

## "The Novelistic Character and the Dialectic of Conflict between the Departed and the Residents Stream of Consciousness in the Novel "Nawwar AL Luz" of Wacini Laaredj

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Received: 12/07/2025 ; Accepted : 23/11/2025 ; Published : 16/01/2026

### Abstract:

This study explores the construction of character in the novel "Nawwar AL-Luz" by the Algerian writer Wacini Laaredj. It aims to uncover the essence of the character and delve into its hidden depths within the spatial and temporal framework, navigating between two distinct periods: reality and fictional history. This is achieved through a modern artistic vision that aligns with the "New Novel" and its requirement for techniques that diverge from classical fiction.

The study concludes that the central character in Laaredj's novel suffers from injustice, oppression, and a state of instability, oscillating between **staying/residency** and **departure/migration**. This character mirrors the reality of other characters participating in the narrative discourse through an aesthetic lens, where the author employs the **"Stream of Consciousness"** technique. This narrative style depicts the multifaceted thoughts and emotions flowing through the character's mind, reflecting their social reality characterized by repression, poverty, and marginalization. The study examines the features of the character and the social, psychological, and intellectual values and dimensions they carry through a narrative formation based on the stream of consciousness.

**Keywords** : Novel Character, Stream of Consciousness, Interior Monologue, Free Association, The Departed, The Residents.

### Introduction:

In a world where time fractures and narratives lose their familiar linearity, the modern novel becomes a troubled mirror of a human consciousness burdened by fragility, fragmented between the ruins of the past and the abysses of the present. From within this fragmentation emerges *Nawwār al-Lūz* by Waciny Laredj as a complex narrative experiment that draws its method from the stream of consciousness and its symbolic substance from the notion of *taghrība* (exile/wandering). The novel constructs an autobiographical-collective narrative in which lived experience intertwines with history, the dreamlike with the real, in a configuration marked by both rupture and resistance.

This study is grounded in a central, inquiet question: how is the novelistic character articulated as a narrative being and a vehicle of consciousness and representation within the dialectic of departure and permanence? Furthermore, how does Waciny Laredj employ

stream-of-consciousness techniques to deconstruct the psychological and social structure of the character Ṣāliḥ ibn ʿĀmir al-Zawfarī, as a human symbol suffering alienation and estrangement in confrontation with a threatening present and an eroding past?

From this perspective, the paper seeks to probe the depths of the novelistic character in *Nawwār al-Lūz*, not through a purely structuralist lens, but within a cultural-critical methodology that integrates psychological approaches with narrative analysis. Drawing on stream-of-consciousness tools—such as interior monologue, free association, and temporal analepsis—the study aims to understand how narrative consciousness is formed within a socially repressive reality, embodied in the space of *Ḥayy al-Barārīk* and extending toward the historical/symbolic horizons of the *Taghrībat Banī Hilāl*.

While adopting an analytical-synthetic method, the study combines close textual reading with an exploration of cultural and symbolic contexts, particularly the interweaving of mythic (Hilalian) references with contemporary suffering. In doing so, it deconstructs the layers of psychological and social conflict experienced by the protagonist and demonstrates how consciousness is rewritten—not as a mere reflection of reality, but as an ongoing struggle between strata of memory, loss, nostalgia, and rebirth.

*Nawwār al-Lūz* is thus not merely a story of a crushed hero or a tragic love, but rather an aesthetic articulation of the human struggle for moral survival, and of a novelistic character who departs within consciousness and remains within pain, searching for a glimmer of *nawwār* at the edge of the desert of meaning

I drew the title of this research paper from the author's dedication in his novel: "To the departed residents... Today, everything has vanished

except you. You remained standing like a carob tree in the face of despair. Thank you for your great patience, in the hope of a more merciful and just world." Wacini Laaredj paid great attention to the element of character, as it is the brick around which the idea of constructing the entire artistic work centers, by relying on the technique of the stream of consciousness. Despite the importance of every novelistic element (such as place, time, description, and dialogue) and their important role in the process of artistic narrative construction, the composition of these elements serves as complementary and framing shadows for the character. Consequently, this artistic element cannot be dispensed with, for "there is not a single story in the world without characters."<sup>1</sup> We chose the novel "Nawwar al-Luz: The Taghriba of Salah bin Amer al-Zoufri" by the Algerian novelist Wacini Laaredj as a model for applying "stream of consciousness" techniques because it moves away from traditional linear narration to enter the corridors of memory and identity.

Because the novelistic character and the techniques of consciousness in this literary narrative discourse are embodied through the character of Salah bin Amer al-Zoufri, as the center of the psychological "Taghriba" (Exodus), he is not just a fleeting character, but rather a symbol of the Algerian individual torn between the legacy of the "Hilalian Epic" (the ancient Taghriba) and a miserable social reality (the modern Taghriba), where feelings of alienation and marginalization (suggested by the nickname "Zoufri") mix with the pride of Arab roots. In the stream of consciousness novel, "the departed" and "the residents" do not only mean geographical transition, but rather a struggle between "consciousness of the past" and the "weight of the present." The residents represent alienation in the slums, where the human being turns into a crushed being (like Salah al-Zoufri in his material reality). Here the character feels oppression, loss, and disorientation. As for the departed, they represent the emotional escape towards the Taghriba of Bani Hilal (Al-Jaziya or Abu Zeid al-

Hilali). Salah bin Amer "departs" internally to regain his dignity that was wasted by the "residency" in the misery of false independence.

The style of evoking the glory of the past for the Taghriba of Bani Hilal<sup>2</sup> ("O last of the descendants of Bani Hilal"), but in a form of vanishing, is used by Wacini Laaredj in an attempt to reveal the internal psychological dimension of the character, which the traditional form failed to reveal. It is as if Wacini wants to advise that this world lacks order and calls on the reader to try to find some kind of order in it. Here is an indication of the change in the role of the reader, who becomes an active participant in building meaning, especially when viewpoints multiply or the central vision is absent. He says: "Before reading this novel, whose language may be tiring, concede a little and read the Taghriba of Bani Hilal. You will inevitably find a clear explanation for your hunger and misery... If any similarity or correspondence occurs between it and the life of any person, clan, tribe, or country on the face of this globe, it is by intention and never by coincidence".<sup>3</sup>

### 1. Departure/Death:

The writer Henri Zoghaib defined the Taghriba as "the return of Abu Zeid al-Hilali and his transition with the tribe from Nejd to the West, i.e., to the 'green' Tunisia which they conquered—Bani Hilal." We see through this concept that their fate is either departure or remaining, due to two important factors: Strength (unity) and Weakness (internal conflict). This vision intersects with Salah bin Amer, whose personal Taghriba reflects that historical Taghriba; just as the diaspora annihilated Bani Hilal in the past, Salah today tries to gather the fragments of his self to face "Bani Kalboune" and regain the lost glories from the rubble of the past. Salah's Taghriba is a journey to death: "O Kind One, this is the poor man's condition... the black misery, contraband, and death." Salah's Taghriba completely simulates the Taghriba of Bani Hilal: "If the lands

of Nejd were fertile, and their fertility distributed justly, Al-Jaziya would not have ridden the saddle of her horse and moved her tents to the borders of death." Thus, the Taghriba is a path to death.<sup>4</sup>

### Departure of the Beloved Woman:

Woman occupies a powerful presence in the novel *Nuwār al-Lawz*, yet her relationship with the main protagonist most often culminates in separation and departure. His companion on the journey, *al-Musayridiyya*, departs—an absence that causes him deep pain and regret. He retreats into a memory saturated with sorrow and longing, saying: "*When al-Musayridiyya was still alive, the house was more orderly. She was pregnant, and we used to dream endlessly of beautiful things we never saw in our lives... When I open my eyes with the morning star, I am surprised to find the coffee ready and her face always smiling.*"<sup>5</sup>

The loss was not merely the loss of a life partner; it was also the abortion of a long-awaited dream of fatherhood. *Al-Musayridiyya* left life while she was *pregnant*, carrying with her an unfulfilled promise of motherhood. In a bitter scene, Šālīḥ describes this loss, saying: "*Even al-Musayridiyya, who possessed nothing but her kindness, slaughtered me from the heart. She left while the froth of motherhood filled her breasts and her mouth.*"<sup>6</sup>

As for *al-Jāziyya*, whom he loved and who loved him in return, she appears to him only fleetingly before quickly dissolving into the wall.

*Lūnjā*, on the other hand, initially leaned on him in her loneliness as a father figure, but he soon transformed into a lover with whom she sought all the emotions of passion: "*But with you, desire was stronger than my ability to resist your eyes; it was the first time I tasted masculinity and tenderness.*"<sup>7</sup>

Yet Šālīḥ was never granted the joy of marrying her: "*Since the hay incident, I have*

never seen her again." <sup>8</sup> Their relationship thus became marked by distance and separation.

Likewise, *al-Ḥājjah Ṭīṭmā*, whose bond with him was based solely on mutual benefit, eventually left him to marry a retired officer.

## Survival / Life

### A. The Title

The main title, *Nuwār al-Lawz* (*Almond Blossom*), carries a profound psychological significance. Almond blossoms appear at the end of winter and the beginning of spring, symbolizing—within the character's consciousness—a moment of **rebirth** or **hope** amid the harshness of *exile* (*al-taghreeba*). This linkage between nature and mental state lies at the very core of the **stream-of-consciousness** school, functioning as a message laden with suggestive connotations that affirm hope in life and dignified living. This is precisely what the novelist expresses in the closing words of the novel: "*On the branches of the almond shrubs appeared a small white blossom, heralding a beautiful spring.*"

We may thus infer that the stream-of-consciousness novel establishes a **structural and conceptual opposition between two contradictory poles**, most clearly manifested in Ṣāliḥ's exile as a "*journey toward death*." His internal monologue reflects the weight of suffering that liberates consciousness and triggers random recollections of the past in order to confront the present. Conversely, in the popular epic *Taghrībat Banī Hilāl*, the motive for departure is the absence of fertility, which drives both the fictional and historical narrative figures (Ṣāliḥ / al-Jāziya) toward departure at what he calls "*the borders of death*."

### B. Woman

Ṣāliḥ was ready to kill for *Lūnjā*, for after the death of *al-Musayridiyya* he felt lost and empty, as though he were nothing without her. She was the one who restored value to his life and endowed it with meaning, despite the age difference between them. Here, the **value of woman in society** becomes evident: among Banī Hilāl, *al-Jāziya* was the figure who breathed life into the tribe, especially after defeat. This same role is performed by *Lūnjā* in relation to Ṣāliḥ. Thus, woman emerges as the catalyst of the struggle for survival—a survival that would not be possible without her, since lineage can only continue through both woman and man.

In his struggle for survival, Ṣāliḥ seeks an heir to succeed him and ensure the continuity of his lineage and glory. *Lūnjā* would fulfill this aspiration, granting him what he had long been deprived of: "*I will marry Lūnjā if I find suitable work and if she agrees, and I will have a daughter from her with her eyes, and we will name her al-Jāziya; she will be the lady of coming glories.*" <sup>9</sup>

Thus, *Lūnjā* becomes his *Jāziya*, filling his emptiness and compensating for his deprivation. Through her, he yearns for continuity, and therefore seeks to protect her, saying: "*Were it not for me and for these kind creatures, she would have been devoured long ago; no one shows mercy to another when he can consume him.*" <sup>10</sup> This narrative passage embodies the **defensive "I"** safeguarding the survival of *Lūnjā* / *the Other*, into whose arms he has fallen. She lives in a savage world where survival is possible only through the vigilance of consciousness—one of the defining techniques of stream-of-consciousness fiction, which renders the character the **axis of the novel**, depicting her psychological depths and her interaction with the surrounding world. Ṣāliḥ admits that he himself has long been threatened with "*devouring*," indicating that the fragmentation and tension he endures are the result of the **weight of continuous suffering**, much like the monologues of William Faulkner's characters, whose consciousness is liberated

under the pressure of pain. The conflict is portrayed as ancient and ongoing "*since long ago*," thereby abolishing linear chronology and merging past and present into a single existential confrontation.

#### 4. Aesthetics of Narrative and Stream of Consciousness

In stream-of-consciousness novels, the narrator is one of the fictional characters, addressing the reader in the first person—that is, a **subjective narrator** who expresses reality from an internal logic. He "*portrays life as it is perceived by that character, revealing her perspective on other characters and vice versa; thus, the contours of the character are drawn through her emotional and subconscious world, and through the light cast upon her by other characters, offering us a picture rich in novelty, intimacy, and authenticity.*"<sup>11</sup>

This is further clarified by Ḥasan 'Alyān, who notes that "*other techniques are employed in stream-of-consciousness fiction, such as internal monologue, flashback, event-based, spatial and temporal retrospection, the evocation of situations or characters or scenes, the association of images and fantasies, poetic language, historical projection, and the relative point of view of an event, scene, or idea from multiple angles.*"<sup>12</sup>

Thus, in Wāsīnī al-A'raj's work, stream-of-consciousness fiction is not limited to recording events, but extends to complex techniques that serve the dialectic of survival and departure. Internal monologue intertwines with flashback to create a temporal space parallel to the hero's reality. Ṣāliḥ al-Zawfarī's evocation of *al-Musayridiyya* or the warm moments in his old home through event-based and spatial retrospection is not mere remembrance, but an attempt to mend a fractured self in the face of the *departure* of security and emotional shelter.

#### 5. These Techniques Manifest in the Following Elements

##### 5.1 Fragmented Narrative

Wāsīnī al-A'raj employs a technique in which voices from the past (heroes of the Hilālī epic such as Abū Zayd al-Hilālī) intersect with suppressed voices of the present. This fragmentation reflects the character's divided consciousness: she does not inhabit a single time, but multiple overlapping temporalities, immersing the reader in an introspective experience akin to dreams or structured delirium.

In moments of despair, Ṣāliḥ al-Zawfarī's internal monologue erupts, revealing three simultaneous layers of consciousness:

1. **Sensory layer:** cold, hunger, and the sound of wind (immediate reality).
2. **Personal memory layer:** the grandfather's advice, the scent of almond blossoms in the village, childhood stories.
3. **Collective memory / epic layer:** the neighing of horses, al-Jāziya's departure, and the conflicts of Diyāb ibn Ghānim.

When these layers merge, narrative *logic collapses*. The reader can no longer discern whether Ṣāliḥ is addressing his deceased grandfather, Abū Zayd, or himself. This is **fragmented consciousness**, transforming the novel into an introspective experience rather than a mere tale

##### Internal Monologue

*Internal monologue* is a fictional technique used to represent the mental content and psychological processes of a character, whether partially or wholly unspoken, exactly as these processes exist at various levels of conscious

control before being shaped into narrated speech.

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Wāsīnī al-A'raj employs the internal monologue to allow the character of Ṣāliḥ al-Zawfarī ample space to retreat into extended inner dialogues through which he reveals his fractures and anxieties toward authority, society, and history.

One striking example is: *"I cried out loud—imagine how difficult it is for an old man, already hardened by the cruelty of years, to cry..."*<sup>14</sup>

The use of the first-person pronouns *"I cried"* and *"imagine"* enables the character to establish a direct relationship with the reader, exposing the depths of his consciousness in a way that surpasses the capacities of traditional narration.

In another internal monologue—confessional in nature—he says: *"If I can leave this filthy profession, I will abandon it without regret. It stung us in the heart and in our dearest ones. I will marry Lūnjā if I find suitable work and if she agrees."*<sup>15</sup>

This passage embodies the essence of internal monologue, whose primary function is to unveil the **psychological interiority** of the character—something conventional narration fails to achieve.

This internal monologue may be read as a **rebellion of consciousness**, through which Ṣāliḥ al-Zawfarī attempts to break the monotony of cyclical time that imprisons him between the hammer of the *"filthy profession"* and the anvil of psychological collapse. His inner confession about abandoning the world of *trabando* signals a desire for emancipation from the **weight of suffering** that *"stung the heart"* and left him grieving for *"the dearest ones."*

Here, the dialectic between **the one who remains** and **the one who departs** reaches its peak: Ṣāliḥ, physically *remaining* in a miserable

reality, decides to *depart ethically* toward the values of purity embodied by Lūnjā, setting *"appropriate work"* as a material condition for reclaiming his stolen identity.

The invocation of Lūnjā in this context is not merely emotional longing, but rather an attachment to the threshold of *almond blossom* as the sole glimmer of hope against the *journey of death* and forced exile that mirrors the Hilālī migration. Thus, the monologue transforms from a personal confession into a narrative tool that exposes the character's attempt to construct meaning and existential order amid the *"black misery"* that has erased the contours of a beautiful spring.

Ṣāliḥ does not hesitate to defend the oppressed and the deprived, nor to defend his homeland, the blood of righteous martyrs, and the sanctity of historical memory. His defense of farmers and the poor earns him enemies who lie in wait for him at all times:

*"And what about you, Ṣāliḥ ibn 'Āmir al-Zawfarī? You, Lazraq, Lūnjā's hair, and al-Jāziya who sold Banī Hilāl's gold to enter your heart. You are all miserable, severed from a withered tree. People are your loved ones—and people are your enemies, O Ṣuwayliḥ."*<sup>16</sup>

This passage opens with a direct address to the self—*"And what about you, Ṣāliḥ..."*—revealing the depth of psychological conflict and heightened consciousness within the character of Ṣāliḥ ibn 'Āmir al-Zawfarī. His individual awareness merges with collective and mythical memory, aligning with modern narrative techniques that position the character as an introspective axis centered on the *ego* and its interactions.

Here, it is necessary to recall Sa'īd Yaḡfīn's observation that *"the phenomenon of textual attachment is widespread in the Arabic novel... among the works examined in (The Novel and*

*Narrative Heritage) is Wāsīnī al-A'raj's Nuwār al-Lawz, which interacts with the Hilālī epic through opposition, via the exile of Ṣāliḥ ibn 'Āmir al-Zawfarī. " 17*

### 5.3 Free Association

*Free association* is a narrative technique whereby ideas, scenes, and memories flow in a seemingly random yet interconnected manner, guiding the direction of a character's consciousness. Accordingly, Wāsīnī al-A'raj employs Hilālī epic figures as **associative symbols** for the central character, Ṣāliḥ, who repeatedly summons popular historical figures such as Sultan Ḥasan ibn Sarḥān, his sister al-Jāziya, Prince Diyāb ibn Ghānim, and the hero Abū Zayd al-Hilālī.

These figures engage dialogically with Ṣāliḥ ibn 'Āmir al-Zawfarī, as if their function within the narrative discourse were to invite the reader back to the Hilālī epic while simultaneously enabling the extraction of existential paradoxes and the acquisition of new values and meanings intentionally directed by the author.

As Sa'īd Jabbār explains: *"When the referential and the fictional interact to the point of fusion, it becomes difficult to speak of pure reference or pure fiction. The reader oscillates between both positions without finding stable ground... referential images dissolve in favor of intentional meanings constructed by the author. "*

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Thus, the invocation of Hilālī symbols (*Lūnjā, al-Jāziya, the gold of Banī Hilāl*) is not historical documentation, but a psychic fabric in which Ṣāliḥ places himself alongside epic heroes, producing a web of images detached from linear temporality.

### 6. Temporal Montage / Flashback

The fictional character constitutes the **primary structural pillar of the novel**, as narration, time, and space are all employed in her service.<sup>19</sup> When time is mobilized to serve character construction, it transcends psychological dimensions to acquire historical depth, intersecting the protagonist's personal temporality with the grand temporality of the Hilālī exile.

This is evident in the abrupt transitions from present scenes to historical or mythical flashbacks, where memory forges links between *almond blossom* (a symbol of renewal) and the tragedies of migration and wandering.

### 7. The Dialectic of Consciousness Between the Fractured Present and the Glorious Past

The novel constructs a sharp comparative structure between two levels of consciousness. On one hand, the Hilālī epic heroes inhabit a vast mythical and geographical space governed by linear time that records victories and defeats within a struggle for survival and dominance. On the other, Ṣāliḥ al-Zawfarī is confined within a narrow psychological space, where the struggle becomes one of identity and existence amid *black misery* and *trabando*.

Ṣāliḥ's consciousness does not operate within linear temporality, but within a **circular time structure**, where past and present overlap. This aligns with 'Anīd Thunān's assertion that *"the events of the novel do not develop traditionally, nor are they narrated according to logical temporal sequence; past and present are placed side by side, and the novelist moves from one idea to another and from one monologue to another. "*

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This temporal overlap embodies the **weight of suffering** that liberates Ṣāliḥ's consciousness and compels him to summon the Hilālī exile (al-Jāziya) as an analogical mirror of his own crisis.

Thus, the character becomes a reflection of **tormented consciousness**, unable to sever ties with its mythical past (departure/death) while struggling for a fragile hope embodied by *almond blossom* (survival/life).

## 8. The Character's Axiological Consciousness

The novelist centers the narrative on Ṣāliḥ ibn 'Āmir al-Zawfarī because of his pivotal role in shaping narrative structure and articulating the author's vision. Each chapter nearly stands as a self-contained unit, connected only by the thread of the central character. Ṣāliḥ emerges as a figure resisting moral collapse despite social oppression, reinforcing the defining traits of stream-of-consciousness characters who reject simplistic solutions and foreground inner conflict. Despite widespread moral decay— "*many turned to hashish, trabando, cheap living, and quick profit* " <sup>21</sup> Ṣāliḥ maintains his dignity, refusing theft, moral dissolution, or flight

### Conclusion:

In conclusion, this dialectic is completed at the end of the novel with the appearance of "Nawwar al-Luz " (Almond Blossoms) and by the reconciliation of the character's levels of consciousness to move from the scattering of free association to a moment of total self-realization. Wacini Laaredj in "Nawwar al-Luz " did not tell history, but rather told "the character's consciousness of history. " He made "Salah al-Zoufri " a mirror reflecting the collective identity fractures through condensed metaphorical language and a non-stop intellectual flow. This critical study proved Wacini Laaredj's skill in making the character of "Salah bin Amer al-Zoufri " not just an extension of the heroes of the Hilalian epic, but rather a "critical consciousness " that rereads it. The stream of consciousness technique was the ideal tool for depicting the

scattered psychological repercussions of the novelistic character, and time was a reflection of the internal psychological rhythm, allowing the past to blend with the lived present in a single emotional crucible.

## Results

### 1. The Transformation of the Novelistic Character into a Mirror of a Fractured Collective Consciousness

The study demonstrates that the character of Ṣāliḥ ibn 'Āmir al-Zawfarī is not presented as an isolated individual, but as an embodiment of a fractured collective consciousness that condenses historical residues, wounds of memory, and experiences of social oppression. The character thus becomes a symbolic bearer of the voices of the marginalized and the internally exiled—those who have not physically left their homeland but have been dispossessed of dignity and effective existence.

### 2. The Dialectic of Departure and Permanence as an Internal, Not Spatial, Conflict

The conflict in the novel is shown to be not merely geographical but psychological and existential. "Staying " signifies submission to a bitter reality marked by betrayal and repression, while "departure " symbolizes an attempt to reclaim dignity through nostalgia for a heroic past or identification with the symbols of the *Taghrībat Banī Hilāl*. Departure, therefore, is not read as physical escape, but as a transformation in the structure of consciousness.

### 3. The Effectiveness of Stream of Consciousness as a Mechanism for Representing Psychological and Social Suffering

The study confirms that the stream-of-consciousness technique constitutes the most appropriate narrative choice for Wacini Laaredj in deconstructing the fragmented fictional self. Interior monologue, free association, and flashback contribute to mapping a complex mental landscape that reflects the tension between a myth-laden past consciousness and a present



burdened by oppression, without adherence to conventional chronological sequencing.

#### **4. Woman as an Existential Value Activating Conflict and Survival**

The novel reveals that woman, in her symbolic representations, functions for Šāliḥ al-Zawfarī as a point of psychological and spiritual equilibrium. Whether embodied in al-Masīrdiyya, Lūnjā, or al-Jāziya, woman emerges as a being imbued with fertility, tenderness, and resistance, forming either a symbolic refuge for continuity or a catalyst for escape, thereby occupying a decisive position in the dialectic of consciousness between collapse and hope.

#### **5. The Fusion of Individual Consciousness with Collective and Mythic Memory**

The study uncovers a composite use of mythic symbols (notably figures from the *Taghrībat Banī Hilāl*), which do not appear as fixed historical references but are refunctionalized as tools for internalizing oppression and amplifying the sense of loss and defeat. This confirms that the novel transcends mere storytelling toward the reconfiguration of myth in light of a defeated present.

#### **6. The Disruption of Conventional Temporal Structure**

Analysis shows that the novel belongs to a mode of non-linear narration in which past and present interpenetrate, transforming time from biological sequence into an inner, affective temporality. This deconstruction of temporal structure intensifies the sense of disorientation while accurately reflecting the fragmentation of the self and its estrangement from the logic of reality.

#### **7. The Novel as a Site of Internal Critical Vision**

*Nawwār al-Lūz* does not merely narrate history but critically interrogates its narratives and reinterprets them from the perspective of a defeated subject. The protagonist is thus presented not as an extension of an ancient epic hero, but as a disillusioned voice that rereads lost glory not to reproduce it, but to expose its fragility.

### **Recommendations**

#### **1. Focusing on the Analysis of the Novelistic Character through the Concept of "Composite Consciousness"**

The study recommends moving beyond traditional approaches to character analysis by adopting stream-of-consciousness tools and exploring the deep psychological structures of the character in relation to reality, viewing it not as a static narrative entity but as a dynamic mirror of identity and existential conflict.

#### **2. Deepening Research on the Dialectic of *Taghrība* between Heritage and Contemporary Fiction**

The paper calls for further comparative studies between contemporary characters and heritage/mythic figures, particularly in Algerian and Arab novels, to understand how popular and mythic legacies are re-employed to interrogate the present and expose mechanisms of fragmentation, escape, and identification.

#### **3. Investing Stream-of-Consciousness Techniques in the Analysis of Modern Arabic Fiction**

The study encourages methodological openness toward stream of consciousness, not as a stylistic fashion, but as an effective analytical tool for revealing fractures of the self amid profound social and political transformations, especially in works addressing migration, exile, marginalization, and existential crises.

#### **4. Studying the Function of Woman as an Existential Catalyst within Narrative Discourse**

The study advises rereading representations of women in modern Arabic fiction not merely as "the Other" or a romantic partner, but as a semantic entity that activates internal conflict, contributes to meaning production, and embodies the complex relationship between self and society.

### **5. Expanding Research on the Relationship between Psychological Time and Social Time**

Researchers are urged to investigate temporal structures in stream-of-consciousness novels in order to understand how time is reshaped within the character's mind and how this inner temporality is reflected in narrative architecture and semiotic organization.

### **6. Encouraging Cultural Readings of Arabic Fiction as Discourse against Marginalization**

The study recommends approaching contemporary Arabic fiction as a cultural and discursive act confronting marginalization and social fragmentation rather than as a purely aesthetic product. Through stream-of-consciousness narration, the novel reconstructs individual and collective identity from within fractures and offers new forms of symbolic resistance.

#### **Proposals**

#### **1. Comparative Studies between *Nawwār al-Lūz* and Other Arabic Stream-of-Consciousness Novels**

It is proposed to conduct comparative research between *Nawwār al-Lūz* and modern Arabic novels (such as works by Edwar al-Kharrat, Hoda Barakat, or other novels by Waciny Laredj) to analyze variations in the representation of consciousness, character, and language, and the diversity of narrative visions across cultural and temporal contexts.

#### **2. Analyzing the Intersection of Heritage Discourse and Modern Narrative Discourse**

The study proposes in-depth investigations into how heritage texts (such as popular epics and myths) are invoked in contemporary Arabic fiction, analyzing their aesthetic and semantic functions, as exemplified by Laredj's integration of Hilalian figures within a modern narrative structure.

#### **3. Studying Representations of "Fragmented Identity" in Post-Independence Algerian Literature**

A research project is proposed focusing on the novelistic character in post-independence Algerian literature and examining how identity crisis, fragmentation, and marginalization are embodied within fictional characters in a reality oscillating between the disappointment of liberation and the collapse of collective dreams.

#### **4. Analyzing Temporal Structures in Arabic Stream-of-Consciousness Fiction**

The study proposes expanding research on temporal configurations in Arabic stream-of-consciousness novels and comparing approaches to psychological time versus historical or social time, as a decisive factor in shaping consciousness and articulating the character's internal conflict.

#### **5. Proposing a Methodology Combining Psychoanalytic and Poetic Analysis in Novel Studies**

Given the richness of poetic suggestion and psychological metaphor in *Nawwār al-Lūz*, the study proposes adopting a dual critical approach that integrates psychoanalytic analysis with poetic analysis to deconstruct narrative language and trace the internal movements of consciousness.

#### **6. Directing Semiotic Studies toward the Significance of Marginalized Spaces in Fiction**

The study proposes examining marginalized spaces (such as *Ḥayy al-Barārīk*) as semiotic structures that produce a specific form of consciousness within the character and construct a symbolic world of tragedy and isolation. This field may be expanded to include other Maghrebi novels sharing similar structures of isolation and resistance

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<sup>2</sup>- Wacini Laaredj, *Nawwar al-Luz (The Taghriba of Salah bin Amer al-Zoufri)* (Beirut: Dar al-Hadatha, 1983), p. 8.

<sup>3</sup>- *Nawwar al-Luz*, p. 5.

<sup>4</sup> Henri Zoghaib, "The Relationship between Text and Context in the Biography of Bani Hilal, " *Al-Naqid Magazine*, No. 19, Jan 1, 1990, pp. 63-64.

<sup>5</sup> *Nawwar al-Luz*, pp. 15, 16.

<sup>6</sup> *Nawwar al-Luz*, p. 12.

<sup>7</sup> *Nawwar al-Luz*, p. 211.

<sup>8</sup> *Nawwar al-Luz*, p. 12.

<sup>9</sup> *Nawwar al-Luz*, p. 68.

<sup>10</sup> *Nawwar al-Luz*, p. 117.

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