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THE PLACE IN THE NOVEL “WHERE IS THE MAFR”

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ABSTRACT

The importance of the novel *Where is the Mafr* by writer Khawla Hamdi is that it has a romantic nature and is full of mystery and excitement, where Laila meets with her cousins and how they will deal with her, and she is a stranger who came to live with them. *Where is the Mafr* is the first novel by writer Khawla Al-Hamdi, in which she talks about the girl, Laila, who moves to live with strangers in the name of the family.

The novel begins with Nabil Al-Qasimi's talk on the phone, and he says: I have prepared everything to receive Laila, and here the writer Khawla Al-Hamdi takes us on a journey of many surprises with this family, where Laila reveals to us what everyone is hiding from her, but does that help after all these years have passed?

What distinguishes the work of the writer Khawla Hamdi is the religious commitment nature, as we do not find in the novel *Where is the Mafr* and in all of this writer's novels anything that violates religion and modesty, and we do not find transgressions and she writes with tremendous ingenuity and plot and weaves events in a simple and understandable way by all readers.

INTRODUCTION

Where is the Mafr is one of the most important and famous novels by Dr. Khawla Hamdi, and it is one of the most famous novels of Islamic literature, which is read by all segments of society, and this book has become very popular and he achieved a lot of profits and sales because of the unique and wonderful style of writer Khawla, who combined simplicity and quality and chose beautifully and correctly phrases.

This beautiful work contained several important elements, including the

characters, the event, the description, the dialogue, and the time and place. The elements of time and place overlapped with each other and one of them is no less important than the other, and they are two main conditions in which the human experience is integrated, and we cannot separate them from their artistic influence, and they are two basic conditions in the construction of the novel.

The two elements of time and place are among the aesthetic elements that contributed to the beauty of the novel, and

they had the greatest role in raising the novel to the wonderful textual level.

The place represented a great effectiveness in the text, and it is one of the most important pillars on which the novel was based. Therefore, the writer Khawla Hamdy mentioned the various types of places in a realistic manner. The place technique was represented by the writer in the use of many forms of the place, including the narrow and the wide.

Place language:

The place is a place for the being of the thing in it, and the place is a place, and the plural is the places and places of the plural, and the place and the place are one. The Arabs say: Be in your place and rise in your place. It is indicated as the source (Ibn Manzur, Lisan al-Arab, 1994, p. 517).

Place idiomatically:

It is a word that denotes a profound indication of the process of human life, and it is the place in which man is born and settled, and the place in which he lives, develops and moves from one state to another, which applies to the one individual and his development applies to the group of nations . (Ahmed Selim, Farouk, (1998, p. 197)

The place cannot be useful unless life is linked to it, regardless of whether it is a

human or animal life. Every place that does not have life is not a place. The place is the place where life is teeming and contains the basic elements of water, air and soil. (Badis Foghali, 2008 ,p. 170)

The place in the literary discourse:

The care of the place is determined in relation to the need sought by the form of the content. It is possible to take care of the place or take new forms from what was mentioned in the previous novels. (Kanafani, Ghassan, (2006, p.67)

And when we want to apply this matter to fiction writing, we must deal with the fictional technique and the place is one of these techniques, because talking about the importance of place in the fictional composition and it can become a basic determinant of the narrative process, and to follow events and incentives, that is, it is a basic and essential component and becomes controlling the narrative function. (Abbas, Ibrahim, 2005 p. 220)

The relationship between the significance of the place and its description is not necessarily a relationship of subordination and subordination. The place is not considered flat and is not considered neutral or devoid of any specific indication. Therefore, the difference exists between the description

of places in a narration and may enable an actual semiological study. (Abbas, Ibrahim, 2005 p. 121)

The place is one of the basic elements on which the novel is based and gives it a lively form, but some considered the place marginal and did not give it much attention, so they paid attention to the rest of the novelistic elements of personality, time and others, but the standards were overturned and critics began to look at it closely, and since the eighteenth century the description of the place has become important So big that it is not counted as a simple thing, but rather more than that. The critics divided the place into two parts: the open place and the closed place. When we mention the open and closed place, it comes to our minds that place that is defined by a certain framework of a ceiling, walls, and doors, or a place that does not have a ceiling, doors and walls. There is a vast and unlimited place, such as squares and large streets for example, and there is a closed place. But these names are considered incomplete and do not cover the sides, so we can say that part of that street is closed, and we measure all places on that and based on this we can differentiate between place and space.

Space here is equivalent to the concept of place in the novel, and does not mean the place occupied by the printed characters that were written in the novel, but rather the place depicted by the imagined story and the place that can relate to a partial field of the novelistic space. (Al-Hamidani, Hamid, 2014. P, 64)

Space is necessary to have a meaning that runs in emptiness and emptiness, but space is used in prediction, size, shape, and text space. It is also a spatial place, but it is related to the place occupied by fiction writing as characters printed on a paper space. The term space is more extensive than the term place. The places in the novel Many and many, but space surrounds them all, as it is the world that contains the narrative events, so the novel can contain houses, restaurants, or squares, and each of them is a specific place, but if the novel includes all these places, all of them constitute the space of this novel. (Al-Hamidani, Hamid, 2014. P, 50)

At times, the place may dominate all the elements of the novel and play a heroic role, as the place has a great importance in the fictional work, so the diagnosis of the place in the novel is the thing that makes the events of this novel something likely to happen to the reader,

meaning that it is illusion of its realism, as the place in this case plays the role of The decor, the stage, the theatre, and any event that we can only imagine taking place within a specific spatial framework, so the novelist needs to resort to framing. (Al-Bahrawi, Hassan, 1990 ,p.33)

The place cannot be considered just a background on which the facts of the novel are based. It cannot be dispensed with because it is one of the most important axes that form the elements of the novel, and the place is one of the most important pillars of building the story and employing it in the fictional creativity of the aesthetic means with distant perceptions, as the place is an essential narrative component that performs an important function It makes the events seem realistic and stimulates the sense of that. The place is a space that affects the structure of the novel and expands it. (Ben Shaaban, Nassira and Tighaza, Fatiha, 2018,p.34)

Relationship of place to character:

The place has a great energy that shows the strong relationship between it and its interlocutors, which is the mentality, interactions and imagination of the characters and may go beyond that to form the character's texture, mood and skin

color, they are linked to specific places and spatial factors that were affected and influenced until they overlapped with the human genes and his feelings. The place may be in harmony with the personality, and a kind of love and familiarity arises with it. It may have effects on that place through many combined events that you do. This harmony may not occur sometimes, and it arises The hate and contradiction with that place. The place can be divided into two types: the positive place and the negative place. (Uday Adnan, Muhammad, 2011, p.172)

The role that the character plays on the grounds of that place and the mutual influence between them calls for addressing the role of the character and the mechanism of its movement within that place and the role it plays in the fictional space and this is what made the critic Philip Hamon describe his environment, which means describing the future of this character . (Azzam, Muhammad, 2003, p. 50)

The relationship of space to time:

Time has a close relationship with the place. The novel is based on events in the main, and these events take place in a specific time and a specific place, and each place has its own time, which is determined in the time of beginnings and

the transformations that occur on it in its becoming, which we can only stand in the scope of monitoring its movement in time and its connection to the characters. (Al-Marzouki, Samir and others, 1986 ,p 61)

And the relationship between time and place is a coherent, unifying relationship, and through it the term “spacetime” was established in showing the strength in the connection between space and time. Probe and Grimas divided the story into three spatial frameworks, which are the place of origin, the place of the immediate nomination, and the place of the main test. (Al-Bahrawi, Hassan,1990, p. 29)

The role of the place in the novel:

Place: The ancient philosophers drew attention to the importance of place through its relationship to man and things, and they agreed that all things around us occupy a specific place, which means that they have extension and distances between them and do not overlap with each other, Arabs and Westerners. (Badawy, Abdel Rahman, p.471)

Based on the previous linguistic meanings, Gharid Al-Sheikh defined the place (the position) in a geometrical form as a boundless medium that contains things and is homogeneous and

interconnected and we cannot distinguish between its parts and it has three dimensions: length, width and height, and similar forms can be built in it. (Ghareed Sheikh Muhammad, p.181)

In this research, we want the narrative place that represents an active element of the novel and is an integral part of its artistic structure and is not considered a geographical space or an engineering dimension because the events take place in it and the movement of the novelistic characters only. Rather, it is a psychological state in which the personal history rooted in the unconscious associated with this place or that place is retrieved, and so it is the place that we can hold and that we can defend in the face of hostile forces and this place that attracts erase the imagination cannot be an indifferent place of dimensions Geometric only . (Bachelard, Gaston ,1980,p.31)

And the value of the place if we know that the narrative composition is not without a paradox of intermittent and dissonant elements, called to be formed within an organic unit that is always put into question. (Bakhtin, Mikhail, 1990, p.21)

And the place and the place have one meaning, and the place in the origin of the estimation of the verb is active because

it is the subject of the being. (Ibn Manzur, Lisan al-Arab, 1994, p. 4249)

This word has received great attention in the fields of the Arabic language, so the meaning of the word place and its multiple uses has been mentioned due to its large presence in the language in response to the great need for its use, the spaciousness of life, which warned most elements of the place, and the Holy Qur'an has indicated in many verses the meaning of the word place, which was in some Sometimes indicates the place or the stable, as stated in the Almighty's saying:

(And mention in the Book Mary when she withdrew from her family to an eastern place.) (Surat Maryam, Verse 16:)

Place idiomatically:

There are many meanings and concepts of place and they came in different sciences. This difference is due to the multiplicity of researchers' specialization. We see a philosopher here, a critic there, and there a writer. Each of these people knows the word place in proportion to the path he takes and belongs to it. Physics and engineering, and the place was the cornerstone of it.

The place is one of the elements upon which the artistic construction is

based, whether it is in theatrical works, stories, or narratives, and the place in this case moves with the writer and its threads are reincarnated according to the vision of this writer and his emotional interactions with the various external relationships that appear conditions and circumstances. (Foghali, Badis, 2008, p.169)

The place is considered one of the most important elements of building and composing the novel, so it is linked to the characters, the time and all the events. Here we note the words of Muhammad Muftah: That time in all its forms is based on the place in which it was accomplished, so it cannot be abandoned. Muhammad considers Muftah that the place is the framework that. Time is in motion, considering the novel as one of the temporal arts. It emphasizes the importance of place in praising the novel and linking its elements, bringing them together in one thing, whether the event, the characters, or the time, which is the place. (Habeila, Sharif, 2010,p.193)

In the definition of the film researcher Yuri Lotman came a definition of the place by saying: It is a group of homogeneous things of fields, phenomena, changing forms or functions... There is a relationship between them that closely resembles the familiar spatial relations

such as distance and contact. It has come back to us that the place can be defined as a group of homogeneous things that are governed by similar and interrelated relationships within the spatial relationship. (Bouazza, Mohamed, 2010, p. 99)

As for the term place, from his point of view, he mentioned that it abounds in contemporary Arab critical writings, but he sees it as deficient in comparison with the term space, because space necessarily refers to emptiness and emptiness, but space refers to shape and size with its content of distance and weight, while the place by limiting it to the geographical location is narrower. Possible distance to him within the novel. (Al-Bulheed, Hamad bin Saud, 2008, p. 11)

It overlaps in one structure, and it is a group of places in which many characters are centered. Space is equivalent to the concept of place within the novel. It does not mean the place that the printed letters that were written in the novel take, but the place that is within his perceptions of the imagined story. (Al-Hamidani, Hamid, 2014. p 54)

It was mentioned in the chapter of waw, the chapter of the fa, the substance of space, which is the vast place of the earth, and the action is space and flows, so it is

overflowing, and the place has emptied, that is, it expanded and led so-and-so to so-and-so, i.e. he reached him. It expands from the earth, and it is said: I led, meaning I went out into space, and he said: I led to reach a wide place for them and led them to it. Those who cut off that path to something they know, and it is often said that we led to space. And geographical space is a geographically limited place that can be perceived and imagined where the heroes move. Within it and presumably they are doing the movement in it. The semantic space: It is the image in which the language of speech comes out and what results from it from a distance and is related to the metaphorical significance in general, and the textual space: it is the spatial space occupied by the words written on the papers, i.e. the way to change the printed letters, the way of designing the cover and the formation of titles, and it is a narrow place where the eye of the reader movement in it.

The place on the critics:

First: Western critics

The term place has received great attention among critics, as it is one of the most important critical terms that entered the world of research and study, which prompted the emergence of many studies that made studying a major concern for

them. Many Western critics have tried to distinguish between the terms that all fall within the scope of the place, and from these terms: space, space, location, space, while German theorists have distinguished between two contradictory places in the narrative work, which are local and rum, where they initially meant the exact place that is possible To be controlled by optional signs such as sizes and numbers, while Grimas set out to define the meaning of place as a concept from the angle of his vision of space, For space, as he sees that the structure that contains the discontinuous elements is not continuous, but spreads across its extension according to a highly distinguished geometric system that contributes to its depiction and the transformations and tangible and perceived relationships between the active subjects in the narrative discourse, so Grimas linked his concept of place with the narrative sketch, as he does not take into account from his point of view The place is just an empty space in which human experiences flow, but it is related to what the narrative planner imposes on it. (Allaq and Kalbouz, 2019, p.35)

One of the most important pioneers who defined the place is Grimas, who calls the place the place of the human being, whose function is to create justifications for

actions and travels. Its embodiment in a specific spatial framework, so the place of action is the non-place, that is, the place remains as a constant and constant given . (Al-Marzouki, Samir and others, 1986, p 25)

Second: Arab critics:

Among the most important researchers whom we find interested in the place, we find the Iraqi novelist and critic Ghaleb Halsal, who translated Gaston Bachelard's book *The Poetry of Space*, which he converted into Arabic and called it the title *Aesthetics of the Place*. The narrative text, which considers the place as the cornerstone and backbone of any text. Here, too, we see the critic Hassan Bahrawi, who collected in his book *The Structure of the Narrative Form* a large number of Western critical definitions of the concept of narrative space, but they showed in its applied section about hesitation He used the terms space and place, and he recognized the universality of space over the place, as it goes into space. In depth there are only a number of relationships that exist between the medium, places, and decoration in which the events and personalities that participate in it. (Al-Bahrawi, Hassan, 1990 ,p 31)

As for Yassin Al-Naseer, he said that our place is like any element of the artwork, and it is renewed through the conscious practice of the artist it is neither a visible exterior nor a space of limited space, nor is it considered a combination of windows, rooms and a fence, but rather an entity of a variable action that contains a specific date. (Musa, Hanan, 2014, p.23)

TYPES OF PLACES IN THE NOVEL WHERE IS THE MAFR:

First: The open spaces:

Open spaces play a very important role in the novel, as they represent a turning point from a previous state to a later state, and from a state of unconsciousness and confusion in the characters of the novel to a state of awareness and being new. Talking about open spaces is talking about large geographical spaces, streets, noise, movement and future change. Among the open spaces, we mention the inner garden of the palace and the outer garden, in addition to the balcony that overlooks the inner garden, as well as the city streets, the farm, the seashore, and the balcony of Hala's room, which formed the inner garden of the palace. And also the various and multi-colored roses, including the red one, formed a wonderful vision for Laila's

look, and I felt her admiration for this. Among the things that impressed her also was what is placed at the end of the outer garden corridor of the palace, which is the huge building with a very high rise, very luxurious, which she has never seen before, and the stone staircase which leads to this building.

And Layla's balcony was the most comfortable place in which she wanted to take a space of recreation and comfort in fresh and clean air. It is also considered the first place where Laila sees her biggest fears and horror from the palace. This place had the biggest role in the story's progression and succeeded in making Laila feel afraid on her first night. Also, the inner garden of the palace was large and spacious and contained many places to rest. The heroine, Laila, took a special corner from this garden, in which she sits every time she intends to escape from her room and sit within the garden. Always calm her down because of her successive movement.

There is the farm, and here Laila was surprised in front of her uncle's property and looked at the trees, the vast fields and the plains that were covered by green spaces, which indicated its vitality and radiance, as well as the fields of red roses that were distributed in the farm also,

she drew the attention of the heroine Laila every time. This place was also a witness to Laila's rush that night when she saw a strange ghost in the fields and also witnessed the two brothers' quarrel and the crazy behavior of Amin.

The streets of Laila's mother city, where Laila did not carry any previous memory of her and get to know her again, and these streets had influenced Laila's ideas every time she passed by and also worked to help her see Mamoun for the first time within her, as this was an important event for the events of the novel. And there is the sea and the beach, where the beach was the smuggler that Firas took at the end of the story, as he threw his grief into the wide sea after he complained to him, summarizing what happened to him in a certain period of time:

Second: closed spaces

A closed place is that space that contains borders that isolate it from the outside world, and its surroundings are much narrower than the open space. Closed places can be rejected because they are difficult to reach and may be required because they represent the shelter and protection that a person comes to to escape from the hustle and bustle of life. (Or Raida Abboud, 2019, p.59)

Closed places mean places to which a person resides for a period of time and a bond is established between them based on influence and influence. (Abadi, Muhammad, 2011, p.57)

Spatiotemporal

This research stands for us between the concepts of time and space and the relationship that combines them. The ancient philosophers tried to pay attention to and explain them, which shows us that the term space-time had ancient philosophical seeds that some scholars had stood on. Gerald Prince in his book the narrative term as the natural feature of the relationship between space and time and emphasized the total interdependence between them to literally mean space-time. It was pointed out that Mikhail Bakhtin had preceded critics in introducing this term in 1983 when he said, and from our point of view, we will call the essential mutual relationship between space and time and assimilated in literature as an artistic assimilation as chronotope, accommodating the sum of the characteristics of time and space within each literary text through the fusion of the relationship of space and time. (Bakhtin, Mikhail, 1990, p.6)

Accordingly, from Bakhtin's point of view, space condenses and coalesces in

the movement of time, and time relations unfold in space and space, which can be perceived and measured in time, and this mixing of relations is what distinguishes artistic space-time. Deducted from the technical author is one of the values. Many Western researchers had paid attention to the relationship between space and time without using the term spacetime itself to denote that, and for example, John Bachelard in his book *The Dialectic of Time and Aesthetics of Place*, he says: The place in its closed and countless compartments contains time and many memories Saved and thanks go home.

And on the foregoing, many researchers have tried to advance the concept of space over time on the grounds that space occupies the first place before time and the flow of beech in space, so dividing times into mathematical time measured in years, months, hours, and divine time in terms of absolute time and psychological time and this division It can only be realized within different spaces. Time and space in the novel exchange the balance of power and also exchange benefits, and that this relationship is based on the fact that space is bound by time and that time is possible with space. (Abadi, Muhammad, 2011, p.76)

Closed and open spaces in the novel:

The palace: It is a large, tall building with stone steps and a marble floor. It has a wide entrance that contains three floors, where the first floor forms the reception hall section with two parts, but the reception hall is a huge and very luxurious hall of old classic furniture. Stunning, and in the middle of this hall is a mare's corral containing harmonious decorations and its pale colors are somewhat similar to the colors of autumn. Within the chest of the council there is a huge sofa made of ebony wood, in the style of Louis XIV, and around it is distributed seats of the same type, which have the same beautiful decoration. On the other hand, he found a medium table of glass of Chinese creativity that the eye cannot mistake in its colors and a crystal vase in which a bouquet of red flowers that were present in the garden met, giving the hall a unique luster and also extended on the wall with its area, a painting of a dark and dense forest in a severe winter The cold, and as much as she admired the artistic skill that is evident in this painting, as much as it caused her to be lonely and lonely and reminded her of the situation she was living in and the old days of her life history.

The first floor of the palace: It was a large corridor containing many rooms such as the blue room, Firas' room next to it, and Amin's room, which was opposite Firas's room. This corridor was furnished with carpets and chandeliers hanging from the ceiling. Small lanterns were also given a faint yellow color, and on the sides hung pictures of family members and some drawings.

Yassin and Mr. Nabil's room and the hall: In it he finds a large office belonging to Nabil Al Qasimi, in which most of the discussions took place, in addition to a huge library with books stacked on shelves along the four walls, which were five meters high or more than that and smelled like sterilizers.

Firas Clinic: Here, we single out his clinic, in which he used to work outside the palace as a doctor, in addition to Layla University, where he studies. And the student housing in which it was established for a while, and the Nabil Company, which is the public relations department.

Airport : Which contains a huge reception hall, an exit gate for passengers, a place to park the planes, the reception space and other sections, where they received Laila's father after his return from the United

States, where he was undergoing treatment.

Hospital : Which has wide corridors and many rooms and many floors in which Najib received treatment and there was also a café in the hospital with a circular drinking table.

Garden : She was modest, tidy, and harmonious, and her atmosphere was humid because of the sea near her.

Country house: It had a wonderful view near a pine tree, and it exceeded Laila's imagination, as it did not resemble the fields, farms and trees surrounding it.

TAKE BACK AND REMEMBERING IN THE NOVEL:

There are many events that took place in the past, and they were mentioned and recalled, and many excerpts that appeared before us. If we want to start, we remember when Laila's heartbeat accelerated while she was retrieving what her father had mentioned to her about the information about the family, and when Laila returned with her thoughts when he opened her father, the subject of urgent travel in order to implement his new project. In addition, he recalled the incident of separation between her mother and father, and each one of them took a girl, as Laila had a twin sister, and her

name was Hanan, and she has been the wife of Faris for three years. Sobah forgets his memories with his wife, in addition to Laila's recall of Hanan's picture and discovering how similar she was. She also brings back memories of the evening before, when she spent an evening with Manal in the back garden, the quiet atmosphere of the dinner, the constant seclusion of Firas at the table, and his interest in feeding and petting Rania.

There is also Laila's recollection of the memory of her father's death, where she stood in front of the grave and began to fill the vessel above the surface of the grave with water. She was watching the birds approaching the vessel to drink from it and quench their thirst and pick up grains of wheat and scatter them on the stones with a small smile on her lips. Perhaps her watering these birds may grant her father mercy and ease. From him, two years have passed since his departure from this life, and she thought that life after her father was meaningless, but she was now convinced that life does not stop at the departure of a loved one, and that God has compensated her for her father in the best compensation with a loving husband who sympathizes with her and improves her care. more day than the day before.

I looked at the grave and addressed him: Father, I know that you are happy for me now, and I know that if you were alive, you would have blessed my choice. I decided that Mamoun is an excellent person, my father, not only in work and management, but in all his nature and characteristics.

My father, I have decided to stay in my country and invest your money in local projects that will benefit this country. I know that this is your desire in the beginning, but the circumstances of life took you and occupied you.

PERSONALITY :

In language:

It was mentioned in Lisan Al-Arab by its writer Ibn Manzur in the article Person: A person is a group, a person for a person and others are masculine, and the plural is persons, persons, persons, and the person, regardless of whether he is a human being or others, can be seen from afar, and everything I saw is his body. It is distinguished from others, and not by a number of attributes, but rather it contains at the same time what he and the poetic self-collect. (Ibn Manzur, Lisan al-Arab, 1994, p. 551)

Personality: the characteristics that distinguish a person from other people. (Allaq and Kalbouz,2019,p.45)

Idiomatically :

The character expresses each participant in the events of the story, whether the participation is positive or negative, or whoever does not participate in the event does not belong to the characters, but forms part of the description and the character is an established and invented element like all the elements of the novel. (Zaytouni, Latif, 2002, p.114)

The concept of personality represented a pivotal element in all the narration so that it is not possible to exist or imagine a novel without characters. However, the research on the subject of characters has faced many cognitive difficulties, as theories and approaches differ about the concept of personality and may sometimes reach inconsistency or contradiction. In some psychological theories The personality takes on a psychological core and becomes a person or individuals, i.e. simply a human being. In the social perspective, the personality transforms into a social pattern that expresses a class reality and reflects an ideological reality. Otherwise, structural

analysis is not dealt with, and it strips the personality of the psychological essence and social pattern and establishes it as a sign whose meaning is the unity of the actions that you accomplish within the context of the narration and not outside it. Structural analysis strips the personality of its social reference and psychological essence and does not deal with the personality as a being Rather, he is an actor who performs a role or function in the story, i.e. according to what you do, and then Grimas replaces the concept of characters with the concept of factors. (Bouazza, Mohamed,2010, p. 39)

Structure:

In language:

In the Dictionary of Language Measures, the word “Bani” was mentioned, which is a combination of the ba, the nun and the ya, one origin, and it is the construction of something that joins each other, as we say: “The building was built.” (Bakhtin, Mikhail, 1990 ,p.203)

And structuralism is a language derived from the verb “bani” and “bani” is the opposite of demolishing, and it is a triple word.

While we find in the dictionary of the ocean that the word has a structure of many meanings, including:

The structure, which is its structure, and the structure is the instinct. It is said that so-and-so has a correct structure, meaning the instinct. It is said that the structure according to the sages is a complex body on a face from which a mood is obtained, and it is a condition of life for them.

Idiomatically :

This term was used by Jan Mokarovsky, who defined the artistic effect as a structure, i.e. it is the system of objective and technically verified elements in a complex hierarchy that combines the supremacy of the particular element over the rest of the elements. (Zaytouni, Latif, 2002, p.37)

Critics' definitions of the structure varied, and some defined it as the translation of a set of relationships that exist between different elements. Or it is an initial process characterized by the organization and communication between the different elements. The term structure formed a great interest from writers and critics, especially after the emergence of the structural approach. In the end, the structure is a system of solidarity phenomena within the text so that each element in it is related to the rest of the other elements and has no value except Within the scope of this all.

THE CONCEPT OF THE NOVEL:

The novel is a language that is known as a short story, and Mahmoud Taymour said that the novel is the one in which the author deals with an entire topic or more than one topic that is full of one or more complete lives. He lifts the curtain on the lives of his heroes and reveals the accidents, no matter how long they take. (Bouazza, Mohamed,2010, p. 68)

The novel is the literary form and the most significant in bourgeois society, and it undoubtedly has literary traces that date back to the medieval and ancient times. The contradictions that characterize bourgeois society are illustrated in a more revealing and appropriate way, and the changes brought about by the novel in the forms of the surahs are so dark that we can speak of them in a form typical of the modern bourgeoisie, in contrast to other literary forms that bourgeois development has adapted and reconstructed . The novel is one of the literary forms that has been very popular with a large audience of readers, and it is difficult for scholars and critics to establish a specific concept or a comprehensive definition due to the multiplicity of its trends and the development of its methods with the

succession of different eras. (Abadi, Muhammad, 2011,p.103)

The novel in the general picture is an imaginary prose text that is often realistic and revolves around characters involved in an event, which is a representation of life and the acquisition of knowledge and experience. In pursuit and in varying definitions of the novel: It is the literary genre best able to capture divergent melodies. (Zaytouni, Latif, 2002,p.99)

WHERE IS THE MAFR NOVEL SUMMARY:

Where is the Mafr is the first novel by the writer Khawla Al-Hamdi, in which she talks about the girl, Laila, who moves to live with strangers in the name of the family.

The novel begins with Nabil Al-Qasimi's talk on the phone, and he says: I have prepared everything to receive Laila, and here the writer Khawla Al-Hamdi takes us on a journey of many surprises with this family, where Laila reveals to us what everyone is hiding from her, but does that help after all these years have passed? And the novel Where is the Mafr by writer Khawla Hamdi is full of mystery and excitement, and it is of a romantic nature, where Laila meets with her cousins, but

how will they deal with her when she is a stranger who came to live with them?

The main question is why did her father send her to live with them at this particular time?

We will discover all of this in the novel Where is the Mafr?

What distinguishes the work of the writer Khawla Hamdi is the religious commitment nature, as we do not find in the novel Where is the Mafr and in all of this writer's novels anything that violates religion and modesty, and we do not find transgressions and she writes with tremendous ingenuity and plot and weaves events in a simple and understandable way by all readers.

How will we live with the heroine Laila, these oddities that happened and occur in the folds of history, so that she can bear all of this and lead the Blue Room, an exciting journey in which the writer Khawla Hamdi took us, and in everyone's tongue, where is the Mafr?

Excerpts from the novel Where is the Mafr:

Laila gave him a quiet smile and said: Some love is selfish... possessive... Would you have sacrificed if you were in my place?

Laila was waiting for a comment from Firas... but he didn't say a word, but rather scared

His face was silent in order to avoid her gaze, or perhaps to keep old memories away from him

Her question stirred her in himself... Laila could not wait any longer, but rather burst out

The stairs go up with trembling limbs. She stumbled in her path, and buckled

Her ankle.. but she bit her lips in pain and trotted with confused steps

To her room, intending nothing

CONCLUSION :

Imagination is the wing that enables us to fly and fly above the clouds, but it always shows us the ugly face of reality, so where is the escape? We have no choice but to listen to the voice of fate. The novel *Where is the Escape* is considered a social police novel, as it shows a case of corruption along with many cases such as murder cases, which seemed to be suicide, but despite the fact that the novel contains crime, it is free of excitement and suspense the writer fell into the trap of narration and boredom for a good reason, which is that the characters we write are considered to be fictional, and if they have roots in reality, conflicts must be created between

the characters to create a kind of attraction for the reader when she was exposed to a corruption case that she was exposed to on the sidelines of the biography as if she was afraid to talk About the suicide crimes, which appeared due to the corruption of the heroine's uncle, Laila, and the cruelty that did not appear clearly in the novel. It was a conversation for two people, no more. But the events did not show us whether the deviation is the love of the material or the bad upbringing. All that happened to her is stories that she talks about, and the writer did not sympathize with her through the characters. She is a victim of circumstances that she did not choose. Circumstances make people, but where is the escape?

The novel may have an educational goal when its mirror reflects the mistakes of the people in a stereoscopic way and places it in a clear template that enables the reader to address his shortcomings and benefit from the experiences of the novel's characters. The events of the novel are in a smooth style suitable for everyone, with great ingenuity and strong plot, and can be understood by everyone.

The idea of paying attention to the element of place came from Western works belonging to Western thought and its theories, and it is possible that Hassan

Najmi sought to express it in the context of his clarification of the reason for the delay in his saying: that Arab criticism has fallen short in presenting the literary space for

many considerations, including, mainly, its adherence to Western criticism. in its different directions.

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