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Globalization, Space and Information Technologies: A Semiotic Analysis of Space in Yacine Adnan's Novel *Hot Maroc*

العولمة، المكان، والتكنولوجيا المعلوماتية: دراسة تحليلية للمكان في رواية "هوت ماروك"
للكاتب ياسين عدنان

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Abstract

This study explores questions related to globalization and information technologies and their impact on the socio-cultural and spatial dimensions of Morocco in 21st Century. I argue that a semiotic analysis of space in Yacine Adnan's debut novel, *Hot Maroc*, can offer a concrete insight into the Moroccan socio-cultural processes in the age of globalization, pain a third world context(Hannerz, 108). *Hot Maroc* offers a snapshot of the changing face of Marrakech, and by extension Morocco, at the onset of the twenty first century, particularly with the emergence of such information technologies as the internet. The author constructs a rather dystopian image of globalization in the Moroccan context touching not only the sociocultural aspects of life in Morocco, but also the spatial aspects.

Key terms: Globalization, Information Technologies, Semiotics of Space, Socio-Cultural Dynamics, Hot Maroc, Morocco

ملخص

تتناول هذه الدراسة أسئلة متعلقة بالعولمة وتكنولوجيا المعلومات وتأثيرهما على الأبعاد الاجتماعية والثقافية والمكانية في المغرب في القرن الحادي والعشرين. وأقترح أن تحليلاً سيميائياً للمكان في رواية ياسين عدنان الأولى "هوت ماروك" يمكن أن يقدم نظرة ملموسة على الديناميات الاجتماعية والثقافية المغربية في عصر العولمة، ويعرض صورة شديدة التشاؤم للعولمة في السياق المغربي، ويتطرق إلى الجوانب الاجتماعية والمكانية للحياة في المغرب.

الكلمات المفتاحية: لعولمة، التكنولوجيا المعلوماتية، سيميائيات المكان، الديناميات الاجتماعية والثقافية، هوت ماروك، المغرب

Introduction:

This study explores questions related to globalization and information technologies and their impact on the socio-cultural and spatial dimensions of Morocco in 21st Century. I argue that a semiotic analysis of space in Yacine Adnan's debut novel, *Hot Maroc*, can offer a concrete insight into the Moroccan socio-cultural processes in the age of globalization, paint a third world context (Hannerz, 108). *Hot Maroc* offers a snapshot of the changing face of Marrakech, and by extension Morocco, at the onset of the twenty first century, particularly with the emergence of such information technologies as the internet. The author constructs a rather dystopian image of globalization in the Moroccan context touching not only the sociocultural aspects of life in Morocco, but also the spatial aspects. Before I set on analyzing *Hot Maroc*, I shall start by reviewing some theories of globalization and space.

1-Globalization and Space

Globalization has been a highly contentious concept since its advent, extensively explored but least settled on its quintessence. To put it in the words of Amin, "The more we read about globalization from the mounting volume of literature on the topic, the less clear we seem to be about what it means and what it implies" (Amin, 123). The economic and political implications of globalization have been a focal point for numerous thinkers, from both the South and the North. Mehdi Manjra, a prominent Moroccan intellectual, describes globalization as a "centralization of power" in all its forms, and not just political power (Manjra, 13).¹¹ In Manjra's view, globalization is a process through which- with the help of the International Monetary Fund, the World Bank, and with the blessing of the local political elite- developing nations are systematically dispossessed (13). Thus, for him, "the things that have indeed been globalized are poverty, social injustice, corruption and cultural alienation, and also encroaching on individual freedom and civil rights" (14). In line with this, William I. Robinson wrote an article in which he vehemently criticizes what he calls "capitalist globalization" defining it as a "world War" which "was incubated with the development of new technologies and the changing face of the production of labor in the capitalist world, and the hatching of transnational capital out of the former national capitals in the North" (13-14) Robinson's view of globalization makes it akin to a new form of, but grand scale, colonial depredations which grew more powerful with the demise of the former Soviet Union and the liberation of transnational capital (14).

Whilst some theorists stressed the economic and political nature of globalization, others focused more on the implications of globalization on other intimate and domestic areas of human life. In this respect, Giddens maintains that globalization should not be reduced to the intensification of world economic

competition since it indeed transcends the economic to our everyday intimacies (367),

Globalization is not just an out-there phenomenon. It refers not only to the emergence of large-scale world systems, but to transformations in the very textures of everyday life. It is an in-here phenomenon affecting even the intimacies of personal identity [...] Globalization invades local contexts of action but does not destroy them; on the contrary new forms of local cultural identity and self-expression, are casually bound up with globalizing processes. (Giddens, 367-8)

Indeed, Giddens takes the phenomenon of globalization to a micro-level as it permeates our intimate cultural and social spaces. Unlike Manjra and Robinson, Giddens' view of globalization entails a 'descriptive', rather than a prescriptive, approach to the phenomenon. He does not see globalization as a form of 'cultural alienation' that should be resisted, but rather as generative of new forms of cultural identity and self-expression. These dissimilar views are synthesized by Amin Ash when he states that,

Globalization is the triumph of capitalism on a world scale over national and local autonomy and identity, not to be stopped if you side with neo-liberalism, or to be resisted through transnational anti-capitalist or social-democratic forces if you take the opposite view [...]. Somewhere in between it symbolizes the blurring of traditional territorial and social boundaries through the interpenetration of local and distant influences, therefore requiring hybrid and multi-polar perspectives. (Amin, 123-24)

In his book *The Postmodern Modern condition*, David Harvey analyzes globalization as a continuous process of time-space compression:

I use the word 'compression' because a strong case can be made that the history of capitalism has been characterized by speed-up in the pace of life, while so overcoming spatial barriers that the world sometimes seems to collapse inward on us. The time taken to traverse space and the way we commonly represent that fact to ourselves are useful indicators of the phenomenon I have in mind. As space seems to shrink to a global village of telecommunications and a 'spaceship' earth of economic and ecological interdependencies [...], so we have to learn how to cope with the overwhelming *compression* of our spatial and temporal worlds. (240)

Underlying Harvey's account of time-space compression is an inherent duality between 'place' and 'capital'. Initially, Harvey regards 'place' as social construct; i.e. "places don't just exist but they are always and continually being constructed by powerful institutional forces in society." (Cresswell, 50) Place for Harvey is, on the one hand, a fixed 'permanence', but it is also involved in a

process of constant 'reshaping' by powerful economic and political institutions in society: "capital is relatively free to move around the globe at the press of a button. Capital is mobile. Place, on the other hand, is fixed. This tension between mobile capital and fixed place is fundamental for Harvey." (Cresswell, 50) Accordingly, it is capital that controls people's mobility in place; people who possess capital tend to be more mobile than those who do not. Also, movement from one stage of capitalist development to another involves a concomitant reshaping of spatial parameters to accommodate the new transport and communication systems that emerge. Put simply, 'place' is subordinate to capital, which keeps continuously changing its parameters over time.

This process of spatial reshaping has reached its peak in the era of globalization, an era in which spatial barriers are blurred by the global digital revolution. This would imply that place has become less relevant and less important for people, but, for Harvey, the opposite is true:

In conditions in which the global economy has reconfigured space and time radically, Harvey argues, people tend to think more about the security of their particular place in the world. The threat to place posed by the global economy makes us more aware of what we value in the places where we live and work. (Cresswell, 51)

The constant overcoming of spatial barriers between societies and nations only increases peoples' search for a sense of belonging or 'rootedness' in place. Place is socially constructed and mobilized "as a form of resistance against the forces of global capitalism." (Cresswell, 52) In this sense, place and identity become closely intertwined. It is noteworthy that an important distinction has to be made between 'space' and 'place'; Following Tim Cresswell, space can be seen as a "more abstract concept than place" and as a "realm without meaning" which only becomes a 'place' when people attach a particular name, identity, sense or value to it. (Cresswell, 17):

So what links these examples: a child's room, an urban garden, a market town, New York City, Kosovo and the Earth? What makes them all places and not simply a room, a garden, a town, a world city, a new nation, and an inhabited planet? One answer is that they are all spaces which people have made meaningful. They are all spaces people are attached to in one way or another. This is the most straightforward and common definition of place – a meaningful location. (Cresswell, 16)

Space is like a 'void' that is out there until people attach a particular meaning or value to it and that makes it a 'place'. Harvey's concept of time-space compression has been vehemently critiqued by Doreen Massey in her groundbreaking article "A Global Sense of Place". The problem with the notion of time-space-

compression, according to Massey, rests in its inherent ethnocentricity and its 'reactionary' pinning of capitalist mobility against the relative fixedness of place. (24) Harvey studied the experience of some European countries as they moved from the Feudal system through modernity to the contemporary post-modern era and he hastily concluded that economy or capital is decisive in space-time compression. Conversely, Massey suggests that "[t]he current speed-up maybe strongly determined by economic forces, but it is not economy alone which determines our experience of space and place" (25).

Literature

In Massey's view, other factors may as well determine our experience of time-space compression such as gender and race. To begin with, women's mobility in space, unlike men's, is most often determined by a variety of factors, other than capital, such as socio-cultural context, religious beliefs, education, or by 'men' themselves; for instance, the fear of being sexually assaulted often has a profound effect on a woman's mobility (24). Further, certain races might find themselves 'mobile' albeit they are poor or dispossessed; their mobility is indicative of their poverty rather than their wealth; South Asian migrant workers in Saudi Arabia and clandestine or illegal sub-Saharan African immigrants to Europe exemplify this *par excellence*. Overall, time-space compression remains a concept that requires 'differentiation' socially (Massey, 25) because not all people have the same relation to it:

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Different social groups have distinct relationships to this anyway differentiated mobility: some people are more in charge of it than others; some initiate flows and movement, others don't; some are more on the receiving end of it than others; some are effectively imprisoned by it. (26)

According to Massey, Harvey perception of place as fixed, having a single unitary identity that is rooted in history and having clear boundaries that separate it from 'other' places is rather 'reactionary' or 'introvert'. Instead, she argues for a sense of place that is 'progressive' or global which can be summed up as follows: first, places are not static but they are also 'processes' insofar as they bring a number of social interactions together. Second, a place's boundaries do not necessarily divide it from the 'outside' but they also link it to that outside, which is part of what constitutes it; to put it in her terms, "instead of thinking of places as areas with boundaries around; they can be imagined as articulated moments in a networks of social relations" (Massey, 29). Third, places do not have single identities because they are infused with conflict (29), i.e. conflict over what its past has been and what its future will be.

Now that “space is the expression of society” (Castells, 440), the omnipresence of information technologies and its invasion of modern societies means “that new spatial forms are processes are currently emerging.” (Castells, 440-441) The appearance of networked computers stretched the notion of space to include virtual dimensions, thereby creating a new duality between the real and the virtual, between the offline and online. Over the last few decades the boundaries between the physical and the virtual have dramatically shifted. More importantly, the virtual is now constantly redefining the real and even completely dominating it, especially with the raise of the informational or network society (Castells). Today’s subjects inhabit

An increasingly hybrid world where the digital/virtual is omnipresent but differentially distributed across geographies, demographics and economies as the boundaries between real and synthetic, offline and online, physical and virtual continue to shift and fade. (Jordan, blurring p. 182)

Undoubtedly, there is an unequal distribution of digital technologies across societies and geographies. Developing countries, like Morocco, are far slower in incorporating technological infrastructures into their societies than first world countries. Indeed,

[The world] is no egalitarian global village. What we see is quite firmly structured as an asymmetry of center and periphery. With regard to cultural flow, the periphery, out there in a distant territory, is more the taker than the giver of meaning and meaningful form [...] it is difficult to avoid the conclusion that at least as things stand now, the relationship is lopsided.” (Hannerz, 107)

Nevertheless, the socio-cultural and economic impact of these technologies on third world countries is far reaching. In what follows, I shall engage in a semiotic analysis of space in a novel that is produced in a third world context, *Hot Maroc* by Yassin Adnan, and that portrays the impact of globalization and information technologies on Morocco at the onset of the 21st century. I shall attempt to demonstrate how space is used by the author as a stylistic tool to construct a dystopian version of globalization in the Moroccan context, and how the spatial and social im/mobility of characters is organized by such factors as wealth, education and access to information technologies. Further, I shall demonstrate how access to information technologies (cyberspace) redefines power-relations in society and affects characters’ identities. But first I shall start by providing some background information about the author and novel.

Yassin Adnan is a famous Moroccan poet, author, and journalist born in 1970. He is well known for his TV program *Masharif*, in which he hosted famous literary figures in Morocco on a weekly basis since 2006. He published

several poetry collection, such as *Mannequin* (2000) and *Diftar Abir (A Passing Book)* (2012), as well as short story collections like *Toffah al-Dill (Shadow Apples)* (2006). *Hot Maroc* (2016) is Yassin Adnan's debut novel, yet it was well-received by Arab readers and Literary critics and it was nominated for the Arabic Booker prize. Not long after its publication it was translated into other languages, namely French and English. Yassin Adnan is quite familiar with the realities underpinning the Moroccan cultural and political landscapes since he has lived through two different eras in contemporary Moroccan history. As we shall see, his debut novel constitutes a take on the rapidly changing face of contemporary Morocco, particularly with the advent of globalization and information technologies in the 21st century.

Indeed, one the first elements that draw readers' attention to a novel is the title. *Hot Maroc* is an Arabic language novel yet its title is oddly written in a different language. The title entails a juxtaposition of the English word 'hot' with 'Maroc', which is written in French. On the one hand, the title perfectly captures the socio-cultural and political situations in Morocco which were heating up as the country was on the verge of breaking away from the era of Hassan II, the late King, and entering a new era ushered in by the young King, Mohamed VI: "The King is dead. Long live the king." (Adnan, 121). The crowning of the young king in 1999 is closely associated with socio-cultural changes and drastic political reforms that sought to provide redress to the victims of the Years of Lead. This period, ranging from the 1970s to the late 1980s, is known as a dark era in the modern history of Morocco when Hassan II ruled the country with an iron fist persecuting his political opponents. Numerous prison narratives are written about this period recounting the mishaps that leftist activists and political dissidents faced then, ranging from illegal detention in such notorious prisons as Tazmamart to homicide in broad daylight. *Hot Maroc* also takes us back to the period of 1980s in Morocco, particularly the failure of the state's educational and economic policies of structural adjustment which led to protests all over the country; it also depicts the ideological conflict between Islamic and leftist student movements within Moroccan universities as each movement tried to take over the National Union of Students in Morocco (NUSM). However, *Hot Maroc* does not dwell much on the tragedies that took place in this era. Rather, the novel is more about the dramatic transformation that the socio-cultural and political landscapes have witnessed at the dawn of the 21st century, particularly with Morocco's opening up to such global technologies as internet cafés. "Hot Maroc", on the other hand, is the name of an electronic magazine that largely shapes key events in the novel. It covers hot local news related to politics, society, sport, arts...etc. on an hourly basis, and it has a comments section in which readers share their opinions related to local events. But before we delve deeper into the themes explored in the novel, let us have a look at the main plot.

ف الكبير ليداية الجملة

Hot Maroc takes us through the life of the protagonist, Rahhal, meaning a traveller or a nomad, who lives as a child with his lower-class family in Ain Itti, located on the outskirts of Marrakech city, before moving to his uncle's house in Moukef, a poor neighborhood in the old town of Marrakech. There, Rahhal is able to complete his primary, middle, and high school, where he constantly gets bullied by his classmates. Rahhal's cowardliness drives him to fantasize about the way he would knock down his adversaries with just one blow from the knee every time he goes to bed. Rahhal eventually joins the College of Humanities at Cadi Ayyad University, where he fails to graduate from the Department of History and Geography before he moves the department of Arabic Literature. He meets Hassaniya, a girl from Mouassine neighbourhood in the old town, and they collaborate to prepare their graduation project. Beside her college studies, Hassaniya also works as a secretary in a private school owned by a wealthy family called Qatifa. Soon after graduation she gets married to Rahhal and they move to a new apartment in Massira. Rahhal's marriage to Hassaniya granted him a job at Qatifa's copy center, which is later transformed into a cybercafé. His work as a manager at Atlas Cubs cybercafé and his encounter with the electronic magazine 'Hot Maroc', and later Facebook, constitute a significant turning point in the novel. The name 'Rahhal' gains a new implication as he becomes a nomad who moves between websites and virtual identities. Rahhal becomes a fox behind a screen and, by the pseudo-name Son of the People, he relentlessly unleashes his repressed fantasies, takes revenge of his former bullies and seeks to inflict harm on new victims online (including his boss) by creating multiple online profiles in 'Hot Maroc' and Facebook. From Atlas Cubs cybercafé in Dakhla Avenue Son the People is able to shape public opinion in Marrakech for a long time once he realizes the power of spreading fake news and rumors on the internet.

2- Semiotics of Space in *Hot Maroc*

There are two major ways in which we can approach the semiotics of space: Space-as-text and space-in-text,

The first and most important is the direct study of actually existing space, i.e., the direct study of built space, the study of space-as-text. The second is the indirect study of space, that is, its study through the mediation of some other semiotic system, such as the conception of space shown by everyday individual users of it, or space as presented in religion, mythology, philosophy, literature, the press, painting or cinema. In these cases, the space referred to may be a model for actual space, a conception of an actually existing space, which would thus belong on the addressee side of the spatial communication circuit, or it may be an imaginary space. Such studies concern, not space-as-text, as in the first case, but space-in-text. (Lagopoulos, Alexandros Ph, et al: 456)

Since I am studying space that is mediated through a semiotic system (literature) I will be approaching it from the second perspective, i.e. space-in-text. Cresswell's distinction between space, as an abstract concept, and place as socially constructed by people who attribute a particular meaning or identity to it is important in this regard (17). That is, if space is made meaningful through processes of social and material construction and reconstruction, then it can be 'read' as a text that contains signs which can be decoded:

Humans live in space and change its components into some meaningful signs for themselves or add some other signs to it from the outside; therefore, they have a continuous interactive relation with space. All objects and activities are like a text which contains a system of signs, which can be analyzed from a new outlook. (Parsaee, 5)

In what follows, I shall analyze the semiotics of space in *Hot Maroc* suggesting that the author uses space as a literary tool to depict the spatial and sociocultural transformations that Morocco witnessed as it was entering the era of globalization at the dawn of the 21st century. I also suggest that the social and spatial mobility of characters is an important dimension through which we can make sense of the nature of these changes. In this regard, the individual stories of the main characters in the novel can be useful in mapping their social and spatial mobility.

Rahhal Laâouina

Rahhal Laâouina is the only child of Abdessalam and Halima Laâouina. They live in the countryside of Abda, near Safi, before they are forced by the successive years of drought and famine to migrate to Ain Itti, a slum on the peripheries of Marrakech. Rahhal spends his entire childhood with his parents in Ain Itti labeled as an 'outsider' by his mates at school until his first year at university when they move to Moukef in the old medina of Marrakech to live with Ayyad, his only uncle. He struggles in his first experience at Cadi Ayyad University in the department of History and Geography and he is pushed to move to the department of Arabic Literature. At the first meeting with his research supervisor, Rahhal meets his colleague Hassaniya for the first time. They get selected by their supervisor to work on a topic related to classical Arabic poetry and they copy most of their research from an old Syrian literary magazine. Hassaniya commutes daily from the old medina to the new Massira neighborhood, where she works as a secretary in a private school owned by Qatifa family. She is impressed by Rahhal's typing skills when they are preparing their graduation project and she promises to find him a job at Qatifa's. Soon after graduation, they get married and Rahhal ends up working as a supervisor in Achbal al-Atlas cyber café owned by Qatifa. Rahhal and Hassaniya move from the old town to Massira neighborhood now that they can afford to rent a new apartment, which is furnished by their wealthy boss Emad

Qatifa Rahhal soon learns how to navigate his way through the computer and he becomes a monster behind the screen. First, he spies on his customers, scrolling through their browsing history after they leave the cybercafé. Then he discovers “Hot Maroc” magazine and, using a pseudo-name Wald al-Chaab (Son of the People), he ruthlessly starts to write hostile comments on local news as well as to people he envies for their success. He ends up mercilessly destroying the career of a poet called Wafiq Daraai by spreading fake rumors about him on “Hot Maroc”. Son of the People’s comments on “Hot Maroc” become so popular that they shape the local public opinion. Once the local security agents find out that Rahhal is behind Son of the People, they forcibly recruit him to serve their political agenda. Rahhal climbs the social ladder and he becomes a player in the corrupt political game in his country.

Emad Qatifa

Emad is the son of Haj Qatifa Sr., who owns a number of shops in the Semmarine market in the old town. Although he takes private classes, Emad fails to graduate from high school. His father decides to put him in charge of one of his shops in the Semmarine Market. A year later, Emad moves to Massira neighborhood, where he opens a successful business: a two-story shop that sells office and home furniture and decor. He soon gets married to the woman he has been in love with since his childhood, Hiyam, who is the daughter of an important merchant in the Semmarine market. Emad’s enormous business success dispels his embarrassment about his school failure. His wife has a B.A in French and that inspires him to establish a private school in Massira as a token of love for her. The happy couple moves to their new villa in Massira. Emad’s enviable reputation in Massira drags him into politics without his permission; Out of nowhere, he is chosen by a newly founded party called The Octopus as a party candidate for the parliament in Marrakech region. The party has no clear political agenda and Emad has no previous experience in politics, but his family and his friends insist that he should not refuse the privilege of a parliamentary seat. Emad chooses Atlas Cubes cybercafé as a place to start his political campaign and he gains a huge support from his clients in Massira and the vicinity. Rahhal is consumed with envy of Emad’s wealth and success. It is inconceivable for Rahhal that a man who cannot even get a Baccalaureate degree becomes successful and is ready to join parliament. He creates a fake Facebook profile by the name of Hiyam and he lures his boss into a date in a local café. He calls Hiyam, Emad’s wife, from an anonymous number warning her about a possible affair of her husband’s. She ends up asking her husband (Emad) for a divorce, but she soon retracts her decision after he wins a parliamentary seat.

Abdeslam Laâouina:

After receiving a traditional education in an old Quranic school, Abdessalam returns to his ancestors' village in Abda to farm his ancestors' land. A few years after the birth of his only son (Rahhal), Abdessalam takes his family to Ain Itti, a squatter area on the outskirts of Marrakech escaping prolonged drought and famine. The family then moves to Moukef neighborhood in the old town to live with Abdeslam's only brother, Ayad. Abdeslam has inherited a look of misery from his ancestors, who have undergone continuous epidemics and numerous abuses from local rulers. At Ain Itti, the map of his movement was very narrow, from his house to the mosque and back. He is often labeled as the Faqih, a person who is respected for his knowledge of the Quran, and he worked at Bab El Khemis cemetery, where he recites verses of the Quran for cemetery visitors for little or no pay. Abdeslam is quite skinny and likes to seclude himself in his room away from his wife Halima, who has a vicious tongue and never stops swearing at him. He mysteriously dies alone in his room by the end of the novel leaving his son Rahhal with a long letter.

Qamar Eddine:

Qamar Eddine Assuyuti is the son of Shihab Eddine Assuyuti, an Islamic education teacher at al-Massira high school. Qamar Eddine grew up Massira and he speaks both English and French languages, but his Arabic is very poor. He is so desperate to leave Morocco for a Western country by all means possible. He is frustrated by his boring life that rotates between the annoyances of his father at home, the surveillance of Rahhal in the cybercafé, and college, where he hardly goes. He dreams of a life similar to the one he sees in movies and TV programs. Qamar Eddine is a regular client at Atlas Cubes cybercafé and he uses the internet in search of an opportunity to leave Morocco. His search takes him to a Website about the teachings of Jesus. He learns verses from the Bible in English, French and Arabic and he secretly changes his name to Abdelmasih, meaning the worshipper of the Messiah. He only reveals this secret to Amelia, one of three Nigerian immigrants that regularly came to the cyber café. Qamar Eddine's secret plan to embrace Christianity as a ticket to a foreign country is exposed by Mahjoub Didi, who is also a regular client of the cyber café and a friend of his father's. The father is frustrated by the news and he is taken to hospital after he has a heart attack.

Overall, characters social and spatial mobility/immobility can be mapped as such:

Abdeslam Laâouina:

Abda, Safi > village, low-class, traditional education, works in agriculture, poverty

Ain Itti, Marrakech > lives in a slum dwelling, works in a cemetery, poverty

Moukef, Marrakech> old town, poor neighbourhood, lower-class lodge, secluded in his room, eventual death

Rahhal Laâouina

Abda, Safi> village, low class, poverty, no education

Ain Itti, Marrakech> outskirts of Marrakech, lives in a slum dwelling, poverty, basic education

Moukef, Marrakech> old town, poor neighbourhood, lower-class lodge, gets college education, marries a low class educated girl

Massira> new town, urban, cybercafé supervisor, access to the internet, two sources of income, apartment, middle class

Emad Qatifa

Mouassine > old town, rich neighbourhood, wealthy family, middle class, failure at school

Massira> new town, owns successful businesses, marries an educated woman, lives in a villa, more wealth accumulated, wins a parliamentary seat, upper class

Qamar Eddine:

Al-Massira> new town, middle class, educated, speaks two foreign languages, aspires to immigrate abroad, addicted to the internet, failure at university education (by virtue of his father's status as a teacher, middle class

In the first place, an initial mapping of characters' spatial and social mobility in Marrakech in *Hot Maroc* shows a contrast between two main places and each one of them is filled with spatial symbols that are emblematic of its identity. On the one hand, there is the old, authentic space of Marrakech represented by the old town bound within historic walls (impervious boundaries) marked by labyrinthine alleys, handicraft markets, and traditional Babs (Large gates). On the other hand, there is the new Massira neighborhood with its broad avenues and urban infrastructure (luxury shops, villas, cybercafés, faculties and private institutions) that are indicative of transformation and movement towards the global. This indeed confirms Massey's idea that places, Marrakech in this context, do not have a fixed, single or unitary identity (29). As we shall see, *Hot Maroc* depicts Marrakech as city where multiple spatial identities converge as much as it is space that is constantly reconstructed, both spatially and socially, namely the new town. Also, albeit they are physically separate, the old town and the new town are interconnected through a network of social relations: Rahhal and his parents, Emad and his Qatifa family, Hassaniya and her mother.

Secondly, plot events in *Hot Maroc* oscillate between two different periods of the modern history of Morocco: The era of the late King Hassan II, characterized by strict political rule and limited freedoms, and the new era of the young king Mohamed VI, who is hailed as the face of political reform and sociocultural change,

¹
The king is dead, long live the king!

Rahhal, like most people in the country, sensed the difference. People were breathing a new air in the street and on the bus, at home and around the neighborhood, in the markets and cafés, everywhere. True, the regime was one in the same, and even though the previous opposition government came to power in 1998, a year before Hassan II's death, it had been running the country's affairs with his full approval. "Change from inside the system, with continuity." This was the slogan of the time. (121)

In a way, the spatial and temporal dimensions are closely intertwined in the novel. One can go further as to suggest that the spatial distinction between old town and new town can also be extended to the temporal dimension in the novel. In this way, the old town can be seen as emblematic of the era of King Hassan II whilst the new town, which is perpetually being spatially reconstructed, stands for the era of the young king. It follows that spatial mobility from the old town to the new town can be understood as a movement from the old or the local towards the new or the global. The question that can be raised in this context is what factors govern a characters' im/mobility from the old town to the new town, i.e. from the local to the global? (ETS)

A careful scrutiny of characters' spatial and social mobility throughout the novel, as outlined above, unfolds an interplay between three main factors that govern their social and spatial im/mobility: education, family connections and internet access. In this way, ability to adapt to change, having an education or family connections are often precondition for success in the new town/ the new global era. Indeed, Rahhal's story epitomizes this interplay *par excellence*. A comparison between the stories of Rahhal and his father Abdeslam clearly demonstrates the significance of education, family connection and internet access in their spatial and social im/mobility. Rahhal lived more than two decades of his life in the old town in sheer poverty, but his ability to get a college education and, later, his marriage to Hassaniya granted him a ticket to Massira (new town), where he would move up the social ladder; Hassaniya's previous relation to Qatifa (given that she and her mother are Qatifa's neighbors in Mouassine and they help Qatifa family in the housework) secured a job for her as a secretary in Qatifa's new private school and for her husband as a cybercafé manager. In the end, they moved from their narrow houses in the old town to a wide apartment in Massira.

Besides, once he learns how to navigate his way through the webs of the internet, especially once he discovers Hot Maroc (the magazine) and Facebook, Rahhal is secretly recruited by the police to serve a secret agenda. He ends up having two salaries: a salary from his work at the cybercafé and another for his secret work with the police. Rahhal succeeded in pulling himself out of utter poverty climbing up the social ladder thanks to his college education, his marriage to Hassaniya and his access to the internet. Conversely, Abdeslam failed in every aspect of his life since he received a mere traditional education and returned to his village in Abda to work the land of his ancestors. His spatial and social mobility are restricted by his failure to get a modern education, his lack of family connections, and his inability to adjust to the conditions of the new era:

Sometimes, whenever his imagination ran away with him, Rahhal would compare his father to Makhloufi. But that didn't make any sense. It was like comparing apples to oranges, even though the two men came from poor, village roots, having both memorized the Qur'an during the last years of French colonial rule at the Sidi Zouine *zawiya*, in the same, ancient Qur'anic school. So why did Makhloufi struggle and challenge his fate and destine to find himself, in the end, a professor in the College of Humanities at Cadi Ayyad University? And why did Abdeslam, after having memorized the Qur'an, *The Mutuun*, and *The Mukhtasar* of Shaykh Khalil, return to the village to cultivate a plot of land that wrestled with the rain clouds for water and raise sheep that were always on the edge of death? And when the drought years followed, all he could do was flee to Marrakech to stuff his wife and son into a small room he rented in a slum dwelling in Ain Itti, not far from his new job at Bab El Khemis Cemetery, which extends along the bank of the Oued Issil River near Kamra. There, Abdeslam would crouch every day at the cemetery gate, which only opened for funerals in the 1940s (51).

Unlike Aziz Makhlofi, Rahhal's graduation project supervisor, who strived to redeem himself from poverty and pursued his academic studies to become a college professor, Abdeslam was satisfied with a peaceful, but immobile, life/death:

Abdeslam moved about according to a small and limited itinerary, not waiting for anyone nor expecting anything new. He ate his bread and waited for death, calmly and tranquilly. As if life were something that didn't concern him. Had the man died already? Had he died before actually dying? Was he dead without realizing it? Was he caught up in the webs of ill fortune that had taken root in his mind? (51).

Abdeslam failure to challenge his ill fortune as well as his traditional mindset are described by the author as a death-in-life since his life lost all purpose and all

hope for change. This point is confirmed by Abdeslam's work in the cemetery where he would squat down for hours every day until he mysteriously dies alone in his room. Unlike Rahhal who got an education and learned how to use a computer and access the internet, hence moving up the social ladder and moving to the new town, Abdeslam could not survive outside the boundaries of the old town since he did not have any ticket that could allow him to do so.

The spatial division between the old town and the new town is also notable in the story of Emad Qatifa:

As for Emad, he left the big house in Mouassine and bought a small villa in Massira. He settled in with his wife and plunged headlong into a happy routine. [...] He had a nice, social group befitting his position. Two lawyers, an engineer, a professor at the university, and the manager of a five-star hotel. The group would get together every Wednesday and Saturday evening at the piano bar of the hotel their friend managed on Boulevard de France. As for Friday, that was a sacred day. Those from the old neighborhood had to see Emad and his brothers in their white jellabas (sometimes in red tarbooshes, too) in the first rows of the Mouassine Mosque perform the Friday prayer next to Hajj Qatifa before they would head together to the big house, where a large dish of seven-vegetable couscous awaited them. The avidity Emad would devote to the Friday prayer in Mouassine was no less than the passion with which he approached the late-night soirées with his social group. Even the evenings he would pass with Hiyam at home, wandering around and flipping through the channels from American films to Arab series, weren't at all boring. (112)

Emad Qatifa's mobility in the space of Marrakech unveils a spatial dichotomy between the old Mouassine neighborhood and the new Massira neighborhood. Whilst the old medina is depicted as the realm of the traditional, the sacred and the local, the new town is represented as the space of the profane and the global or transnational. The duality between the new Massira neighborhood and the old Mouassine neighborhood is spatially constructed by the author through a set of spatial symbols including the Villa, the big house, the mosque and Five-star hotel. Indeed, the small villa in Mouassine is relatively the reverse of the big house in the old neighborhood; the big house is a signifier of the conventional Moroccan family with its traditions rooted in patriarchal authority and collectivist cultural values, the new villa stands for the nuclear family which is emblematic of emerging individualist and global cultural values. Likewise, the hotel, the bar in particular, is the realm of the profane as opposed to the mosque which is a realm of the sacred and the absolute. This spatial dichotomy is equally sustained by the distinct activities and social practices that are carried out by Emad in each one of these places. Once Emad enters the old town on

Friday he has to abide by a particular dress code (the white jellaba) and also succumb to the symbolic authority of his father, Hajj Qatifa. Conversely, in the new town Emad rather cherishes a modern life style free of any religious or social restrictions, going to the hotel bar with friends or spending evenings with his wife, Hiyam, watching American films in their small villa. Clearly, Emad's lifestyle in Massira emphasizes Giddens' idea that globalization involves "transformations in the very textures of everyday life." Globalization, suggests Giddens, "is an in-here phenomenon affecting even the intimacies of personal identity" (367). As a matter of fact, Family connection and wealth stands out as the most significant factors in Emad social and spatial mobility:

Emad's burro had come to a stop on the threshold of his high school degree. It was clear from his disgraceful grades that success wasn't guaranteed, even if he were to repeat the year. And even if he did cross this threshold, he would find an even greater difficulty registering for an appropriate university course. Therefore, on the advice of his oldest son, Dr. Abdelmoula, the Hajj got him a job at one of his shops in the Semmarine market[...] Emad left the Old City for the new neighborhood of Massira (again arranged by his father), where hordes of midlevel employees had been heading since the end of the 1980s. He started out with a small shop selling fabric before opening larger, two-story shop, where he sold office and home furniture and décor. (109) خطأ الادوات

Despite his failure to graduate from high school, Emad did not suffer any social or financial ramifications whatsoever; the fact that he belonged to a wealthy family paved the way to his tremendous success in business and later in politics. Additionally, his movement from the old town to the new town was arranged and facilitated by his father, Hajj Qatifa, who had important acquaintances all over Marrakech. At Massira, Emad eventually becomes the "king of furnishings" (110) to the extent that "a third of Massira's residents would not have been able to so generously furnish their apartments without the favorable payment plan he had extended to them, and continues to do" (320). Besides, it did not take long for Emad to bring to life his private school business idea; Emad easily found "a spacious, three-floor residence in a strategic location for which one of Qatifa Sr.'s important acquaintances had arranged a permit that allowed it to be transformed into an educational establishment" (71). Emad's reputation in Marrakech dragged him from business to politics although he had no previous experience in politics,

Emad is a simple person with no connection to politics or parties. But the decision to appoint him as a candidate for the Octopus Party in this round was decided by the party's regional office without his consultation, but he couldn't refuse [...] That's how he found himself practicing politics in خطأ الربط المجهول

spite of himself. Abdelmoula (his brother) and Hiyam and all his friends assured him that it would be crazy to refuse a gift like this. Prestige, status, a seat in Parliament—only a moron would refuse these things. (319-320)

Undoubtedly, neither Emad's educational level (now that he failed to graduate from high school), nor his prior knowledge of the Octopus party's electoral program had to do with his election to parliament. It was rather the assumption, by the Octopus party's regional office, that Emad's reputation was sure to win them a seat in the parliament. Also, a parliamentary seat is a winning ticket to a new social status for Emad and for Qatifa family. Overall, Emad's family background was there to clear the way for him up the social ladder.

3- Conclusion:

As suggested earlier, *Hot Maroc* is set in Marrakech, which is often described as the "pearl of the South" (Marrakesh, 5); Marrakech is indeed one of the most popular cities globally renowned for its ubiquitous luxury hotels and elegant riads. Yet *Hot Maroc* does not depict the touristic, dream-like version of Marrakech; rather, it offers a dystopic look at Marrakech (and Morocco by extension) and its changing face in the age of globalization. *Hot Maroc* is more about the Marrakech of the locals as they struggle through the ups and downs of the everyday and as they seek, by all means, to climb the social ladder. It portrays an image of a society that is infiltrated by political and academic corruption, nepotism, social resentment, and hypocrisy. Space is used as a powerful stylistic tool by Adnan to depict these changes. To be precise, characters' social and spatial mobility entail deeper political, social and cultural implications insofar as they unveil multiple ills that have affected Moroccan society, namely in the age of the internet. Emad's story is indeed one of nepotism and political corruption; he fails to get a Baccalaureate degree, but his social status and his father's multiple acquaintances are there to eliminate all difficulties from his way up the social ladder. Emad was a nobody in Mouassine, but in Massira he becomes not only a famous and successful businessman but also a respected political figure. So his movement from the old medina to the new town, the old era to the new era, from the local to the relatively global, is not only spatial but also social. Indeed, Emad's story carries an implicit message: education, political knowledge and ideological affiliation are no longer prerequisites for politicians in Morocco and wealth is the shortest way to a successful political career in the new era. Rahhal's retrospection about the Moroccan political scene in Hassan II days seems to confirm this message,

Do you remember the discussion circles of the National Student Union of Morocco, Rahhal? The party scene was well-defined in those days. Alignments were clear and party alliances were easy to guess. The Left was the Left, the Right was the Right; there was no middle ground in the

Hassan II days. [...]Today, nobody is interested in right or left. Nobody is even interested in the party names that meticulously delineate their ideological and intellectual underpinnings. Everybody refers to the parties by their symbols. The Octopus. The Camel. The Horse. The Ant. The Heron. The Broom. The Airplane. The Hoe. The Candlestick. The Clapped Hands. The Stethoscope. The symbols were enough. (321)

Upon his crowning, the young king Mohamed VI was hailed as the face of change and political reform in Morocco, yet political corruption persisted into his era. Political reforms remained artificial and this fact is satirically reflected by the funny names of state founded political parties. Parties have become abundant, but they are merely symbols that are void of any ideological or intellectual underpinnings:

The symbols are enough. "Because a sign is enough for the wise to understand," as Bachir Lamrabti repeated more than once during the party's first preparatory meeting for the electoral campaign that was held in the cybercafe. As for principles and ideologies, empty words. The platforms were empty words. "We're tired of words. The people want what's reasonable. That's why we don't say 'Socialism' or 'Liberalism' or anything else. We talk about 'what's reasonable.' The country wants what's serious and concrete. And we've chosen serious people for them. We don't care if they're important or simple people. All we care about is that they're 'serious' enough for Moroccans to trust them. As for the party's platform, we don't have any platform. Don't worry about it. (322)

Instead of having well-defined ideological backgrounds or realistic electoral programs, politicians resort to populist strategies to lure ordinary Moroccans into voting for them. Once they win, they "will disappear to work for their own interests and become important people in the capital" and "you won't see their bright, shining faces until the next election six years later." (369)

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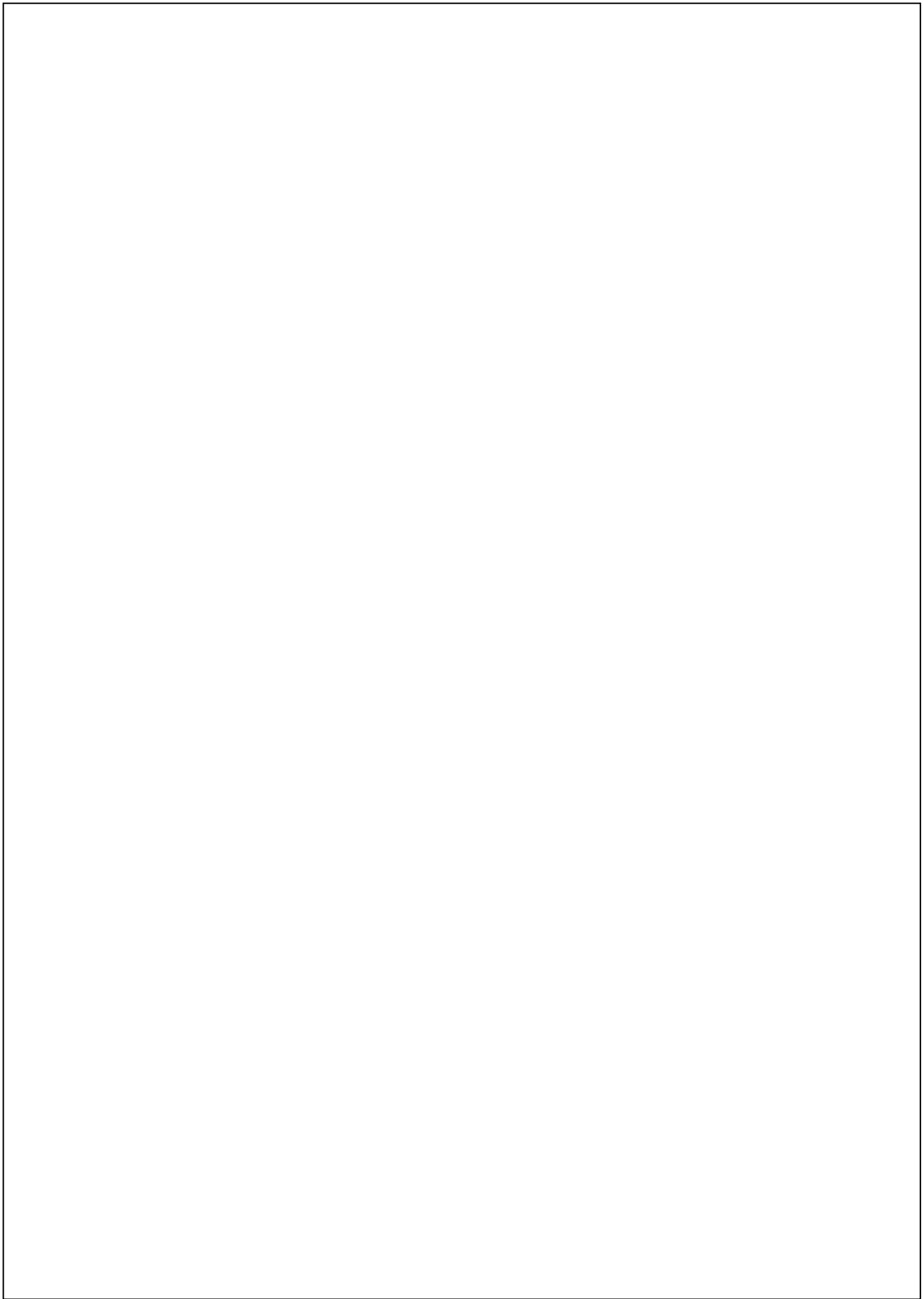
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the **اخطاء الادوات** قد تحتاج الى استخدام اداة قبل هذه الكلمة، يمكن استخدام الاداة



التشمت هذه الجملة قد تكون مشتتة او ليس لديها علامة تنقيط الصحيحة. يرجى التأكد من ان الجملة لها علامات التنقيط الصحيحة او فقرة مستقلة باسم وفعل



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اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



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اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة



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اداة خاطئة قد تكون قمت باستخدام ضمير او اداة خاطئة. قم بقراءة الجملة للتأكد من ان الضمير او الاداة صحيحة



مفقود ", " قد تحتاج استخدام فارزة بعد هذه الكلمة



بدلا عنها **rise** في هذه اللجملة، قد تحتاج استخدام **raise** **مربكة** قمت باستخدام



.مفقود "," قد تحتاج استخدام فارزة بعد هذه الكلمة



.نموذج الخطأ قد تكون قمت باستخدام النموذج الخاطئ من الكلمة



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.نموذج الخطأ قد تكون قمت باستخدام النموذج الخاطئ من الكلمة



الحرف الكبير لبداية الجملة تذكر استخدام حرف كبير في بداية كل جملة



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



.حاول ربطها بجمل تأتي قبلها **or, but, and** أدوات الربط **التنسيقية** لديك جمل كثيرة تبدأ ب



.أداة خاطئة قد تكون قمت باستخدام ضمير او أداة خاطئة. قم بقراءة الجملة للتأكد من ان الضمير او الاداة صحيحة



.مفقود "," قد تحتاج استخدام فارزة بعد هذه الكلمة



.اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



.مفقود "," قد تحتاج استخدام فارزة بعد هذه الكلمة



تداخل هذه الجمل تبدو متداخلة، تحتاج الى اضافة كلمة رابطة او جعلها كلمتين منفصلتين



.اتفاق الاسم مع الفعل الاسم والفعل في هذه الجملة غير متفقان، اعد قراءة الجملة وانظر بتمعن على الاسم والفعل



.اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



.التملك قد تحتاج لأستخدام الفارزة العليا ل اظهار التملك للشخص



الحرف الكبير لبداية الجملة تذكر استخدام حرف كبير في بداية كل جملة



.حاول ربطها بجمل تأتي قبلها **or, but, and** أدوات الربط **التنسيقية** لديك جمل كثيرة تبدأ ب



.مفقود "," قد تحتاج استخدام فارزة بعد هذه الكلمة



.اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



.اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



.التدقيق الاملائي هذا الجزء من الجملة يحتوي على كلمات خاطئة تجعل المعنى غير مفهوم

صفحة 10



.the اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة، يمكن استخدام الاداة



تداخل هذه الجمل تبدو متداخلة، تحتاج الى اضافة كلمة رابطة او جعلها كلمتين منفصلتين



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



.اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة



.اتفاق الاسم مع الفعل الاسم والفعل في هذه الجملة غير متفقان، اعد قراءة الجملة وانظر بتمعن على الاسم والفعل



.مفقود "," قد تحتاج استخدام فارزة بعد هذه الكلمة



.مفقود "," قد تحتاج استخدام فارزة بعد هذه الكلمة



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



.اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة



.اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة

صفحة 11



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



.بدلا عنها two في هذه الجملة، قد تحتاج استخدام to مربكة قمت باستخدام



.اتفاق الاسم مع الفعل الاسم والفعل في هذه الجملة غير متفقان، اعد قراءة الجملة وانظر بتمعن على الاسم والفعل



.the اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة، يمكن استخدام الاداة



.مفقود "," قد تحتاج استخدام فارزة بعد هذه الكلمة



.اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



في سطر واحد، قد تحتاج رفع احدهما articles **تكرار** قمت بطباعة



the. **اخطاء الادوات** قد تحتاج الى استخدام اداة قبل هذه الكلمة، يمكن استخدام الاداة



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



.اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة

صفحة 12



.اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة



.اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة



حروف الجر قد تكون تستخدم حرف جر خاطئ



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



.اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



التملك قد تحتاج الى رفع الفارزة العليا لجعل الاسم بصيغة الجمع



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



.اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



.اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة

صفحة 13



.مفقود "," قد تحتاج استخدام فارزة بعد هذه الكلمة



.مفقود "," قد تحتاج استخدام فارزة بعد هذه الكلمة



.مفقود "," قد تحتاج استخدام فارزة بعد هذه الكلمة



.مفقود "," قد تحتاج استخدام فارزة بعد هذه الكلمة



a. اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة، يمكن استخدام الاداة



a. اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة، يمكن استخدام الاداة



.مفقود "," قد تحتاج استخدام فارزة بعد هذه الكلمة



.مفقود "," قد تكون قمت بخطأ طباعي او املائي تجعل الجملة تظهر وكأن فيها خطأ بسبب الفارزة



.مفقود "," قد تكون قمت بخطأ طباعي او املائي تجعل الجملة تظهر وكأن فيها خطأ بسبب الفارزة



تداخل هذه الجمل تبدو متداخلة، تحتاج الى اضافة كلمة رابطة او جعلها كلمتين منفصلتين



.مفقود "," قد تحتاج استخدام فارزة بعد هذه الكلمة



.اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة



حروف الجر قد تكون تستخدم حرف جر خاطئ



.اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة



.مفقود "," قد تحتاج استخدام فارزة بعد هذه الكلمة



.التملك قد تحتاج لأستخدام الفارزة العليا لاطهار التملك للشخص



.اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



.اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة



.اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة



.اتفاق الاسم مع الفعل الاسم والفعل في هذه الجملة غير متفقان، اعد قراءة الجملة وانظر بتمعن على الاسم والفعل



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



اتفاق الاسم مع الفعل الاسم والفعل في هذه الجملة غير متفقان، اعد قراءة الجملة وانظر بتمعن على الاسم والفعل



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



حاول ربطها بجمل تأتي قبلها **or, and, but** ادوات الربط **التنسيقية** لديك جمل كثيرة تبدأ ب



حاول ربطها بجمل تأتي قبلها **or, and, but** ادوات الربط **التنسيقية** لديك جمل كثيرة تبدأ ب



حاول ربطها بجمل تأتي قبلها **or, and, but** ادوات الربط **التنسيقية** لديك جمل كثيرة تبدأ ب



اتفاق الاسم مع الفعل الاسم والفعل في هذه الجملة غير متفقان، اعد قراءة الجملة وانظر بتمعن على الاسم والفعل



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



التشنت هذه الجملة قد تكون مشتتة او ليس لديها علامة تنقيط الصحيحة. يرجى التأكد من ان الجملة لها علامات التنقيط الصحيحة او فقرة مستقلة باسم وفعل



اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة



مفقود " قد تحتاج استخدام فارزة بعد هذه الكلمة



اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



تداخل هذه الجمل تبدو متداخلة، تحتاج الى اضافة كلمة رابطة او جعلها كلمتين منفصلتين



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



حاول ربطها بجمل تأتي قبلها **or, but, and أدوات الربط التنسيقية** لديك جمل كثيرة تبدأ ب



اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



مفقود ", " قد تحتاج استخدام فارزة بعد هذه الكلمة



حاول ربطها بجمل تأتي قبلها **or, but, and أدوات الربط التنسيقية** لديك جمل كثيرة تبدأ ب



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة

صفحة 18



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



اخطاء الادوات قد تحتاج الى استخدام اداة قبل هذه الكلمة



اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



مفقود ", " قد تحتاج استخدام فارزة بعد هذه الكلمة

صفحة 19



اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



اخطاء الادوات قد لا تحتاج الى استخدام اداة هنا



جمل مبنية للمجهول استخدمت هذه الجملة بصيغة المبني للمجهول، من الافضل استخدام صيغة الجملة النشطة



التشتت هذه الجملة قد تكون مشتتة او ليس لديها علامة تنقيط الصحيحة. يرجى التأكد من ان الجملة لها علامات التنقيط الصحيحة او فقرة مستقلة باسم وفعل



حاول ربطها بجمل تأتي قبلها **or, but, and أدوات الربط التنسيقية** لديك جمل كثيرة تبدأ ب

صفحة 20

