

The Spatial Structure in the Stories of Haitham Al-Jassem

By

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Abstract

This research takes the artistic structure in Haytham Al-Jasim's stories and pursues to study the structure of the story in general and its structure in Haytham Al-Jasim's stories specifically as the modern narrative theories have taken a great deal of interest in the various components of the story whereas the story is an outstanding art of the narrative arts as it worthy of study and analysis as it described as a narrated present in our culture and literature as it's embodied in a narrative language rises upon the narration level in various outstanding functions there for it made a wide spread in literary arenas. And the research is an attempt to find out the different components of the narration like the space-time structure so studying the time construction first on the level of ranking then on permanence level, so he started with flash-backs which is an old time technology through it the narrator can go back to a previous time that his memory has passed it, which is an external thing, through that facts narration or past events that took place before the time of narration are retrieved, or internal thing, which is the flashback that recalls events that happened after the beginning of the story within the tale's time, then the research talks about the anticipation that's considered a bold leap from the present in the story to what will be after as events and developments, so he took as a preface then as a declaration and then ended it with permanence level and what is meant by permanence level is the speed of the narrative text ranges from segment to another between moments that their showcasing could take up a large number of pages and in a couple of days a few lines could mention the matter result of it the manifestation of what is called the narration's movements or its four techniques which are : abstract, omission which is called narration expediting and the scene and the pause, in what is called slowing down the movements of the narration. Then the research continued to talk about the construction of the place which is considered one of the active main elements in the narrative construction, as it takes forms include many contents through its reflection upon the other elements of the narrative work, and through that the place makes an important side in creating the story's construction as it is present in the text in different open and closed references, true and imaginative so it is domestic or hostile or figurative or lived-through experience and the first chapter of the research ends with describing the opened and the closed places.

Keyword: story- place- domestic- figurative-lived through experience-opened- closed.

Introduction

The short story raised a wide range of social, political and life issues in an artistic way, it dealt with many intellectual and psychological problems, it achieved widespread in the literary arenas.

Modern narrative theories have paid great attention to the various components of the story. Hence came this study, which specializes in the study of place construction in the story collections of the storyteller Haitham Al-Jassem, the research was based on a fundamental problem, which is:

How did the building of the place come about in the stories of the storyteller Haitham Al-Jassem?

From this central problem, a number of sub-questions emerged, the search tried to answer them, including:

- How are spatial construction techniques manifested in the stories?
- What types of places are in stories?
- What are the characteristics of the place in these stories?

As for the motives for choosing, they refer first to objective motives, it consisted in getting to know as many details as possible of the narrative theory, and the components of the narrative, especially the place, and subjective motives represented in the statement of the value of the place in the story collections of the storyteller Haitham Al-Jassem, Which had a clear presence in the Iraqi literary arena, and most of his stories dealt with various issues of society, In particular, the secretions of war, and its repercussions on various fields.

This study aims to:

First: A study of the structure of the place in the story in general, and in the stories of Haitham Al-Jassem in particular, the story is an outstanding art of the narrative arts, and it is worthy of study and analysis.

Second: The study of the spatial space in the story, and the investigation of its techniques, as the construction of the place is always a fertile field for different perceptions and theories.

Third: A study of the types of places and its characteristics in the stories. The research relied on the descriptive method, and used the means of Analytical procedure, it is appropriate for this type of studies, as the nature of the subject requires this approach, the research avoided making evaluative judgments as much as possible, Because the method used is descriptive and not value-based (evaluative), The research was also keen at the beginning of each chapter to top it with theoretical brushes, Then he moves on to practical procedures, combining theory and practice in deconstructing the narrative structure to know the details of the literary work, and to realize its repressed secrets behind the techniques.

The place is one of the main factors in the construction of the story, and it's not a superfluous item, rather, it takes forms that contain many implications through its reflection on other elements of the narrative work, hence, it also reflects on the feelings of joy or sadness in the minds of the characters, Or security and tranquility, or fear and anxiety, and so on, If this research was able to fulfill the work its right of clarification, deconstruction and interpretation, then it has reached its goal.

And may God grant success.

Place Construction

Entry

The place is one of the most important basic elements in the construction of the story, it is a dominant element in the story, carrying a meaning that is mixed with time, it represents

the space in which the events of the story take place, and the space in which the characters move (Qasim, 1985, 106), The place has been associated since ancient times with human thought and philosophy until the modern era, The premise is to define the concept of place and give it sensory forms of a geometric and stereotyped character, They divided it into different patterns (Abdullah, 2017, 68), The place “is like what our sensory and mental knowledge rests on, it is part of the things that we sense, that we do not sense or reason things alone, but we sense and reason them as a whole in their persons and in their relations with other things and in their time and place” (Al-Alousi, 1980; Pinmongkhonkul, Khamkhunmuang, & Madhayamapurush, 2021).

The place is one of the things closely related to human life and social developments, and it is generally known as “the social entity that contains the summary of interaction between man and his society” (Al-Naseer, 1986, 16), In spite of the importance of place in human existence, we do not find it suitable for the attention of critics and scholars, as there was no theory specific to the fictional place, for example, And the first to establish the beginning of the theory of place is (Gaston Bachelard), as the place was taking a path of research with an unclear side curve (Bahrawi, 1990, 25), Therefore, Bachelard stressed the importance of the place and linked it to “static memories whose connection with the place is more certain, the clearer it becomes” (Bachelard, 1984, 39), Ghalib Halsa increased the importance of the place when he saw that the literary work acquires privacy and originality through the place (Bachlar, 1984; Saifan, Shibli, Abd Hamid, et al., 2021).

However, critics and researchers differed in their view of the importance of the place, some of them saw that time is more dangerous than space” (Foster, 1960, 38), and the other saw that the place is nothing but “the background in which the events take place” (Qassem, 1985, 106), Some have gone so far as to say (Gerard Jeanette) “I can very well tell a story without specifying where it is happening” (Gennett, 1997, 229), Thus, he puts the importance of the element of time over the element of place, In fact, both the elements of time and space are interrelated with each other, and this is what Dr. Brave Muslim Al Ani, by saying, “There is no place that can be separated from time in any way or form” (Al-Ani, 2000, 59), After that, interest in the artistic place arose as a result of the emergence of some ideas and perceptions that it is a place whose dimensions are defined in a certain way (Hassanin et al., 1988, 68), so the place became of a special importance in literature; Because it "represents a basic axis around which the theory of literature revolves" (Hasnain et al., 1988, 31), Place in literature is not only understood through its abstract physical description; Rather, the storyteller deals with it with his feelings, his vast imagination, and his own spatial vision, Thus, the place represents “a pivotal component in the structure of the narrative, so that it is not possible to imagine a story without a place, and there are no events outside the place, because every event takes its presence in a specific place and a specific time” (Boazza, 2010, 99), It is also called the place or the events (Oltbernd and Lewis, 1983, 167), so that the place "has no significance until something happens in it" (Al-Heddawi, 1987; Saifan, Shibli, Ariffin, et al., 2021).

In light of the foregoing, the place has gained great importance in the fictional work, not only because it is one of its main artistic elements or because it is the element in which its events take place and its characters move through it, but also because it turns in some works into the hero of the story, the place “is not an extra element in the story, it takes forms and contains many meanings” (Bahrawi, 1980, 33). While it contributes to depicting the meanings within the story, as it is not always dependent or negative, but sometimes the storyteller can transform the place element into an “artistic tool that the novelist is indispensable for in giving the character of a special flavor, In addition, he takes over the

heroism of the novel at times, when it is the goal and purpose of the novel” (Obeid, 2012, 18), If the place forms an area with geometrical or topographical dimensions governed by scales and volumes, it is not limited to being only geometrical dimensions and volumes (Othman, 1986, 76), Rather, it represents “the actual physical dimension of the text, and it is the space in which accidents take place and not upon it” (Khalil, 2010, 131), It is clear that the place in the narrative work is not a real place, but it is a space that is formulated from words and not from images, but rather acquires its features through its similarity to one degree or another with the external world that lies outside the text (Al-Saeedi, 2008, 110), The narrator's dealing with the place is not done by looking at it as different shapes, spaces, things, and colors, but rather by describing all of this as mere linguistic symbols (Othman, 1986, 94).

The place in the story is in the recipient's imagination and not in the outside world, for it is a place that language evokes through its ability to suggest, Accordingly, it is necessary to distinguish between the place in the fictional world and the place in the external world (Jihad, 2012, 38), What is known about the fictional place is “the imaginary verbal place, that is, the place that the language created in compliance with the purposes of the fictional fiction and its needs, This means that the literature of the place, or its poetics, is linked to the capabilities of language to express feelings and spatial perceptions, Leading to making the place a formation that combines the manifestations of the tangibles and sensible and a component of the novel's components that affect it and be affected by it” (Al-Faisal, 2003, 72).

It can be described as “a coherent personality and a distance measured by words” (Al-Naseer, 1986, 17), Hence the importance of the place, as it “depends on focusing on everything, especially describing the scene of the event or events, and then it is imperative for the writer to choose well, describe it as briefly as possible and highlight its basic features associated with the story as a whole” (Assaad, 1982, 179).

It is clear from the foregoing that the fictional place is different from the existing real place, for when the narrator seeks to describe the fictional place using realistic labels, it is only a way to stimulate the reader's imagination. Thus, it arises through multiple points of view because it lives on several levels” by the narrator as a personified and essentially imaginary being, and through the language he uses, each language has special characteristics to determine the place (room - neighborhood - house), Then by the other characters that the place contains, and in the last place by the reader, who in turn inserts a very precise point of view (Bahrawi, 1980, 32).

It must be pointed out here that these various concepts and classifications are only evidence of the great importance that the place element enjoys within the structure of the story, as it made its role renew and develop according to the development of fictional art, so it is no longer just a framework, rather, it has become an influential factor that performs a set of basic functions. The place has many functions that it performs, including it contributes to deluding the reader with the realism of what he reads. It is his identification in the story and its diagnosis that makes its events something likely to happen in the sense that they delude their realism (Hamdani, 1991, 65), The place is also used to depict the psychology of one of the characters through influential reflections such as images and colors, and the symbolic connotations of these colors (Rasheed, 1998, 151), The reader may deduce from this depiction “many indications that explain or deepen things related to the event or the characters or both” (Wadi, 1994, 36-37), This makes this narrative component as if it were “a real reservoir of thoughts, feelings and intuitions, where a reciprocal relationship arises

between man and place in which each side effects the other” (Bahrawi, 1980, 31), The place can also contribute to determining personality traits by describing the character's environment and way of living, The description of the place and its patterns and the things it contains is a description of the personality itself (Jendari, 2001, 174).

Also, places may be a sign that announces the identity of those in them (Al-Numan, 1996, 45), and thus the place is characterized by its connection with other elements of the narrative and the multiplicity of its relations with them.

We conclude from the foregoing that the place in the narration is the space within which the characters of the story move and the transformed in its position according to the wide extensions of the set of thematically related relationships with its different types.

Types of places:

The patterns of the artistic place in the narrative text vary according to the different content of the narrative texts, meaning that the form in which the place is presented is integrated with the narrative text and its own style of employing its technical tools to express his feelings and thoughts.

We will study here limited forms of places, and we found that they are essential places for the events of the story, which are unique to the narrator's interest and closely related to the characters, and the purpose of choosing them is that they are able to provide the story with an imaginary artistic energy that stresses the narrative action, Then they are symbols that reveal the general trends of the story, and most importantly, we find that they seek to create characteristics that give the discourse a spatial specificity (Habiba, 2010, 203), and according to the nature of the place and the different views of it, there are many types of place, One place can be multiple places because of that difference, and as a result, critics and researchers have multiple divisions of the place (Harbi, 2003, 80), as we find differences between these divisions, each according to its narrative material, Perhaps the justification for this multiplicity is due to “the change of events and their development assumes the plurality of places and their expansion or contraction, depending on the nature of the subject of the story, so we cannot talk about one place in the story, but the image of one place varies according to the angle of view from which it is captured” (Hamdani, 1991, 63), In addition, the place within the artwork is often linked to the personality. Through this relationship, the quality of this or that place can be known through the personality’s sense of its features and dimensions (Lateef, 2017, 206), Therefore, the place enjoys a great specialty because it is an imaginary linguistic construction, as it reduces the creative human activity, and is characterized by permanence and ease of communication, and therefore the place is subject to infinite change and receiving influences (Obaidi, 2011, 34), so the narrative place carries different connotations according to the interaction of its elements and formats, Based on the foregoing, critics and researchers differed in their identification of the types of places, and they also differed in their identification of the characteristics of these types, The reason for this is due to the nature of the texts that have been studied by these researchers and at the level of Western and Arab studies that have attached great importance to the types of places.

Among the most prominent Western studies is the study of (Vladimir Propp), which started from the study of the place in the fairy tale, as he divided the place into three spatial frameworks: Place of origin, place of candidacy selection (accidental and temporary), place of achievement or (main selection) and it is noticeable on Propp's divisions that he emphasized the functional aspect of the place, which called (Grimas) to reconsider those frameworks to make them more profound and more meaningful, so the places are: The place of the edge, the

place next to it, and the no place (Al-Marzouqi and Shaker, 1986, 58-59), Then came another study of the division of the place, which is the study of (Gaston Bachelard) in the light of his relationship with the personality, and he found two types: the friendly place and the hostile place (Bachelard, 1984, 31).

There are other studies that divided the place according to the authority to which it is subject, including the study of (Moles and Rohmer), as it identified accordingly four types of places: (I have, in others, public places, the infinite place) (Kahlouch, 2008, 19, and Lotman, 1987, 61-62, Hussein et al., 1988, 61-62).

And in another division of the place is the division of (Royal Auelier), in which the place is divided into (real and imaginary), The real has its objective existence and its geometric dimensions, and the imaginary man lives in it not only in an objective way, but with all the distinction in the imagination and calls it the place of the dream (Bornoff and Uelier, 1991, 96-98).

As for the most prominent Arab critical studies, it is the study of Ghalib Halsal, according to which he classified the place in the Arabic novel into four types: metaphorical place, geometric place, place as a living experience, hostile place (Halsa, 1980, 74-75, and Azam, 2005, 67-68), The critic (Yasin al-Nasir) divided the place as he sees it into three sections: the objective place, the presumed place, the one-dimensional place (Latif, 2000, 239), The doctor (Shuja Muslim Al-Ani) studied the place in the Iraqi novel, dividing it into four types: Theatrical place, historical place, friendly place, hostile place (Al-Ani, 2000, 1/345-346, 2/155).

Perhaps (Hassan Bahrawi) was able to distinguish between places of residence and places of relocation in order to obtain an opposing duality and indicates the contradiction between voluntary and compulsory places of residence, and places of relocation that are a theater for the movement of characters (Bahrawi, 1990, 40), In the study of Dr. (Ibrahim Jandari) of the narrative space of Jabra Ibrahim Jabra, we note a broad classification of the place; Because the place in his novels was subject to a synthetic principle represented in the contrast between spatial patterns, he divided it into: the threshold / connecting place, the real / imaginary place, the domestic / hostile place, the subjective / collective place, the historical / instant place, the theatrical / cosmic place (Gendari, 2001 (Sisa Qasim) indicates that the individual place corresponds to the collective place, and this place can be viewed as a social-economic-emotional system that regulates all human relations in these areas (Hussain et al., 1988, 60, 220), And that these types of places “overlap and transform, and what is familiar to them may become hostile, or what is hostile to domestic, but the division of the place into these types is subject to the hegemony of the dominant element” (Al-Ani, 2000, 156).

Finally, the method drawn up in this study is only binding on itself, and it is not possible to claim a firm truth because “there is no place for a certainty in this sector of the novelist’s world” (Bahrawi, 1990, 42).

One of the advantages of the narrative collections (the subject of the research) is the multiplicity of places mentioned by Al-Jassim due to the multiplicity of events, In turn, caused by the multiplicity of personalities that acquired the place through its association with great importance, and its features appear through their vision of him, This, in turn, gives social and psychological connotations, and Al-Jassem has expanded in employing multiple and diverse places, deriving his material from reality, so he did not resort to fabricating a world far from the essence of conflict and struggle, As we find that the war has imposed itself

on his material to quote these images and experiences, mentioning a number of places that were imposed on him and whose descriptions, indications and functions varied, This is what I will seek to clarify in this section, and through this study we try to identify the patterns of places in the stories of Al-Jassim, as we find that the division of the place in his stories came as follows:

First: the friendly place:

It is the place with which a person naturally harmonizes, and he feels towards it a kind of intimacy, love, spiritual harmony, comfort and reassurance, thus becoming a part of his being. There is a place in the world that “feels us familiar for various reasons, the most important of which may be that it contains some of the elements of our old place of residence, so we feel that it is our home that protects us and protects our memories and things, so we succumb to a nap filled with refreshing fantasies” (Kahlouch, 2008, 20), It is clear from this that the homely place is “the place of living coupled with warmth and the feeling that there is protection for this place from the hostile exterior and its threats, and this place gives space for dreaming and remembering” (Jendari, 2001, 237), Which leaves a deep impact on the souls of its inhabitants, such as being the place of early childhood, youth and boyhood, the place of familiarity, the center of intensification of imagination, and the place of memories and daydreams, As soon as we move away from him, we always remember his memory (Al-Ani, 2000, 28, Abd al-Rahim, 2020, 46), And this place is represented by what (Bachelard) called the house of childhood “and that is the house in which we were born, that is, the house of childhood, it is the place where we practice daydreaming and form our imagination” (Bachelard, 1984, 6), Thus, the childhood home is the most intimate type of place. The home is the first home of the human being and an important part in building his personality, and it constitutes an appropriate model for studying the values of intimacy and the aspects of the inner life experienced by the characters (Bahrawi, 1990, 43), However, familiarity and feeling it is not limited to the house in which we were born or lived, but it can be the place where we feel the familiarity of a city, a cafe, a street or a room (Al-Ani, 2000, 301), Accordingly, the familiar place is mentioned in the story collections, the subject of the research, in matters such as the house, the garden, the river.

And in the story (The Rose Bush) the (Garden) represents a home for Umm Ammar, which gives her psychological comfort after remembering her deceased daughter: **In the courtyard of the house, a beautiful garden, scattered in its side’s fruit bushes and roses, the largest rose tree was being taken care of by Umm Ammar, Trim it, trim their twigs, and they look fresh and eye-catching One day, Umm Ammar noticed that the rose bush was pale and yellow, its leaves withered and its flowers are sluggish, so she panicked and went frightened, and hurried out to the nearest store that sells fertilizers and medicines, She came back carrying a small bottle filled with liquid into a metal container, she poured the liquid and she poured water on it...** (Al-Jassem, 2021, 15).

In the above passage, the narrator presents the garden as a partial place within (the house), describing its beauty and splendor in terms of its trees and flowers, The description of the garden in this way reveals Umm Ammar's love for this place and her care for it, It indicates that she feels happy and psychologically comfortable in it, as it indicates her attachment to this place that reminds her of her daughter: **“I asked Umm Ammar about the intensity of her attachment to the rose bush, she replied after silence and confusion that that bush was the last thing left for her from her daughter Sundus, which she planted with her own hands, She told her to take care of it if she loved her, that happened before Sundus died of cancer..**(Al-Jassem, 2021, 16).

Hence, Umm Ammar's spending a lot of time in this garden, especially this bush, represents her a thousand and one kindness to the memory of her daughter who died.

The homely place also came in the story (Monument to Death), represented in the house or the house, as it reveals the narrator's attachment to this place and his love for it, because it includes his mother and loved ones from the family **“My mother took me in my arms, sniffed and kissed me, and my mother kept me busy with everything, I did not ask about the rest of the family until after a time, When I noticed the emptiness of the apartment from others, I wondered with myself, but my eyes fell on the wall clock, and I realized that it was early, and the time was still morn, and everyone was scattered in their work and schools...(Al-Jassem, 2021, 38-39).**

It should be noted here that the pet place does not have to be the home, as the home itself is considered a place hostile to the character and does not give comfort and safety at times, From this, we conclude that the familiar place is the place where the characters feel familiar and safe, and this is what many critics have addressed (Khidir, Dutt, 122), While in this section, we find the house as a friendly and beloved place for the character, as he finds in it the warmth of the family, containment and nostalgia for the family environment and its bonding. Harmony and familiarity may occur between the place and the character, or it may not happen: “If a kind of harmony occurs, the personality lives in it, if this does not happen, the characters will hate the place, and a kind of contradiction arises from this, From these two relations two types of place are generated, and they form a group of attractive places and repelling places, But the common term is (the domesticated place) if the personality is compatible with it” (Al-Saadoun, 2010, 12).

The familiar place is evident in the story (The Smell of Barbecue), which is (The River), to see that the character is familiar with and loves this place, and the narrator justifies the reasons for this familiarity: **This place is a little far from the village. The river swells to form a small, quiet lake through which the river passes, passing it towards the bridge, some fish lag behind at the lake, cutting their long journey from the Tigris to the marshes, and they sat on the dry trunk of a palm tree as it turned into an arch for pedestrians crossing, Here the river narrows, flows quickly, leaving superimposed ripples like fish shells, and then flows quietly in front of the three palm trees...(Al-Jassim, 2021, 32).**

The place here is the river in front of which the character sits when the soul suffers turmoil and anxiety, looking for a place of reassurance and a sense of stability, so that it takes the character on a journey of contemplation of this familiar place, where the quiet lake, and the view of the fish that travel long distances from the Tigris River to the marshes.

In the story (picnic), the character's familiar place is a walk and search for comfort, calm and relaxation, **“A green spot on the shore of the Euphrates, where every evening some of the city’s families choked with dust, overcrowding, and forbidden fatwas gather, We got out of the car in the garage adjacent to the garden, the kids ran towards the swing and we walked slowly towards an empty terrace to eat our (something) light dinner... (Al-Jassem, 2021, 55).**

The place here is considered a place or a safe haven for the personality to search for or escape to from the crowded city atmosphere full of overcrowding, and this text includes a deep dimension in the search for a safe and happy life, a life in which an environment for normal living in a normal situation.

Also, in the story (First Love), (the house) comes as a friendly place for the character, as it brings comfort and pleasure in himself, **“In the freezing cold nights, I close the doors and windows, and all the external openings, This complete lockdown gives me pleasure. (Al-Jassem, 2021, 10).** The narrator here specified it at a specific time or time, this time is the cold winter nights, in which one finds great difficulty in hiking and going outside a lot, while the house itself is a familiar place at this time, It is, without any other, the best place in which the character feels calm, and staying in it with the doors and windows closed in front of the wind and cold waves is a matter that calls for a lot of pleasure and a sense of comfort and reassurance.

Second: Hostile Place:

It is the place towards which negative feelings arise due to the character's feeling of hostility, hatred and repulsion, so you do not feel familiarity or belonging to it, nor do you harmonize with it, for reasons related to rejecting to live in it. The domestic place may turn into a hostile place under any external pressure, depending on the sense of character in it, and this is determined by its relationship to the place, the relationships of the characters with their homes are complicated and vary according to the diversity of subjective times, Between taking shelter and escaping from it, in moments of happiness the characters become familiar with places, and in moments of misery they are forced to leave them and deny them” (Gendry, 2001, 237).

These places are either where a person resides under a forced circumstance, or the danger of death lurks in them for one reason or another (Alani, 2000, 28-29), The hostile place in the Arabic story takes on multiple incarnations such as prison, deserted place, exile, place of alienation, devoid of human nature and the like (Hilsa, 1980, 77).

The darkness of the current situation in Iraq since the eighties of the last century, represented by the siege, wars and muzzling of mouths, made Al-Jassem’s stories a reflective mirror to show the repercussions of all this on the reality of the human being in Iraq, As a result, there were many places in which a person feels hostility and hatred, and their forms varied and expanded to include even those places that are supposed to be places of familiarity.

We note the hostile place in the story (Congestion), and we find that it reveals the personal hatred of the character to it in a large degree, and he expressed this clearly: **“I was in an abandoned animal barn, with a wooden stake in the middle, with a coarse hemp rope around it, slitting my neck and suffocating me whenever I tried to escape, pulling me hard toward the stake, and throwing me into the curdled muck, so the ground was covered with animal dung pasted with leftover fodder leftovers until the place was a puddle. Dirty and rotting. How did I get here, to this lonely, dismal place? (Al-Jassem, 2021, 27).**

On the health and social level, this place is an inappropriate place, and a hostile place, and we find that the eye of the storyteller has a comprehensiveness that gives the place more than one dimension and more than one vision that reinforces the character’s hatred of it, The narrator here is a narrator who witnesses the details of the place and the actions used and narrated, and that increases the movement of the place rhythmically, and it is a rhythm that defines the frameworks of the narrative place and controls its movement, Perhaps the music space is one of the most important aesthetic spaces of the arts, in which modern fiction has striven to provoke and enter into it with its deep and unique value in order to develop its narrative methods and open them to new aesthetic horizons (Obeid, 2010, 54).

In the story (The Bed), the writer expresses his hatred for the bed, which has changed into a state that does not comfort the character and disturbs his sleep: **The idea of changing the bed disturbs me, makes me unable to sleep, and leaves me turning from side to side at night without feeling the pleasure of sleeping despite the drowsiness that opens my mouth like a pocket of a flabby shirt, The bed is old and squeaking a lot, and its springs are almost ripping the cloth and the layer of sponge to jump out like a steel fingernail to smash into the flesh of my stomach or my back, as if it were punishing me for taking away his power in long nights shining with youth and the savings of stormy instincts, and it became flabby and flat like a piece of fermented dough outside the bedboard...** (Al-Jassim 2021, 51).

The place in the above text has become a hated place for the character in which he does not feel comfortable and relaxed, and he embodied his hatred for this place in suggestive terms such as (it's squeaking a lot, flat and flabby, his springs almost tearing the cloth) These statements clearly and explicitly confirm the character's feeling of repulsion from it.

The hostile place is mentioned in the story (the long hallway) represented in the official government departments, as a result of the lack of applications for appointment in them, the low monthly salary, and the lack of bonuses and incentives **“I applied for a job in a government department, because I do not master any profession other than writing and reading, because I did not obtain any specialized certificate from any institute, college or vocational school, The first day was pale and dull. I entered the department as a stranger and came out as a stranger. No one congratulated me, and I did not meet anyone in the section to which I was attributed...** (Al-Jassem, 2021, 19).

The narrative that the writer presents about these behaviors in that place makes it a hostile spot that leads to a world of poverty, distress, and indifference or appreciation, which also makes it a place not suitable for stability and does not push towards growth, fertility and production. In the story (Rainy Morning in Ur), the city - the city of Ur - represents a hostile place for Haitham Al-Jassem, as a result of the siege and the many calamities it has suffered, which represents great anxiety and hatred for the character, **“every time the siege pierces its sharp teeth in my days, I feel that staying in the city turns me into a cockroach, like many who have accepted humiliation, ignominy and subservience, until the days become black, yellow and blue...(Al-Jassem, 2021, 23).**

The place in this section emits negative feelings towards it resulting from the character's feeling of hostility and hatred, we find the dissonance between the place and the character clear, even though that place is the home of the character, Hatred is based on its causes and not on the place itself, as the character is not receptive to the city as a result of this siege; Thus, the unwillingness to exist or live in it, and through this, the character lives in conflict and crisis with the place when it resides inside it, which makes it deprived of freedom and forced under a forced circumstance.

Third: The metaphorical place

It is the place that the narrator created imaginatively, as it does not exist in the lived reality. We find it in the stories of successive events and suspense, and Ghalib Halsa described it figuratively because “his existence is uncertain, rather, it is closer to the assumption, that the place here is nothing more than a scene of current events or an indication of the novelistic characters with regard to their class position or lifestyle (Halsa, 1980, 74). It is a place “passive, submissive and subject to the whims of characters and anecdotal events to the extent that its existence is a mere assumption or an

inevitable clarification.”, and it falls outside the scope of artistic experience because it does not express his coexistence with the place and does not possess his independence” (Gendry, 2001, 218), It is also characterized by atrophy of features and its limitations and control in its portrayal (Al-Ani, 2000, 33), This place may be a description of a situation experienced by one of the fictional characters, such as wealth, poverty, miserliness, and the like, It is also complementary to events, for example the trees that hide the fugitive or stand in the way of the hero (Halsa, 1980, 74).

In the story “Eternal Springs,” we notice the metaphorical place in the narrator’s words: **I raised my finger to ask permission to ask, the teacher indicated that I should speak, so I said with clear confusion: In the village they know nothing about a king who rules in the ziggurat, or Ur as you say Even the idiot guard who works there does not speak of a king, but says that the ruins are haunted by ghosts all night until dawn, We also mock the poor guard, laughing all the time, and sometimes believing, because our parents confirm what he says, and we are afraid to approach there at all... (Al-Jassem, 2021, 60).**

It is clear from the previous text that the narrator is talking about a village from the past, which may not have a real existence now, as this is a metaphorical place in which many events took place, and it is a city of imagination invented by the narrator, this is indicated by the strange events that take place in the story, as well as the qualities that are reflected in the characters. The strangeness appears in the folds of the sections.

And from the metaphorical place also what we find in the story (I was dreaming of the championship), which contains several places extracted from the writer’s imagination about the school, hospital and sports clubs, The pulpit of the mosque, and the stage’s floor, **"The desire to die as a hero has always gripped my being, since I was a child my order was in the first grade, in the first sports races, and when donating blood to the fighters, The first is the heroism embodied in a victory cup, an actor in a play, a preacher on a pulpit, and many other things... (Al-Jassem, 2021, 13).**

All of these places are hypothetical, and these events that the narrator recounts only witnessed in his imagination as an unfulfilled dream, in it, the writer dealt with ideas that are unreasonable waking dreams, with which he wanted to rebel against his reality.

And in the story (Cemetery Dust), we notice the metaphorical place of the character from his reading in **“A diary bound in black nylon, dusted and turned dark gray... (Al-Jassem, 2021, 82),** After he returned from a visit to the shrine of Imam Ali - peace be upon him - to go after that to visit his father's tomb, so he went to his mother's grave room to find this notebook among its contents, to read in the notebook **“Page two: The train station was cold in this last month of the year, new soldiers crowded on the platform, waiting for the train from Basra... (Al-Jassem, 2021, 82).**

The place here is metaphorical; because it does not exist in the reality of the story, it is just reading in an old notebook, it may be the writer's imagination, but it has the narrated imaginary side, It transcends its forms and features, it is a cold train station, but it is not restricted to a particular place, city, or geographical location, Hence, “even if space possesses realistic extensions, meaning it refers to places that exist in reality, What matters in the narration is the fictional narrative aspect of the space, that is, the textual narrative role that it plays within the narrative (Bouazza, 2010, 100).

And if the realistic studies saw in the place things whose social, psychological and geographical dimensions can be determined, then the imaginary figurative place is missing those conditions or part of them, Because it derives its characteristics from a purely imaginary standpoint, it is an invisible place that does not exist effectively except in the imagination of the creative narrator who can make the reader within spatial limits of artistic aesthetic dimensions (Al-Amri, 2008, 106).

We note the metaphorical place in the story (pool of blood), which embodies the suffering of the people of Iraq in the wake of the worsening social and economic situation” **The pool of blood was so great that it almost completely stained the image, which made the spectators believe that the country was swimming in a deep blood bath, No one can fathom events, others understand (some people) that the pond may dry up soon, Therefore, the sight of the pond remained stuck in the minds, and it became a terrifying nightmare in front of which all the souls that lived through the era of the late dictatorship dreaming of salvation from the nightmare that remained for three and a half decades and left a pile of black ashes shattered, Which makes the souls cannot see things clearly, which complicates the matter and makes the bloody blessing black and dark and sticking like gelatin on the surfaces of weak hearts Prevent them from moving or reading events easily and clearly. The pool of blood is expanding, and it has become a map in the place. If we looked closely at it, we would say about it frustrating and terrifying, that it is very similar to the map of the homeland...** (Al-Jassem, 2021, 47).

There was no real blood pool, but it was from the narrator's imagination to depict the aggravation of the situation and its result, which resembles a great pool of blood that expands little by little until it becomes frightening, as he comes back again to mention the disappearance of that pond” **Suddenly the pool of blood disappeared, and thick smoke and flames rose up. The announcer said that the security situation is deteriorating across the country and there is no hope for improvement in the situation in general...** (Al-Jassem, 2021, 47).

We learn from this passage and the ones before it that the metaphorical place here, through which the writer expresses his perception of the country's future situation, when conflict escalates, and crises increase in society until the matter escalates to the outbreak of civil war and hungry revolutions that come on everything and everything and turn society into a great pool of blood.

Fourth: The place of the living experience:

It is that place “lived as an experience within the fictional work and able to evoke the memory of the place, its place in the reader, as it is a place where the author of the story lived, and after he moved away from it, he began to live in it with imagination” (Khafaji, 2012, 422).

In the story (Crows), the place comes as a living experience that the narrator recounts on the tongue of the character” **I went to my bed early, and decided to start the harvest tomorrow, from the early morning, I went out to the field before the others, I walked vigorously on the dirt road, Whenever I approached the field, the birds fled before me in fright, and I heard a rustling and the sound of breaking dry sticks. The crows were like swarms of locusts, crushing every spike, I advanced further into the depth, seeing nothing but desolation, I ran through the field like a madman, squeaky stubborn crows flying like sparks, and returning to pounce on what remained of the plants in the land, I felt completely powerless to frighten her and drive her away, she lay on the ground**

exhausted (sic), shattered body and heart, crows started flying around me in the sky leaving destruction...(Al-Jassem, 2021, 19).

It is a living experience for a farmer who went through this experience in his field. He narrated this scene, which depicts the ruin of the most important thing that the farmer can possess, where the planting and harvest that he will reap to be rewarded for long days of hardship and fatigue, and from here the place to live here is the field, which is The desired place in this narrative scene provokes a group of sorrows, and opens the wound to the deep concern of the farmer who witnessed this devastation of his planting crop.

We note the lived experience in the story (the slum) that reflects a dark side of what the wars in Iraq left behind, including what we find in this passage: **In the corner of the street, near the school fence, a broken black pavement, a dumping ground for small carts, from the restaurants open on the main street, in our slum, Families without a breadwinner, subsisting on discarded throwaway leftovers, at night when it gets dark they sneak through the old doors to fall around heaps of savory throwaway leftovers that refresh the souls of the hungry... I used to go out as usual after sunset, I take a survey look at the area... I was surprised by a woman draped in a black robe, her paired fingers moving over the leftovers of food... (Al-Jassem, 2021, 28-29).**

The place in the above passage expresses a living experience, as the character's passing from this place was almost daily to find this unfortunate sight, but this scene develops into another scene that the character was not accustomed to before, which is this woman who came to search for food For her and her children in these leftovers of discarded food, and through that the text enjoys a forward-looking vision, that is, the place and the experience before the referral, so that the state of pain increases after that with this absent text, represented in the depiction of the condition of this woman looking for food, And the circumstances that led her to that state that the character saw. The narrator here is familiar with the relationship between the place and the tragic details it contains.

In the story (The Birth of a Hero), we find the school a familiar place, about which the narrator recounts some details about the character of Ahmed the orphan since his early childhood, **He had a number of friends in the school as well as the locality, and among them he considered Sadiq his close friend and he accompanied him at all times, but he was unable to convince him that he should pay attention to himself and that his introversion and isolation did not return his father (sic) to the life of this world, One morning, Sadiq came rushing to Ahmed's house, conveying good news that Ahmed had been chosen to represent the school in the new squad for the Cubs football teams of Al-Nasiriya Club. This was one of Ahmed's dreams that he always repeats in front of Sadiq, despite the state of frustration experienced by his secret news, but with shyness and hesitation. His friend insisted on him not to miss the opportunity he had always dreamed of, saying, "Your father will rejoice in that..." (Al-Jassem, 2021, 53).**

The place in the previous text represents a normal social experience, and it should be noted that the school is a small community rich in all forms of society, from the coexistence of a large group of individuals, and the presence of almost continuous and permanent contact and communication, And other than that, and Ahmed's personality here reflects a change with this place (the school), as this communication with the schoolmates was cut off, and he became withdrawn into himself, as a result of this state he had become, which is a lot of thinking about his deceased father.

Place description:

The description is one of the main pillars that the spatial scenes use in the story in order to present it to the reader, and give him a complete perception of the environment in which the events will take place, This is what was popular with the owners of the traditional story, as the narrator gives full details of the place and draws the scenes, and describes the locations in which the events take place, so that it becomes like a curtain from the back stage curtains, All its benefit is that it presents to the viewer or reader a picture that is wide-sided, narrow in scope, easy to perceive and comprehend from the first sight, This quick, brief picture summarizes for the reader the environment in which events are moving” (Najm, 1955, 14), So the description is “the tool that constitutes the place, the stories vary in its use and it builds its spatial space” (Habila, 2010, 197), The narrator’s need varies when he describes the special backgrounds of his characters and events, he may sometimes need to describe an extended background, or sometimes focus on small details, and all this requires the narrator’s knowledge of the environment he intends to describe in order to achieve his goals and give the reader a complete sense of the described place (Gendry, 2001, 184), When the narrator senses the place, and expresses it, he is supposed to make the reader “feel the familiar impression, flavor, sounds, and atmosphere of his own, And that he can observe the character in her work and in its life, see what the character sees from its point of view, and feel what it feels about this place” (Abu Bakr, 1989, 63). Therefore, the description of places, things and people is no less important than the narration of events and actions, as it reveals to us the connections between man and place, as well as “revealing the spatial dimension of the story” (Abu Nader, 1979, 133).

Closed places

It means places that are “bound by borders on at least three sides, provided that they have ceiling borders” (Harby, 2003, 84), Its area and components are determined, such as rooms in homes and palaces, and these places often represent optional accommodations, revealing familiarity and security, Or they are places of forced residence, so they are a source of fear and coercion, or they are popular places that people go to for recreation, such as shops and cafes, Or they may be places frequented by the luxury class in order to satisfy their whims like amusement parks (Obaidi, 2011, 43-44), The closed place “is the place of living and housing that houses the person, and he stays in it for long periods of time, whether by his will or the will of others. Therefore, it is the place that is framed by engineering and geographical boundaries, and the permanent conflict between the place as an artistic element and the person inhabiting it” Abidi, 2011, 44), The emergence and disappearance of these places is related to the human need “which is related to his time, for the same need connects man to other spaces in which he resides, Some of them are used for various purposes, for the home is his home that protects him from nature, the hospital is the place of treatment, and the prison may take away his freedom...these spaces between which man moves and shapes them according to his ideas and the geometric shape that he likes” (Habila, 2010, 204), Some of them are used for various purposes, for the home is his home that protects him from nature, the hospital is the place of treatment, and the prison may take away his freedom...these spaces between which man moves and shapes them according to his ideas and the geometric shape that he likes” (Habila, 2010, 204), These different spaces carry different connotations, and each of them expresses a certain corner, with certain connotations, as they express pressure, closure and isolation, It takes various peculiarities in various narrative works. Closed places are a societal spatial phenomenon that expresses the moods of its people who reside in them, smelling of the tangible interaction between their people; Because it is special to a specific number of people who live in it or who frequent it” (Abadi, 2011, 56), Which made some of these places may be rejected; Because it is difficult to access, and may be wanted; Because it

represents the refuge and protection to which man takes refuge away from the hustle and bustle of life, its constant movement or the dangers of the other (Hussain et al., 1988, 63), The narrator made these places a framework for the events of his story, and a motivator for his characters, and different peculiarities were taken according to the different perceptions of the narrator, and Al-Jassem's stories are not devoid of these places', including the house, the room, the library.... It is clear that the closed place in the story (rainy morning in Ur) constitutes a privacy as a place for the character to live, but a conflict appears between the place as an artistic element, and between the person who lives in it, says the narrator, "I carved out a small part of the big house for the family, and built my own house, so I was stuck between its walls with my small family, in addition to my beautiful things from my books and papers...(Al-Jassem, 2021, 22), What is clear in the text is the writer's use of the term (I got stuck) expressing the initiation of the place with a struggle that soon ends when the character discovers what he can compose on this place, which are his books and papers, The closed place comes in the story (scattered notebooks) represented by the (library), in which we notice a clear disturbance between the character and this place, although the library may be one of the most closed places that builds a strong affinity between the place and the character, He says, **"I was collecting my letters scattered on the shelves of the library and the tables dusted with the dust of time, I began to record the addresses to remove the rust of memory, I was confused by forgotten details in dark corners, I had forgotten the heroes of the stories, prisoners of their loneliness between the sides of books, I jumped on the lines devoid of letters that fell like dark, drier autumn leaves..."** (Al-Jassem, 2021, 61).

This place presents details of life, philosophies, and a special social situation in which the character lives his aspirations and symbols from the heroes of the stories between their books and papers, and these heroes may have been placed before in such places, so they formed the character's library as a closed place for them to restore their memories, and recall their past, In the story (The Ring), the character faces a great struggle over the issue of the ring, which the mother believes brings luck and happiness, so she wants to buy one for her son, But he does not believe it. He considers it a myth that has no validity, but she tries repeatedly to convince him to give in to the matter, so he finds a struggle with himself when he enters the house and is alone in his room,"**I came home late, my body was tired, my thinking made me sleepy, when I fell asleep, I forgot to take the ring off my left ring finger, I fell into a deep sleep, lying like a rag on the bed...** (Al-Jassem, 2021, 47).

The closed place here is (the house), which is very much in the stories of Haitham Al-Jassem, and in the house - as a closed place - privacy is high, The presence in it is mainly for its owner, and it is mainly present for him, and one of the advantages of the house as a closed place is that it makes those in it isolated and have privacy, And the presence in such places is very long, "because we are the ones who choose to be inside them, and they are the only ones that can accommodate our concerns, and in them we can work with utmost privacy, and they give us safety" (Harby, 2003, 110).

This is also similar to what we find in the story "The Bed" in the group "The Death of the Last Princes of the Kiosks." The narrator says: **The idea of changing the bed disturbs me, makes me sleep, and leaves me turning from side to side at night without feeling the pleasure of sleep despite the drowsiness that opens my mouth like a flabby shirt pocket.** (Al-Jassem, 2021, 51).

Thus, we note that such places were found by the storyteller to narrate details of life that may seem superficial, but they reflect something else, which is a societal situation in

which the character lives, The closed place may come to list the latest and details that do not fit other than this place, such as a house or a closed room or someplace like that, Among these details or events that fit this event are details of a crime, such as what we find in the story (Recluse) says the narrator **“As I advanced towards the locked room, the air became silent like the silence of the tombs, I dared, in spite of my disgust, to push the wooden door a little, I (sic) could not hold my place, the sight of the one lying on the bed was disgusting, there was no blood, but there were zero worms writhing Like earthworms falling from a rotten tree.. (Al-Jassem, 2021, 18),** They are details of a murder, a corpse and things that do not fit its details unless the scene of its occurrence at the storyteller is a closed place that creates a state of terror and merging for the reader with the details of the event.

Open places:

It means places that “are open from one side or more, provided that they are open from the top. This openness gives great privacy within the personality, by giving it comfort to its soul, despite the sadness that may sometimes affect it thanks to emergency circumstances” (Harbi, 2003, 136), Open spaces differ from closed spaces in their breadth and ability to communicate with other places. Talking about open spaces is talking about places with large areas, such as the desert, the sea, and the city, or medium spaces such as streets, neighborhoods, and markets, or small spaces such as ships, boats, and ships (Obeidi, 2011, 95), It is called open, because it is open to the outside, as they are places of communication and movement, where movement and movement are clearly visible. Thus, it is considered “a theater for the movement and movement of characters and represents the spaces in which the characters find themselves whenever they leave their fixed places of residence” (Bahrawi, 1990, 40).

Openness gives the character a sense of tranquility and makes it more optimistic in the face of life. Therefore, stories generally take open places “in which they frame events spatially, and these places are subject to a difference that imposes time that controls its geometric form, its nature, and its types, as spaces appear, and others disappear” (Habiba, 2010, 244).

Based on the foregoing, the reader can distinguish between open places that are prepared for all story characters and are not limited by difficulties and obstacles and allow the character to develop and freedom such as parks, streets and the like, and closed places such as homes, cafes, amusement parks and the like in telling stories (Abadi, 2011, 44).

And that the open space is closely related to the closed place, “The closed places are characterized by familiarity and hatred may occur, while the open ones indicate alienation and fueling the tendency of aggression” (Noureddine, 1994, 52).

The open spaces mentioned in Jassim’s stories were represented by (the sea, the Euphrates beach, the city, the village.

Among the open spaces we find in the story “The Mercy of the Sea,” in which the narrator talks about the sea as an open place that represents a window and connection with the outside world **“It never occurred to me, in all the fifty years of my life that the sea was subject to change by sudden fluctuations, We knew it a safe haven, to escape from the darkness of the negative city, our eyes and the grace of our bodies, when you made us with the backs of the crooked and the eyes extinguished, it was with the early hours of dawn, it smiles at the caressing of the stinging oars on its transparent face as they rest on its back full of life, once weighed by the weight of the boats of dates and fish, and the**

other graceful ones adorned with fruits and vegetables, then lined up like giant flippers of the sandy beach extending deep into the river or around the sail...” (Al-Jassem, 2021, 14). -15th).

The narrator in the above text narrates some of the changes that occurred on the sea after he became accustomed to it for years, and he did not expect it to change at all, it is a place of movement and communication, in which movement and transition are clearly evident, and here it is a public open place, Such places “are a stage for the movement and movement of personalities and represent the spaces in which the characters find themselves whenever they leave their permanent places of residence, such as streets, neighborhoods, stations, and places where people meet outside their homes, such as shops and cafes” (Bahrawi, 1990, 40).

In the story (Picnic), the open space is a place where some families meet for a walk and a good time **“A green spot on the shore of the Euphrates, where every evening some of the city’s families suffocated by dust, overcrowding, and the fatwas of Haram gather, we got out of the car in the garage adjacent to the garden, the youngsters ran towards the swing and walked down to an empty terrace to eat our light dinner...” (Al-Jassem, 2021, 55).**

Such a place is one of the open spaces that some people resort to change their lives and psychological moods. This green spot is a place where others can rest easily, even though it is not owned by specific people. And what distinguishes the open space is the attempt to search through it for the transformations taking place in society and in social relations, among the places that the narrator depicts in the stories of Haitham Al-Jassem, employing the technique of direct description and narration, are the mud huts in his story (The Crows), **“Our village, mud huts scattered randomly in open open land, its borders are far horizon, vast lands planted with wheat, interspersed with streams like giant arteries in harvest seasons, farmers used to see birds fly in giraffes in dense flocks hovering around the plants...” (Al-Jassim, 2021, 18).**

This text combines the openness of the natural and industrial place that is domestic and open at the same time, as it stands at the details of an open and direct place for people, society and nature, but it gives this place a great ability to imagine it as a lovely place, as there are natural reasons that make it have this ability to be a natural friendly place, but on the other hand, it represents a hostile place with these crows that pounce on the spikes of wheat, eat them and spoil the crops.

From all of the above, we conclude that open spaces occupy a large space in the stories of Haitham Al-Jassem. Perhaps this is due to the nature of Iraq that wide and open country, and the vast areas, mountains and slopes are typical examples of the open space, and this openness necessarily leads to a set of life experiences and difficulties that need determination and physical strength to go through and overcome them.

Conclusion

At the conclusion of this research, it is worth mentioning the set of results reached by the research, which are represented in the following points:

- 1- The writer employed negative feelings in the hostile space, according to the characters' perspective and starting from them to establish the narrative text.

- 2- The open places occupy a large space in the stories of Haitham Al-Jassem; perhaps this is due to the nature of Iraq, a vast and open country, with its vast areas, mountains and slopes.
- 3- The closed place may come to list the latest and details that do not fit other than this place, such as a house, a closed room, or the like.
- 4- The house is a closed place, which is very much in the stories of Haitham Al-Jassem, and in the house - as a closed place - privacy is high, and the presence in it is mainly for its owner, It exists mainly for him, and one of the advantages of the house as a closed place is that it makes those in it secluded and has privacy, and the presence in such places is very long.
- 5- The living place within the artwork, is able to evoke the memory of the place for the recipient, and it is a place where the narrator lived, and after he moved away from it, he began to live in it with imagination.
- 6- And if the realistic studies saw in the place things whose social, psychological and geographical dimensions can be determined, then the figurative imagined place is missing those conditions or part of them, as there is no dimension except for the imagined self that produces dimensions and images for it and gives it its imagined reality.
- 7- The hostile place is the place towards which negative feelings arise due to the character's sense of hostility and hatred, and lack of harmony with it, for reasons related to its refusal to live in it, or that the character experiences conflict and crisis with the place when it resides inside it, which makes it robbed of freedom or forced.
- 8- The friendly place is a place or a safe haven for the person to search for or escape to. It involves a deep dimension in the search for a safe and happy life, a life in which there is an environment for normal living in a natural situation, such as the homeland, the village, and the house.

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