ISSN: 1994-4217 (Print) 2518-5586(online)

Journal of College of Education

Available online at: https://eduj.uowasit.edu.iq

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Keywords:

Narration, Point of View, Critical Terminology, Translation, Narrative Terminology

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A r t i c l e i n f o

Article history:

Received 15.Febr.2025

Accepted 25. Mar.2025

Published 28. Aug.2025

Misunderstanding of some of the novel's terms due to translation: Narrative and point of view as two models A critical and analytical study

A B S T R A C T

The problem of translating some of the terms of the novel Narrative and the point of view are two examples. Analytical Criticism study. Literary and academic circles faced a great deal of Western terminology, especially in novel criticism, such as narration and point of view. They knew it as narration, storytelling, or Narratology, as well as the term point of view. I believe that the lack of understanding of the term as it was put by its Western critics is due to the translation that did not Translators and critics are able to adopt these terms correctly, as the term is not a concept that all people can know, but rather it is a system that is subject to special concepts, sciences, and theories that only specialists understand. In addition, the term needs a cognitive context to fit the general concept and find the linguistic and cognitive equivalent between the source language and the target language. Therefore, any term that was not born in an environment prepared to understand it and there is no thought that can interact with it will become only a word and not a thought that helps the recipient understand the meaning.

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DOI: https://doi.org/10.31185/eduj.Vol60.Iss3.5703

سوء فهم بعض مصطلحات الرواية بسبب الترجمة السرد ووجهة النظر انموذجان – دراسة نقدية تحليلية

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الملخص:

واجهت الأوساط الأدبية والأكاديمية قدرا كبيرا من المصطلحات الغربية، وخاصة في النقد الروائي، كالسرد ووجهة النظر. وقد عرفوها بالسرد أو القص أو علم السرد، كما عرفوها بمصطلح وجهة نظر. أعتقد أن عدم فهم المصطلح كما وضعه النقاد الغربيون يرجع إلى الترجمة التي لم يتمكن المترجمون والنقاد من تبني هذه المصطلحات بشكل صحيح،

فالمصطلح ليس مفهوما يمكن أن يعرفه كل الناس بل هو نظام يخضع لمفاهيم وعلوم ونظريات خاصة لا يفهمها إلا المختصون. كما أن المصطلح يحتاج إلى سياق معرفي حتى يتناسب مع المفهوم العام ويجد المعادل اللغوي والمعرفي بينه وبين اللغة المصدر واللغة الهدف. ولذلك فإن أي مصطلح لم يولد في بيئة مهيأة لفهمه ولا يوجد فكر يمكن أن يتفاعل معه سيصبح مجرد كلمة لا معنى لها وليس فكرا يساعد المتلقي على فهم المقصدية.

الكلمات المفتاحية: السرد، وجهة النظر، المصطلح النقدي، الترجمة، المصطلحات السردية.

1. Introduction:

It can be said that the terms narration and point of view are among the most controversial terms in the story or novel, because of the different narratives that look at them, as well as because of the areas in which they are understood, not only by Arab critics but also by Western critics. Thus, these two terms became used to describe storytelling, narration, or discourse. This concept mixed between novel and history due to the similarity of both the novelist and the historian in

Taking them as a path to follow In addition, another problem faced Arab criticism in adopting the term due to differences in translation or the lack of an equivalent in the target language. Thus, there was confusion in understanding due to the lack of an Arabic alternative in our ancient Arab critical heritage .

In this research, I tried to achieve two goals: The first: writing the research in Arabic because it is close to my specialty in Arabic literature and knowledge of the Western point of view on a common critical term. The other is to convert the Arabic text into English text by translating it into a literary translation, taking into account the literary style and context of the texts. It also resorted to translating the Arabic vision the term is used in many places. I returned to Arab critical research, books, and articles. And another foreign one to achieve my goal. Research is a first attempt in the English language. If I have succeeded, then it is from God. If not, then I say that I tried ,

Good luck and success from Allah.

2. Research problem:

The reliance of Arab critics the foreign, Western terminology has become an important necessity because the traditional, heritage critical terminology has become incapable of giving the concept its intellectual limits and has not been able to keep up with modernity. Therefore, the search for a new terminology or the development of a new formulation of old terminology to keep pace with the modern methodological vision in criticism has become. Modern Arabic revolves around two cycles: either it depends on all foreign terms through transmission and translation. Thus, Arab criticism became a recipient and consumer of the new term without any change - or by re-examining the term, turning it into different aspects, and finding an equivalent to it.

3. Research assumes:

The research assumes that there is a lack of understanding of some of the terms of the novel and story due to the inability of the target language to find the equivalent term between the English and Arabic languages .The purpose of the research an attempt to present translation problems in adopting literary terminology so that all scholars and researchers agree on a single concept...

3.1 Previous studies

1. Dictionary of Cinematic Art, Ahmed Kamel Morsi and Magdy Wahba, Egyptian General Book Authority, Egypt.
a..19930

2. Dictionary of Literary Terms, Ibrahim Fathi, Lebanon Publishers, Beirut, 1st edition, 1999.
3. Dictionary of Contemporary Literary Terms, Saeed Alloush, Dar Al-Kitab Al-Arabi, Beirut 1, 1985.
4. A Dictionary of Arabic Terms in Language and Literature, Magdi Wahba and Murad Kamel Al-Muhandis, Lebanon Library, Beirut
5. Dictionary of linguistic and literary terms, Dr. Aliya Ezzat Ayyad, Al-Marikh Publishing House, Riyadh, 15, 1984.
6. Dictionary of Ancient Arabic Criticism, Dr. Ahmed Matloub, House of General Cultural Affairs, Baghdad 15, 1989.
7. Key words: Narration , language, terminology, Narratively and grammatical
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4. Narration

Narration in language and terminology:

Narration in ancient Arabic dictionaries has multiple meanings. In Al- Ain Dictionary by Al-Khalil bin Ahmad Al-Farahidi, he narrates the hadith and narrates it in a narration, that is, it follows some of it.. after another, and in the Al-Muhit dictionary: narration weaves the shield. It means the quality of the context of the conversation. In the book Asas al-Balagha by Al-Zamakhshari, it also means succession. Thus, dictionaries almost stipulate that narration is a sequence of speech, but in terminology((, narration is a general term that includes the narration of an event or events and news or news, whether that is in fact or an imaginative invention)) (wahba,1997.112) But Arab critics used more than one synonym for the word narrative in their critical writings. Some of them used it

The term (recit meaning story) (Sweitrry1999,27) then he translates it into Arabic and calls it "narration"). This is the problem because this term (recit) comes in most uses in the sense of tale and story. They also call it the narrator: that is. A group or action of events narrated by the narrator. It may also be called the narrative act of narration or the act of storytelling . This term was taken from the third level or what is called the third meaning according to

Genet (Narrating). As for the critic Saeed Benkarad,((he does not settle on the root narration or narration. He says the act of narration and the act of narration)) (Bnkarad,1991,2/127,) Therefore, he made the concept of narration turn into the concept of discourse that carries the content of the story. The story does not exist except through Speech words that carry the content of the act of storytelling. When he translates the narration, he puts "recit" in front of it. ThereforeArabizing the term Narration" in Arab critical research. Most Arab critics agree on Arabizing this term as "narrative," except for three: Saeed Al-Alami, Hassan Al-Hamama, and Dr. Mr. Ibrahim and the first two that translate it as (Sardiya) (1) and the third translates it as Narrative Queen (1)). Perhaps the first to notice the significant difference between the terms (Narratology) and (Narrativity) is the Moroccan researcher Allout Muhammad and then the critic Fadel Thamer, Saeed Yaqtin and Abd. Ibrahim and Khaled stayed up. The first to give a definition for it was Hamadi Samoud, who translated it as Al-Qasiyyah (2), which is an okay translation, and that one of the hadiths is (Qom) and not (Sard), and the second is more likely, and he defines it as follows.

4.1 Narratively:

Is one of the derivatives of literature, and an examination of it examines the extent to which narrative works express the effect form in which all narrative texts, (Samoud, Annalas of the Tunisian un.15 ,1977) regardless of their diversity and abundance, are included (1), meaning that Narrativity is the flow and inclusion of the expression of all texts according to established laws in the general literary form. It is characterized by its generality, comprehensiveness, and application to all narrative texts. As narrative analysis insists, stories are complex artefacts. It is useful to distinguish at least three components: an appropriately selective series of past events and forces, a temporal sequence and, more importantly, an 'emplotment' that establishes causal links and communicates, possibly, moral lessons. (Sassatelli Citation2012, 2

In this way, it is a science that seeks to find a standard for literary texts. This definition is based on the concept of the term "narratology," as a branch of knowledge derived from (literary) poetics. First: The term "narrativity" among Arab critics:: The sciences of Muhammad are based. By contrasting this term with Narratology (which refers to the Lords), this translation was proposed from the research due to the considerations that were put forward in its place there, and his understanding of this term can be summarized as follows (1) Consider narration and narration in science and storis:, and narrative imagination 219 (2) Consider the theory of the novel.

(Dictionary of Modern Criticism, First Department, Joliet University, Mouwasat, Faculty of Languages and Human Sciences, Tunisia 1541-1977) (4) From: 154 Narratology Narrativity This term was coined by the people of the trend. This term was coined by Todorov, who was interested in semiotic analysis (Bremont and Greimas).) who were interested in studying narrative discourse and stories. The story, regardless of its presentation methods (narration) and (discourse). (Narratology) (Narratives) is concerned with the forms of secret (Narrativity)

(Narrativity) is concerned with the phenomenon of its transformations, patterns, and coloring, so the focus is on the form of representing the event and its connotations (meaning). Following the event in the story, so the focus is on the structure of the story (the methods of expression that present the content of the story. The extent that they are narrative. Because the theory towhich these concepts pertain is a systematic one, it is in principle possible to give acomplete description of a text, that is an account of all of the narrative characteristics of the text in question. However, the 'sowhat?' question applies here as well. Such a description would present (BAL ,1988,22) the task of a

A grammatical model that is achieved with consistency, clear comprehensiveness, and simple, constant shapes and structures and limited in number (2): that is, narratives resulting from scientific research. To study the significance of events in the story by establishing rules and functions that stem from the actions of the characters (3). Another researcher translated the atmosphere into narrative (and he takes Greimas's definition of it as a criterion for his study and says regarding narrative) (Narrativity). Greimas solves the narrative process in the rank of (an arithmetic system), adding to that his saying:

The syllable consists of a group of successive syllables... so that the syntax forms a set of purposeful actions. To achieve the project (1), he then continues to describe the method of Greimas's study of secret texts according to his previous narrative definition, so secrecy, in the direction of Greimas and those before and after him. Saeed Yaqtin, at first glance, seems confused about the Arabization of this new term, is it (narrative) or (narrative)? But he soon determines his destination by adopting the two Arabizations that give them connotations that differ according to one from the other, and Saeed Yaqtin's concept of Narrativity is summed up by contrasting this term with another term, Narratology (which we previously presented its Arabization of, so he Arabizes it with narratives) and here he adds another Arabization to it: Narrative).

This opposition can be summarized as follows. (1) See: Introduction to Story Theory: 107-109 (2) AD. N: 110 (3), the term "narrativity" according to Yaqtin. The term Narratology (narratives) according to Yaqtin 1 Narratology is the set of characteristics that attach to any narratives. It focuses its attention on studying the systems of narrative work with a specific type, which is narrative. It works on the types and forms of narrative discourse in narrative texts. It studies the methods of presenting the content of the story, and it is called what we call story narratives. Or narrative material. Its topic is the story and its content in terms of searching for narratives of the discourse. The significance of the instances of the sequence of events, and it is within the scope of its subject (discourse) and the methods of expressing it, and it is of two types (Grimas and his companions), that is, it is concerned with the narrative content. Narrative direction according to Barthes, Todorov, and Genette (i.e., it is concerned with the narrative structure). . Its goal is to capture the meaning or significance regardless. . Its goal is to capture the formal forms in the various manifestations (expression) that it takes. It means the transition of events from one state to another.

The discourse through which the story and its events appear. It means methods of displaying the transformations of events from a state

To their activity, he directed to studying the significance of the events of the story. Narrativists mean (Narratively) (Arabic), which is to another. The Suioticans mean - (Narrativity) (Narrative) | This is what makes the tale or story characterized by the stability of the renewed and limited laws that were built and according to which all narrative texts apply, and it is connected to the Alpine genre in terms of the narrative concept in presenting the activity directed to studying the forms and methods of discourse.

The events of the story and (narrative) are characterized by transformation and difference, because they are concerned with With the patterns of transformation of discourse that are of interest to (Dye), it is concerned with narration (the story, and is related to the movement of events, not Narratology) and is related to the literary genre. It has a relationship with literature, and corresponds to (Mathos) according to Aristotle, which is concerned with narration (discourse), and is related to the forms of representation of the term “recitologie” which is synonymous with narrative, the science of events. (Story) because it is related to the story and story (narration). It is related to the response (recit) and the content, which are derivatives of the literary (discourse), the narrative structure, and the story. It falls between two types of (narrativity) namely (narrativity) - from the story. The semiotic trend in studying the story (Probe Bremond Greimas, recitology, or the science of narrative) The story is the material/content (Fabula (Narrativity) of Narrative) - The trend of Narratologists in studying the Narrative (Discourse) and its components Bart Todorov Genet Narratology studies the method and expression (the structure (Sujet)) and what distinguishes it from (narrative) is the presence of (the character) in it.

Saeed Al-Ghanimi translates it as (sardiya) (a) and you do not know how this term was connected to the word (sari) and the article in which the translator was confused between translating the term narrative ability or black reception (3) and it is closer to soldier or (Schuller, as will become clear later) and (sardiya) (1) Which, according to his definition of it, is: Al-Durra Al-Makhlafi or Al-Qari on Mercy, the narrative text into a story that can be interpreted by following the laws of narration in causality and temporality (5) So, between the sifrah in the translation of Trobert Wase does not contain a reference to the glossaries, and the evidence for that is the following: Narrativity if Was the term related to the recipient? Abdul in the process of the recipient’s active participation in the content of the story. It is related to the narrative behavior by which the recipient completes the texts. Education (1) M C in the process by which the reader is constructed in a way that separates from the narrative processes that a particular mediator blames. This is the process of the recipient constructing the story according to the logic of interconnection.

Events according to Sunni and temporal rules, so what concerns us about them? It is the ability of the recipient to arrange the events of the story in advance order as the creator of the story (the author or narrator) wants. The characteristic of submission and submission to the ability of the narrator or author to attract the recipient is the most important thing that distinguishes narrative behavior from others. So, the recipient’s ability to receive the story is

controlled by the narrator through signals or information to the recipient in order to build the events as he wants them to be (8) The story through (1) according to: The narrator said: Narration and narration in science And the stories: Bazharam Badaan Bazharam - N: 69-70 I'tilal e. It is the process of reprinting the sequence and succession of events in the story according to the laws of causality.

And the temporality that the receptive narrator has in his narration (1) After this internal reading of Schulz's article, what remains of the narrative if it does not refer to the narrator? Yes, it is possible to propose a term that means the relation and attribute of the narrator, but not the Narrativity, which has no relation to the Narrative, but rather it is (The Narratorial). (The narrativity) is from (the narrator). My professor, Dr. Anaad Ghazwan, had suggested to me in a personal interview with him that I should translate the term Numatology - (the science of narration), and I have worked with it and returned the word (Narrativity) - (the narrativity), which means the high, the high. The narration is in the mind of the recipient, but I was afraid to adopt this Arabization for fear of forgetting the following terms (Narratization) (E), (Narrativisation) (F) -1 (Narrativation) ((Narrativisant).

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Which refers to – (Al-Shareed), (Al-Masrad), (Al-Masroud), (Al-Sarina), and others, which means the ability to treat speech or thought as an event (2), which relates to the forms of the character's speech within the story. It seems to me that the closest Arabization of the camel is "narrative," which will carry two meanings:

1- The tendency of Brun, Bremont, and Greimas to study the events in the story according to their causal relationships. The ability of the recipient to arrange the events of the story to determine their causal relationships, which will be synonymous with this. The term narrative) (crystal reception) if it is linked to the recipient. The critic Fadil Al-Amr suggests translating it with "Al-Masridiyah" (3), which is occupied by Al-Masdi's secret in the Arabization of the term "Naratology", Al-Masridiyah, which was mentioned in his book Dictionary of Linguistics, and it is a truly strange Arabization, as there is no reference in the glossary of the term "Narrative" to the term gloniary, and it has been likened to this.

The class is Professor Fadel Thamer. However, he adopted this proposed alternative (Narrativity). In his definition of the concept of Narrativity, Mr. Ibrahim relies on the same chapter that Saeed Al-Qaimi translated for Robert Schulz. He Arabizes it as "narrativity" and (the narrative queen) (1), and with this Arabization it is closer to purity than Al-Ghanimi's Arabization (previously), and even if the meaning of (storytelling) is adopted in the Arabization, it is not devoid of a weak point except. It is that the foreign word is singular, and it does not contain any indication that it is composed of two singular words. It is not correct to translate it into a noun that is composed of two words. Rather, it follows that there must be accuracy in conveying the term with its corresponding individuals, duality, plural, adjective, and others, in a way that suits our understanding and is not far from the accuracy and correctness of the term.

The Arabization of Mr. Ibrahim is not a direct Arabization, but rather an indirect Arabization, by which we mean the semantics of transmission or the meaning of the term (1) See: Narration and narration in films and stories: 2-2 (2) Return to the discourse of the story 76 (2) See: The Second Language: 179 (4) In view of: the theory of the novel: 96, 97 and 188, the research does not see an effort to convey the meaning of the term, as it is not difficult to Arabize it with one word that agrees with our Arab taste, and after it has become clear where the weakness lies in the Arabization of Mr. Ibrahim, it must be said that the concept that the research will make is very precise according to Ibrahim, which is As follows: A.

It refers to the process by which the recipient extracts from the totality of what is told to him something that is told to him the story, extracting it from the narrative medium ((1)) The

narrative medium: is the image upon which the story emerges. It may be an audio image, or it may be a visual image, as The story or tale has an existence independent of the narrative medium. The word “competence” is close to the meaning of the word “skill” that a person obtains through skill and training and builds through acquisition. The ability is governed by culture, and this is due to it being an acquired behavior, just like language (1). By this term, we mean that where we read The fictional text is translated into a story when it tells what we read using verbal units, such as proper names, epithets, and minarets, and story units, such as events and characters:

It consists for us of a set of its attributes and features, which are the units that the memory preserves instead of God, unless there are other changes that organize the material it receives so that it is easy to remember... This is because memory mines the kami, not the words that are signified, not the signifier The narrative faculty (narrativity) is an activity that tends to Extracting the causal relationship between the affections. In the event that the occurrence of events coincides chronologically in the story and in reality, then if they occur in it, we try to find out the time in which they occurred in the form of the events” (1).

The point is that what concerns us in the narrative faculty is the verb aspect, “Abha,” which is essentially By interpreting texts, which consists of reconsidering the relationships present in the text and inserting them into a meaningful structure. The story is always the collection of the reader of the text, and it is my religion on the relationships in the text (1) (1) and Dr. Khaled Sahar translates it with the narrative (1), and after each translation The difference between (narrativity) in the opportunity to pivot and filter (7), and the understanding of this term is based on what he understood from Gerald Prince about the nature of this path and the concept of the term (narrativity) according to him: the elements that make the text a narrative. Narrativity in the amount of narration in the text Since there are matters in texts other than narration, such as ideological content, style, psychological expression, etc., they are not included in narration.

(1) The Theory of the Novel 960 N. (4) M from: Animal stories are viewed as a literary group. Narrative is the amount of narration in non-narrative texts, and this amount may diminish to the point that the text is no longer a narration. Narrative, such as density and weight, can be measured in amount or degree through its components, and it can have its own unit bank, which is a means by which the narrative of texts is tested and we measure and compare one to another in terms of the high degree of narrative and its severity. The narrative of the text depends on the extent to which it fulfills the recipient's desire for narrative satisfaction. The difference in narrative between texts does not mean the superiority of some of them over others (the latter also applies from a literary point of view, as long as there are components other than the narrative, the aesthetic of victory rests and receives the attention of peace + (9) We now have two different understandings of the term) Marrarvin) a section that is understood as a connotation of succession. Events in the narrative age and its limitation to the serious ones, such as Probe, Irion, and Tremas, and the return to (narrative), (narrative), and (story).

Another section understood this term as relating to the narrated person's inclusion of the content of the story according to the logic of its causal and temporal succession, so he translated it into (narrative) and (narrative faculty), and in this translation he relied on what was stated in Robert Schulz's article, and we said that it is a translation To "narrative" or "narrative faculty" he took the content of this term, not its direct meaning. This translat has sometimes led to its inaccuracy and deviation from its single origin and content. Accordingly, we detail Hamadi Hammoud, Allout Muhammad, and Saeed Yaqtin's understanding of this term because we see it as the closest to the accuracy of its meaning, and we also prefer the translation of Allout Muhammad and Khaled Sahar. And if the latter relies on it, which does not stray far from Khallut and Yaqtin's understanding of the term "narrative," which is different from "narratology," as we explained previously.

5. Point of view

It is one of the narrative terms that translators have encountered the problem of translating its translation in a way that is commensurate with the truth of the term and its meaning. The term angle of view. Some researchers see it as the visual angle, translating it as a literal translation, and some of them consider it the point of view to express an opinion... Perhaps the best is to adopt the term and develop it. The linguistic equivalent in Arab criticism is the modern novelist Dr. Thaer Al-Adhari, where he said:

He is the one who knew everything, so he is rich in mentioning him, my country. He is the one who knew all things and benefited those who passed through them. He is the Wise One who knows everything. He saw the secrets and knew the hidden secrets and brought the news of the days before the flood." With these lines the eternal epic of Gilgamesh began, and the late professor Taha (Baqir) did well. When he made the title of one of his translation editions of the epic "He Who Saw," it is as if the ancient Iraqi realized that the most important element in narration is vision and not information. Vision is the nucleus of narration and its axis around which its other elements revolve, and narration is nothing but information about what the narrator saw or about whom the narrator narrates. I do not think that it is a coincidence that made the word vision and the word narrator share the same morphological root in the Epic of Gilgamesh. In all folk tales, the storyteller performs a divine function. He sees who he saw and what he saw and tells about it. He manipulates the feelings of the listeners with his ability to manipulate the fates of the characters and change them every time. It repeats the same story. The novel spent whatIt has been almost two centuries since its first life in captivityTraditional storytelling, most novels were written.With the technique of an all-knowing or all-knowing narrator, as

He pleases For some scholars, it is called. And what the narrator does Here he is embodying the role of the Lord, as he is the one who sees Everything, Omnipresent, and All-Powerful To see all the benefits, and know what In the consciences of all the characters and what happened and is happening And it will happen. Since the late eighteenth century. When Henry James pointed out that the beauty of the novel lies in confining the vision to one character, and his student Percy Lubbock followed him in detail and theoristically, the

narrator descended from his high place and we began to see with the eyes of humans, not with the eyes of the gods, and the characters of the novel were left to fate, as is the case with people in reality. Michel Raymond, one of those who dated the development of the novel until the early twentieth century, believes that “according to the technique of point of view, the novelist is positioned in some way in the consciousness of one of the characters, to reveal the reality that is then viewed not from a comprehensive perspective, but from a specific angle”.

This opinion leads to two artistic and intellectual problems. As for the artistic, it is the novelist’s imagination wearing the body of one of the novel’s characters. Does this mean that the reader will see the world through those eyes? English uses the expression (PointofView(

The character, but with the awareness of the novelist who borrowed those eyes? As for the intellectual, it is the intent of the phrase point of view. Is it related to awareness and thought or to visual vision? In critical writings (AL-Al adhari,2013,point of view,AL-zaman newspaper ,11th international edition(

To express the two cases, it sometimes indicates the intellectual position and other times the angle of view, or the point from which the narrator sees the world, and the intended meaning is determined by the context.

When there is a fear of confusion, critics use the term “Perspective,” the meaning of which is limited to visual vision. Is that the expression

The Arabic point of view is limited to the first meaning because of its use in this way in all fields.

6. Conclusion:

1. Imitating Western critical terminology and borrowing from it requires a translator who possesses literary critical goodness to find.
2. The linguistic equivalent in Arabic - the abundance and diversity of Western concepts about narration have led to.
The translator and critic in understanding errors.
3. Multiple narrative term for one concept.
4. Translators and researchers did not agree on a single concept that requires Arab translators and researchers to understand the Arab literary heritage well to find an alternative to the Western term or the linguistic equivalent.

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