Amina (1998). *Tashazzi al-Zaman fi al-Riwaya al-Haditha*: Cairo: al-Hay'ah al-Misriya al-Ammah li al-Kitab, p. 73.

⁹¹ al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*, p. 111.

⁹² Ibid., p. 17.

⁹³ Ibid., p. 48.

To sum up, we can say that the Space-Time environment occupies a social and geographical entity that pressures the central character, Fardous, in *Imraah Inda Nuqtat al-Sifr*. Environment robs her of her freedom after she had imagined that she got it just because she became a prostitute. In this way, Nawal al-Sa'dawi wove her novel in a harmonious narrative linguistic structure, through which we see clearly the features of an environment that is prominent in its presence and its social and psychological impact on Fardous's character.

Fardous, in return, plays a major role in revealing those contradictory features in the environment of the novel. She starts her life in the village and then moves with her Uncle to Cairo, where he learns in al-Azhar. After that, she starts moving from one place to the other, starting at the Boarding School, then to her Uncle's home after he gets married, to Sheikh Mahmoud's home after she marries him, to Bayumi's home after she escapes from her home, to Sharifa's home, and to her own home. Finally, she moves to the stop before the last-the prison, after she kills Marzouq.

Fardous moves along the streets and neighborhoods, moves among people and contradictory places on the map of the city, in addition to her nonstop confrontation with herself between the past and the present, and thus, her psychological environment is mixed with the city.

In my opinion, Time in the novel of this study is the Overlapping Time.⁹⁴ In Nawal al-Sa'dawi's novels, the character's temporal overlapping takes place between the Past and the Future, which makes the Present absent in a way that confirms the fear of the female character from the Future, which is connected to her fear from the Past, which made her pay no attention to the chronological order. Fardous says in: "I have never known such a pain. When I was a prostitute, my pain was less severe; an imaginary pain which is more

than a real pain. When I was a prostitute, I wasn't myself, and my feeling wasn't my feeling"⁹⁵.

This Time Overlapping that was said about Fardous, does not deny the existence of the Time-Jump or fluctuation structure, which the character expresses through its jump to the Past, and then to the Future with a return to the Present in a way that indicates inter-temporality of these types of time in formulating that Place. Probably, the cause that made the character suffer from defining its temporal identity is its constant search about a better life and a happy home only to be contrarily met by a worse life and an unhappy home. The image of the Place here, whether for the Father or the Husband is one, because it moves in one track, which is dominated by features of masculinity and virility, from which the central character has always suffered.

Therefore, in my opinion, we can look at al-Sa'dawi's novels individually on several levels: Overlapping of the Past-Time event with the Present-Time of the character; and overlapping of the character's Present-Time with the Past-Time of the characters; and overlapping of the Future of the character with the Past-Time of the event; and overlapping of the character's Past-Time with the Past of the characters and their incursion in the forward-looking vision of the unknown Future of the events and characters. This time-overlapping can change the nature of the Place and work on its formulation in a way that indicates loss of the total identity of Time. There is no sequence of the Temporal structure, but there is an intentional overlapping of times that the situation demanded, and was demanded by the character that suffers from a psychological confusion and over anxiety (like Fardous), whose existence in the Place was a cause of that overlapping and a primary justification to the motion of the Spatial position in the character's mind.

In my opinion, it is possible to notice the Temporal overlapping in al-Sa'dawi's novels from the point of view of the existence of the character among the events. The *event* imposes the Time that the character imposes. Actually, it repeats it in other characters and different ways that indicate the advent of the past and the present and the overlap between them. The importance of the central character appears in the fact that it brought back the times of the characters who died, and they existed just through their restoration and recall in order to make a dialogue with them (like Fardous's recall of

⁹⁴Overlapping Time is considered among the most prominent features of the novels of Stream of Consciousness. In this type, different times overlap such as: the future, the past and the present overlap to indicate the degree of mental distraction and confusion in which the character lives in a certain Place. Breaking of this chronological temporal line is considered a new aspect and a rebellion against the commonly known narrative method. See: Moshtaq, Ma'en (2001). *Harakat al-Fadha' al-Zamani fi Jasad al-Riwaya. al-Sharqa: Da'erat al-Thaqafa wa al-Ilam*, p. 33.

⁹⁵ al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*, p. 95.

her Father and Mother). Therefore, Time in the novel is an *overlapping time* due to the Future perceptions that are captivated by the Past, where the life of these people appears to be afflicted by the anxiety and confusion of the Place, which results from the external conditions that are connected to the external Time.

The characters' search for the Future and going to it at the beginning of the novel is basically nothing but another image of looking forward to the Future vision and turning it into a goal for pleasure and refreshing of one's amazement. However, the characters are soon shocked in that place that the Future is nothing but a Place to remember and to preserve the past memory that the character lived in its first place and time, where childhood and the old lifestyles lived. This Time Overlap between the Past and the Future can be considered a philosophical overlap as these novels move through their fast events towards addressing the Future in its being a sketch for death and departure.

In my opinion, the indication of Time Overlap 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 the routine of this temporal type, which habitually retrieves a past time and anticipates a coming time through a language that is dominated by the Present Time, which sways in a crisis, which is originally overlapping. In *Imra'ah Inda Nuqtat al-Sifr*, the character's overlap between her Present Time and the Future, and then, back to the Past during the scene of the Prison in the Present Time. Then, Fardpous talks about her life and Future, and then she returns back to the Past, which was an inevitable cause in this depressing Future, about which the central character talks.

In my opinion, Nawal al-Sa'dawi in her novel *Imra'ah Inda Nuqtat al-Sifr* resorts to the technique of 'Dream' in a way to retrieve the Past, though the Dream itself is considered an escape from the burden of reality. However, for her, the Dream performs a psychological function that is connected to mechanisms of the consciousness and unconsciousness, which are likely to create a mythological or metaphysical atmosphere that serves as consolation for the bitterness of reality. Fardous says: "Sometimes, I imagine that, in the future, I will be a doctor, or an engineer, or a lawyer or a judge"⁹⁶. Besides, we see that the Self in the novel has passed the hard road when it possessed her past and got a grip on it and was able to get over

it. When it set free the young girl, Fardous, who is suppressed inside it, to talk about what happened to her in her childhood, whether with her Uncle or Mohammadayn, she could continue what was cut; the door was opened to her for the concerns of the Present and the projects of the Future; but her possession of the Past was not possible only through her revealing and exposing it through her invocation and revelation, but also through her bravery and awareness, and thus, she revealed the suppressed and unspoken things

In my opinion, al-Sa'dawi revived here a kind of unity between the conscious and the unconscious operations. She regathered the parts of the external alienated and disconnected soul by force of the cruelty of traumatic experiences and their constant threat to the Self: "Because these experiences, if suppressed or forgotten, get lost in the history of the grown-up person or his identity, though they continue formulating his character and making up his fate"⁹⁷. Therefore, we read:

"I sit cross-legged, and between my legs, there was the dough pot...I didn't know if my robe revealed my thigh until I saw my Uncle's hand move slowly, and touch my leg, and soon it climbed cautiously, shivering...he was doing what Mohammadayn was doing and even more, but I no more felt that strong pleasure"⁹⁸.

In my opinion, by doing that, Nawal al-Sa'dawi breaks away from the traditional form of the novel as she does not commit to the direct style of narration that is based on the chronological sequential time. Actually, she adopts the style of 'non-sequential time' and moves in a known space, namely, the Present, and occasionally returns backward and opens the curtain of the Present, which is the frame of the novel. Time does not hesitate to return to the remote Past once, and once to the close Past. It describes the Past and then moves to the Future, and takes some events and puts them in the space of the Present according to the dramatic structure of the novel. The truth is that the Time-non-sequence helps to show some of the hidden aspects in the life of the central character, whether they are connected to the Past or the Future. It is noticed that the heroine is strongly connected to the Past, and she often resorts to invoking some scenes from her past life, with which she hopes to face some of the urgent difficulties in the Present, which harassed her, and the only

⁹⁷ Mayerhoff, Hans (1972). *al-Zaman fi al-Adab. Tr. Asaad Razouq*. Cairo: Mu'asasat Sijil al-Arab, p.67.

⁹⁸ al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*, p. 18-19.

⁹⁶ al-Sa'dawi, Nawal (1979). *Imra'ah Inda Nuqtat al-Sifr*, p. 30.

technique that is adopted to retrieve these scenes is the Flashback. Through recall and recollections from the Past, we get to know the past of the character and her attitudes towards the data of the Present in the novel.

Intersection between the Past and the Present helps to highlight the deteriorating tragic condition of the central character, Fardous, and clearly reveals her nostalgia for the Past, which guaranteed her escape from the painful Present. The central character's recalling of the past memory of time represents in such an attitude her imaginary escape from the hell of the Present, as the Past and all its pains are considered the shady oasis to which she resorts whenever her psychological condition is deteriorated in the desert of her painful Present life. Therefore, we can say that the most distinguishing characteristic of Nawal al-Sa'dawi's novel on the level of artistic tools is her skillful mastery of the Time game.

5. The Name of the Main Character in *Imra'ah Inda Nuqtat al-Sifr*

Abdul Malik Murtadh says that the name that is given to the fictional character does not mean giving him/her an accompanying name and it does not confirm its evilness or goodness from associations of the given name, as any sign can substitute the name. Besides, any pronoun can bear this task. The name bears its particularity and its relationship with the character, the Place, and the Time, besides the social class that he/ she belongs to or even the intellectual and philosophical approach that this character is affiliated with⁹⁹.

The names of the fictional characters are considered one of the artistic tools that the Egyptian women writers employed to convey their thoughts and private concepts through the symbolic indications of those names. Besides, they symbolize the mainline of the writer's thought that is introduced through the events and characters. Though the name can reflect the writer's thoughts, it can also be considered a reflection of the nature of the artistic structure of the story. The name in traditional fiction differs in its specifications from the name in modern fiction. The name is also affected by the language that the woman writer chooses. In the pre-1950s period, the female writers adopted a reporting and rhetorical language, which is not void of preaching, and negatively affects their choice of specific names, which are sometimes empty of associations, and symbolic indications.

⁹⁹ Murtadh, Abdul Malek (1998). *Fi Nazaruyyat al-Riwaya*. Kuwait: al-Majlis al-Watani lial-Thaqafa, p. 89.

In the Post-1950s period, we notice a clear fading in their preaching and instructional tone versus the popularity and spread of an analytical language that is concerned with the introspection of the internal world of the character in order to introduce its psychological dimensions. Therefore, we notice that the name of the main character in their writing has taken the first and direct dimension of the word. In other words, the name of the character describes the character's behavior or defines its position in its environment (Place), where the character lives¹⁰⁰.

Therefore, in my opinion, Nawal al-Sa'dawi's choice of the proper nouns for her characters is neither spontaneous nor arbitrary¹⁰¹, and as a result of this approach, we notice the phenomenon of "duality" in al-Sa'dawi's novels. She intends in introducing this issue of choosing names that bear indirect indications to confirm the existence of this 'duality' as a widespread disease in real life. At the same time, she shows her intention to introduce her personal attitude towards it. For example, the character of Sheikh Mahmoud in *Imra'ah Inda Nuqtat al-Sifr* embodies the writer's spirit of irony and ridicule of a man who bears the heritage of 'duality'.

¹⁰⁰ Bahrawi, Hassan (1990). *Bunyat al-Shakl al-Riwa'i: al-Dadha', al-Zaman, al-Shakhsiya*, p. 247-248.

¹⁰¹The Proper Noun in Roland Barthes, is the 'prince of indication' and sometimes, it summarizes the traits of the character, and the person's name is not a 'collection' of random letters; it is the first thing that constitutes the person's identity since his birth. When the writer decides on the names of his characters, he tries to make these names suitable and in harmony so that they achieve to the text its readership, and to the character its probability and existence. There must be something that directs the writer in his choice of names. Therefore, it is important that we investigate the motives that control the author when he confers names on his/her characters, as there must be a certain motive that directs the writer in his choice of names. See: Barthes, Roland (2001). "From Work to Text". *The Norton Anthology of Theory and Criticism*, (Ed. Vincent B. Leitch. Et al.). W. W. Norton and Company, New York and London, pp. 196-197; Benkrad, Said (2003). *Simyolojiya al-Shakhsiyat al-Sardiya*: Amman: Majdalawi, p. 139;

Bahrawi, Hassan (1990). *Bunyat al-Shakl al-Riwa'i: al-Fadha', al-Zaman, al-Shakhsiya*, p.247-248, 254-256; Rimmon-Kenan, Shlomit (1995), *al-Takhyil al-Qassassi: al-Shi'riyya al-Mu'assera*, p. 49.

It is also noticed that al-Sa'dawi has clear attempts to hide the man's name by resorting to several techniques: gradual hiding by mentioning the first personal name, or total hiding by hiding the whole name of the character. Sometimes, she does not define the features of the character in any way 102. al-Sa'dawi assigned to her characters, mainly to her central characters, symbolic names in order to introduce through them her hidden ideology. The name of the central character is suggestive to al-Sa'dawi's thoughts and embodies them, and defines their psychological and behavioral dimensions, as the name in her novel implies the character's personal traits or their opposite.

In her choice of the names of her male and female characters, al-Sa'dawi seeks to observe the second indirect dimension of the name as an attempt to observe the opposite indication of the events or the characters. Her intention is to direct the reader through the associations of the names help reader activate his mind to infer the character's real traits.

In my opinion, the name of the fictional character, whether male or female, in the feminist novel generally constitutes an important entrance to the understanding of the writer's vision and her real

¹⁰² The novelist can confer his heroes professional titles such as 'teacher' or 'smith' or define them by familial titles such as 'father', 'uncle', 'grandfather' instead of personal names. He can also attribute them to their citizenship like the 'Egyptian', 'Tunisian' 'Cairene' or give them nicknames or disabilities that distinguish them from other such as: the "lame", 'idiot', 'Brown', 'Bald', etc., ... Sometimes, writers give their characters names derived from moral qualities such as: the 'Good', 'Joyful', 'Evil' or religious names like "Mickael", "Abraham" "Mohammad", "Yosef". Some writers give letters or numbers instead of full names as Franz Kafka did in his novel *Le Proces*. Even if the name is a 'letter' or a 'number', it still carries a specific meaning, and the writer does not give it arbitrarily, but to introduce a certain situation or attitude or idea. Sometimes the writer uses Pronouns such as (the first person, the second person or the third person) to call the character. Roland Barthes maintains that the pronoun "I" stopped to be in some novels to be a pronoun as it has become the best "name" and the pronoun "He" has become "a mask for the character of the speaker "I". See: Barthes, Roland (1992). *al-Tahlil al-Bunyawi li al-Sard al-Adabi: Dirasat*. In *Tara'eq Tahlil al-Sard al-Adabi. Dirasat*. Tr. by Hassan Bahrawi, Bashi al-Qamari and Abdul Hamid Aqqar. Morocco: Mansurat Ittihad Kuttub al-Maghreb, p. 9-34.

attitude towards the man and the woman. At the same time, it reflects the writer's position regarding the period of the social and literary development in reality, because the concept of the character changes in the literary reality, where it always follows the social development and the philosophy of the age, includes the change of the human being of himself from an era to the other. The best sample to illustrate these ideas is the name of the heroine, Fardous.

Fardous is the central character in *Imra'ah Inda Nuqtat al-Sifr*, and it seems that Nawal al-Sa'dawi chose this name for this character in order to suggest several indications. Linguistically, the root of the name is the letters: f.r.d.s., which comes from the Indo-European language.

The name exists in classical languages such as Persian and Greek, and it means "garden" that collects all gardens. It is also one of the names of the Garden of Eden in the afterworld as "Paradise"¹⁰³. It also appears in the Koran in the verse¹⁰⁴: *هُم فِيهَا خَالِدُونَ*. "الَّذِينَ يَرْتُونَ الْفَرْدُوسَ". (*Those who inherit Paradise, are immortal in it*).

Yosef Even maintains that the writer knows the psychology of the character in his literary work in advance. He also knows what takes place in its internal world and he just looks for a suitable name for it. The reader, too, can suppose in advance that the given name to the character in the literary work bears a specific meaning. He also knows that the name can add to the character a specific attribute. However, this is not necessarily true to all names in every literary work. Sometimes, the given name refers to a certain thing that is required or desired, but the character does not suggest it, and the name probably does not represent the character. In this case, the difference between the impression that exists in the character and the required impression from it take different directions of meaning [105].

While reading *Imraah Inda Nuqtat al-Sifr*, the reader notices that Fardous describes her life in the village with a sadistic father, an Uncle who harasses her sexually, and a naïve mother who knows nothing except how to satisfy her husband's sexual desires. She does not protect her daughter,

¹⁰³ Ibn al-Zubayr, Mohammad (1991). *Mu'jam Asma' al-Arab*. Vol. 2, 1:56; Masqat-Oman Sultanate: University of Sulatn Qabus, p. 1323;

Ibn al-Zubayr, Mohammad (1991). *Mu'jam Asma' al-Arab*. Vol. 2, 1:56; Masqat-Oman Sultanate: University of Sulatn Qabus, p. 710;

¹⁰⁴ *The Holy Koran*, Surat al-Mu'minin, verse: 11.

¹⁰⁵ יוסף, אבן. *הדמות בסיפורת*. עמ' 103, 106

which affects negatively Fardous life. As a result, Fardous starts looking for her mother in the eyes of every person she falls in love with. The Mother disappears, but when she returns, the novel does not introduce her in a positive image, but as a woman who has come to compete with Fardous on her Father.

Then the Father dies, and Fardous moves to live with her Uncle, who was learning at al-Azhar. In the beginning, she thinks that life smiled to her, but her Uncle changed his treatment to her. He gets married to a woman who could not bear Fardous's existence at her home. She treated her like a servant and then she sent Fardous to live at the Students' Hostel at school till she graduated and got her high school certificate.

At that stage, her Uncle had to take her to his home and look for a job for her. Again, she thinks that life laughed for her again, but Bayumi turns against her and invades her body with his friends. Bayumi jailed her at home every Saturday. Her neighbor hears her trying to go out; she brings a carpenter who forced the door open. Fardous escapes to the street and there she meets Sharifa Salah al-Din, who taught her the principles of prostitution. Fardous meets many men – one of them was journalist Dhiya, who lighted her life with one sentence: "You are disrespected!" This sentence shed light on her life and made her see her life for the first time from a different point of view, which forced her to turn her life upside down. Fardous leaves the world of prostitution and starts working at a company. There, she falls in love with Ibrahim, who gets engaged to the daughter of the Chairman of the Board of Directors of the Company, which made Fardous return to the world of prostitution.

Nawal al-Sa'dawi chooses names for her characters that suit their behavior and deeds. This means that the reader can find identification between the name and the character, and by doing so, al-Sa'dawi employs the technique of 'Identical Names' or 'Identical Names'. Another type of names is the non-identical or 'Opposite Names'. This means that the name does not conform to the real traits of the character.

After this investigation of the novel, we discover: *first*: there is a background and purpose that made the writer choose the name Fardous; *second*; there is contradiction between the indication of the name of the character and the traits of the character and her life. Fardous's life was a hellish life. Her life is a series of stops of suffering and oppression. This in itself is the opposite of "paradise", the synonym of the name 'Fardous'. The name represents the opposite of Fardous's life and

therefore, it can be classified as one of the opposite Proper Nouns.

• SUMMARY AND CONCLUSION

This study observed the movements of the main character and concluded that she is helpless and does not move in the fictional frame, unlike the man, who limits her movement.

The study also observed the language of the main character and concluded that the language is present intensively, because language is considered one of the most important tools that are used in drawing the character's structure. It also shows the different attitudes and emotions of the characters in their speech, taste, education and culture.

The study concludes that Nawal al-Sa'dawi chooses the names of her characters. Some of them suit their deeds, while others are the opposite of their deeds and behavior, and they are not in harmony with the characters in any way.

The study also shows that the Time-Place environment grants the character its identity that distinguishes it from the other characters. The Place defines the behavior of the character and its directions, and gives it its physical and spiritual features. From the Time point of view, the novel starts from the Present moment, dives with the reader into details of a life experience of one of al-Sa'dawi's heroines. The heroine in this novel represents the narrator and the narrated about character at the same time. In both cases, Nawal al-Sa'dawi makes the main/ central character a focal heroine who weaves around herself overlapping intertextualities with other characters. Besides, intertextualities are woven around her by other characters. Textual structures in the novel are based on scenes in which the Present and Past intersect and deepen the feeling of disappointment of the woman/heroine and strengthens her realization of the serious fading of the Dream in front of the irony of the deteriorating reality in all its private and public parts and particles such as poverty, ignorance, domination of the traditional mentality, and exploitation of the man to the woman. The events of the narrative are connected in a descending direction into the bottom of disappointment and failure along the events.

Al-Sa'dawi describes the woman's misery in an amazing skill but the problem is that this misery is not faced by any desire for resistance or challenge, and no individual or collective awareness is seen regarding what is happening. It is merely a general misery of all women that includes some resistance, but this is insufficient as the heroine is in

a condition of crisis that does not allow her to continue resisting to the end, like all of Al-Sa'dawi's heroines, who are lost women in a patriarchal male, manly society. They are anxious and threatened, and their destinies are connected to a fine thread.

Al-Sa'dawi introduces the crisis of her heroine in her novel as a heroine without heroism, and she lives with a limited vision. She tries to live with death so that death will become their last destiny. Consequently, and despite her depiction as strong woman, the final image is that she is a woman without will and ability. A straw can turn the life of the heroine upside down and leave it a pile of flesh with worn and burnt nerves.

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