

# The Focalization in the Novel “Qawa’ied Al-Isiq Al-Arba’oun” the forty rules of love

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## **Abstract**

*The narrative presentation mechanisms vary, in addition to the techniques which is used to communicate it to the recipient, these techniques were simple at the beginning of the creation of literary genres, including the novel, but it evolved with the development of life, the writer's culture and thought, the recipient who focuses on the novel "The Rules of the Forty Love" writer finds Elif Shafak. The writer has excelled in diversifying her writing methods in most of her novels, including the narration of the forty rules of love that are the subject of our study, the recipient finds that the focus technique and narrative vision of the novel were among the most important characteristics of it, to multiply the characters of the novel and its diversity intellectually and socially, in addition to the structure in which the novel is distinguished by the fact that it contained two parallel narrations within it and the author presented it alternately between the novel that was defeated by Ella in the modern era and the novel championed by Shams Al-Din Tabrizi in the ancient era, as this diversity in time and characters made the narrative focus technique a creative medium that contributed to bringing the audience's attention and influence it, as well as , it is an addition to the events and an artistic beauty of the novel, we found at the end of the study after examining the most important manifestations of the narrative focus and its types that the writer succeeded in employing this technique and made it a great way to present events, we also found that it used most types of narrative focus in it for intellectual and aesthetic purposes.*

*Key words: narration - vision - narrator - angle of view - descriptor*

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## **Introduction**

The study deals with an important narrative artistic literary technique, which is the focalization in the novel The Forty Rules of Love by Elif Shafak. In her novel, the author focuses on Islamic and human implications, as she narrates two stories that alternate in narrating their events between the past time, which is the life time of the protagonist Shams al-Din Tabrizi in the thirteenth century and between the present time which is represented by Ella, who is a hero representing the modern era, as this alternation in narration gave a variety of focalization, as a result of the diversity of narrators in the narrative event of the novel. So the meaning of the focalization in the language is engraving, inventory and focusing (Manzur,2008 :p281) .

As for the idiomatic meaning of this concept, Gerard Jeannot defines it as the way in which the narrative news is presented, which is the "channel for the news"(Genet,2000:p97) it was also said that it is the technique which is used to present the imagined story, as the writer alone determines the mechanism by which his narrative world is presented to influence the narrator for him or the reader in general(Al-Ahmadanim,1991:p46), so the focalization "is based on the relationship between the narrator and the personal world, that the narrator's vision is inherent in every diagnostic speech.(Todorff,2005:p129), There are those who used the concept of perspective, narrative vision and point of view to denote the focalization, as the critics differed in the accuracy of using these concepts for one meaning, that there are those who used them for the same meaning, there are three patterns of focalization in the narration which are (Al-Ahmadanim,1991:p78, and Zaytouni,2002:p40):

- 1- Internal focalization (peripheral vision).
- 2- External focalization (external vision).
- 3- Zero focalization (rear view).

As I will define each of these types in the application to the novel in the research.

### **The problem of study**

The study aims to shed light on an important narrative technique, which is the "focalization" technique in the novel of "the forty rules of the love".

### **The importance of study**

The importance of the research stems from the diversity in the character of "The Forty Rules of Love" in its diversity of its characters as well as the multiplicity of the angles in its consideration; As a result of the ideological diversity of the narrator, which indicates the writer's intellectual wealth, this was accompanied by artistic creativity that appeared in the diversity of methods of dealing with the contents of her novel, as the recipient finds within the novel three novels that run parallel in different times, these characteristics, together with the cultural and technical richness, contributed to our research by exploring the **focalization** technique, which formed a clear technical and artistic phenomenon which embodied in the narrative angle within the novel.

### **The types of focalization can be identified in the narration of the "forty rules of love" novel:**

**First, the internal focalization:** it is the focalization that "the focalization must be consistent with a personality, at which time the imaginary subject becomes for all perceptions, including the perceptions that concern itself as a subject, in this case the story can tell us about everything that this character understands and everything that it thinks" (Genet,2000:p 97), That the narrative in this genre is a homogeneous narration from within the narration that self-describes what is experienced and seen in the narrative text (Al-Juwaidi,2012:p221), in this type of focalization, the character is "the only source of knowledge of what is going on without the novel providing another means" (Zaytouni,2002: 41), that is, she does not use the help of her personalities to present the information she wants to communicate to the recipient, as "internal **focalization** is embodied in free indirect speech that it reaches its maximum in the internal monologue, where the character turns into a focalization" (Zaytouni,2002: 42) .

In this type of focalization, the facts are described as seen by the narrative character from within the events without any increase or decrease and in which "the narrator's knowledge is equal to the knowledge of the characters" (Al-Ani,1999:p200), as the story is subjective, in which the narration proceeds through the narrator's eye (Al-Ani,1999:p 200), Because he is a character who involved in the narration, here in this genre, the narrator does not know more than the character knows.

This type of focalization appears in the narration of the novel "forty rules of love" in a clear and significant way. As the examples include what was mentioned in the following text: "**Since my childhood I have seen visions and heard voices, that I have been speaking to God, and He has always answered me, some days I went up to the seventh heaven very lightly, then landed in the deepest hole in the earth, smelling of dust, hidden like a rock buried under huge oak trees and sweet chestnut trees, from time to time I was losing my appetite for food** " (Shafak,2018:p53), In this passage of the narrator, the narrator introduces a participant narrator who speaks with the pronoun "I" to convey to the recipient the personal thoughts, the character in this text is the character of the main protagonist, Shams al-Din Tabrizi, who talks about his relationship with God Almighty, as the narrator's speech reflects the intellectual and religious convictions of the "Sufi" thought that looks to the human relationship with God is as a special view which based on a spiritual and emotional relationship between a person and his Lord, This passage depicted this idea as well as depicting the details and particles of the Sufi life, the most prominent of which is the asceticism with the domination of the spiritual relationship in its relationship with the creator, as the writer has presented a self-centered narrative based on the internal focalization which was embodied by a main character who involved in event-making.

This type of focalization allows the recipient to be very close to the narrative character; Because the narration in this type is characterized by subjectivity, as it is known to the reader that the person's conversation about himself is more effective than if it was conveyed through the medium, then we find this in describing the personality of the pupil who suffers a lot in his work in hospice for the Dervish, as he says, "I work so much that when I finally shelter in my bed, an eyelid of cramping does not close in my muscles and the pain in my feet, as I wonder if anyone noticed the bad treatment which I am subjected to, even if someone notices this, it is certain that no one will show any interest, as more you do, the worse it becomes. (Shafak,2018:p112), The character here talks about its suffering, pressure, and tired work in which it is forced to hospice, as the writer used the speaker's conscience(the pronoun I); Because the character knows more than others what she is doing and what she suffers, the author has used the internal focalization that brings the pupil's personality closer to the readers; To see his suffering, to interact with and understand it; Sometimes, when using this kind of focalization, the writer tries to distance himself from the personality injustice or the failure to take note of what the character suffers, leaving the field for her to talk about the self; To give his text and characters an intense psycho-emotional dimension, also this method doubles the semantic dimension of the text.

Other examples of the internal focalization in the novel include the following text in which “Keira” talks about her own suffering and her own experience: "Being sorry for my destiny has no use, but I nevertheless wish I could learn more about matters which are related to religion, history and philosophy and on all the things that “Rumi” and the Sun during the night and the ends of the day, as there are times when I want to rebel because I was created as a woman .( Shafak,2018:p 229). Keira describes her immediate emotions, that we find the camera that depicts the character in this type of focalization is a self-camera (AlJuwaidi,2012:p221); Because the character is the one who speaks in this color of vision about her suffering and concerns, so Keira wish that her circumstance would help her; to change her life and develop her personality intellectually; It covers Shams Al-Din and Al-Rumi; Because they are involved in religious and philosophical conversations, day and night; that the character touches on an important issue, which is to talk about the human type, which affected the taking of her opportunity in life to achieve what she dreams of, as if she were trying to say through her speech in this text: that it is because she is a woman who has not been able to take her opportunity to live as she wishes and to be in a better condition than her immediate situation, as we find in this idea a clear social critique of cases of women being bound by restrictions that make them less important than men; as well as her preoccupation with household matters only, the bottom line is that in this text an internal focalization which is revealed through the self-narration of the character.

In another text, the writer Elif Shafak reviews another type of internal focalization which is revealed through the internal conversation of the character Jalaluddin Rumi with himself, in which he described the effect of the appearance of Shamsuddin Tabrizi in his life as he says in it: "Your life is full, complete, or so it was imagined to you, until a person appears to make you realize what you have been missing all this time, like a mirror that reflects the absent not the present, showing you the void in your soul - the void you were resisting to see, that person may be a lover, a friend, or a spiritual teacher, or it may be a child to be surrounded with love and care, the most important thing is to find the soul that completes your soul.,( Shafak,2018:p261), the text provides an important human lesson which represented by the value and influence of Shams al-Din Tabrizi in the character of Rumi after he imagined that his personality is complete, that his life is ideal when he was an important and influential religious figure in the society, but once the emergence of Shams al-Din he discovered that his life contains a lot of shortages and voids, as in this self-talk we find a critique of the self and the lived reality that we discover through the technique of the internal focalization of the character, (Yaqtan,2001:p148) which revealed the size of the subjective and real transformations as a result of meeting with another spirit that changed the perception of the existence.

So the internal focalization in the earlier texts from the novel has been associated with an ideological view of the writer and her characters; Because the narrative technology is associated with the intellectual vision of the writer, the texts that we showed were self-texts, that the narrator is participatory and active in shaping events.

**Second, the external focalization:** it is “a focalization which made by a witness outside the events”( Ailan,2008:p145) whereby the narrator places the **focalization** at some point in the narration outside the characters, also avoids mentioning any internal ideas of his narrative characters (Genet,2000:p97), as the narrator knows nothing except what the observer or viewer can see from the actions, in this kind of focalization the narrator's knowledge is lesser than the knowledge of the narrative action characters, so he does not explain their actions, does not analyze their feelings and does not provide anything about its past and its memory, that the use of this type of **focalization** was associated with "The writer's desire to provoke suspense or create a puzzle, so his technique was based on concealing information about the hero's personality, identity, or actions to surround him with ambiguity. (Zaytouni,2002:p41), Some of the novelists used this kind of focalization to present their characters anonymously in the mystery that inspires suspense, also, this type earns the narrative text the objectivity in the presentation of events, as this external presentation of the characters even if it appears incomplete, it allows the recipient to try to infer what is contained within them of thoughts who is based on objective facts within the literary work (Zaytouni,2002:p41) .

We can find this type of focalization in the narration of the novel “rules of love”, but less than the presence of internal focalization, which occupies a large area in it, we find that the narrator in this type of focalization talks with the pronoun of the absent person as he describes the condition of the characters as if he places the recipient in front of a documentary scene, that the external focalization was manifested in the following text: (All family members were flying around the table, eating lunch on Saturday afternoon, her husband was filling his plate with fried chicken thighs, his favorite dish, Avi had tampered with his knife and fork as if they were two squashing drums, while his twin sister Orly was trying to count how many bits she could eat to get 650 calories per day so that she would not spoil her diet), (Shafak,2018:p10). however, the narrator describes the family session of Ayla family, who is the heroine of the novel, describing the presence of her husband and children at the lunch table without interfering in the depths of the characters; for showing its interiors, in this type of focalization, the recipient finds that the narrator's level of knowledge is lower than the other characters, that the spoken voice is an external voice that does not contribute to the narrative event - as we have shown previously - which is the main center that determines how the narrative picture is presented,( Fadl,2003:p95). In this passage of the novel, the narrator depicts the house of the heroine Ella by transmitting what is present and apparently sensory in front of his eyes, also he enumerates the family members and mentions the type of food as well as the rest of the details which are presented in front of his eyes without diving into the interior of the thinking of the characters, so this scene is a descriptive scene, in which the narrator documents with complete impartiality the condition of the family at a specific moment.

As the external narrator continues to describe in another text of the novel his narrative worlds, using the absent pronoun, in a pictorial manner, as if the camera lens captures what you see without action, (Al-Ani,1999:p201). "In a hotel room on a July day, a few hours before he returned by plane to Amsterdam, Aziz told Ella how he became a Sufi in 1977, had taken a new name for himself, as well as he had hoped for a new destiny, from then on, transmitted from the length and width of the country as a professional photographer, a dervish roaming in the core, forging close friendships on six continents, with people who considered him as a member of their family" ( Shafak,2018:p432), The narrator in this passage of the narrator talks with the pronoun of the absent, describing Aziz's conversation with Ella, as Aziz is a pivotal character in the novel when he met with Ella, he has changed her life and her heart upside down, in this passage Aziz describes the transformation of his life when he became mystic(Sufi) and how he moved in Many countries, as the voice or medium that transmits his speech to the recipient is a voice that he listens to and watches, then he transmits what his ear hears and his eyes see without increasing or decreasing, also without interference from him in conveying the truth that Aziz wants to communicate to Ella. So the focalization in this passage is an external focalization in which the novelist does not allow the narrator from wicker in the depth of the characters of her novel to talk about her thoughts or feelings, but rather relies on the neutral narrator, which lists objective scenes.

Another method of the external focalization in the novel is the style of the co-neutral narrator, or the narrator that Sa'id Yaqteïn narrates with the narrator, the narrator who feels that he is close to the characters but chooses an angle near the characters and events, but he does not interfere with them, so he corrects his camera towards what he wants to transfer from conversations or talks to transmit it to the recipient without behavior, an example of this kind is what is mentioned in the following text: **"The door was opened, a black-fisted man from the top of his head to the soles of his feet entered, he was atrophic, thin and difficult to determine his age, with a pointed nose, black sunken eyes and black hair dropping over his eyes in thick braids. He is wearing a long mantle with a hood, a woolen dress, and heeled a long sheepskin boots, as several spells and incantations were hanging from his neck, that he had a wooden bowl in his hand that the beggars Dervish carried to smash their personal pride."**( Shafak,2018:p 65)

The place of focalization is inside the talks, but the narrator describes the external appearance of Shams al-Din Tabrizi who entered the hospice of the Dervish without describing his ideas, as the narrator only watches the view and describes what he sees, that the reader receives the details through the description of the external narrator and the focalization in this text is a character who finds the follower of the story that it will be later in the novel a participant and effective narrator, so I see that this diversity of focalization gives the novel a variety and semantic update that inspires suspense with a love of knowledge of events more than if the focalization was one along the novel.

**3- The zero focalization (the vision from the back):** is the focalization in which the narrator defines everything about the character and penetrates its skull and predicts its ideas,(Al-Ani,1999:p200) which is called "no focalization" also, (Zaytouni,2002:p40) as the narration in this type of focalization is dominated by what is known as the knowing narrator, (Ailan,2008:145) that he is the narrator who knows everything that is going on inside the narrative text, whether it is external or internal, the old narrative texts became famous for it, as the knowledgeable narrator dominated all the details of the narration, so that his voice is the only voice that describes, talks and penetrates into the characters; To explore and present their thoughts and feelings, the critic Friedman describes him as not residing in one place, but moving in many places, looking and examining the minds of the characters who is bound in time and place according to his opinion, requiring a variety of skills to be light in his metaphors, also Friedman believes that this type abounds in historical and real novels and novels with comprehensive scenes (Al-Ani,1999:p200) .

An example of this type of focalization in the novel "The Rules of Love" is contained in the following text describing the case of Ella when she began communicating with Aziz: **"Before the sunset and the children back home, Ella taught the page that she reached in the manuscript of the novel Al-Kufor al-Hilu "The Sweet Disbelief" as she put it aside, out of curiosity to know the man who wrote the novel, Ella had opened the internet and was searching in Google for the name of A.Z Zahara, then she was wondering what appeared to her, but she did not expect much "** (Shafak,2018:p 58), as the narrator in this text is an omniscient narrator; Because he describes the state of the character as if he is inside her, the phrases (motivation of curiosity, she kept wondering, did not expect much) in the text show that the narrator is aware of everything; Because curiosity is a matter within the human psyche as it is not tangible or viewer, her internal question of what she will find, as well as the lack of expectation, all of these questions and ideas were echoed within the personality thought, which did not state it to anyone inside the narration at the time when she was trying to know who is the person who sent her the novel of "The Sweet Disbelief" via e-mail, giving this kind of focalization the overall knowledge to the narrator to see the secrets of the personalities and worlds of the novel.

In another text from the novel, the knowledgeable narrator introduces what Ella feels by exploring her depths to present the details. **"Ella woke up sad, not because she was crying or because she was not happy, rather, she was sad because she did not feel the desire to smile and take things lightly, she felt as though she had reached an important point that she was not prepared for, while she was preparing coffee in the kitchen, she brought out the list of decisions that she had written and started reading it** (Shafak,2018:p 153). It is clear to us in this text from the narrator how this kind of focalization from exercising a kind of domination in providing details that concern the personalities, then he talks about Ella's feeling of sadness, trying to search for the causes of this sadness, so he

reviews those causes as if he is inside the character, to show later that the reason for that sadness is her unwillingness to smile, because the decisions within her seem decisive and will determine her future also the fate of her family was another reason in her feelings which she was felt. All these internal feelings of the character had presented to us by the author through the internal focalization that presented to us with the character with the absent pronoun, which characterizes this kind of focalization, as we found in this type of focalization that the narrator introduces the characters through his practice of a supernatural relationship between the narrator and the narrative of the character, (Al-Ahmadanim,1991:p47), as the narrator knows what appeared and what is hidden for his narrative world.

### The study results

The study has reached at a set of results which are:

-The writer, **Elif Shafak**, was able to succeed in presenting a variety of humanitarian implications, assisted by her broad culture that combines heritage and contemporary, in addition to her clear artistic ability, which was revealed by her writing style and poetic language, she also succeeded in presenting a wonderful narrative structure which represented in the author's narration of two parallel stories that gave the novel a seminal innovation and diversity.

-The **focalization** technique varied in the novel "**Qa'ad Al-Ashq**", for example, in the contemporary novel that talks about Ella, there is an alternation between the external narrator who talks with the absent conscience and the internal narrator which is represented by the characters. As for the second novel which its hero is "Shams al-Din", that we found the internal focalization clearly prevails in the narration through the speech of the internal characters.

-We found that the internal focalization is the most common presenting in the novel, so I believe that the author, through the use of this kind of **focalization**, is trying to bring the characters closer to the recipient; because she talks about subjectively about the personal issues.

-We notice that the writer did not use the zero focalization (the knowing narrator) except rarely in her novel, as this matter is consistent with the technical development in which the writer's style is distinguished and her high ability to use the artistic techniques that give her narration a clear impact on the recipient.

-We found that the writer has succeeded in employing the focalization according to the nature of the idea and the subject that she was trying to convey to the recipient; therefore, we found the diversity in the focalization that is consistent with the diversity of the contents, which gave surprise and positive effect to the reader.

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