The narrative analysis of Miramar novel written by Najib Mahfouz based on the principles of structuralism (French School)

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Abstract

Najib Mahfouz was one of the novelistic art establishers in Arabic literature. In 1988, he managed to receive the Nobel Prize in literature. This famous Egyptian writer has various valuable works. Miramar is one of his most significant novels. Miramar is a political-historical story with a romantic coverage. In this research, we have decided to analyze the narrative element of Miramar with reference to structuralism principles of French school. In the end we will conclude that this novel has been narrated by four narrators, all of whom employed interior point of view, because the reader is aware of the internal and external thoughts of the narrator and only observes the external actions of the other characters. Furthermore, the storytellers just narrate the things that they have objectively observed.

Key words: Structuralism, Narration, Najib Mahfuz, Miramar.
Introduction

There are three main factors in every communicative pattern: sender, message, and receiver. These three factors in a communicative literal work are author, literary work, and reader. During the twentieth century, various approaches emerged in the literal criticism that can be categorized into three main groups. The first group contains the traditional approaches which before the twentieth century were considered as the main and common approaches and in the criticism of literature gave priority to author and considered it as the center of literal and art creativity. Therefore, the literary works were considered as the products of the social conditions of the author’s environment (Azam, 2004: 21). Second group: regarding the revolutions occurred in linguistics and emergence of the approaches which studied literature based on the modern linguistics, the direction of concentration changed from the author to the work itself. Third group: finally in the late decades of the twentieth century, the attitudes which directed their attention toward the reader were form (p, 21). In other words, literary criticism perspectives could be classified to three groups of hyper-textual, text-based and reader-based. Structuralism approach of criticism which gives priority to the text and ranks the hyper-textual factor second, falls in the text-based group. Miramar is one of the best and most significant novels of Najib Mahfouz which consists of five parts and depicts the social conditions of Egypt government in that period of time (1967). In this novel, the author allude to the relationship of the people in the Egyptian government. In order to understand the value of Najib Mahfouz writing and as well as to analyze Miramar, we aimed to examine this novel based on the structuralism principles. In this way that structuralism tries to examine all of the relationships among the different elements of a work, the essential relations among the literary and artistic elements that constitute the integrity of the work. So we aimed to analyze Miramar based on the structuralism principles.

Research Questions:

1. Based on the narrative framework of French structuralism who is the main narrators of Miramar?
2. According to the point of view of Gerard Genette, which point of views has been selected by Najib Mahfouz for his narrators?

Background

Although Miramar is one of the masterpieces of Najib in novel writing, no book has been written on this novel and after numerous studies only some articles on the beauties of the setting in Miramar were discovered. Among these articles we can mention the one by Ahmad Sammahe in which he has written about the settings that Najib Mahfouz has used in his novels. He states: "the settings that Najib always selects are tragedy because these settings are traps in which the Najib's novel characters fall arbitrarily or compulsorily." He says that "the setting in the stories of Najib do not violate the framework of Ghahere and Skandarie cities and their avenues which convey an emotional world in which the characters really live.
Structuralism

In the last decades, no empirical trend has influenced humanities and social sciences more than structuralism (perap 1368, p. 7). The interpretation of structuralism and propounding the subject of unity of elements and organs firstly appeared in mathematics and physics and then applied in biology and the various fields of humanities such as linguistics, psychology, sociology, economics and literary criticism and late 1950 and 1960 won fame (Emami 2003,p.11). But the origins of structuralism in literary criticism connect with the anthropological and linguistic studies of Levi Strauss (Bratnes 2005, p. 75-82).

It should be mentioned that talking about structuralism, we would be faced with two types of structuralism hat should not be used synonymously. One of them developed in Europe - especially France- in structural linguistics of Saussure and became known in terms of European and Saussurian structuralism. However the other type of structuralism formed in the United States after the world war two and became known as American Structuralism School whose principles are different and in some cases are in contrast with European structuralism and has been developed with the influence of Leonard Bloomfield’s ideas, the American linguist (1887-1942), and his followers (Safavi 2005, p. 22). This study aims the French structuralism. The most prominent thinkers associated with this approach include Claude Levi Strauss, Gerard Genette, and Roland Barthes (Rima 2005, p.173).

Narrative scope

Narrative is a term that Todroff, the literary critic and theorist, has developed it as a science and theory for the study of all the narratives and their grammars. The discussion and study of narrative and narrative literature is divided into several periods: in the ancient time, the philosophers, including Aristotle and Plato, had some theories about narrative. De Poetica book of Aristotle in terms of structural analysis is considered as tragedy. The analysis of narratives and their elements and structures suspended for several centuries until the twentieth century when the individuals such as Vienna Booth and Edward Morgan examined some of the aspects of narrative. The Formalism and Structuralism period is the prolific period of narrative analysis. In this period, narratology is flourished by the structural analysis works of Vladimir Propp, Boris Tomashevski, Viktor shklovsky, Roland Barthes, Tzvetan Todorov, Gerard Genette, Simour Chetman, and Algirdas Germas (Ghasemipour 2006, p. 23).

Rolan Bart believes that: "the narratives of the world are numerous". First and foremost, the narrative includes different literary varieties that have been dispersed among different subjects so it seems that the human stories are in relation with every subject. Narrative is expressed through the tongue and it is conveyed by means of speaking or writing, fixed and changing images, motion and alluding and sometimes arrangement of all of these elements. Narrative exists in myth, legend, anecdote, fiction, short novel, epic poetry, history, tragedy, drama, comedy, silent drama, painting, cinema, humor, news, and conversation. Moreover, narrative in different and numerous forms exists in all ages, communities, and places. Narrative begins with the history of
human being and there is not any nation who has not have narrative. Disregarding the difference between good and bad, it can be said that narrative is an international, extra cultural and extra historical issue (Barth 1999, p. 16).

Some other psychologists have defined narrative as transition from one step to the next one. According to Prop, narrative is a text that demonstrates shifting (in his opinion it is an occurrence) from a balanced status to an unbalanced one and once again shifting to the balanced one. In his opinion, the shifting of conditions or occurrence is one of the main elements of the narrative. Todorof believes that shifting from one position to another one is one of the main features of a narrative and each definition of the narrative should be based on it (Ekhvat 1992, p. 18). Barmoun considers the shifting of status and transition from one step to the other one as the essential element of narrative. He believes that every narrative consists of these three positions: first, a permanent position will be created. Second, the opportunity for changing that position will be created. Third, that position would be changed or not (Ahmadi 2006, p. 168-170).

In another definition, narrative has been described as "one of the four forms of creating writing". (The three others are discussion, description, and explanation). Regarding fiction, also Meghdadi has described the narrative as "telling an actual or imaginary event or connected succession of events by a narrator or addresser (Meghdadi 1378, p.277). Karden believes that the scope of narrative is broad and it includes the routine stories that we narrate about ourselves and the others (Karden 1992, p. 257).

Narratology

The literary narrative text would be specified with a dynamic interaction among various aspects which are always dependent on four principles. Here we explain two of them.

Tangible author and tangible reader

"The tangible author, who is the real creator of the literary work, as a sender sends a message to the tangible reader who is receiver of that. The real or tangible author and the tangible reader are historical and biographical characters who do not belong to the world of the literary work but they belong to the real world in which they experience their independent lives (volt, 2011: p. 4-5).

Subjective author and subjective reader

In contrast, by writing a literary work, the tangible author reflects himself –in fact the second self of him- in the work and in this direction, he creates the image of the intangible or subjective reader. The subjective author is the creator of the literary world and transfers this literary world to the receiver or the same subjective reader. Whereas the tangible author and reader experience the hyper-literary world, the subjective author and the subjective reader, without being introduced in the literary work, exist within it (p.5).
The other main axes of the narratives are the "narrator and addressee" and the "agents".

Each story will be narrated from a specific point of view. The narrator is one of the elements of the story world. The abstract author would determine the narrator's viewpoint (Abbasi 2002, p. 229).

**Point of view**

According to the theory of Gerard, there are three points of view:
1. Zero point of view
2. Internal point of view
"With the internal viewpoint, the story would be narrated from the view of the person whose information is as much as the characters' information. In fact, with the internal viewpoint, the reader's information is limited to the inside (mind) and outside (behavior, action) of only one of the characters and he is unaware of the inside of the others except their appearances and behaviors (229)."
"With the external viewpoint, the story would be narrated from the view of a person whose knowledge is equal to or in some cases less than the knowledge of the other characters. The reader is only aware of the outside of the characters not their inside. The view of the narrator in this dimension is similar to a video camera.

In the zero or in another word without point of view type of story, the story is narrated from the view of someone whose knowledge is more than the characters. In fact, the narrator’s knowledge is unlimited. He stands out of the scene and observes the events. This narrator is aware of the past, present, and future of all of the characters. Therefore the reader has an opportunity to see into the minds of the characters (230).

Narratology

Each story would be narrated from a specific point of view. The narrator is one of the elements of the story. The writer determines the narrator's viewpoint because this is the actual author who creates the world of the narrative. Therefore, there is an author behind the narrator and at the same time there is a determined author behind an actual author because the structure of narrative world is so that it does not accept the presence of the actual author and determined author in it simultaneously (Abbasi & Mohammadi 2002, p.223). The four main characters of Mirammar novel are its narrators: Amer Vajdi, Husni Allam, Mansour Bahi, and Sarhan Bohayri. In this novel there is not any trace of Najib Mahfouz, the actual author of this novel and he is not considered as an element in it. The narrative world has been created by "I", the subjective aspect of Najib Mansour. The subjective author is one element of the literary work that has been created by the actual writer, Najib Mahfouz, the person who is tangible in the world of reality.

First part: Amer Vajdi

We have used the new approach of literary criticism for writing this part. This approach is based on the theory of Gerard Genette especially about point of view. The narrating of this part of story has been done by Amer Vajdi. He himself is one of the main characters of Miramaar who narrates the events that have occurred in the pension.

Who is the narrator? Who is the addressee?

- I pressed the fourth floor bell. Mariana opened the door. How much you have changed my dear. He did not identify me in the darkness of the corridor. The door was opened. I saw the Maria sculpture, the views that I had forgotten (Mahfouz 2002, p.9).

Amer Vajdi narrates this narrative from the beginning to the end.

- My favorite dinner was prepared. All of us sat around the table and Zohre was serving us. It was cold but the night was quiet without wind. Talabe Marzough was sitting alone. He seemed involved with something. Some days before he had told me that this pension would change to a hell (36).

If we look at the text deeply, it would be clear that the narrator is an 'I" that is the same Amer Vajdi.

- "I" pressed the fourth floor bell. Talabe Marzough had told "me"

But who is the addressee? In this part of the novel, there is no trace of the imaginative addressee.
Amer Vajdi concluded his narrating this way.

- I spent that night in my room with sorrow and sluggishness. The tiredness of these days had exhausted me. In the third day of my seclusion in the corner of the room Madam entered my room carelessly and said breathlessly: have you heard the news? And as she was sitting on the sofa she said: Sarhan Bohayri has been murdered and his corpse has been found near the Palma road. I asked about Zohre. Madam sighed and said: the poor Zohre became unconscious. I closed my eyes and remembered.

The following diagram demonstrates the elements of the literary text of Miramar novel narrated by Amer Vajdi:

**Point of view:**
According to the theory of Gerard, there are three points of view:
1. Zero point of view
2. Internal point of view
3. External point of view (Abbasi & Mohammadi 2003, p. 229)
In this part, the narrator has used the internal point of view because the narrator only expresses her internal feeling and illustrates the external behaviors of the other characters to the readers.
   - I was so charmed by her beauty that I had not experienced such feeling so far (Mhfouz 2007, p.27).

The other evidence that proves our claim is that the narrator speaks about characters dubiously. He speaks about Zohre, one of the narrative characters, in this way:
   - She fixed her eyes on the curtain. It seems that she does not want to say anymore (27). It seems that she feels safety in my presence (33).

It is obvious that the narrator himself is not aware of the inside of the characters but observes their appearance and says: ”it seems that she feels safety”, "It seems that she does not want to say anymore ".

Moreover, the narrator is not aware of the events that occur in the pension because the narrator himself cannot forecast the future and he would be aware of the events only by his presence in time of their occurrence or by hearing them in the conversations with the other characters.

   - Someone was knocking the door. It was Madam. She entered laughing and said: I have unusual news for you. Zohre wants to be educated. When Zohre brought the afternoon coffee I said to her: you hide your secrets from me? (46).

According to the text above, the narrator uses the internal viewpoint because he would not be informed of the events in his surroundings in advance.

   - Also, the narrator is unaware of the newcomer travelers ‘names and only describes their appearances. And he would find their names when Madam calls them or when they introduce themselves.

   - He has a more or less husky figure with swollen cheeks and aristocratic face that is not hidden. In the afternoon meeting, Madam calls him Talabe Beyg (20).

   - A new comer? His wheat-brown face shows that he is a middle-stature farmer. Madam called him Sarhan Bohayri while she was inviting him to the breakfast table.

But sometimes, the internal viewpoint changes to zero one.

   - (Zohre) how long do you stay here sir? (Amer) she entered my room with coffee. I kept him to have an opportunity for talking to her. I said with laughter: I live here Zohre. (Zohre) so your family? I replied with laughter: I do not have any one in this world except you. She laughed heartily (32).

-So, the rooms were loaded with life and brightness and Madam was walking on air (36). Someone was knocking at the door. She was Madam who was happy (46).

According to the scene above, the internal point of view changes to the zero one. He knows that Zohre has laughed heartily or Madam fell about laughing. So he is aware of their inside and feelings. But such cases are founded hardly in this part of the story and the point of view is internal most of the times and the narrator demonstrates only the appearance of the characters.
He would be informed of his surroundings in case of his presence there. The camera moves toward a place in which the narrator attends.

**Second part: Husni Allam**

In this part, Husni Allam, the other character of the novel undertakes narrating of the story. He narrates the story of his entering in the pension and the other events.

**Who is the narrator? Who is the addressee?**

Frikiko… don’t blame me. The blue sea has been black with its water. Its anger is different from the other times. It holds back its anger. From this window of the Sicily hotel the shore is not visible unless I lean over this wall. The sea is in the length of the horizon and it seems that I am watching on the ship (61).

Like the narrator of the previous part, Husni Allam undertakes the narrating of the story to the end when Sarhan dies.

- Next morning, the breakfast was waiting for me submissively. Yes, the scholar of journalism still fell in his room but Mansour Bahi had not gone out of his room yet and I was unaware of Zohre. There was a sign of bad news in the face of Madam and Beig when the man said: did you hear the news? I stared at him. He said that the dead body of Sarhan has been found in Palma road. While the news awaked me I asked: this is the will of God. I decided to forget the issues by wandering around Eskandarie. Today is the last day of the year. I desire for spending the night awaked madly. The ways that I have not gone through are evident in front of me. Dawn with the dead and long live the alive. I was driving while looking at the mirror and saying Frikiko do not blame me (95-96).

This is the "I" that narrates the story. These sentences are a proof for this claim:” I decided to forget the issues by wandering around Eskandarie or “Next morning, the breakfast was waiting for me submissively”.

There is not a determined addressee in this part too. By reading the sentence of Frekiko do not blame me, the reader imagines that the addressee is Frikiko but the narrator only expresses this name and he is not the real addressee.
The following diagram shows the elements of the second part of Miramar novel.

**Point of view**

The narrator uses the internal viewpoint because the narrator only knows about the inside of one character. He observes only the external behaviors and actions of the other characters.

- Amer Vajdi, a retired journalist, about eighty years old, tall and crooked whose body health arises envy (65).

- Sarhan Bohayri, the third guest and financial agent of weaving company of Eskandarieh ….. Madam was listening to us while Sarhan said: nowadays it is better to look for a job. This sentence flared my hatred toward him (66).

According to the scene above, the reader is completely aware of the external and internal feelings of the narrator. He knows that Husni Allam dislikes Amer Vajdi and he is filled with wonder that Amer is alive yet and he knows about his hatred toward Sarhan.

The narrator alludes only to the external behaviors of the characters.

- I was occasionally casting a look at zohre sitting on her chair. She is really pretty. Is she listening? She thinks about whom? What is her dream? Does the life allure her as it allures us?

It is pretty obvious that the narrator, Husni Allam, like the reader only observes the external actions and behaviors of Zohre. He does not know anything about her thoughts or dreams. However, it can be said uncertainly that in some cases the internal point of view of the narrator has been changed to zero one. This happens only in two cases.

- She nodded disappointedly and said: pension is full. And I cannot discriminate in favor of someone (80-81).
- I saw Zohre in the hall and congratulated her for her decision and said to her laughing: do your best, I need a secretary in case that my plan succeeds. He laughed happily so that her beauty was multiplied.  
In this scene, the narrator knows that the madam has nodded with disappointment, so he is aware of his inside and outside and also the inside of Zohre that laughs happily.

**Third part: Mansour Bahi**

Similar to the other parts of the novel in which the storytellers narrated their parts, Mansour Bahi has undertaken narrating of this part.  

**Who is the narrator? Who is the addressee?**

- I have been sentenced to spend all of my lifetime in Eskandarie jail under various excuses. I told this sentence while I was saying farewell to my brother and went straight to Miramar pension. A woman in an adorned dress, in spite of her job and age, opened the door. I asked: madam Mariana? She answered yes. Then I said: I am Mansour Bahi (97).

In this part the narrator is an "I". This I's name is Mansour that would be expressed by the narrator himself. She answered yes. Then I said: I am Mansour Bahi.

Who is the addressee? Undetermined
In this part, nobody has been addressed by the narrator.

The camera only moves with the narrator. And in case that the narrator observes something, the reader would be aware of it.

- Omokolsoums' nights are the nights of wine and Robab. The nights in which the masks of things would be putted away. This night, Sarhan, who had run into all of the troubles, enjoys the least and Marzough is full of failures. And Husni Allam is nothing but an unfortunate eagle with the wings that move and have power yet. As I found out that Amer Vajdi is the most honourable and appreciated person of the company (104-105).

Like two other narrators, Mansour narrates the story to the end and there would not be any sign of another narrator.

- My rage at myself as my rage at the drunken person (Sarhan) who has not deserved this gift was multiplied. I kicked his side. My insanity culminated. I kicked him so severely that my rage subsided. Saying to myself "I killed him" I turned to the wall. I walked to the pension and imagined Zohre sleeping deeply. I swallowed a sedative and went to bed (141).
The following diagram shows the elements of the third part of Miramar novel.

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**Point of view**
As has been mentioned before, this part of the story has one narrator and according to these documents we can say that the narrator's point of view is interior one because the reader is not aware of the internal thoughts of the characters except the narrator and only observe their appearances. In the following scene, Mansour Bahi is not informed of the name of Zohre or her learning and only resorts to guessing.

- I replied with a wan smile. The bell rang. Madam stood up and opened the door, a girl with a basket of grocery in her hand came in. having a glance I found that she is a maid and pretty by the way. And when Madam called her I found that her name is Zohre and she seemed to be a college student. I wish so (p.98).

According to the above sentences, the narrator does not know that the name of maid is Zohre and found out it just after she had been called. And he does not know that Zohre is an uneducated girl and says I wish she would be a student.

In these scenes the reader only observes the external and internal behavior of the narrator and he has no knowledge of the other characters' feelings and this fact illustrates that the narrator is using the internal viewpoint and he does not uses the other viewpoints such as zero or external ones.

- I became nervous. The raining was gentle. I wished that it would be a torrential raining so that nobody stood walking in the streets (p.101).

- She opened the door for me. My throat was dry and my though was fist (p.101)

The reader finds out that the narrator, Mansour Bahi, is nervous and his heart beats fast and his throat is dry, he is aware of his inside.
However, in the following scenes, the reader only observes the external behaviors of the other characters.

- In my opinion, Sarhan has a kind of innate attraction. In spite of his unpleasant voice, he seems kind. But he looks for what (102-103)?
- -it seemed that Husni Allam did not hear me or maybe because of his baseness turned a deaf ear to me (106).

It is obvious that the narrator only observes the external behaviors of the characters and he is unaware of the perceptions and the insides of the others. He even do not know whether Husni has heard him or not. He does not know why Sarhamn has entered the pension and he looks for what or whether he is kind. He says that: he seemed to be kind. He speaks about him dubiously.

**The fourth part: Sarhan Bohayri**

Who is the narrator? Who is the addressee?

Sarhan Bohayri is one of the prominent characters of the Miramar novel who undertakes the narrating of this part. Like the other parts, this part is narrated by one storyteller.

- Hi life, an active and colorful market. The brawl of hearts and bellies. The autumn weather is burning me with its sexual mood. My eyes have been drawn to the girl who was in front of the goods exposed for sale. Good for a ground that has feed your face and breasts. Having a look at her, I asked the wine prices. I was looking him through the crowd (143).

The name of narrator is expressed in the eighth page; this has been done by the narrator himself.

- And after a while Zohre entered my room with some sheets in her hands to do my bed. The girl is really pretty, extremely pretty and respectable. She tended to look at me and my eyes were waiting for that. I laughed and said: nice to meet you zohre, I am Sarhan Bohayri. She did not know my name because he asked: Bohayri?!

Who is the narrator? It is an "I" that in the course of the story would be introduced as Sarhan Bohayri. - The autumn weather is burning me with its sexual mood (143). In spite of my desire, I laughed (147).

It is clear that the narrator is an I. "I" laughed in spite of my desire. The autumn weather is burning "me".

Who is the addressee? It is not determined as the other parts.

Like the other narrators of this novel, Sarhan undertakes narrating of the novel and this way concludes it:
-the time of visiting was over and Bokir had not came yet. I waited for him another thirty minutes impatiently. Why had he delayed? Did not he know this delay what would do with me? And I was busy drinking when the waiter came to me and said that someone has called me. Hello? Ali?? Why don’t you come? He said: Sarhan… listen to me…. our plan has been divulged. The dealer wanted to defalcate all of the booty that was arrested. He will confess to everything, if he has not confessed yet. I started trembling. I took my steps hardly. Suddenly I decided to escape. But the waiter's eyes turned me back toward the table. I drank my wine and paid the bill. I went to the bar and got a bottle of wine and drank it. Then I turned my head toward the person in charge and asked: a razor please. The waiter came to me with a used razor in his hand. I thanked him and put the razor in my pocket and got away from the bar disappointedly. I went toward the door staggering. I crossed the street. I would run if I could. I was disappointed….disappointed (184-185).

The following diagram shows the elements of the fourth part of Miramar novel.

**Point of view**

In this part of the story initially the viewpoint is zero.

- The autumnal weather along with my sexual desire is burning me. I am looking at the peasant girl who is standing in front of the goods exposed for sale.

How does the narrator know that the girl is a peasant one? In the first part we read that Zohre puts on the fashionable cloths and she does not wear as peasants.

- (Amer) this way Zohre put on Dantel dress which deserved her body to show her gracefulness.

Or in another part the narrator says:

- I saw Zohre while she was shopping. She was nice like the elegance of sleep. She became aware of my presence and turned back. She saw my cheerful face. Turned her head but I
was looking her in the mirrors among the some bottles of wine while she was laughing drunkard. Being a resident of the pension and enjoying the warm and love was like a dream.

How the narrator, Sarhan Bohayri, knows that the girl's name is Zohre? He has not been acquainted with the girl yet and has not asked her name. Also nobody has informed him of her name. In the next page of the novel the narrator says:

- I entered my room with tranquility and sat on the chair waiting. From that time I found out the girl's name because madam called her (p.153).

According to the above scene, it becomes clear that Sarhan has not known the girl's name until madam Mariana called her. So when the narrator expresses her name he is narrating the story in zero viewpoints.

The mentioning point in here is that why Najib Mahfouz has selected the zero viewpoint for two pages of this part? However he changes the zero viewpoint to internal one, although in the other parts of the novel he has selected the internal viewpoint for the narrators from the beginning? Only in limited sentences he has selected the zero viewpoints. In fact, Najib has not managed to use the zero point of view appropriately for Sarhan.

But in fact the zero viewpoints have been used just in the mentioned two parts and the rest of the novel has been narrated in internal dimension. In this part we will refer to some samples.

- Two young men joined us, Mansour Bahi and Husni Allam. Husni Allam was a handsome man from an old-established family in Tanta. Regarding social class, I used to hate this group but if I had opportunity I would be fascinated in talking with them. But Mansour Bahi is different. He is the narrator of Skandarie radio. He is alike a piece of well-made sculpture with an innocent face (156-157).

The sentence of "regarding social class, I hate this group" demonstrates that the reader is aware of the inside and outside of the narrator. Sarhan shows his feeling to the reader. But the reader only observes the external behaviors of the other characters including the handsome appearance and powerful body of Husni Allam or comparison of Mansour Bahi to a well-made sculpture.

The fifth part: Amer Vajdi

In this part, Amer Vajdi, narrator of the first part, undertakes storytelling once again. He is the single narrator of this part and similar to the other parts the addressee is not known. Like the first part, the narrator uses the internal viewpoint because the reader is thoroughly aware of the internal perceptions and feelings of the narrator. Unaware of the thoughts of the other characters, the reader only observes their external actions and behaviors.

- the newspapers are pursuing the news of murdering and crimes, the marvelous and terrific news.

- Mansour Bahi has confessed to murdering but nobody accept that he is the murderer. He said that he has killed Sarhan Bohayri because he believes that he deserved to be murdered but why? Because of his intrinsically coward behaviors. But contrary to Mansour' acknowledgement of killing him by kicking, the medical examiner recommends that the killed person has suicide and the result was not murder but suicide. At the end when the relationship of the dead person with theft from weaving factory was disclosed, the motivation for suicide was discovered. And this is
zohre without any sign of sadness in her face just as the first time I visited her. These last days more than the other days made her an experienced woman. According to usage, I recited the Alrahman sura to control my stress. (p.195-196).

The following diagram demonstrates the elements of the narrative text appropriately:

**Conclusion**

This novel has four narrators. All of them tell the story in first person and undertake the internal dimension because the reader is aware of the internal and external thoughts of the narrator and observes only the appearance of the other characters. Moreover, the storytellers narrate only the events that they have observed objectively and the reader will be aware of the occurred events in pension in case of narrator's presence there. For example, in the first part of the story when Amer Vajdi narrates the story, he says that he is out of pension for drinking tea. Suddenly he observes that Sarhan come to him to bid farewell, Amer thinks about the Zohre. Why has Sarhan left her? Amer would not be aware of the disput between Zohre and Sarhan only if he came back to pension and this fact demonstrates that the points of view are interior ones. Let it not remain unsaid that in some limited sentences we can see the shifting of viewpoints from internal to zero viewpoints.

In the fourth part, narrating the story, Sarhan Bohayri firstly uses the zero viewpoints but in the course of the story we can observe shifting the viewpoint to internal one. In this part of the story, Najib Mahfouz has not managed to use zero point of view appropriately and it can be said that he has created a disorder in terms of narrating because Sarhan Bohayri as the narrator at the beginning of the narrative does not know Zohre but tells her name and says that "I saw Zohre who was shopping" then he says that he has been acquainted with her name when Madam Mariana called her. In most parts of this novel the narrators are an "I" and never evade this I. In this novel, the narrators never address a specific person and the addresser is not determined and it seems that the addressers are all the people who are reading this novel.
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