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The Narrative Vision and Psychological Dimensions in the Novel "Doll of Fire" by Bashir Mifti

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Abstract:

Critics and researchers have extensively discussed narrative vision as one of the most important techniques in storytelling, revealing the narrator's perspective on events and characters. It is the technique that reveals the narrator's view of fictional reality from different angles, where objective narration may overlap with subjective narration, or one may dominate the other. Through the narrative vision, multiple voices and ideologies emerge, engaged in a harmonious conflict that reflects the author's understanding of his characters and his position in relation to them, whether superior, inferior or equal.

In Algerian novels, the narrative vision includes ideological, psychological and cultural dimensions that vary according to the different perspectives and their evolution during the narrative events. The novel "Doll of Fire" by Bashir Mifti aroused our interest in this concept and raised a fundamental question: What are the ideological dimensions of the novel? How does the narrator position himself in relation to these dimensions, and how does his narrative skill manifest itself in revealing them in their various manifestations?

Keywords: Narrative vision, storytelling, novel, psychological dimension, Doll of Fire.

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Introduction:

Often different terms are used interchangeably, sometimes to the point of ambiguity and disagreement. Narrative vision is one of those terms that have been used to describe the specific narrative technique used by the novelist to reveal his or her perspective based on his or her position.

Undoubtedly, the diverse and abundant use of the term narrative vision is due to its application in various fields, including literature, art and beyond. In the field of literary criticism, however, it is one of the most important techniques for revealing the narrator's position and attitude towards events and characters. The field of literary criticism has adopted various terms to describe this

technique, including vision, narration, position, perspective, point of view and angle. These different terminologies may reflect the influence of cross-cultural exchange and translation, as well as the intellectual richness resulting from the intersection of literary criticism with the experimental and humanistic sciences.

1. The narrative vision - nature and terminology:

Given this terminological plurality and conceptual overlap, an article in this context cannot be valid without defining and specifying the nature and scope of the term, especially considering its interplay and connection with other terms. We should heed Voltaire's famous quote: "If you wish to converse with me, define your terms".

It is worth noting that the origin of this term is rooted in Tzvetan Todorov's book "Poetics", where he emphasises the importance of narrative vision in the field of literary and narrative criticism. He says: "In literature we are never confronted with raw events or facts, but with events presented to us in a certain way. Different visions of the same event make it two different events, and one aspect of a subject is determined according to the vision presented to us. This importance has been constantly revealed in the visual arts, and literary theory has much to learn from the theory of drawing, to give but one example"¹.

Perhaps it is the same opinion that Siza Qasim held when she discussed it in her book "The Construction of the Novel", referring to the successful use of the visual arts in the field of novel criticism through their innovative application and integration in what she called "perspective". She says: "It is derived from the visual arts, especially the art of painting, in which the shape of any object that catches the eye and the image received by the observer depend on the position from which the observer looks at it"².

Narrative vision is presented by the same perceptual faculty that sees and receives things in a subjective way, shaped by its own logic of vision and perspective (whether ideological or psychological). It also includes the expressive point of departure chosen by the writer to present his novel and the attitude he adopts³.

The cross-fertilisation between literary criticism, the humanities and the experimental sciences has given rise to numerous theories that have broadened and extended vision, opening up vast horizons for research and investigation. Concepts such as narrative perspective, narrative vision and speculation are among the results of the integration of visual arts and engineering. The terms perspective and vision are derived from optics, which is concerned with the angle or position from which vision occurs and is centred, becoming the axis of vision within its surroundings. This is the same concept that narrative criticism has invested in its approach to narrative vision. "Interpreting this, the position or 'place' from which the narrator stands to see what he sees, or to assess the distance between himself and what is being narrated, is determined by the angle from

which the line of vision opens onto the visible... This is how the space of the visible, or the realm of the narrative world, is defined"⁴.

The terms "angle of vision" or "point of view" mentioned by Yumna Al Eid in her book "Narrative Techniques" come from the field of engineering. She says: "This term - angle of vision or point of view - has its theoretical foundation in the science of engineering, and it has a history that explains its presence in various fields of artistic practice"⁵.

The term "location" appears more often in Yumna Al Eid's usage, as she sees it as more harmonious and in tune with its source, and closely related to the goals of narrative criticism. The difference between them lies in "two different theoretical approaches in their respective perceptions of the literary text: the first is the formal approach in its conceptual isolation of the literary text, and the second is the realistic approach in its conceptual fixation of the relationship between the literary and the referential, attempting through continuous and evolving research to read the referential presence as a distinct literary form"⁶.

Therefore, the term "location" or "point of view" is better suited to the objectives of literary criticism in its engagement with the narrative work, since it enhances the value of the narrator and his role, as opposed to what we find in the term "point of view", which has a structural character in its complete isolation of different narrative contexts.

From the field of the visual arts, Gérard Genette introduces us to the term "focalisation" as a characteristic of narrative perspective, and the reason for choosing it is that narration takes place through a focal point that defines and limits the frame of vision. "The term focalisation refers to the limitation of the narrator's (and thus the reader's) knowledge of what is happening in the story"⁷.

From the above, it can be said that focalisation is a technique that links the narrator and the narrated through the functions of seeing and perceiving. Genette's notion of 'angle of vision' differs from 'focalisation' in that the latter answers two questions: who sees and who perceives, whereas the answer to 'vision' is limited to who sees. Here, the role of the narrator is revealed through the strength of his or her relationship with the narrated, which, the more perceptive it is, the more effective and centred the narrative focus becomes in the narrative discourse. "It is important to note that literary visions are not related to the actual perception of the reader, which is constantly changing and subject to factors external to the work, but rather to a perception that is presented within the core of the work and that comes in a distinct form"⁸.

Despite the different names and terminologies of narrative vision, the special attention given to the narrator and his relationship with the story and its characters remains a point of convergence and agreement, since it is a technique that deals specifically with them.

After this brief overview of the intersections between the term "narrative vision" and others, we will adopt this term on the basis of our aim in this article, which is to explore the dimensions surrounding the structure of the novel, particularly those related to psychological and ideological aspects. The term "narrative vision" was coined by American literary criticism at the beginning of the 20th century, starting with the novelist Henry James, and developed by his followers. Percy Lubbock, in his book *The Craft of Fiction*⁹, distinguished between presentation and narrative, emphasising that narrative is achieved through the way in which events and scenes are presented. He also noted that there is a narrator who knows everything and controls the events of the story, and a dramatic narrator who is integrated into the narrative. Lubbock therefore tends towards the dramatic narrator⁹, who "sees the event through the mind of the person dramatised by the absent conscience". In this case, the reader is immersed in the story, seeing the events through that mind as they happen. The advantage of this form, according to Lubbock, is that everything is presented or dramatised, whether it is the event, the character or his mind. Everything becomes objective, contrary to what we find in panoramic representation"¹⁰.

Since the novel is a narrative discourse full of different techniques, the term "narrative vision", within the framework of the analysis of narrative discourse, is a more precise and closer approach to the technique in which the narrator embodies his personal attitude towards the text he is weaving, based on the premise that he represents the other face of the artist (the author)¹¹.

From this perspective, it is not valid to talk about the narrator in isolation from the narrative vision. They are intertwined and interrelated, and each is dependent on the other. There is no vision without a narrator and no narrator without vision¹².

2. Narrative vision and its levels:

There are multiple visions in the narrative discourse that converge and interact to weave the artistic and stylistic elements of the text, revealing the plurality of narrators. The multiplicity of visions distances the narrative text from "monotony and its dimensions, surpasses the relaxation we feel as recipients when dealing with monolithic discourses, and creates tension for the reader. If monolithic discourse is characterised by transparency, its opposite is plural discourse, which overflows with obscurity"¹³.

The monolithic narrative vision comes from a singular voice and the absolute knowledge of the narrator, who guides the reader through the reading process and compels them to share his vision and perspective. On the other hand, in the multiplicity of visions, "we are not confronted with a single narrative, but rather a narrative with multiple facets, which implies multiple possibilities of reading, multiple readers and multiple meanings"¹⁴.

Lubbock defines four levels of vision based on the narrator's perspectives and their relationship to the story:¹⁵

1. Absolute narrator: This is found in the panoramic presentation, where the narrator's knowledge is greater than the subject matter, and they present the events to the reader.
2. Absent narrator: This is found in scenic presentation, where the events are presented directly to the recipient without the presence of a narrator.
3. Presented ghost: This level involves the presentation of events through the mind of a central character.
4. Dramatic narrator: This is the narrator through whom the presentation is made and who serves as the central character.

Lubbock's classification is comprehensive and detailed, as it encompasses several patterns of narrator perspective, "indicating his control in determining the shape of his vision"¹⁶.

The real interest in narrative vision is manifested in John Boeun's book "Time and Vision". This book is considered to be "one of the most important studies to treat narrative vision with a sense of harmony and integration, and it is hard to find a book or article by a researcher or practitioner in narrative analysis that does not refer to it or benefit directly from it, sometimes with some modifications of its terminology"¹⁷. Boeun drew insights from psychological studies as he observed a close relationship between the novel and psychology. If psychology acquaints us with ourselves, the novelist acquaints us with others... When the protagonist talks about himself¹⁸, the self analyses himself, reveals his perspective and his vision.

Drawing on the close relationship between narrative discourse and psychology, John Boeun identifies three patterns of vision that can be taken as a measure of the relationship between the narrator and the characters involved in the narrative events in the novel "Doll of Fire" by Bashir Mifti. These patterns are:¹⁹

1. Vision from behind (vision par derrière): In this pattern, the narrator knows more than the fictional characters.
2. Vision with (vision avec): In this pattern, the narrator's knowledge is equal to that of the fictional characters.
3. Vision from outside (vision dehors): In this pattern, the narrator's knowledge is limited and that of the characters exceeds it.

Todrov modified Boeun's classification within the framework of the concept of narrative vision and introduced a new classification specific to narrators. He considers the narrative position to be more closely related to the vision expressed or suggested by the narrator. In other words, each type of vision generates a narrator who necessarily carries it. The presence of a vision "with" is accompanied by a narrator who knows as much as the characters know, while the presence of a

vision "from behind" is accompanied by a narrator who knows more than the characters. The presence of vision "from outside" is accompanied by a narrator who knows less than what the character knows²⁰. According to this perspective, the levels of vision can be understood as follows:

1. Narrator > Character
2. Narrator = character
3. Narrator < Character

In this understanding, the sum of the visions becomes a carrier representing a set of mental and logical conceptions shaped by the novelist according to his or her specific understanding. The narrator becomes the spokesman for these conceptions, either by revealing them or by concealing them.

In this context, Hamid Lahmadani explains narrative vision by saying: "The narrator's point of view is related to the technique used to tell the fictional story, and what determines the choice of this technique over others is the goal the writer wants to achieve through the narrator"²¹.

It becomes clear to us that the aim of the vision is to influence the reader, i.e. the recipient, and the different methods of perspective through which it is expressed.

The relationship that connects the novelist and his style in "Doll of Fire" is narrative vision, and it is the visions used in the novel. Vision indicates the narrator's view of the world, which is convinced by the characters and events to reach the point of convergence²². The novelist can hide behind the lines, but a vision must be seen that carries the narrative content, through which the writer can express his ideas, his philosophy and his attitude to existential issues²³.

Narrative, like any linguistic phenomenon, is based on a communicative and exchange relationship between the sender and the receiver, that is, between the narrator and the receiver. When the author narrates, he does not speak with his own voice, but delegates the task to an imaginary narrator (narrateur) who takes on the task of telling the story and addresses an imaginary listener (narrataire) whom he encounters in this world. The narrator may not be visible in the narrative text and may be a character from the novel. It is important to distinguish between the narrator and the author²⁴. The narrator is a style of formulation, presentation and delivery of the story in the novel. How did Bashir Mifti present his narrative material based on the patterns of vision?

The close relationship between vision and the narrator in "Doll of Fire" seems obvious, as the narrator is at the centre of the narrative process. "Talking about the narrator is not complete without talking about the narrator's vision"²⁵. Before analysing the narrative vision in the novel,

which is related to the type of narrator, it is necessary to provide a definition of the three previous forms of vision as formulated by Boeun.

1-2 Vision from behind: The narrator is bigger than the character.

The narrator, as the central and main character in the narrative text, is portrayed as "knowing everything about the characters of his world, including their psychological depths"²⁶. The narrator seems to have full knowledge and control over his narrative, although he relies on his personal memory. He occupies a position of comprehensive vision in which he can intervene, sometimes appearing and sometimes remaining hidden. He moves effortlessly between time and space, lifting the roofs of houses to reveal hidden motives and deeper secrets²⁷. It is as if he is an unveiled magician who sees all events, knows the secrets and mysteries of the characters. He is a knowledgeable narrator, aware of every detail of the novel, with authority over it, and with a dominant vision that delves into the depths, revealing its secrets, uncovering the unknown and the hidden. He can even grasp the hidden desires of the characters, including those of which they themselves are unaware²⁸.

Based on the above, we can say that in this type of vision, the narrator separates himself from his character, but chooses a position of superior vision for himself.

2-2 Co-vision or accompanying vision: The narrator is equal to the character, which means that the narrator's vision is equal to the character's vision. "Whatever the narrator knows, the character knows, and whatever the narrator doesn't know, the character doesn't know. The relationship is balanced between the two parties because they have equal knowledge of the events"²⁹. The narrator merges with the character because the narrator or "the storyteller, although he knows more than the characters, does not give us an explanation of the events before the characters themselves arrive at it, thus aligning the personality of the storyteller with the narrative character"³⁰.

In this form, the "narrator's pronoun" or the "absent pronoun" is used, while maintaining the appearance of co-vision. By beginning with the first-person pronoun "I" and then moving to the second-person pronoun "you", the narrative retains the first impression that determines the knowledge of both the character and the narrator of each other. Both are aware of each other's actions and deeds, which are not hidden from either of them. The narrator or storyteller is therefore either a witness to the events or a participant in them³¹.

This form of narrative vision is often found in modern and contemporary novels, where "every piece of narrative information or every mystery of the narrative strip is accompanied by the self (the narrator), the impossible self of being merely a character in this narrative strip". There is a duality in the narrative between the narrator and the character.

3-2 External or internal vision: The narrator has less knowledge than the character.

In this type, the narrator presents the character as he sees or hears them, without delving into their depths. The vision is weak compared to the first and second types because the narrator relies heavily on external description and "describes what he sees and hears from the character in a superficial description without any interpretation or analysis"³².

The narrator in this vision is merely a witness to the character's actions and deeds, without going beyond them. As a result, the character knows more than the narrator. The narrator's perspective is external, and as a result it becomes difficult for the receiver to understand the events. It requires mental effort to understand, which adds a sense of ambiguity and difficulty to the narrative work³³.

3. The Narrative Vision in "Doll of Fire":

Looking at the novel "Doll of Fire", we find that the novelist relies on accompanying vision or co-vision. The novel begins with the narrator using the first-person pronoun and presenting himself as a character actively involved in the events. This creates a strong illusion that we are dealing with realistic events and that one of the characters experiencing the events is the one narrating and telling the story to the reader. This achieves the form of the concomitant vision, where the narrator has no new information about the present and the future beyond what the events in the present allow. This is evident in the novel through the protagonist, Rida Shawsh, who frequently questions his fate, his life, and the possibilities and concerns that arise within him, as portrayed through the character of Rida Shawsh.

This technique allows the reader to delve into the depths of the protagonist's character and psychological space, as well as to get to know other characters relevant to the situation, such as the father, Uncle Arabi, the fat man, Sa'id bin 'Azzouz, Rania Massoudi, and others. The mention of these characters by the narrator, Rida Shawsh, was not a mere coincidence, but a deliberate choice to classify a series of intellectual and ideological visions that drive the wheel of events. One of the most prominent examples of this vision in the novel is the following statement:

"I met the protagonist of this novel, Mr Rida Shawsh, when I was twenty-four years old, in the prime of my youth and my enthusiasm for life, or what I saw as life at the time.

It was the end of September 1985... I was under the influence of numerous and varied satanic readings in all literary genres and types. I felt that I was in possession of the complete truth of literature. I was driven towards this path by a magical madness, and it seemed to me as something that could be achieved one day. I wasn't impatient to achieve it, as some might imagine. I saw it as something that was going to happen, and that was enough"³⁴.

In this opening passage of the novel, we observe the narrative being told from the perspective of the "speaker", where the narrator does not relinquish his narrative role to another character in the story. The story presented recounts the protagonist's early beginnings in the world of the novel and storytelling, intertwining the narrator with the protagonist, Rida Shawsh.

The "co-vision" is embodied in another model in which the narrator shifts from first-person to third-person pronouns, expressing a state of anxiety, alienation and loss of love after being rejected by someone she loved intensely: "I don't know what love is. I have always been unable to define it... I used to sanctify it, but I never believed in it! It doesn't happen... It's just an idea, a story that we read about, see, tell or entertain ourselves with, so that we can say that life has a flavour. Otherwise, what is the reason for my flight from love? And I wanted, oh God, to know if my life would go in the direction I wanted or not, which I could never determine.

I wanted Raneya to be in the same bed with me, but because of her resistance I was forced to hand her over to her brother Kamal, who began to beat her brutally, indescribable blows, punch after punch, kick after kick, while she screamed for my help, while she endured her share of hidden masculinity, loaded with traditions and false lies"³⁵.

The pronoun shifted from 'the speaker' to 'the absent one', but this did not change the narrative structure, as the narrator was expressing her perspective on love, which is a 'single personal perspective'³⁶. The narrator now believes that love does not exist and is merely an illusion found in books and stories. This view came about as a result of Raneya Masoudi's rejection.

The narrator's perspective becomes clear as he narrates about himself, revealing the limits of his knowledge by questioning the nature of love and its existence. The narrator engages in a self-dialogue, initially using the first-person pronoun and then shifting to the third-person pronoun "she" towards the end of the passage. The narrator reveals her anxious and troubled state of mind as she experiences boredom and loneliness.

The accompanying vision is also evident in this passage, as the protagonist, Rida Shawsh, becomes the subject of the narrative. The narrative revolves around the "speaker" pronoun, through which the narrator expresses his view and perspective on his lost self. They say: "I don't know, but in that whirlpool everything had lost its face, just as I had lost my soul. The blindness was complete, and so was the invisible frenzy of the predator. I had become, but I was no longer myself. The connecting thread between the first and the second no longer exists, and my face no longer reflects my face. My memory vomits its innocent past to spit it out in a blazing inferno. Then I am reborn as someone else, filled with other things and new blood... the blood of others from whom I draw their innocent souls to live. I became evil, the puppet of evil. I became the devil, the devil's doll. I became the divine and raging fire, the burning and enraged fire. I became like the doll of fire that burns whoever touches it. I became nothingness, empty of any meaning,

and I can only live if I am able to suck the blood of the innocents I meet... At that time, the world seemed limitless to me, open to infinite possibilities, like Dracula, created by the imbalance between day and night, who emerges every night to choose his victim"³⁷.

The protagonist discusses his transition from being a human being to a predatory animal (Dracula) who feeds on the blood of others, using the first-person pronoun to convey his state of profound tragedy. The protagonist portrays the malevolent state he has reached as a lurking evil that preys on people, and therefore no one but the protagonist can express this state using the first-person pronoun.

The vision of the protagonist (Rida Shawsh) is a personal vision that unites the entity of the narrator with the entity and condition of the protagonist. However, this convergence certainly hinders the speaker's ability to control what will happen to him in the future³⁸, as it remains unknown and unpredictable.

In another passage, we find the narrator's understanding of her own psyche and psychological state within the limits of her present experience, with references to the past to reinforce her vision. Their knowledge of things is limited to what they have known, but they remain lost and confused, searching for a refuge from the state that has befallen them. "Wasn't I once asked to kill? I can see myself as Dracula, or even a cannibal, but a murderer?! That never crossed my mind. Killing was not part of my agenda or previous tasks. The problem was the image, the image of the man in whom I would carry out the death sentence. What a terrible mission!

I went back a little and recalled my childhood memories - my tumultuous relationship with my father, my mad love for Raneya, my quarrels with Sa'id bin 'Azzuz, my relationship with my uncle Arabi - the things I experienced with all my heart and the essence of life. I looked at them as a man looks at his old moments before he leaves life, collecting them like a bundle of firewood and burning them one by one³⁹.

The narrator is present here, recounting the events and talking about what the 'Shadow Group' asked him to do to test his loyalty to them.

In this passage, the narrator's knowledge of the fictional character matches and corresponds to what the narrative persona knows. The narrator allows the fictional character to share some of his or her experiences that the narrator is completely unaware of unless the character reveals them. Dialogue is created through action and reaction:

"I don't know why I was surprised when I heard Sa'id tell me what he saw:

- Do you remember the girl who used to live in our neighbourhood?

- Which girl?

- The one you asked me about once and I told you where she lived.

- I pretended to be indifferent when I answered him:

- Ah, yes. I remember her. What happened to her?

- Poor thing.

- Has anything bad happened to her?

- Not quite, but it seems that her husband divorced her and she went to work in a nightclub. I can't deny that it fascinated me at the time, especially Sa'id bin 'Azzuz's way of speaking, there was great malice in it... and I heard him say it again:

She is indeed a beautiful girl, and it's a pity that she turned into a whore overnight.

Calling her a whore was definitely a way to lure me into talking about her, or to measure the effect of the news on me and read the extent of its effect on me...

Sa'id continued:

- Her husband travelled to Canada and left her with Ibn Zal, who claims he is not his son. He now strikes blindly, like a musician on a mysterious chord, and with the intuition of a trained sniffer dog.

I interrupted him with a sudden question:

- What's going on?

- Nothing, I just wanted to tell you that I...

- No, I won't accept this game with me and I won't succumb to this method of luring me into talking about what I have painfully forgotten, nor to his ridiculous blackmail.

I said, after I had calmed down:

- Do what you think is right for the organisation

- Of course, that's my vision, respected sir. She is a beautiful girl, and I won't hide from you that I was surprised that I hadn't seen her like this before. In all the years I knew her in the neighbourhood, I never saw her seductiveness. I must have been blind.

He said mockingly to himself and laughed, while I got up from my seat and thought about leaving without answering him⁴⁰.

The clear presentation in this narrative dialogue illustrates how the knowledge of the narrator (Rida Shawsh) is aligned with the knowledge of the character (Sa'id bin 'Azzuz). The narrator

uses the pronouns "I" and "he/she" throughout the narrative, indicating that the narrator is not aware of certain events except through Sa'id bin 'Azzuz's revelation of them. In addition, the transformation of the character "Sa'id" into a secondary narrator sheds light on certain aspects of the story, revealing the truth about "Rania Masoudi" and how she became a prostitute working in a nightclub after her husband divorced her when he discovered that he was infertile and her son was not his biological child. Left with no means of support, she resorted to working in the "Happiness Nightclubs". Sa'id bin 'Azzuz's provocative behaviour towards Rida Shawsh is also evident.

The narrator's knowledge is equal to that of the characters, as the dialogue is varied throughout the novel, whether between the characters and the narrator or between the characters independently of the narrator. However, the narrator limits the dialogue because his primary function is to narrate the events of the story.

Similarly, in another story, the narrator "Rida Shawsh" recounts the humiliation of the Arabic teacher whom he considered his mentor, who guided him and helped him understand reality.

The narration in this story uses the pronoun "I" as the narrator and the absent pronouns "he" and "she". The narrator allows the character to become the narrator alongside him, organising the narrative and participating in the events. Here is an extract: "Do you remember my teacher in that distant childhood era, and what pain she endured afterwards? She was expelled by that dog of a headmaster because she had scolded a male teacher for what she thought was his inappropriate dress! I heard the story later. I overheard another teacher telling a colleague how vulgar and insulting she was, calling him backward and conservative and saying to him: 'So you want to liberate women by cursing and insulting them? Shame on you! I never saw my teacher curse anyone; she was kind and it was clear that it was a trap, as I found out later from some sources. She wasn't like everyone else; she was different from those who were like everyone else. The headmaster had tried to harass her several times, and when she threatened to report him to the police, he used his connections within the party to write defamatory reports about her character. As a result, she became unwanted. Then a little joke was played on her, accusing her of teaching forbidden things to students, and of persistently advocating liberation from family authority, etc. She paid a high price for this"⁴¹.

It is clear that the narrator's knowledge is equivalent to the knowledge of the character (the Arabic teacher), since the narrator identifies with her and expresses her feelings and pains by recounting the plot that has been hatched against her.

The relationship between the narrator and the characters in the story contributes to the literary text through various techniques, some of which are related to the temporal and spatial structure

of the novel, some of which are related to the structure of the character itself, and some of which are linguistic and related to the means of expression⁴².

The narrator was intimately involved with the Arabic teacher, accompanying her and indicating his presence in this passage through the first-person pronoun, implying that he was familiar with her outward appearance and inner thoughts. He knew his teacher well and loved her, as she was the one who taught him to love reading and literature.

We also notice that the narrator delves into the depths of the character and focuses on her, presenting her thoughts and speaking about her with the absent pronoun "she" (she expelled her, she scolded her, she says to him, she threatened him...), which indicates that he had knowledge equivalent to that of the character.

From the above, we can conclude that the narrative perspective embodied in the novel is a "co-vision" or an accompanying vision, as the novel is an autobiographical account of the protagonist, who narrates his life story and his painful memories with reality and life. It also provides information about the participating and accompanying characters in the narrative. Therefore, the most appropriate term for such stories is "co-vision", in which the narrator uses the first-person pronoun and the absent pronoun to introduce the characters who shared the events with him and accompanied him on his narrative journey.

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