

<https://doi.org/10.36719/2706-6185/45/43-52>

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A Refinement on the Work “Mashhad Abir” (A Brief Scene) by Fawwaz Haddad

Abstract

Emerging the novel in Syria as a result of exposure to the innovations in Western culture that began with Napoleon’s invasion of Egypt. In the following period, French influence increased in the literatures of Egypt, Lebanon and Algeria, and the intellectual class educated in the West brought the novel genre to these regions through translations and quotations. Inspired by the works of Egyptian writers, Syrian writers were particularly influenced by the Romanticism movement. When considering the development of the novel in Syria, it is observed that Romanticism, Realism, and Existentialism were explored in succession, with the dominant belief being that “art is for society.” . This study first provides a brief overview of the introduction and different periods of the novel in Syrian literature before analyzing the work *Mashhad ‘Abir (A Brief Scene)*, written by the Syrian author Fawwaz Haddad, born in 1947, and published in 2007.. The novel has been examined in terms of narrative type and point of view, plot structure, character ensemble, time and place, language and style, themes and theses, narrative techniques, and other literary aspects.. After graduating from the Faculty of Law at Damascus University, Fawwaz Haddad became interested in literature and published his first novel in 1991. Emphasizing social realism and the power of language in his works, the author wrote important works of social criticism under the influence of a realist perspective. In this novel, Fawwaz Haddad, one of the most recent writers, critically analyzes the social structure of Syria by emphasizing themes such as bribery, corruption and injustice. In this novel, Haddad came to the conclusion that the internal decay of the society and the struggle of individuals against these structures in depth and that those who struggle for their values sooner or later achieve their goals.

Keywords: *Syria, Novel, Fawwaz Haddad, Realism*

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Fevvaz Haddadın “Məşhəd Abir” (Qısa bir səhnə) adlı əsəri üzərində bir incələmə

Xülasə

Suriyada romanın meydana gəlməsi Napaleonun Misiri işğal etməsi ilə başlayan və Qərb mədəniyyətində baş verən yeniliklərlə tanışlıq nəticəsində mümkün olmuşdur. Sonrakı dövrdə Misir, Livan və Əlcəzair ədəbiyyatlarında fransız təsiri artmış və Qərbdə təhsil almış ziyalılar tərcümə və iqtibaslarla roman janrını bu bölgələrə gətirmişlər. Misirli yazıçıların əsərlərindən ilham alan suriyalı yazıçılar xüsusilə romantizm cərəyanından təsirlənmişlər. Suriya romanının inkişafına nəzər saldıqda əvvəlcə romantizm, sonra realizm və ekzistensializm cərəyanlarının işləndiyi və “sənət cəmiyyət üçündür” anlayışının hakim olduğu müşahidə olunur. Bu araşdırmada əvvəlcə roman sənətinin Suriya ədəbiyyatına girişi və inkişaf mərhələləri haqqında qısa məlumat verilmiş, daha sonra 1947-ci ildə anadan olmuş suriyalı yazıçı Fevvaz Haddadın 2007-ci ildə nəşr edilmiş *Meşhed Abir (Qısa Bir Səhnə)* adlı əsəri təhlil edilmişdir. Əsər nəql edən şəxs və baxış bucağı, hadisə xətti, obrazlar, zaman və məkan, dil və üslub, fikir və tezis, təsvir üsulları kimi meyarlar baxımından araşdırılmışdır. Şam Universitetinin Hüquq fakültəsini bitirdikdən sonra ədəbiyyatla məşğul olmağa başlayan Fevvaz Haddad 1991-ci ildə ilk romanını nəşr etdirmişdir. Yazıçı əsərlərində sosial gerçəkçiliyi və dilin gücünü vurğulamış, realist baxış bucağı ilə sosial tənqidi əks etdirən mühüm əsərlər qələmə almışdır. Müasir dövr yazıçılarından biri olan Fevvaz Haddad bu əsərində Suriyanın ictimai quruluşunu rüşvət, korrupsiya və ədalətsizlik kimi mövzular üzərindən tənqidi yanaşma ilə işləmişdir. Yazıcının bu romanda cəmiyyətin daxili çürüməsini və fərdlərin bu strukturla mübarizəsini dərinliklə təsvir etdiyi, dəyərləri uğrunda mübarizə aparanların gec-tez məqsədlərinə çatdığı qənaətinə gəlinmişdir.

Açar sözlər: Suriya, Roman, Fevvaz Haddad, Realizm

Introduction

Napoleon's (1769-1821) invasion of Egypt in 1798 led to important innovations in Egypt. Napoleon, who came to the country with his scientific army, ignited the fuse of modernization and change movements in Egypt. The introduction of the printing press in Egypt and the publication of newspapers brought Egyptians closer to Western culture. Although Napoleon's invasion was political, it also contributed greatly to the modernization of Egypt. Mehmet Ali Pasha (1769-1849) and his dynasty continued these innovative movements and ensured Egypt's integration with the West. This led to significant changes in the historical and cultural structure of Egypt (Ürün, 2018, p. 13). The occupation period, which lasted from 1798 to 1801, is regarded by Arab literary figures as the beginning of the *Nahda*, the Arab renaissance movement. Prominent figures such as Jurji Zaydan (1861-1914) introduced innovations, particularly in the fields of science, literature, and culture during this period. Corjî Zeydân was the pioneer of the Arabic historical novel with more than twenty works on Islamic history (Karabela, Ekşi, 2015, p. 185-186).

Research

The Egyptian people were interested in the European lifestyle, music, theater, literature and entertainment and realized that Europe was more advanced in the scientific and social fields. With this cultural interaction, Egypt played an important role in scientific activities and accelerated the process of modernization, initiating the influence of the West in the Islamic world. From the 19th century onwards, the French influence on Egyptian, Lebanese and Algerian literature began to increase. The novel styles of intellectuals educated in Western countries, mostly through translations or quotations, reached these lands (Çakır, 2024, p. 2911). After this transition period, the first novel that was actually written was Zeyneb by Muhammad Hussein Heykel (1888-1956) and this work brought a breath of fresh air to the world of literature. The most important reason for accepting this work as the first literary Arabic novel is the adequate use of time and space and other elements that should be present in a novel and the solid construction of the plot (Er, 1997, p. 77-78). Muhammad Hussein Heykel wrote this work with homesickness in his expatriate homeland after getting to know French literature (Ayyıldız, 1992, p. 88-89). Abbas Mahmoud al-Akkād's (1889-1964) first

psychoanalyst novel, Sara, is also considered one of the important works of the period. Taha Husayn's (1889-1973) autobiographical novel *al-Ayyām* is an important work inspired by the author's own life. These novels are the first examples of prominent writers of the period. The theme dealt with by the writers of the period was the East-West conflict. These novelists, who dealt with the conflicts between their own traditions and the values they acquired from Western culture with the westernization process of Eastern societies, critically processed the changes in society in their works (Gökgöz, 2022, pp. 44-46). With this theme, the conflicts in the inner world of the individual and the changes in society were criticized and analyzed by the writers of the period.

2- Novel in Syrian Literature

In the early stages of modern Syrian literature, it is evident that Syrian writers were influenced by Egyptian literature. These writers were inspired by the works they read and were influenced by the Romanticism movement. Considering the influence of Europe and Egypt on the development of Syrian literature, it is not surprising that Syrian novelists took Egyptian novels as an example. Egyptian novels were followed in terms of theme and content. Therefore, the Egyptian novel made significant contributions to the development of the early Syrian novel (Subaşı, 2023, pp. 117-118). Another significant factor in the development of the Syrian novel was the translations from Western literature. With the increase in foreign language education and the opening of modern schools, translation activities accelerated and the foundations of Syrian literature were laid in this period. Many novels were translated from Western languages such as French and published, contributing to the development of Syrian literature. This period was an important turning point for Syrian literature (Çakır, 2019, pp. 145-146).

Shehīb al-Jābirī's (1912-1996) novel *Nehem* is the first work written in the formation of the modern novel in Syria. This work, which draws attention in terms of carrying the basic elements of the art of the novel and which al-Jābirī wrote under the influence of Europeans, is considered a novel in the Western style. Sheikh al-Jābirī is considered the pioneer of the modern Syrian novel and one of the first representatives of the Romanticism movement. In this period when Realism and Romanticism movements dominated the literature, al-Jābirī's work is also influenced by these movements (Davoud, 2020, p. 20).

The development of the Syrian novel is divided into three periods:

The First Period: This period covers the period starting from the birth of the Syrian novel until 1949. In this period, the Syrian novel was still in its early stages of development, and it is seen that writers generally dealt with emotional and romantic subjects. Among the prominent writers of this period, in which European influences were just beginning to be seen, are names such as Shehīb al-Jābirī, Marūf al-Arnāût (1893-1948) and Hayreddin al-Ayyûbî. Shehīb al-Jābirī's novel *Nehem* was written between 1937 and 1949 (Davoud, 2020, p. 21).

Second Period: Between 1950 and 1958, the novel genre began to develop in Syria. The short story also developed rapidly in this period, which was influenced by movements such as socialism and Existentialism. Names such as Hanna Mina (1924-2018) and Hasib Keyyâlî (1921-1993) were among the prominent writers of this period. The realist writer Hanna Mina sought to move away from Romanticism while addressing social issues. Having a distinguished position in the Syrian novel world, Mina came to the forefront by adopting the understanding of art for society with her works. With the establishment of the Syrian Writers' Union, the concept of art for society was adopted. This period, in which external influences also played a role, laid an important foundation for the future of the Syrian novel (Davoud, 2020, pp. 21-22).

Third Period: The years between 1959 and 1967 are regarded as the golden era of the Syrian novel. Syrian fiction gained a new momentum with the works written in this period. With the state's investments and incentives in cultural fields, the diversity of novels increased by supporting the literary works of writers. Writers focused more on social and political issues in their novels and dealt with themes such as national struggle, Arab unity and women's emancipation. Syrian writers became more self-confident and courageous. During this period, the Syrian novel found its way and continued its ongoing struggle despite the conflicts between different currents (Davoud, 2020, pp. 23-25).

3- Fawwāz Haddād's Life and Literary Personality

Fawwāz Haddād was born in Syria in 1947. He completed his education in Damascus and after graduating from the Faculty of Law at Damascus University, he worked in commerce for a while. Realizing his literary talent at a young age, the author started writing stories, plays and novels, but did not publish these works anywhere. His writing career officially began in 1998. The author, who still lives in London, publishes articles about the events in Syria on different websites. Fawwāz Haddād, who is also known for his novel competitions and encyclopedia projects, has been nominated for many prestigious awards throughout his literary career and has been nominated for the Arab Booker Prize several times. A prominent and successful writer of novels and short stories, Haddād was nominated for the German Ruckert Prize in 2013. After his first novel “Mûzâyîku Dimeşk 39” (Mosaic of Damascus 39) published in 1991, the author published a novel every two years, totaling fourteen novels and many short stories. In his novels, he generally dealt with topics such as oppression, injustice, oppression, and revenge (Hamido, 2023, p. 5). In Haddād's novels, various conflicts are at the forefront and these conflicts are usually experienced at the intellectual, ideological and psychological level. These conflicts constitute the main theme of the novels and offer readers an opportunity for deep reflection and questioning (Hamido, 2023, p. 224).

While predominantly using standard Arabic in his works, the author occasionally employed the vernacular, known as 'ammiyya', in certain dialogues. By using colloquial language in the dialogues, the author aimed to emphasize that the story takes place among the common people and reflects their lives. The use of 'ammiyya' also serves to illustrate how simple and sincere the characters' inner worlds are. 'Ammiyya' enhances the novel's realism and social texture. Utilizing the power and flexibility of language in the best way possible in his novels, the author has created a literary style and offered the reader a unique experience. Additionally, he has successfully incorporated wordplay and humorous elements into his works. The subtleties in Haddād's use of language have both elevated the literary value of his works and captivated the reader (Hamido, 2023, pp. 121-122).

4- Analysis of the Novel

4.1. Summary

Ahmet comes from a modest family living in Syria. His father was a conservative man, but he took a stance against political authority and raised Ahmet in the same way. In the 80s, the political conflicts in Syria and tensions with the regime also affected Ahmed's life. The clashes between the Syrian government and the Islamist mujahideen led to thousands of deaths, arrests and political opposition. In his youth, Ahmet did not join any groups or activities. In Syria, it was important to go to such events and make political connections in order to live, network and earn money. Those who did not behave in this way were accused of being dissidents, and if they had the opportunity to work, they lost this right because they could not show a reference. After graduating from university, Ahmet was looking for a job and a friend came to his aid and helped him get a job at the official newspaper. The official newspapers were publishing news praising the government and singing its praises. During his time working at the newspaper, reports about his refusal to attend ceremonies and praise the government reached the security forces, and he was dismissed from his job. While Ahmet was sitting at home, the doorbell rang, and he was surprised when the postman handed him a letter. Upon opening it, he thought it was a theater invitation that had been mistakenly delivered to him. After some time, someone called Ahmet, asking him to come to the theater. Ahmet didn't recognize the caller but didn't question who it was either. A theater enthusiast, Ahmet optimistically agreed to attend the event. The story of the play was centered around love and revenge (An-Nassaj, Sayyid Khamid). Ahmet didn't enjoy the play and couldn't understand why this genre was still popular in the world of literature and art. He grew bored watching the battle between love and hatred. When the play had an intermission, he thought about leaving, but just as he was about to walk out, he locked eyes with a lady. He noticed she wasn't wearing a ring, realizing she wasn't married and was alone at the theater. He feared she might be trying to flirt with him or take advantage of his loneliness, so he stayed in his seat until the second act. The second half of the play was even darker and more melancholic than the first. The woman casually warned him to be careful. After the show, they talked a bit more before parting ways. A few months later, Ahmet met a woman named Dünya, an actress. She asked him to

keep his promise about marriage, though Ahmet couldn't remember having such a conversation. After a heated argument, Dünya told him, "I will take my revenge," and left. Some time passed, and one day, Ahmet's doorbell rang. When he opened the door, he found Dünya and some police officers. Ahmet was taken to the police station on charges of attacking Dünya's sister, Dina. Accused falsely, Ahmet endured severe torture. Beaten by the officers, he was thrown into a dungeon. Even though he screamed his innocence, the relentless torture forced him to confess to the crime he hadn't committed. In his pain and confusion, he signed the statement without reading it, not knowing what it said. The confession he signed falsely stated that he had gone to Dünya's house, forcibly entered after meeting her sister, and raped her. In court, Ahmet denies his written statement in front of the judge. He argues that he was slandered and that the report was written by the police station police and that he was forced to sign it under torture. The judge looks at Ahmet thoughtfully. It is clear that he is not lying about torture. As the trial continues, the judge receives calls from the Women's Union and the Radio and Television Unions, who say that what happened to the sister of the popular actress Dünya should not go unrequited and that she should be tried for the most serious crime. After Ahmet's testimony, the judge asks to speak to Dina and is surprised to see her coming through the court door, thinking that she is in her twenties, not fifteen as they say, and that she is a bit naive. The judge's phone rings before he starts to take her statement. The deputy ministers called to say that the girl was ill and therefore not as old as she looked. The judge, who had concluded from the testimony that the witness was not thinking clearly and that Ahmet had been slandered and that there was no concrete evidence, was removed from the case and replaced by a new judge named Barushi, who was given the title of "Judge of Fatal Cases". In his view, justice could only be served by punishing with death the acts committed by violent, murderous and malicious people. Ahmet remains in jail. The world comes to confront Ahmet by putting acquaintances between them. She says she will exonerate him on one condition. He asks him to father the child in his sister Dina's womb, to agree to their marriage as a formality and to stay married together for five years. At the next court hearing, Judge Barushi ruled that Ahmad had committed a disgraceful crime and sentenced him to more than twenty years in prison. Ahmad had two choices: accept the condition or rot in prison. Ahmet chose honor and imprisonment. The judge changes his mind before issuing the report and decides to prove Ahmet's innocence and releases him. In the end, the real culprit is caught. When Ahmet goes home to confront Dünya, she tells him the truth. At a party, Dünya meets a man named Mahrus and falls in love with him. Thanks to Mahrus' wealth and influence in the community, she sets foot in the advertising world and realizes her dreams. One day, Mahrus brings an old and sick man to their house and asks them to take care of him. Dina is hesitant at first, but over time she begins to develop a good relationship with the old man. The old man surprises Dina and spends quality time with her. When the world realizes the man's attitude towards Dina, it is too late. She tells him to marry her for her pregnant sister or she will have him thrown in jail. The old man does not accept the offer. Dünya tells Mahrus about the situation, but they fall out and fight. It turns out that the old man is Mahrus's father and that he and his siblings deny it because they don't want a new heir, but he tells Dünya to find someone to father the baby. His son Mahrus uses his influence to rescue the trapped old man and brings someone to take the blame in his place. Ahmet, who learns the truth of the incident, wants to speak the truth and put the real culprits on trial. The world tells him that they are too powerful and he should not do such a thing. Thinking some more, Ahmet goes to the judge and tells him the facts he has learned from Dünya, but the judge says that he cannot do anything about it and that they are too powerful. Ahmet wants to find a way to get justice. He talks to his friend Cemil and asks him to help him. Cemil tells him that he cannot fight these people alone and tells him about a woman named Umm Rama. He tells him to go to her and ask for help and to ask her to protect him. Umm Rama is an influential woman who has previously worked in government offices. Ahmed asks Umm Rama to help him. Umm Rama once loved a young man from Damascus and was betrayed by him. The Damascene youth was very wealthy, sold Umm Rama's possessions and abandoned her. Rama then became a person who hated the Damascenes and refused Ahmet's request for help. Ahmet, who wanted to take care of himself, fell into contemplation. One day Ahmet again receives an anonymous invitation. This time he goes to the invitation without questioning it. He sees that woman again in the same place. The play, very

different from the first one, is about tolerance and forgiveness. According to the course of the play, they talk among themselves. The woman asks him if he can forget what happened and forgive them. As their conversation continues, Ahmet thinks about what he has been through and how he feels now. When he is alone with himself, he assumes that everything that happened was just a short scene.

4.2. Plot of the Novel

This novel explores how a government bureaucracy intertwined with favoritism and bribery, moral decay, and injustice are reflected in society. The events revolve around the political intrigues, love affairs, unjust accusations and the search for justice experienced by a character named Ahmet. Ahmet, who lives in Syria, is subjected to political pressure and struggles to prove his innocence after being slandered. The protagonist tries to overcome various difficulties in order to prove his innocence after being slandered and tortured as a result. In the following chapters of the novel, Ahmet's innocence is proven and he regains his freedom when the real culprit is revealed.

4.3. Narrator Types and Point of View

The novel is written from a third-person (he/she) omniscient point of view. The author observes the events and characters from the outside and conveys the details. In this type of narration, the narrator knows the characters, events and everything that takes place in the inner world of the characters in the novel and conveys them to the reader (Tekin, 2019, p. 54). The following sentences can be shown as an example of the outward reflection of the emotions experienced by the protagonist in the face of events:

"His passion for theater did not last long. He endured many difficulties for the sake of it, even losing friends and gaining enemies. He was betrayed and persecuted by some" (Haddād, 2007, p. 9).

Another example of the omniscient point of view can be seen in the following statements:

"The judge was not surprised by this behavior of the accused. Although he had confessed his guilt at the police station, his denial in front of the judge was a common occurrence among those with a good record and newcomers. The judge did not pity Ahmet. Even if the arrest was an exaggeration, his crime was unforgivable and deserved to be punished" (Haddād, 2007, p. 17).

4.4. Plot

This work deals with the events that Ahmet, who loves to write, goes through. Ahmet works as a journalist in an official newspaper. Ahmet goes to watch a theater play upon an invitation he receives in an anonymous letter. After the theater, he starts to fall in love with a woman actor he meets. When the love turns into betrayal, Ahmet is heavily slandered and put on trial. Even though he explains himself and shows evidence to prove his innocence in this process, he is imprisoned as a result of the intervention of state authorities. During his stay in prison, he is subjected to various tortures. Ahmet tries to maintain his honesty, honor and sense of justice despite the difficulties he experiences. After his innocence is proven, Ahmet confronts the woman who slandered him and fights for the trial of the real criminals after learning the truth of the events. He learns that the men he confronts are very powerful and protected by state authorities. After a while, Ahmet goes to the theater with an anonymous theater invitation, where he meets the woman he met the first time and gives a message of forgiveness by leaving everything behind. In the work, the plot is firmly established and the cause and effect relationships between the events are created with rational and logical reasons. This enables the reader to follow the work in an exciting way and arouses a sense of curiosity in the reader. Finally, despite all the negativities experienced by the protagonist Ahmet, the remarkable conclusion of the work by giving messages of forgiveness has given the novel a different meaning.

4.5. Personnel Cast

Ahmet

He is the central character in the novel. The events take place around this character. Ahmet, who loves to write, comes from a modest family. He cannot write subjective writings to express himself because the political regime is not open to criticism. He makes a living as a journalist by writing about daily events and developments. After being falsely accused, Ahmet endures severe torture, ultimately coerced into signing a false statement. Ahmet, who has a good way with words, surprises the judge by stating that he would not use the words in the pre-prepared statement and that he would have used a more ornate art if he had given the statement himself. Ahmet is a quiet and reserved

individual, yet he is determined to resist injustice, prove his innocence, restore his reputation, and seek true justice. Achieving justice by revealing the truth, Ahmet is a character who matures with his experiences and cares about justice and honesty.

Dünya

Dünya is a woman who plays an important role in Ahmet's life and influences the course of the story. Initially, she appears to have an emotional connection with Ahmet, but in reality, she is a manipulative individual who acts in her own self-interest. In the beginning, Dünya adds uncertainty to Ahmet's life and helps him overcome the difficulties he faces, but later she causes Ahmet to go to prison with the accusation that he raped her sister Dina. Dünya is dragged into a series of events by her love for Mahrus, and when she learns what Mahrus's father did to her brother, she slanders Ahmet for failing to uncover the real culprit. With the support of the art community and the bureaucracy, she created evidence for Ahmet.

Dina

Dina, who has a large and chubby build, appears as a character with a beautiful appearance with her white skin and blonde hair. Despite her young age, she has a developed body. Dina, who loves to eat colorful candies and drink cola, is deceived with these foods and drinks brought to her. During one of the attacks she suffered, she became pregnant, but her sister found out too late and was unable to get an abortion. The events took a different turn when her sister slandered Ahmet so that she would not be left unattended with her child.

Judge

The judge in charge at the court where Ahmet is brought to trial. He realized that the statement taken from the police and Ahmet's verbal statement did not match and that the torture Ahmet was subjected to was done in police custody. While he wanted to release Ahmet, considering the lack of evidence, he was dismissed on orders from those who hold the bureaucratic power in their hands. He is a character who wants to do his job properly but is prevented from doing so.

Investigation Prosecutor Barushi

Barushi is a character who acts in a very brave and decisive manner and has the ability to influence those around him. A patriotic person, Barushi is ready to act in the interests of the state. Thanks to these characteristics, he has undertaken important tasks and has been successful, but there are some moral and unethical elements behind these successes. He draws attention with his changing attitude towards the events that took place during Ahmet's trial. At first, he is skeptical and harsh towards Ahmet, but then he decides to help him by proving Ahmet's innocence, but then he gives up on helping Ahmet and turns to protecting the real criminals.

Mahrus

Mahrus is a very charismatic and very rich character. Although he seems to have played an important role in Dünya's life and helped her realize her dreams, his real character emerges as someone who uses and manipulates Dünya. He has the financial power to intervene in the judiciary, and because he has a powerful family, he can cover up crimes even though he commits them.

Fâlih Jādūr

He is the real criminal who attacks Dina, bald and large. The character of Fâlih Cādūr appears as a person with power and money. He is a person who values authority and money and benefits from his family's wealth and connections. He is also entangled in inheritance disputes with his family, has complicated relationships with his siblings, and struggles with issues concerning his children.

Cemil

Cemil, Ahmet's photographer friend, is a brave and determined character who defends justice and is ready to endure all kinds of troubles to help his friends. He is aware of everything that is going on in the state and in the society, he is a man who is a stickler and never lets anything go. He is investigative and secretive. He also knows the news and scandals of businessmen and does not hesitate to publish them. He tries to help Ahmet with his problems and does his best to get to the bottom of things, but he also faces difficult struggles in his own life and is oppressed by the regime. Despite the difficulties she faces, she perseveres and finally achieves her freedom.

Umm Rama

Umm Rama is a woman of power who wants to help the poor and those in search of justice. Ahmet meets Umm Rama with the guidance of Jamil and asks her to help him. Umm Rama initially helps and supports Ahmad, but later refuses to help him because of her hatred towards the Damascenes. Umm Rama was abandoned by an unfaithful Damascene youth and this created a kind of hatred against the Damascenes. The character of Umm Rama appears in the work as a character who acts under the influence of her own interests and emotional wounds.

4.6. Time

The novel was published in 2007, before the Arab Spring in 2011, and the events in the novel take place before the Arab Spring. The position of the Syrian regime before the Arab Spring and the effects of corruption, bribery and social collapse on the society in Syria, in a way, the social and political factors that prepared the ground for the formation of the Arab Spring were emphasized.

As seen in the example below, the references in the novel to historical events such as the union of Syria and Egypt (1958) and the Arab-Israeli war serve to emphasize the author's focus on the connection between these events and the psychological traumas experienced by the characters. The shift from pessimism to optimism and the belief in a brighter future following a victory after a lost war and a period of uncertainty in a precarious environment highlight the significance of historical events in the daily lives of the community.

"In his youth, he witnessed the turbulent years before independence, the hopeful years after independence, the lost Arab-Israeli war, the Western alliances and coups, the years of the Syria-Egypt union, followed by the renewed separation, and the revolution that kept the slogan of unity alive, adding socialism and freedom to these slogans" (Haddâd, 2007, p. 12).

The author, who frequently uses time transitions in his work, takes the reader on a journey through time, allowing us to delve into the character's story, understand their perspectives on life, and gain deeper insights, thereby helping us to see the attitudes of society and their reactions to events (Hamido, 2023, p. 74).

4.7. Location

The spaces in the novel are divided into two as open and closed spaces. The novel is about the life of Ahmet who lives in Syria. Ahmet goes to Kabbâni Hall to watch the theater with an anonymous invitation. This is the place where the events begin. After meeting a woman at the theater, they choose to walk down a narrow alley instead of heading towards **29 May Street**, eventually entering 'Ayn'ul-Kirş'. Not long after this acquaintance, the police came to Ahmad's house and detained him, taking him to a detention center. During this time he is tortured behind bars. He is taken to court on the allegations that he went to the house of his lover Dünya, broke into the house and raped little Dina, and tries to testify in court. Most of the events in the novel take place in closed spaces such as houses, courtrooms and jails. The events in the novel begin and end in the same theater.

4.8. Language and Style

The language of the novel is mostly standard Arabic, with some dialectal usage in certain dialogues. The use of a local dialect in some parts of the novel contributed to making the novel more sincere and realistic. The following dialog can be given as an example of the folk dialect in the novel:

- *I'm not thinking about anything right now.*

- *You tell me, what is your worth?*

.....

- *As you wish.*

- *Don't wait, it's better if you know.*

(Haddâd, 2007, p. 136).

مالي مفكر حالي شي .

فر جيك شو قيمتك؟

.....

مثلما تريد .

لا تتمسكن، بعرفك منيح .

4.9. Idea and Thesis

This novel deals with themes such as opposition to the regime, injustice, betrayal and power relations by narrating the experiences of Ahmet, who resists the authority in Syria. The difficulties and injustices that Ahmed experiences hold a mirror to the problems faced in his personal life and in society at large. The novel emphasizes how fragile and unfair authority and power can be, and shows

how one can stand up against it and the power of resistance. The novel also offers a broad perspective on issues such as family relations, social norms and moral decline. Ahmet's story is a complex structure that brings together many different characters and offers the reader an opportunity for deep thought and analysis (An-Nassaj, Sayyid Khamid).

4.10. Narrative Techniques

The author used the flashback technique the most among the narrative techniques in the novel. The following passage can be given as an example of summarizing retrospective events in the novel:

"Ahmet avoided crowded groups of students, group work and discussions, and he limited his bilateral relations to a few people. He saw his friends only as classmates, not as friends. He was not liked by the partisans either. His father was not a soldier, worker or farmer. He had never lived in a village or a city. He grew up as the son of a barber in one of the neighborhoods dominated by backwardness" (Haddād, 2007, p. 13).

In addition to the flashback technique, the narration-showing technique is also used in the work. In the narration method, the reader pays attention to the narrator. The showing method is particularly evident in dialogues, where readers directly witness the emotions expressed (Tekin, 2019, p. 204). The reader directly witnesses the emotions in these dialogues (Tekin, 2019, p. 204). The following dialog can be shown as an example of this technique:

Ahmet: *I will belong to you and only you.*

Dina: *You will be neither mine nor anyone else's.*

Ahmet: *Give us another chance.*

Dina: *No, it's too late.*

Ahmad: *Don't forget our love.*

Dina: *When? Haven't you finished already?*

Ahmed: *Forgive me.*

Dina: *It is over.*

(Haddād, 2007: 28-29).

أحمد: سأكون لك وحدك .
- دنيا: لن تكون لي، ولن تكون لغيري .
أحمد: امنحيني فرصة .
دنيا: فات الأوان .
أحمد: لا تنسي حينا .
دنيا: متى؟ بعد أن قضيت عليه؟
أحمد: سامحيني .
دنيا: انتهينا .

In the novel, which consists of thirty-one chapters, the newcomer to the story is introduced in the next chapter and how the events in his/her life are reflected in his/her character is explained. Although this situation provides the reader with clarity in order to get to know the character, it occasionally caused breaks from the flow of the novel.

Conclusion

Fawwāz Haddād published this work in 2007, before the Arab Spring, and by focusing on the Syrian army, sectarianism, and corruption, he emphasized the political realities of that period and how backward the society was in the face of what was happening. It is possible to see the effects of the Realism movement in the work as it deals with social issues as they are.

The author Fawwāz Haddād, who deals with the realities of Syria from a critical point of view in his novel, took a critical attitude towards the Syrian regime and his novels were banned due to the problems he had with the security forces. Since his works were published under a pseudonym, he could not be reached, but he had to publish his works in other countries after the publication ban in Syria.

In this work, which mainly deals with issues such as bribery, corruption and injustice, the social structure of Syria is also emphasized. In addition, the psychological factors behind the behavior of the characters are deftly handled, and the social interactions of the characters are meticulously followed.

Fawwāz Haddād's focus on the reality of Syria in this novel, his observation of the environment in which he lives and his critical criticism of the immoral behaviors in the society make this novel different from other works. Social criticism is presented to the reader through the difficulties, injustices, betrayals and power relations experienced by the protagonist.

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Received: 25.12.2024

Accepted: 03.03.2025