

Narrative Representation of Domination and Resistance in the Novel *Al-Shams fī Yawm Gha'im* by Ḥannā Mīnah: A Sociological Reading of the Function of Emotions in Fictional Characterization

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Introduction

The novel, as a domain for the representation of characters' emotions, provides a fertile ground for the sociological analysis of power relations and modes of resistance against domination. The sociology of emotions, with its emphasis on examining the relationship between human emotions and various social, cultural, and political factors, seeks to identify the social determinants of emotional formation, thereby enabling more precise analysis of emotional experiences (Rabbani Khorasgani & Kianpour, 2009: 38). In this approach, emotions are no longer viewed merely as internal psychological phenomena but as social products generated and managed within power relations and social structures (Hochschild, 1979: 551). The novel *Al-Shams fī Yawm Gha'im* (The Sun in a Cloudy Day, 1973) by Ḥannā Mīnah, set against the historical backdrop of French colonialism and the feudal system in Syria, narrates the story of a young son who, by learning the dagger dance from a revolutionary tailor, rebels against the aristocratic values of his family and his father, who collaborates with the French colonizers.

Methodology

The theoretical framework of this research integrates two disciplinary domains: narratology in Arabic literature and the sociology of emotions. From the first domain, concepts and methods of character analysis, examination of characters' speech and behavioral acts, analysis of narrative spaces, and story structure are employed, drawing on the works of scholars such as Mirsadeghi (2000) and Samaha (1998). From the second domain, Theodore Kemper's sociology of emotions theory (1987), with its emphasis on the two components of power and status, serves as the primary theoretical framework. Kemper argues that relationships based on power and status trigger different physiological processes that result in the formation of various emotions (Kemper, 1987: 339). According to this theory, emotions such as anger emerge in response to the weakening of power or the reduction of status, while emotions like love arise from the strengthening of these

positions. Randall Collins's interaction ritual chains theory (1990) is also employed as a complementary framework, viewing emotions as "emotional energy" produced and consumed in social interactions (Collins, 1990: 30).

Results and Discussion

The findings reveal that characterization in *Al-Shams fī Yawm Ghā'im* serves as an arena for the dialectic of power and status. The father figure, as a symbol of domination, relies on wealth, political office, and collaboration with French colonialism to maintain high power and status. When he sees his son participating in an anti-colonial demonstration, he experiences a direct threat to his status before the French advisor and reacts with intense anger, which is repressed in public spaces but fully expressed in the private space of the home (Mīnah, 2008: 105). This anger represents a classic example of emotion management aimed at preserving power. The father's speech acts also reflect class domination; in a conversation with the director general about a peasant woman who stole olives, he speaks of peasants with a contemptuous tone as people who need to be kept in their place (Mīnah, 2008: 85). In contrast, the son, who initially possesses little power and status within the family, gradually gains these through learning the dagger dance and joining the tailor's group, progressively moving toward revolutionary actions (Samaha, 1998: 45).

Conclusion

This interdisciplinary study, integrating Arabic narratology with the sociology of emotions, demonstrates that domination in *Al-Shams fī Yawm Ghā'im* is not limited to individual and familial relationships but reflects the broader social structures governing Syrian society in the 1970s. The father, as a symbol of domination, responds to any threat to his power and status with anger, while the son, through the gradual acquisition of power and status by learning the dagger dance, is progressively driven toward revolutionary action. Key emotions—anger, love, hope, and fear—as reactions to changes in power and status positions, are represented across three levels: characterization, narrative spaces, and fictional symbols. The contribution of this research lies in offering an interdisciplinary model for the sociological analysis of emotions in Arabic fiction, demonstrating how the integration of narrative analysis methods with sociological theories can reveal hidden layers of meaning and open new horizons for understanding the relationship between narrative form and power structures in Arabic fictional texts.

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