

The Image of the Political Power in Ziad Mohafza's *Inmates of the Darkness*

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Abstract—The aim of this article is to examine the image of the political authority, its political values, and visions embodied in the novel of Ziad Mohafza, *Inmates of the Darkness*. It also analyzes the reflections of its politics on the lives of the characters and reality in particular. It exposes the culture of violence based on oppression, tyranny, and discrepancy between the ruler and the ruled. The study answers the following questions: Did the novel seek to rebel against power? What are the means the novel depicts in revealing the practices of power and depicting the life of injustice and alienation of the oppressed? Does the use of repression and tyranny depend on political power? The researcher followed the stylistic approach in the analysis, which, in turn, relies on the descriptive and analytical approaches as two measures to achieve the stylistic analysis.

Index Terms—Inmates of Darkness, political power, oppression and tyranny, Ziad Mohafza

I. INTRODUCTION

Since its inception in the early twentieth century, the Arabic novel has been concerned with political reality because of the strong connection of the novelist to his society. It sought to address various issues, interests, and aspirations. Therefore, many scholars consider it one of the main means of expression, methods, and capabilities that express contemporary visions and issues. It was able to contain the political changes that society was exposed to. Thanks to the efforts of many novelists who tried to expose some tyrannical ruling regimes and their practices, politics is linked to a dialectical and continuous relationship with all aspects of life, "as long as the writer finds himself within a specific society, through which he expresses his role, rights, and status, and he constantly searches for his freedom and humanity" (Azim, 1998, p. 30).

The writer's vision of reality and his view of various concerns and issues are inseparable from the form in which his message is formulated, so he shapes it in a way that suits his position, and he is keen to choose his tools and "employ them to express his own vision" (Badr, 1971, p. 28), and his vision's task is "to arrange the text, as the arrangement of the text provides the novel with structural and semantic power, especially with regard to the event and the personality" (Ibrahim, 1990, p. 121).

II. THE TITLE OF THE NOVEL

The head of a thing and its climax by which it is inferred (Ibn Manzur, 1996, Entry "Anan"). It constitutes an important semantic feature and the basis for what follows it. It is like the threshold that throws us into the vastness of the text, and a sign that suggests the nature of the text that precedes it, as an ingenious sign to the pathways of its narrative fabric. It is the first thing that the sender sends "to its reader and the call that the literary work sends to its creator. It is the first and last bond between the writer, the literary work, and the reader" (Ayad, 1982, p. 74). In many literary texts, the title constitutes the semantic nucleus around which the text revolves, which the recipient seeks to reach, and the title may carry a stylistic feature in its linguistic composition, and through it "essential aspects or a group of central connotations of the literary text is revealed" (Fadl, 1992, p. 236). These aspects or connotations are described as "the extended framework of the title" (Abdul Muttalib, 2001, p. 20). Therefore, writers usually take great care in choosing and structuring their titles.

Inmates of Darkness novel is a threshold beyond words. It is syntactically and semantically structured to have an additional meaning that suggests suffering. It is a threshold that provokes the recipient and mobilizes him to decipher its symbols, reveal its connotations, and effectively reproduce it, through the recipient's search for the meaning and type of

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darkness. The title of the novel consists of a mere predicate represented by the word (inmates) and the genitive case (darkness), while the subject of the nominal sentence is omitted because of its clarity and easy implication. Before omission, the full title is *These are the Inmates of the Darkness*, and the writer made it a nominal sentence to denote continuity and urgency.

The relationship between the two words that make up the title constitutes a clear discrepancy in their signification. This discrepancy is created because the word “inmates” is the plural of an inmate, which is a name that is often given to someone who is subject to a prison sentence as a result of committing a crime, and an inmate may enter prison unjustly. Therefore, there is a proverb in the Arab countries that describes this situation, and they say: “Oh, many people wronged are in prison!” The prison is associated with the confinement of freedom, torture, and oppression in the complete absence of the law. The novel shows that power is always above all laws, and the writer made it plural (inmates) to denote abundance, generality, and inclusiveness. It also suggests that the community of the novel as a whole bears this name and lives in this state. It is associated with the inhabitants of homes and with the opposite of darkness: light, and the associated security, safety, dignity, and freedom.

The second component of the title is (darkness) which means the lack of clarity or vision. The temporal darkness in the change of night and day is not meant here, but rather it becomes a symbol of falsehood, evil, the forces of darkness and sadness in a clear indication of suffering and oppression, and what Mustafa was subjected to in his last years. His entry into the other world is described as “The dead were startled by the appearance of this pale comer, as the slender body burdened with stories was stained with blue and covered with pus, while the anxiety that dwells in his dry eyes, there is no explanation for it” (Muhafaza, 2015, p. 8). Therefore, the writer put the title *Inmates of Darkness* in an additional composition that is conflicting and paradoxical. He sought, behind this deviation, to express the psychological state that the character goes through as if the darkness that dominated the prison is overwhelming the characters, and its employment was of great importance in the production of meaning, and its contribution to the formation of the textual significance.

III. COMMENCEMENT

It is one of the most important textual thresholds after the title and one of the important elements in the artistic construction of the novel, and an essential entry point for entering the world of the novel with which Muhafaza establishes a real communicative relationship, through which the recipient moves from a realistic space towards an imaginary one as a “threshold that separates the world. The realist in which we live is different from the world that the novelist portrays. Accordingly, it should draw the reader into it” (Lodge, 2002, p. 9). It is, as Rashid Benhaddou points out, “a strategic threshold at which the text itself begins to emerge and exist as a connected discourse, that is, a passage from the field of reality to the field of imagination” (Benhaddou, 1998, p. 9).

Critics considered the influence of the commencement on the rest of the text from beginning to end as one of the important conditions for its success: “Their meaning and structure are not clear except through the analysis of all dimensions of the literary work” (Al-Naseer, 1993, p. 18). In the novel, the reader feels the realism of the world he will enter into in the fictional text, and it is the preparation for the narrative plot and its successive elements. He began his text with a sentence that he put in double quotation marks, to distinguish it from the words of the omniscient narrator, so he says: “I am not looking for a dull death, for I like to have a delicious taste for death” (Muhafaza, 2015, p. 5). That was the last phrase he threw in their faces before he crossed alone into “a charming world”.

The omniscient narrator refers to the central event around which the narrative text revolves, which is the search for death and its preference over life, and in that, there is a paradox in the behavior of the character because the natural principle in man is to cling to life as much as he can. This attitude prompts the reader to inquire about what makes the speaker look for death. Is it poverty and need? Or oppression and tyranny? What is the desired death? It is because death is of different types in Arabic: the white death is the disappearance of life naturally (natural death). The black death is the disappearance of life by suffocation. The red death is the disappearance of life by killing, and the sudden death: the rapid disappearance of life (Ibn Manzoor, Matter of Death Entry).

The questions raised in the commencement prompt the recipient to read the text and search within it for convincing answers. His reading showed that the past is part of the present and inseparable from it. The lower world (the grave) returns from time to time to the upper world (life) through memory. So, it compares the two worlds, as oppression, tyranny, and torture in the upper world, and freedom, kindness, and good treatment in the lower world. Therefore, the events are not completed in their chronological sequence except at the end of the reading, so the recipient rearranges them in his imagination. Because past events spread over the entire text, the responsibility of collecting them in an integrated image is the task of the recipient.

The commencement is not devoid of semantic displacement in the adjectives. One of the requirements of the adjective is that it is indicative of the described, as we describe the described with something that is commensurate with it or close to it, but at the level of the poetic language, “the adjective usually plays the specification by its nature, and that every adjective that does not fulfill this role is considered a displacement or an image” (Cohn, 1986, p. 129). As the writer made a delicious taste for death, and this is a characteristic of food. On the other hand, the death that he rejects appeared faded, which is a characteristic of color. The writer resorted to displacement in this structure to give death a

mythical hint and add to it a bit of mystery, as if suggesting the comparison that he will make between the two worlds in the presence of the oppressive authority that does not recognize the other and an attempt to foresee the afterlife.

IV. POLITICAL POWER

The political vision in *Inmates of Darkness* was not separated from the social and psychological milieu. Rather, it formed together its fictional world in which the events follow, expressing some issues of the social and political reality. Politics plays a role in the lives of people in general, and the life of the Arab citizen in particular because of the absence of freedom and the control of totalitarian regimes in his society. Every matter “of the affairs of the world is politics, and it is difficult to divide a person’s life into politics or non-politics. The young man who cannot marry because of the housing crisis suffers from a political problem, and the impotent is so because of the oppression he is facing. They pay the price of a problem whose main cause is political. In our time, we breathe politics day and night” (Abdul Azim, 1998, pp. 192-193). It is “because politics is the gateway to any change and the herald of every new era; and because it is the key to everything: sustenance, security, freedom, and justice, and work in politics is a permanent, escalating confrontation with the dominant authority, its apparatuses, and its followers” (Al-Qusantini, 1999, p. 85).

In the novel, which was published at the time of the Arab Spring, the writer tried to delve into the structure of consciousness of his society, which is witnessing a political movement that is still continuing in an attempt to clarify political thought, and to stand intellectually at the dialectic of the conflict between the ruler and the ruled. The political event that the character recalls through his tortured memory in his quest to reach happiness in death. It is the active element for the rest of the events, and it is not an accidental marginal event. This is clearly shown in the writer’s choice of the title which means “residing in darkness” and through the opening sentence by Mustafa: “I am not looking for a dull death, for even death I like to be delicious in taste” (Muhafza, 2015, p. 5). It was the last phrase the protagonist threw in the face of his executioners before he crossed into the other world.

The authority’s resort to repression and its various means prompts the freedom seeker to challenge and resist, and his weapon is belief in the justice of his cause. The intelligence officers arrested Mustafa on the charge of plotting to overthrow the regime. This charge, as you know, is capable of taking him behind the sun, and he does not deny his relationship with the matter, nor does he deny it. Also, his desire to sweep away that rotten system that has grown old and whose existence has become a burden on everyone (Muhafaza, 2015, p. 101). The punishment is prison, that abhorrent and painful place for man, in reality, and in imagination because it robs him of the most precious thing he possesses, that is, his freedom.

In light of the suffering of the character in prison, the slow killing of the protagonist’s humanity, oppression, terrorism, and extremism,” the novelist transgresses the realities of content and form because it is on the level of reality, he searches for impossible freedom, as he seeks to achieve his freedom by trying to escape from the classic form of the novel towards a new artistic form (Abu Nidal, 1981, p. 118).

The writer tried to embody the image of the political authority through one of its tools, that is, the jailer, who appears in the form of a sadistic executioner and does not take mercy or pity in torturing his countrymen and intellectuals. The ruled is to rebel against the ruler and obtain his freedom, for freedom “as the truth, does not need a justification to push us to follow it, and more than that, no person has the right, whoever he is, to claim possession of it or a monopoly for himself” (Muhafaza, 2015, p. 107). That is why Al-Fadhil says to Mustafa: “You are right, for freedom is not distributed by quotas” (Muhafaza, 2015, p. 109). The writer here criticizes the attitude of the political authority and exposes its deviation based on oppressing and dominating people and taking pleasure in torturing and humiliating them. The investigator says:

I was entertaining myself. By torturing you, I cut off my vacations to exercise my anger against you, I leave behind a world full of joy, I leave my house, leave my wife, and sneak into your cell to heal my anger from your abhorrent pride, so that I may break this silence that you have become famous for in my face since your first day. (Muhafaza, 2015, p. 20)

The novel reveals people’s suffering because of the power of the political authority, which confiscated their rights, robbed them of their will, violated their sanctities, and prevented them from participating in making decisions related to their life and destiny. The security men violated everything; “they trampled with their feet the sanctity of homes and bodies, and many innocent people perished under the impact of their scourges” (Muhafaza, 2015, pp. 102-103).

We notice how the authority seeks to confiscate the will of the ruled and it seeks to crush it in the most brutal way. This authority hates the free and usurps their lives. In the novel, Dr. Salman “disappeared with those who disappeared in those raids, I personally tried to do the impossible to find out what happened to him, but to no avail. Mustafa’s face brightened when he heard the name of Dr. Salman, the venerable scholar who was the first to speak out against him and was dragged through the streets as a result” (Muhafaza, 2015, p. 102). The novel rejects reality and looks forward to a different reality that allows a person to exercise his freedom and humanity, a reality devoid of prisons, interrogation rooms, and cells, and everything that misses the opportunity for change. That is why Mustafa seemed happy to be dead. Because he saw death as a way out of impotence: “On that day when he departed from a lonely world, those who welcomed his coming to this underworld were more honest and noble than those who hastened his death or remembered him, or even alerted him” (Muhafaza, 2015, p. 8).

Whoever lived his last years in a miserable dark cell can see the world of death more merciful, welcoming, and freer. In death, there is no power and its symbols, its whip, and its voice, which exhausted him all those years. They no longer have any trace in the underworld. The first thing he did in the underworld was to search again for that voice that suddenly disappeared. Is this possible? He used to think in his heart that the ill-fated one who was choking him for a long time would walk with him to the underworld, "but he felt for the first time that he had transcended that hurtful voice forever" (Muhafaza, 2015, p. 16). Death alone is able to rid Mustafa off his nightmares, pains, and the effects of his imprisonment and give him all the reassurance and tranquility he needs (Muhafaza, 2015, p. 16). Mustafa did not know that death was so wonderful, as it saved him from all his pain (Muhafaza, 2015, p. 69).

The writer portrays his characters and his vision in an easy, simple language close to the reader. Although it relied on suggestion and condensation in many cases, the novel acquired its artfulness and its multiplicity of readings through its structure of the world of the absurd that envelops the world of death, and the multiple connotations it carries. It shapes the text. When does death become more delicious than life for a person? It is hated, but here, it acquires a new unconventional meaning.

The novel presents a world full of anxious characters who search for life freely through death. They do not want anything but freedom. By death, they have become more reassured and closer to themselves (Muhafaza, 2015, p. 97). However, this freedom quest is not achieved because many of those who appoint themselves as agents of everything. Mustafa says: "But this is the first time that I know that death also has agents! What do you want exactly? What did I do to ignite all this anger in you? I heard a pious man, may his death be dear to me, who always used to say to me: Half a doctor makes you lose your health, and half an Imam makes you lose your faith" (Muhafaza, 2015, p. 97). What makes things worse is when the goals of the political power meet with the goals of extremist groups in defending the dominant system and by using all the means of repression, enticement, and intimidation that the human mind can reach without justifications. Therefore, Mustafa says:

If what I do is considered a sin in your eyes, be sure that I will not hold anyone responsible for my actions, and I will not ask you to share my sins with me. I don't know what to tell you, my head is full of questions, but one thing worries me, and I can't find an answer yet. In disguise. Tell me why the party frightened you. Are you really afraid of the flute? What does all this do to you? If you fear the flute, you are free. This is your business, although I do not know the reason for that, what I know very well is that the sky is too big to be disturbed by a flute reed. (Muhafaza, 2015, p. 157)

We note that the writer brought the personalities who refuse to accept the other to the side of the authority in order to condemn both of them, so there is no difference between them. Both of them rob a person of his freedom. The writer tried to draw a repulsive picture of the reactions of this group. Yassin stopped Alfadeel and said vehemently: We don't know where he wants to take us this coming man whom you made your neighbor. I didn't like him from the moment he arrived and you know this very well. Look what he did! He must be stopped. It is no secret that we are not used to something like this before. We take it very seriously, and at the same time we trust your wisdom and your mind, so this time I will put the issue in your hands. By doing this, he differentiated between people. Division, as you know, is the beginning of harm. Didn't you once say that whoever harms one person becomes a danger to everyone!" (Muhafaza 2015, p. 67). This group refuses to resort to logic or reason, so that it only hears its own voice, and fears change. Alfadeel addresses them saying: "Are you worried about a man or a candle? When you disagree about a man, this is a matter due to the nature of the souls, but when you fear a candle, it is a dangerous omen. I do not know why all this agitation I only see light in front of me, and light cannot harm anyone" (Muhafaza, 2015, p. 68), and the dialogue shows the extremist's thoughts and the weakness of his argument.

When the extremists lack evidence, and they are unable to realize what they aspire to achieve, they resort to threats and intimidation. They do not hesitate to take any unnatural action that preserves their dominance, so Yassin says:

I warned him more than once, and you know this. If he does not come to his senses, then we have no excuse if we do with him something that cemeteries are not familiar with before. This is not for us; we are not doing anything for ourselves and you know that very well. This is for something greater, ... we will not hesitate to do anything If he does not leave us alone, this is something you must convey to him. (Muhafaza, 2015, p. 96)

The keenness of the extremist to preserve power is evident in his use of violence, beatings, and bloodshed, and, thus, he is almost one of the faces of power. He resorts to using stones and sticks to intimidate and beat others. Yassin says: "May God won't forgive me if I do not put an end to all this, and take revenge on all of you. And he fell with the stick on Mustafa's head" (Muhafaza, 2015, p. 167), as if the writer confirms that the oppression and tyranny practiced by the authority led to the production of this group.

Despite the dark atmosphere of the text, resulting from the absence of freedom and the subsequent oppression and tyranny, the writer put some symbols of hope in the folds of the text, such as light, candles, flowers, flute, poetry, colors, and the gathering of cemetery dwellers around Mustafa. The function of these symbols is to lead them in the face of the forces that reject change, and in this way, he sows hope in the soul of the recipient and prevents them from despairing of bringing about the desired change despite the many challenges they find.

The writer relied on the omniscient narrator to communicate his message and to describe the world in the smallest details from its external perspective. Therefore, he was able to reach to the depths of the personality's soul easily and without difficulty and death appears "as a technique and a tool in the hands of the writer for artistic diversification on

the one hand, and to take advantage of its symbolic capabilities in enhancing many of the connotations of the text” (Al-Mahfli, 2019, Dec. 8). So, death is resurrected through life. It also brings life through death in a paradox that emphasizes the gloominess of reality and the suffering of the characters until death has become the salvation in an artistic way characterized by experimentation and renewal. Therefore, the events of the novel came through the embodiment of an image of people shocked by death.

V. CHARACTERS

Characters are one of the important components of the narrative discourse. This component gains its importance from its interaction with other components of the imaginary world. It plays a major role in the fictional text, and other narration elements are organized based on personality (Todrov, 1992, p. 42). Personality has two sides: the signifier in terms of taking many names and adjectives that identify objects or entities and the signified through having separate sentences, sayings, and behaviors, which appears in the ways of presenting the character (Todrov, 1992, p. 63).

In *Inmates of Darkness*, one finds that some of its characters detected clear defects in the relationship between the citizen and the political authority, such as the personality of Mustafa, and the jailer (Theeb). The name, given to the character, symbolically indicates its function. Therefore, we note that Mustafa is a noun that is the object of the verb “to select”; that is, it means the person who has been selected and chosen according to certain qualities in order to do an important matter. In the novel, Mustafa was chosen to bring about the desired change, to resist the oppression and tyranny of the political power, and to fight for freedom and a better life. On the other hand, his path to freedom is dark and challenging.

The jailer represents brutality, strength, and absolute ability to use all methods of torture and investigation without deterrence or regret, but his conscience awakens after he is retired, so he repents and tries to atone for his harshness against Mustafa by serving and defending him, and he is the only developing character in the text. The writer refers to the possibility of an individual's righteousness after he loses the privileges he enjoyed before.

The novel has many personalities of extremist thought that reject the other, such as the personality of Yassin and Shihab al-Din, and the reader is aware of the association of these two names with religion. The first name is the same as the name of a chapter in the Holy Quran, and the word “al-Din” means religion. The two characters play the role of not accepting the other, trying to exclude them by all legal and illegal means. The writer was able to draw them as repulsive to the reader, whether that was through the dialogue transmitted by the omniscient narrator who conveyed everything related to the characters: their outward and inward appearance, their actions and sayings, their psychological, intellectual, and emotional state (Qasim, 1984, p. 158), or through description, as for the personality of Fadeel. His name is an exaggeration formula that denotes the owner of virtue who used to give alms, be kind to others and treat others well, and continued to maintain his role. It can be said that virtue is a symbol of moderate thought that prescribes acceptance of the other and having dialogues with him.

VI. PLACE

The place is an artistic and literary component. In its various divisions, it is considered one of the most important elements in the construction of the novel, so the place is stripped of what is physical or natural and becomes a place with limitless dimensions, sizes, and bodies. Language plays a major role in this creation, which leads to the openness of the text and the multiplicity of readings.

The writer has put forth his thoughts on death. To reformulate concepts and connotations through narration, he charted the journey of the soul to the world of death and made it his means of immortality and survival. He also presented an image of reconciliation with death and surrendering to it through having multiple artistic formations in the fictional text. Therefore, he presents two places: one pertaining to the upper life with its cities, markets, noise, prisons, jailers, and the suffering of its people, and the other one has to do with the lower life with its graves. The setting also ranges between two eras: the past with its pains, sorrows, and loss of freedom in it, and it is evoked through remembrance, and the present with its freedom and comfort and the reconciliation of characters with death in it, until it seemed as if it was a continuation of life. This duality that the writer creates through the relationship of the aesthetic and artistic structures within the fictional text.

Perhaps whoever follows the image of the prison and the dungeon in the novel is certainly aware of the negative dimensions of the place, its dark and repugnant image, for he “will leave this darkness, who will leave the cellars and torture chambers, and step over the smells of blood, urine, and pain that infiltrate the nose by force” (Muhafaza, 2015, p. 22). The dark picture extends to the underworld, as the residents here “do nothing but look wearily at the darkness and pale emptiness, or lie silently in dusty graves, and sit on their marble slabs at best” (Muhafaza, 2015, p. 30). Therefore, Mustafa tries to change it, so he does not want to leave it as it is, as he added to it many details of the upper life, such as candles, music, celebration, etc., which made the place capable of carrying the vision that the writer seeks to communicate, and one of the spatial paradoxes in the novel is that the upper place is over its capacity. It was narrow on the personality, and a place of torment, enslavement, and loss of freedom, while the lower place, despite its narrowness, was wider intimacy and freer than the upper” (Al-Mahfli, 2019, Dec., 8).

VII. TIME

Narration is closely related to time, so there is no narration without time, and it is impossible to ignore the temporal element that permeates the narration, as Gerard Genet (Bahrawi, 1990, p. 117) points out. In many fictional texts, the writer presents some events and delays others. This juxtaposition of time causes a paradox between the time of narration and the time of the story, which ranges between recalling past events or anticipating future events.

In the novel, the writer gradually presents his ideas in an interesting manner, consistent with the event, through Mustafa's flashbacks in an internal dialogue with himself, relying on suggestion and condensation. This technique opens the text to multiple readings and interpretations. The novel created for itself a time based on an intersection and temporal paradoxes away from the sequential narration of its events. Each character had two times and two places: the upper life has its own time and place, which are evoked through the retrieval technique, and the lower life with its time and place in which the character really lives. It is the paradox between the two times that dominate the formation of the temporal structure in the novel, whether in terms of the order of events or in terms of their speed and slowness. Some events may take a long period of time in the story but told in a few lines. This element appears through Mustafa's talk about ten years of imprisonment and torture in various types and methods. It takes place through a recall that brings together two separate time moments: one is in the current present, and the second one is in the past. The pain is implanted in the memory of the character prior to the moment of the fictional time, and through this technique, the sheer paradox between the present (the graves and their pathways and what is happening in them) and the past (the prison, the dungeon and what was going on in them) is revealed. This paradox creates a rhythm different from the rhythm when time is very short in a number of paragraphs or pages, as is the case in addressing the actions of the extremist group to exclude the other and preserve themselves. This difference between real and imagined time gives more mobility to the writer in drawing images, so "the rhythm of the novel varies in speed and slowness according to the paradox between the narration and the time of the story" (Mortada, 1998, p. 220).

The closing of the novel represented the unifying point of all time progress, and in its intense form, it represents a key movement, recording a conclusion on the one hand, and a key to different questions on the other hand. The final question "Are you to bear so much torment?" "came to bring together Mustafa and Hassan's past and present times and reveal them to the reader without recording Mustafa's reaction, so it makes the end a horizon for new times" (Al-Mahfli, 2019, Dec. 8).

The writer maximizes the aesthetic aspect of the novel through external recalls that go beyond the time of the storytelling construction, as is the case in the story of Mustafa by Hassan and the story of Umm Taha by Mustafa. So, events, facts, and stories appear independently within the narrative text in order to form the story framework. This framework generates within its general framework a number of stories that intertwine, but they support each other in drawing the narrative images, and this framing increases the beauty of the text, opens the text to multiple readings, and makes it related to the fairy-tale legacy in *One Thousand and One Nights*.

The tightening of the construction of the novel was not possible except by dismantling time and the transition between the past with its suffering and the present with its comfort and freedom bearing in mind the characters' real and imagined realities. The transition between more than one story and time in one novel enables the writer to narrate the facts of the days separating Mustafa's life and death, and some other characters in the novel mixed with scenes of torture and pain, sorrows and suffering in the higher life, and to follow the idea in a transient way of time. So, he did not concern himself with the order of time because he follows the dialectic of death and life in the course of his characters, such as Mustafa, Hassan, the jailer, and others.

The fragmentation of time in *Inmates of Darkness* wants demands a reader who is able to find out the features of stories despite their disintegration and dispersion and contemplates the dialectic of death and life in its narrative juxtaposition despite the different times. The lives of characters after death overlap with what came before it, embodying the duality of death and life. The use of truth and imagination, vision and reality, and the mixing of religious symbols in the narrative structure blur the lines between the real and the imagined. It also raises many questions: Is what happened with Mustafa real or fiction? Is it possible for a person to pass into the other life in this manner and reception? What would life be like in the graves? Will the suffering of Mustafa, Dr. Salman, and others continue in the next life despite their suffering in this life?

VIII. CONCLUSION

It can be said that the research has reached the following results:

1- The novel's title has been chosen with great care and precision to excite and provoke the recipient towards reading the text. It was full of symbolism, suggestion, and intensification. It formed the textual focus around which the fictional text revolved, so darkness and its inhabitants extended from the beginning of the text to its end, and Mustafa was unable to achieve a decisive victory by the end. This means that it may extend to another new life. The commencement also reveals the depth of the relationship between the title and the structure of the narrative text, so it intensifies, focuses, and inspires more details and relationships.

2- *Inmates of Darkness* rejects the oppression and tyranny of the authority, and domination over the individual to preserve the status quo.

3- The novel combined verbal and narrative components, having linguistic and artistic elements and techniques that brought it to the world of privacy and uniqueness, and included multiple genres: music, poetry, and stories that reproduce within the story framework.

4- The writer gave his characters more attention, relying on a deep understanding of the personality in all its dimensions as a role and a voice, which we get to know through the narrative scene, so Mustafa carried the banner of change, but he reaches an indefinite stage because of the oppression and tyranny he faced.

5- In the novel, two places contributed to the formation of the events, so the place appeared alienating and narrow in its capacity in the upper life, while it was kind and merciful to its inhabitants in the lower life. The writer was able to transport the reader to his places by describing them, and the events that served them. The vision, carried by the text, enables the reader to analyze the relational structure between the conflicting currents in the novel.

6- Time sways between the past and the present. It foresees the future in an effort to break the expectation of the reader. It can be said that the text revealed the intensity of the suffering of the educated personality seeking freedom (Mustafa, Dr. Salman) and defended it. It also revealed the ugliness of the act of power and drew a repulsive image of the group that refuses to accept the other by portraying its speeches, actions, and feelings.

7- The novel gives voice to the rebels against the authority through Mustafa's insistence on re-trying to change the authority if given the opportunity, despite the imprisonment and torture he was subjected to. The call also appeared to confront the forces of extremism and darkness that refuse to accept the other and claim a monopoly on truth and truth. Symbols and paradoxes played a major role in exposing their practices.

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