

The Emotional Connection with Space in The Iraqi Novel

By

Dr. Asmaa Adeeb Abbas

Iraq - Ministry of Higher Education - Uruk University

Email: asma.adeeb.1976@gmail.com

Abstract

We know without doubt that the correlation between the personality and the space it occupies is inevitable. As they hardly separate, and if they do separate, then that separation still creates a state of harmony and connection between them, which may reach the point of dissolving in love, longing, and attachment. Thus, they represent two basic units within the artistic structure of literary texts, and the matter is more evident in the novel. The characters of the novel only move in a space that reflects the characteristics of that character, and the type of space can only be indicated through a character that gives it its distinctive feature. This research goes this way of looking at space and literary characters, to reveal the nature of the relationship between the character and space, and although this seems to be the subject of many studies and research, our research attempts to address the relationship between character and space with two dimensions; The first: the intimate feeling that the character feels to the space, which represents a state of harmony, and the other: The character's feeling of resentment towards space, and the research looks through texts that belong to Iraqi novelists from different times.

Space

Everything, no matter how small or large, has a framework that contains it and interacts with it or moves away from it, while being a part of it, and this is called the space. A space may sometimes make us feel sad, or happy at other times, for there is a place that connects us to the past, people, events, and times that have passed or will come, and there is a place that gives us happiness, making us happy, and another place that makes us sad, or we feel all of that together. Perhaps one place contradicts itself, and perhaps that contradiction reflects an internal contradiction within us.

The positive or negative interaction with the space is subject to the correlation with other factors, the most important of which is time. We can feel happy in a space at a time, but the same space can cause us feelings of despair at another time. Despite that contradiction, it remains one space whose features have not changed except in our inner feeling. And the effect of space is not only related to our existence in it, we may live in a space that our feet have not set, but it lives in us, affects us, through our imagination, or we imagine it through others.

Space has a special importance, which makes its effect (the personality), it is the framework that contains it, it may make it happy or sad, it is thus a face of life, in which our happiness is sometimes associated with the misery of others. The foregoing description of space gives it an emotional dimension, like a poetic vision, so that the novelist's view of the place is equal to the poet's vision of it. Poetry critics always try to investigate themes of space in poetry in order to feel the social effects it creates, and its impact on the context of ideas, it dominates the critics' thinking and their work to discover its different dimensions (1). The artistic place, according to Lotman, is a limiting space. On the one hand, it occupies a space in the vast universe, a reality that is broader and more comprehensive than its real space, and its

dimensions are matured from social and intellectual influence, for reality remains outside as long as ideas are not made in it through which man creates a new meaning for the dimensions of that place.(2)" A place is the home of childhood and familiarity and the center of imagination conditioning. When people separate from that space they keep remembering it subjectively and its memory reflects on many aspects of life, the feeling of protection and security that was provided by that place called home, and based on the remembrance of the childhood home, the characteristics and features of the place take on a subjective character and its geometric dimension is forgotten."(3), and this is the dimension of harmony or familiarity that has taken a poetic character - whether the text is a poem or a novel - which distances it from its realistic dimension, and from here the characters may recall places where they did not live long, but they come to mind from time to time, That is, the place, whether real or imaginary, seems connected and integrated with the characters just like its association with the flow of time."(4) And just as we find the connection of space with imagination, it is also linked to time, and to the things around it, for a place includes many things (5).

The secret of the connection between the novel and space is that it represents one of the main axes on which the novel is based. There is no novel that is devoid of a space through which events take place, ideas pass, and dialogues happen, whether that space is real or imaginary (only visions). Describing nature, homes, and things is a means of narration, a telling of the characters and their psychological states, and even their social classes; Because it is the place that requires the presence of characters and events and not the other way around (6), as it is the secret that reveals the various natural, strange, or contradictory things. Hence, describing space as a physical thing with geometric dimensions governed by scales is not enough, it is a system of abstract relations, it is extracted from tangible things as much as it derives from mental abstraction or abstract mental effort (7), so it is characterized by the nature of its external parts and it is determined within the limits of our perception (8).

Adding a poetic dimension to space is not only limited to poetry; Rather, this attribution of the place is also applied in many novels, and we say: many; to avoid generalizing; Because giving a poetic characteristic is not always the case; Rather, this depends on the nature of the novelist's employment of that place. If the narrator intended to play with the boundaries of the place in the novel for a purpose other than the purpose of the geometrics, then a sufficient justification emerges to give that place a poetic dimension. Because space in this case turns to a factor that provokes different feelings for the characters of the novel, as well as its writer and reader, in this case the novelist is able to reflect what the character feels through his presence in a place, and the source of that feeling is the psychological state of the character while he is in a place that may open a horizon for the future, or make him in a state of retrospective association which soon finds itself residing in the past, or gives him a horizon of intercourse with the present; But through windows that may harmonize with things with material realism, and so on... Researchers and critics have drawn attention to the poetic dimension of the place, so each of them begins to put his perception about it, some of them point out that when a literary work lacks an expression of space, it loses its distinction and thus its originality (9) And some of them think "that space alone evokes a sense of belonging or another sense of time and imagination and without it, nothing happens" (10).

The researchers specify the foundations of space that gives it an emotional dimension. The most important of these foundations are:

Identity

The space in the story or poem must become a historical and national identity. That is
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because mentioning any place will undoubtedly open the horizon for a sense of belonging, to the geography that represents the homeland, or to history with all its relations.

Culture

Space emerges in the literary text, carrying with it the writer's cultural ambitions; But those ambitions do not appear as an explicitly addressed message; Rather, it emerges in the form of a cultural test for the writer of the text, and here the artistic talent is being implemented in how this test is presented to the recipients and the cultural vision that the writer aspires to be the dominant one, and this aspect is the one in which the writers' talents should compete in lightening the minds of the readers without provoking any psychological factors that exist in their minds.

Actions and their relationship to space

The act happening in a space must turn into a search factor for the future personality aspiring to reality (11).

As for the place in the realistic perspective, it is one of the most important basic components in the fictional work and it occupies a large portion in its narrative structure. It is the ground on which events move, and the conflict between the characters within the framework of the coherent narrative text take place. The conflict does not occur in emptiness, but in multiple and specific times and places (12).

The novel must be linked to space, regardless of its value and role in the structure of the work, and whether the space is within the framework of straight or circular dimensions, it must accommodate the movement of the characters and the course of events.

The Character

There are many theoretical writings and applied research that dealt with the novel characters, and critics differed about its effectiveness and structure within the novel. The interest of researchers in character has increased since the Russian Formalists turned to the study of narrative texts, after interest was almost limited to poetic texts. This new trend led to the emergence of a more series study of stories. The researches carried out by (Algirdas Julian Grimas, Claude Bremond, Roman Jakobson, Tzvetan Todorov and Philip Hamon) are the most important things written in the analysis of the narrative text, and almost all critics agree on the ambiguity that surrounds the novel character. It is difficult to determine the expression of the literary character (13). Philip Hamon refers to the same meaning in more than one place. In his article entitled: (For a Semiological Law of Character), the issue of these analysis formulas is one of the main pillars of criticism, and that it constitutes an obstacle to literary theory, whether ancient or modern. It is an ambiguous problem, poorly presented, and the reason for this is due to the spread of psychological criticism on one hand, and to the novelists who confuse their patriarchal glorified statements on the other (14). Alan Rob Qurei believes that the interest in the character is due to the rise in the value of the individual and his desire for sovereignty, and this is what led critics to reduce the characteristics of social class, and the narrative elements are employed to show the character and give it the maximum prominence (15).

The character is treated on the basis that it is a living being with a physical and civil existence, and its features, vitality and emotions are described, as it has an active role in any literary work. (16)

The most important characteristic of the new direction in the criticism of the character, is the transition from inside the character to the outside, to the roles it plays, and the various uses that it is put into (17), and some critics deliberately underestimate the importance of the character, and its descriptions; when that is done, the novel is no longer defined by its character, and its internal characteristics; Rather, the work for which it is employed in, and the quality of these works. That is why Vladimir Propp tried to separate events from the characters. He sought to arrange the sequence of events. However, in practice, he had to define these events by assigning them to the characters, so he divided them into seven circles - the aggressor circle - the donor circle - the helper circle - the princess and her father's circle - the sender's circle - the hero circle - the fake hero circle. This distribution does not serve in Propp's theory about the concept of character, but rather reduces it to a classification of events (18).

The character operates on several levels at the same time, the level of what the character sees, the level of what it thinks, and the level of external movement, and these different levels of narration work in an integrated manner, which gives the words special connotations (19), and when the characters are tense, the style is tense with sharp sudden transitions (20).

The concept of the character witnessed a remarkable development with the advent of "Algerdas Julian Ghazbemas", who relied on the two analyzes made by "Probe" and twenty years later, "Etienne Sorio" to establish "Grimas" the first global system of characters, an attempt to establish a proportionality between them, and on the other hand wanted to find a kinship between their roles and functions in the language, and he benefited from the saying of the linguist L.TESNIERE: Every saying requires a verb, a subject and a context in determining factors (21).

As for the scientific foundations from which "Todorov" started in defining the novelist's character, it is linguistics. This definition is consistent with the linguistic concept of character, which has been well received by structural critics. "Todorov" strips the character of its semantic content, and stops at its grammatical function, making it the "subject" in the narrative phrase, to facilitate the process of matching between the subject and the personal name (of the character) (22). There is no doubt that this opinion agrees to a large extent with the words of "Paul Valery": the characters have been transformed into an object of words, to the smallest unit of meaning (23).

Claude Bremond, in his study of the concept of character, starts from the concept of function at Probe, where he noticed a deficiency and ambiguity in Probe's theory, especially denying this theory of character, as he sees that the function in the story is linked to the character. Victory, for example, cannot be linked to a conflict unless both are related to the same character, as the job is known as a connection between the character on one hand and function on the other. Thus, the composition of the novel becomes based not on a series of works, but on a system of roles. The story in Bremond's theory revolves around one or more characters, and that plot growth means a change that affects one or many characters. Each story, in the end, is the story of the character, so the character in this sense is the course of the story and its substance (24).

The character can appear in the work in three forms:

- The artist's character.
- The character of the person being portrayed, or the main character of the work.

- The character of the person to whom the work is directed to.

These three characters are like three mirrors facing each other, each reflecting the other two mirrors (25). And the character does not have a meaning in the structure of the work unless it has a function that it exercises in its relationship with other characters and accidents (26).

Contemporary criticism gives the character a special importance, as critics consider it the basis for building the novel and the reason for its success. It “derives its ideas, trends, traditions and physical characteristics from the reality in which it lives and is usually of a distinct character from the traditional human patterns that we see in our daily lives, it does not impress us with its richness, as it is rich in semantics, rich in its psychological, social and physical aspects, and represents unique models in humans since it is filled with movement”(27) Every character is limited to five factors, its birth and death, food, sleep and love, these factors are the most important and influential in human life and the formation of his character, and the creative writer presents his characters through their actions and conflicts with themselves and the surrounding environment, the characters are a reflective mirror that reflects the writer's artistic vision. The characters may rebel against their creator, refusing to remain a reflection of the writer’s artistic vision, because they may have their own life (28), like we will see later in the novel of Twilight Raki.

Critics divide the characters into:

Simple and flat characters, which are characters that are stable from the beginning of the story to its end, and are based around one idea, or a permanent characteristic that do not change throughout the story, and accidents do not affect them. We also have the renewable characters: which do not appear clearly to the reader in the first pages, but rather unfold gradually, and develop with the development of the story and its events as a result of its continuous interaction with events (29), and some critics call it the developed or circular character. The third type is typical characters, in that character, the attention is not focused on the character itself as a goal, but rather it is a means to show a certain characteristic, the character becomes just a symbol that symbolizes a characteristic of some chosen qualities, or a machine that illustrates a feature. Another type is the realistic character: this character bears the characteristics of society, and the writers describe this kind in more details, so that it can be convincing and alive, not because it differs from the whole, but because it is extracted from this whole, and this applies to events, as they are similar to reality.(30) we also have the vulgar character: this character may be more alive and tender in its psychological connotations, as it presents models of human beings who are unique in special emotional cases, worthy of study, meditation and discovery. These characters usually have some sort of a mental disfunction resulted from the issues of society (31).

The above presentation of the types of characters was not intended to define the character as an element of the narrative; Rather, as a mirror reflecting the place it lives in. And this matter is very clear and does not need to be proven, and we will try to show this connection later in dealing with examples of some narrations, in order to show the relationship of the character to the place. The space itself may turn into a main character in the novel and may take the largest role in the literary work. Events depend on it and their development is shaped by the forms the space imposes (32), and accordingly a third type of stories can be added, which is the story of the place in its two aspects: natural and moral, to the stories of events and characters. This last classification reflects what we meant when talking about consistency, harmony and connection between the character and the place, and the resulting dynamism in the course of events, and the illusion that what is presented in the

novel is the actual occurrence of reality, and the intense interaction between man and space appears through the ability of the place to affect the character and touches the self in its psychological depth and mental structure, considering the effects that the topography of the place has on the psyche and thinking of the human being. "The place is not just a topography; Rather, it is a cultural conditionality and a set of moral values and behavioral controls, and therefore the interaction with the place is a cultural and value interaction." (33)

The manipulation of the image of the place in the novel can be exploited to the fullest extent by looking at it from the angle of the characters. The projection of the psychological or intellectual state of the main characters on the environment in which they are located makes the place a sign that exceeds its familiar function as a decoration or a medium that frames the events. In this case, space turns into a real element and breaks into the realm of the narrative, freeing itself from the shackles of description, the space can be is a main character of the novel. We find such a connection in the novel: *Before Paradise*, by Muhammad Ahmad Al-Ali. The main character of the novel, even if he is the (martyr) who used to talk about his heroism to his wife, the real hero is the place (the homeland) that aroused in the hearts of his citizens the love of heroism in defending that land.

There are places that seem unsafe, so they reflect a feeling of insecurity on the characters, and this is what we found in the novel "The Cave" by Muhammad Dawood Al-Ajili. The novel highlights the nature of the unsafe place, and what it has added to the character in terms of its characteristics, behaviors that change from time to time according to the fluctuations of the place. The place might affect the character positively and negatively, making it aware of everything it is, so it can be attracted to it or alienated from it.

The novel "This is how we made steel talk." by Saad Muhammad Rahim reflects the impact of the place on the character, especially when the character is aware of what is going on around and interacts with every corner of the place.

Najeh Al-Mamouri deals with the war from another angle in the novel "East of Basra, East of Al-Saddah", by focusing on the character (Shukr bin Al-Alawiyeh), who was disabled due to his injury in war. The writer was able to link the battlefield to the places near Basra and what those places left in the character whenever he remembers them and talks about them because of the suffering it was associated with and caused, the permanent disability it caused him, and from here we can find that the relationship between a place and the character indicates a psychological attachment with the place, which may be in part a negative relationship, which is the permanent disability, and the positive relationship is the defense of those places that one belongs to.

The search for the image of harmony between the character and the place remains clear in war novels, as the novelists deals with this issue from different angles. In the novel "The Farthest Point" by Dana Talib, and the novel "American Dust" by Zuhair Al-Hiti, which linked the heroic character (Fatima) with the events that she went through and the accompanying events and the changes in the spaces in which the heroine lived, starting with the place of origin in which she grew up, which is the city (Baghdad) and all the change that happened in it which made the character feel like a stranger, the roads and neighborhoods were the same, but those who owned the roads and the shops were not those who occupied them, which led her to think negatively about the place, and she did not think about it enough when she had the opportunity to leave (immigrate) from one place to another.

Some of the novels linked different places affecting the lives of their characters, past

or present, the novel “Sea City” by Najah Al-Maamouri, chose the life of the martyrs, to be a symbol for every martyr. The place has emerged in this novel in an influential way, through the narration of the life of the martyr, where the writer gave him the ability to talk about himself through his memoirs, or the impressions of his relatives, or through his immortal soul.

Abd al-Khaleq al-Rikabi based his novel: “Who opens the door of the talisman?” 1982 AD, to the idea of capturing the Iraqi village at the end of the nineteenth century, to make it a framework for the events of his novel, which became a symbol for all the villages of Iraq that suffered from exploitation and underdevelopment under the Ottoman occupation. Abdul-Khaleq Al-Rikabi was able to complete his trilogy: “Al-Rawuk 1986 AD”, and “before the Basha flew away 1987”, and “Seventh Days of Creation 1994 AD”, so he chose the village as a land on which the events of the trilogy were going. This trilogy spoke about the suffering of the peasants and their harsh social life due to exploitation and ignorance. The trilogy extended from the end of the nineteenth century until the mid-fifties of the twentieth century and dealt with the problems of several successive generations in a village. Al-Rikabi chose a symbolic place, an Arab village called Al-Hashima located between Badra and Zurbatiya, an area whose people grow wheat and barley, and a certain number of vegetable growers end up with them known as Al-Hawiyah. And fishermen known as Berbers, and the village is clear in the mind of the author and very close to reality because he saw it in a real way, for it is an Iraqi village that symbolizes the stages of development of any Arab village. (34)

And all the places in the 1988 novel “Playing in a Noisy Place” by Ali Khayoun become strange to the main character (Imad Mansour Al-Sari) due to the loss of his girlfriend (Ishtar) while entering prison, who chose his colleague (Abdel-Fattah) as her partner. And here, we see the character effected by the place because of his feelings to (the beloved) but losing her causes dissatisfaction or a feeling of negativity towards the place because of the suffering that he may see around that place, it is a negative attachment to the space.

The significance of the place in this novel has changed between the main character living in prison and after his release when he is faced with the difficult reality.

Perhaps some novelists presented characters that might be described as vulgar; But they show, in their psychological connotations, tenderness and vitality, with what they present of features of humanity who are unique in special emotional cases, worthy of study, contemplation, and detection. This is what the main character of the novel “American Dust” presented to us and the various contradictions it holds to reveal its ability to adapt to the new place, even if its circumstances are different. All the advanced novels showed the merging of the characters and their emotional attachment to the place, and the images of the place were numerous real, imagined, familiar, and hostile, and the images of the place reflected the nature of the characters; nervous, restless, calm, hateful, hurtful, or loving.

We can find the image of the hostile place in the novel “Al-Shama’iyyah” by Abdul Sattar Nasser, as the image of that place is reflected in a hostile nature towards the souls of the characters, in which these people tasted all kinds of torments, and were more severe than what they experienced in their lives. As each character tells us what he or she has experienced in this place, and thus one of the protagonists of the novel says: "For many years we have been in Shammai'ya laughing at ourselves for no reason. The caps are too big, and the electricity runs through our bodies. Our flesh is being eaten after midnight. What's the matter? What is the relationship between insanity and politics? (35). The tone of the

conversation is clear towards that place. We can find an image of the imagined place in the minds of the novelist, present in many novels. The imaginary place is the place where “there is no place like it in reality but it is narrated like this to attract the reader.”(36) We find a place similar to this in the novel “An Apartment on Abi Nawas Street”, in which the narrator presents the turbulent political life in Baghdad; ; An elite group of militant youth and intellectuals took an apartment on Abi Nawas Street in the center of Baghdad as a place for their meetings, until this apartment became a political forum (37).” Therefore, this title was a condensed picture of the events of this novel, and the writer did not declare in this title the main topic of the novel. He cause a temptation for the reader who will seek to know what is going on in this apartment of events, for “the title in general is a semiotic structure that carries with it semantic and symbolic dimensions that can lure the recipient and push him to get to know these symbols and ciphers” (38).

As for the novel of “a pure white tattoo”, we find other characteristics of the place that distinguish its nature; One is that the place and the people in it are in a state of confusion; As one is related to the other, man is linked to the space in which he moves or settles, time is also in a correlative relationship with the place, so the nature of the place appears to us as a material ocean containing a group of people which there is a contradiction, represented in the fact that people are sometimes in a state of overlap, and sometimes repulsion and divergence:

“The only window in the great room had its long curtain closed to prevent the light from slipping into the open sidewalk, and they all descended into an anxious stillness, with some conversations they didn't want to go through, as they walked on the carvings of calm. Vapors of patience spread over the faces, casting anxious looks to more open corners. (39)”

And there is the (imagined) place, which may represent an objective equivalent to the real place, and the existence of such a place appears in many different forms.

“We entered the large information room in the hospital, there were a few visitors...I stared at some paintings. A woman carrying her child stands at the end of a green road that connects to a beautiful and elegant hut, while the rest of the painting had mountains and waterfalls, and tall trees, which the sunset gives a dull color, there is a child in a painting whose eyes twinkle with a vivid dream that grows with strength and eagerness, as it once beats” (40)

What is striking about most of the Iraqi novels, in the nineties, the beginning of the twenty-first century and the present, is perhaps considered an extension of the war novel in the eighties of the twentieth century, as these novels dealt with the manifestations of the Aggression on Iraq since 1991, works that vary in quality ; However, their main theme revolves around the emotional connection between the character and the place, with all that it contains of positive or negative affects; However, the negative nature is mostly due to the nature of the remnants of war. It can be said that the novel in the nineties did not stray from the borders of the place of origin, or search for it in distant cities. It is noticeable that most of the nineties novels were not inspired by the theme of the Thirty-Eighty aggression against Iraq until the beginning of the twenty-first century, and perhaps the reason for this is that the maturity of the idea of war was not achieved until a long period after its establishment, unlike the war of the eighties, and we can add another important reason, the distancing of the nineties war as there was no direct contact between the two warring parties, as advanced long-range weapons played a role in this war, such as planes and missiles.

The novelist was able to reflect the picture of the devastation caused by the war on

Iraq, which included all aspects of life, and he was also able to clarify the image of the stability of the Iraqi people in all its aspects, starting from the battlefield and ending with the Iraqi family's home and its suffering from the war. In the novel (*Twilight of Karaki*) 2000 by Saad Muhammad Rahim, the talk came about the war and its impact on life, through its choice of the city (Saadiya) as a symbol for the other cities of Iraq, where the heroic novelist was able to convey the life of the martyr hero (Kamal) inside the battlefield and on the land of the city (Saadiya). (24) The place in this novel has become an expressive sign of the state of other places, as the writer wanted to do so, to record for subsequent generations the impact of the war on the life of society as a whole. The narrator talks about a friend who intended to write a novel, and he wanted to try writing it after the death of that hero (Kamal). "Kamal is a man from this world who lived as billions of people lived, and as you and billions will live and die, I brought him from the earth into the paper universe and made him a character in the novel "(41).

The novel provides an image of the places that Kamal lived from his birth until his death, so that these places are the cycle of his life leading to his martyrdom.

"The characters of the novels often rebel against their authors, and it becomes difficult to control them, but how will it be with a real person, who was born in a known place that is Saadyia, in one of its old spacious mud houses, and played in its alleys, he witnessed the fire that devoured his mother and sister in the morning of some distant bleak day, he finished his primary education in the schools of his town, graduated from Al-Mustansiriya University in Baghdad, fought in the ranks of the Third Corps, was wounded on Al-Amarah marsh, and was martyred while shooting at the Americans, Kamal completed his life cycle with his death" (42).

Thus, the novel and the main character seem perfectly in harmony with the place, and this is evident in the last sections of the novel, in which the narrator intends to reveal his feelings about the place, because the place here is Iraq, he says: "Turks will believe, Kamal, if I told you that I went out in a demonstration and screamed, with rage against the brutality of those who gathered to destroy Iraq, I think you smile while reading this and imagining me... I realized as if another being was born in my depths and occupied me and started telling me that Iraq is like the sun, as the sun, as the stars, as blue in the sky, as the sea, Just as God it cannot be destroyed." (43)

Some novelists have chosen the events that Iraq went through in the modern era to express the suffering of Iraqis in the contemporary time, by recalling the events, and the extent to which these characters were attached and dissolved in the place until they became an integral part of it, and this is what we saw in the novel of "the comedy of divine love", the place in the novel revolves between an imagined world and a real world, for once the place takes on a philosophical character through which cosmic ideas are expressed. But if the author moves from a philosophical perspective to a realistic one, he intends to make the description scenes a language of cultural places, by revealing visions charged with semantics. "Reality is transferred to the world of the novel, so what is written becomes not a description of reality, but rather in creating a reality similar to this reality." (44) Through the spatial description, the places leave their familiar features to an unfamiliar space, in which the image of the places is reproduced, so their features and identities change. In the scene of (Saleh) leaving Baghdad for London, fleeing to the house of his friend (Maher) to take (Salma) with him, the author paints the picture as follows: Above its jagged surface, and in the midst of the mist, the Liberation Bridge on the horizon seemed to him more like a dream. As he approached the market, the car slowed down more and more."(45) Even if this true description of the places and their names gave a sense of their realism, he was performing his narrative function in suggesting the significance of the

place and what enables it to unite the events and narrate them outside the framework of reality to draw a reality whose images mentally scramble over. The places of the novel were concentrated between two central places, bearing a great symbolic significance: (Baghdad), which is a symbol of (dream and the past) and (London), which is a symbol of alienation and the present, and it was the scene of the novel's events and characters, which were marked by alienation. After those characters fled from the oppression prevailing in their country, especially (Abdel, Baida, Saleh and Shahrazad), who left Baghdad and moved to (London) with a desire for a safe life far from greed and injustice, he said: "Until he left Baghdad, his other name remained with him. After his arrival in London, he remained looking around in fear for a while, like he did in Baghdad." (46)

The spatial description in the novel was symbolic, linked to narrative symbols and spiritual connotations charged with values and permeating the depths of the characters. This means that the places, although specific, are related to and related to the plot of the novel, and in the dramatic meaning of the story or novel (47). The features of this description are:

It ranges between investigation and selection, and they are complementary in the narration. Investigation is everything that the narrator's eye falls upon; he mentions all details, unlike selection, which suffices with some indicative scenes, leaving the reader some room for inspiration. (48) In some novels, the space may be representative of different cultural and civilizational patterns, and it is the true reflector of provoking ideas. Hence, some novelists resort to spatial description, not in terms of being a space in which events take place; Rather, in terms of being a mirror that reflects the culture of society, this is what we find in Tashari's novel by An'am KajahJi. The first cultural scenes that the writer describes is the arrival of the novel's heroine to Paris, the Iraqi Christian doctor who has reached a very old age, and who emigrated with many people as a result of the events that befell the country. The reality of the place is completely different from her reality. In organization, calm and respect for individual freedom. In order that the writer does not need to overwhelm the scene of the place with the details of the description, she put the first block in the mind of the recipient by declaring the name of the place, "This is the Elysee, then" (49). This specification is sufficient to open perceptions to get to know the nature of the reality of the scene in this palace. It also opens a window to visualize what the cultural behavior of that reality might be, so that it is a sufficient justification for measuring the degree of differences between two different cultures. She sees two different behaviors: "She saw an old gray palace located in a middle street crowded with cars and pedestrians. There were no soldiers with machine guns, heavy mustaches, and sparkling looks. No one deterred passers-by and shoved them to the opposite sidewalk ... No red, green and orange areas. A place where you have to be amazed and amazed before you get used to it." (50) This initial scene is enough to give a different impression, through which the different cultural pattern is presented. Through the ego that feels, interprets, and distinguishes a person from other characters. (51) At a time when the relationship here appears "from a cultural, economic and technical point of view, it is an indispensable necessity" (52), the ego here is not that tendency represented by "a sense of self-belonging to a certain group, the individual's sense of himself and his individuality and his preservation of his integrity, value, behaviors and thoughts in various situations (53) Rather, the ego here is the guarantor of revealing a different cultural reality, as the fascination of that lady was not with the palace or with the building that accompanies it. Indicates a stinging criticism of different cultural behavior in another country that lives under the pressure of suppressing freedoms and restricting human movement (54), Thus, places and their differences represented interesting elements to measure differences between cultures, and then reflected on the feelings of the characters of the novel. What concerns us in this

novel, and the novels that we have all discussed, with its various directions and themes, is the relationship between the place and the characters, and this relationship reflects the different feelings that the place evokes; Including: familiarity, harmony and love, including fear and anxiety, including: frustration, despair and despair, including surprise and admiration, and among them the feeling of alienation, and all this is a result of the mixing of places with times and events that represent the scene of the movement of characters within the novel, and we focused the research perspective on the emotional dimension, and therefore we did not care Some descriptive details of the place; As much as we care about the poetic character that it evokes in the same writer, reader and hero of novels alike.

Conclusion

The research attempted in the foregoing to do a reading of some Iraqi novels from the angle of the relationship of place with the novelist character, to present the emotional dimension of that relationship, and to exchange the roles of the relationship between the place and the character in a picture that gives it a poetic character and brings it closer to the poetic picture, and it has been shown the extent of the interdependence between them, which shows that they cannot be separated, because that separation might create, on the other hand, a state of harmony and connection between them that reaches the point of dissolving into love, longing and connection.

The most important results of our reading in the mentioned narrations can be summarized as follows:

- The place is one of the most important elements of the novel, which cannot be dispensed with, because it is one of the pillars of the description. Through the description, the reader understands the dimensions of the place, and the relationship of those dimensions with the characters of the novel.
- There is a correlative relationship between the fictional space and the real place, as the fictional space is a group of places, the characters interact, and thus form the scene of the novel's events.
- The places in the novels are real places and the imaginary places.
- The place has a great influence on the characters, the characters' behavior may change from one situation to another depending on the change in his feeling about the surrounding space.
- the place has dimensions; Including: the geographical dimension, the historical dimension, the social dimension, and the ideological dimension, and the most important of all dimensions is the emotional psychological dimension.
- The emotional feeling that the place creates is enough to mix the scales of the personality, as states of balance or disorder may appear together in one personality, as a result of that feeling.
- The place represents the identity of the characters. In many novels, it represents an extension of ethnic, religious or national affiliation and similar affiliations.
- The place is a reflection of civilization and culture, and according to this vision, it may be a space to read the cultural patterns implicit in the novel.

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