

Space poetry (time) and its repercussions in the agnostic script

شعرية الفضاء (الزّمان) وتداعياته في النصّ الروائيّ المُستغامي

Houria Tir¹

Received: 26/08/2023

Accepted: 11/09/2023

Published: 30/06/2024

Abstract:

This study aims to highlight the poetry of time space and its role in narrative narrative discourse as the most important pillar of modern narrative and a mechanism of contemporary narrative writing. Therefore, the writers of the new novel sought to keep abreast of the artistic developments that occurred on the story product after friction with Western literature. Modern critical reading has paid great attention to time space and its active role in activating the poetry of speech.

Keywords: Ahlam mustaghanimi; modern narrative; poetry; narrative writing mechanisms; time.

ملخص:

تهدف هذه الدّراسة إلى إبراز شعرية الفضاء الزّمني ودوره في الخطاب الروائيّ السّردّي باعتباره أهمّ ركائز السّرد الحديث وآلية من آليات الكتابة السّردية المعاصرة، ولهذا سعى كُتّاب الرواية الجديدة إلى مواكبة التطورات الفنية التي حدثت على النتاج القصصي

¹ جامعة محمد البشير الإبراهيمي-برج بوعريّيج houria.tir@univ-bba.dz

بعد الاحتكاك بالأدب الغربي، فالقراءة النقدية الحديثة ألفت اهتماما بالغاً بالفضاء الزمني ودوره الفاعل في تفعيل شعرية الخطاب الروائي.

كلمات مفتاحية: أحلام مستغانمي، الزاوية الحديثة، الشعرية آليات الكتابة السردية، الزمن.

*** **

Corresponding author: Houria Tir houria.tir@univ-bba.dz

1. INTRODUCTION

The Arab feminist narrative of the last decades has undergone major shifts in both formation and content, prompting many critics to try to study it as a phenomenon called "New Narrative", after the collapse of narratives after the First and Second World War and the loss of the meaning of the balance of power and its transformation into a small village, as it began to lose its existence and humanity gradually, it became easier to speak under a pseudonym or under a number or symbol, became the need of man To tell the events that happen to him and drive others to share them and move his experiences and feelings to others is one of the innate needs of man as he transmits this need to the outside world in different ways and was complemented by telling events through language.

It was a great surprise when several avant-garde phenomena emerged that were able to turn our very stable cultural convictions upside down. In Aruba, Man, Joyce, and Proust, Celine, Good Gide, Mosel Musil, he considered a book that not only defined narrative writing but also philosophical theories and critical and university discourse about narrative

based on this¹, all the indications are that reality has become an elusive form that is difficult to catch, and this has created ways of expression and anomalies that call for a new form of fiction, and this led a number of French novelists in the mid-20th century, including Grey Natalie .

Sarot, Claude Simon, and Michelle Potor made a shift in the form of the narrative and its artistic and substantive composition.

Thus, the narrative is life-shaping and this formation depends on people's event through personalities interacting with events and the medium in which they take place, ultimately reaching a social, political, philosophical and other outcome.

To strategically build a narrative that needs spaces in which the queens of imagination and imagination, including the chronological space of the narrative that plays an active role in moving the course of events and in the chronology of events, are breathtaking and give them a sense of comfort and high when the writer is better employed and placed in poetic language that gives the narrative a response to the so-called narrative.

2. Poetry and aerospace (time)

Poetry is a critical phenomenon that has received great attention from critics and researchers since the age, as well as its mercury meaning and the complexity of its trends. "Poetry is a critical terminology that has been widely contested by modern critics or at the concept level, or at the level of appropriateness of the term poetry and its entitlement to other terminology that carries almost the same concept, primarily literary, constructive and structural and poetry art."²

The concept of poetry varied according to the multiplicity of artistic creativity in its various industries. Thus, there were divergent differences among critics in the elaboration of clear laws defining the poetry of the text. Enter here the text of first subtitle, Enter here the text of first subtitle, Enter here the text of first subtitle, Enter here the text of first subtitle, Enter here the text of first subtitle³.

The Arab criticism originated as simple as Greek criticism and other nations, adopting transparency to narrow the limits of codification, which was then limited to certain aspects of political life.

Poetry aims to reveal what the literary text contains and how it achieves its aesthetic and communicative functions, thus arguing that poetry is the laws of artistic creativity, as modern poetry is based on the formality side, so that structural poetry is varied, requiring linguistic awareness and reader knowledge of the aesthetic qualities of internal and external.

If we go back to the poetry of space, we do not find a clear concept through which we assimilate the criteria of the poetry of the narrative according to its aesthetic and creative characteristics. Time space is an important pillar and a prerequisite for the construction of the narrative, and therefore the writer seeks to develop a strategy Build his narrative text to balance the events of his novel with the role of characters while preserving the aesthetic value and sensitive linguistic cover that controls the creative process.

Based on the foregoing, the awareness of aerospace in the narrative product and its central interaction with other parts of

the narrative cannot be overtaken as the first and primary driver of the narrative, and the Western theoretical effort has focused on the value of chronological saying in the anecdotal and narrative, in terms of "A particular simulator can go beyond space, although it can't go beyond time⁴." The nomenclature remains in one sense and is contested depending on the direction of each critic or researcher.

As time is classified from modern techniques of contemporary narration, "Time in literature is human time, it is our awareness of time as part of the mysterious background of experience, or as time falls into the fabric of human life and the search for its meaning, so only within this world of expertise⁵ .

For the time being, types of narrative discourse help with dialogue and the composition of narrative events. Time poetry is not limited to the extent to which it exists and is superfluous, but other components of it integrate it with other narrative components, and from the types of space) time ("Internal time or imaginary time is the time to study novel techniques for its attention to perpetuity Psychological time, based on the data of conscience and a modern view of time, is seen as a sprawling present moment in which the past appears unregulated and unarranged, and the word "present" means a tangible and living existence at the same time as any time or being⁶.

3. In Algerian feminist discourse

After the stagnation of Arabic narrative writing in the past period of time came the period of vigilance that begins "those years that saw the country emerge from the darkness of the Turkish era to open its eyes to the light of modern civilization

and to take its way in the parade of the advanced city... That beginning can be defined by the years of the French campaign and from 1798-1801 to the late 18th and early centuries Nineteenth, "Many acts have attempted to monitor the narrative in their techniques or content and some have provided a comprehensive historical or geographical view of what has occurred in the context of a particular linguistic or cultural setting. Enter here the text of first subtitle, Enter here the text of first subtitle, Enter here the text of first subtitle, Enter here the text of first subtitle, Enter here the text of first subtitle, Enter here the text of first subtitle⁷.

In the era of industrialization and advanced technology, the celebrated event is no longer individualized, and all that relates to the circle of individual subjects, the event descends into the category of technical and collective interactions with all its variables and subjects. Many of the complications of the author's long-lasting novelty were said to have agreed Most monetary curricula in the field of narration on modeling and excluding them, they revealed to the writer about someone else but about a form in which he speaks, which writes not which exists⁸.

But whatever is said about the rigour of modern curricula, and about the new terrorism that has been implicated in the war of experimentation purely, and so long as at the same time it carries its outlets and expenses, which allows to turn the formal distance to a poetic distance, since no one has repelled the authors about creating her artwork and accomplishing a superior⁹.

Image of herself "The narrative remains the open field of individual epic and poetic triumphs that rebel against stereotype,

but against the radical changes that have plagued the culture of" representation.

The automated link between the narrative and the reality, the narrative and the writer is no longer a rich source. Most important is what the speech reveals and the pen excavates and what the language says, although this shift is done at the expense of the private identity of the author, which has been turned into a "text" distributed within the text in a marking feature.

The Algerian feminist narrative is a form of chronicling, especially those related to living reality, as a race of morality that has the potential to contain society, through which its aspirations and crises can be expressed, as it is a stage of the 1990s that is difficult in Algeria's history in all its aspects.

This stage was reflected in both the literary and the narrative output, where Algerian novelists in Pontifical creativity found considerable breathing to address the various phenomena of the period, and thus several writings appeared suggesting the overall situation of the country, the worshippers, among them "exploitative dreams This is what we will explore in this paper by highlighting the features of modern feminist fiction writing in the work of the Algerian author "Dreams of Ministries" by highlighting the poetry of the space of time in the pastoral prose sex, and the extent to which it interacts with other components in the construction of contemporary fiction speech .

4. Chronic Space Poetry in the Pneumatic Achievement

No narrative without a rule of thumb on which the events of the narrative are centred or a time around which their events take place. No narrative work takes place without the spaces *

time, space *, as well as their distinctive character in the course of events. These characteristics include the advantage of preemption and retrieval for the time of occurrence and anticipation of things, Between Past Missed and Just Remembrance Come Back, and Among Present Living, And a future we expect to happen and we wait for it to come, and that's what will be explained in this paper To restore and preserve the history of the homelands and to give an insight into the future through the aspiration of novelists to tomorrow's prospects, and to ensure that people live well, while recognizing the need to renounce racism and class discrimination between peoples and nations, is evident through the themes presented in contemporary narratives that bear the concerns of their peoples and their hopes for eternal freedom and lasting stability.

4.1-Technical Pre-emption and Retrieval

It is a contemporary narrative writing technique that enables and controls the narrative in the course of the time of events and its interaction with other components that interact with each other to form a mimical atmosphere between the reality of living and the imagination of poetry writing. This requires the writer to be familiar with the modern techniques of contemporary fiction. One of these is the art of retrieval, which we mean to reevoke the time of events in every way that happens, so as to make the reader distinguish

As for the time of the "Ahlam mustaghanimi" trilogy, he played an important and prominent role in narrative narrative and its effective building of dialogue between characters and their attitudes, including in the novel "Chaos of the Senses" Staghmi:

"I was confused for several hours before the date, that confusion that preceded an encounter we don't know what lies ahead, but we insist on going to it, because something orders us to go¹⁰".

" Ahlam" traces us back to a time not long ago by recounting the details of her going to the date, to expect her pontifical skill in manipulating Zamis between her past and present and what she expects to have in the future of her characters' lives, to move in with the reader at her moment to make him feel a moment as if he were with her, as she says:

I arrived a while after the film started, so I was free to pick my place, which enabled me to stand for moments, and look at the general atmosphere of the hall that seemed half empty to me¹¹.

After the Sardine went on to recount a set of her memories and how she encountered them - as you describe it - the reader's expectation in the spiral of time to take it from past to present in every breed and longing for what will happen, but don't give him the truth in her ready mould, but inspire him to try to cram him into her memories and drown him with her convinced ideologies.

The tracker of " Ahlam mustaghanimi " finds that she has the power of the contemporary narrative, controlling his procedural mechanisms that enable her to make everyone who passes through her narrative creations stand awkward and optimistic for the future of Arab female narrative writing, to join the profile of contemporary global writing, so Shams Algiers " Ahlam mustaghanimi" pioneer of pastoral writing in the Arab world carried a torch chronicling the country's memory in an idyllic literary language whose content is understood only by

those with experience in criticizing and analysing texts From the ceiling of the expectation horizon broadcast in the mini text, which in the space of time is called pre-empting what the sad says :

As I expected, the audience was all men. It is more likely to be young men, who came to waste time in the Sinema Hall, rather than wasting it leaning against a wall.¹²

How can you be born during the Algerian Liberation War, with the timing of Nazareth histories, without yet feeling that a series of historical coincidences will inevitably change the history of your life¹³.

We were freeing the world from a wall screen, with Abdel Nasser's photo on it, before my father's photo on the wall came next to that of Abdel Nasser, with a smaller size, but the same large size as the press in the summer of 1960 on its front pages.¹⁴

I was born with this secret hobby, after which I never took the pain in my life, until more than 20 years later and I suddenly woke up inside the days of the Palestinian intifada¹⁵.

Twenty years later, things haven't changed much, it's true that the bucket is empty of its contents.

14 January was 92 exceptional days, even in his ritual. The airport that landed before stopped profusely, and it came on a sunny day¹⁶.

We were the evening of the first nightmare, lovers in the rain hospitality, and we arranged for them to coincide with an appointment outside Arab cities for fear¹⁷.

In the evening of fondness in prison. It becomes your concern how the love mine unravels after two years of absence, and its timed fuse disrupts, without being prayed
18.

*To buy a evening dress for a woman who no longer expects her to return, and you don't know in your absence what time has done with her measurements, is bribe fate from you or messing with memory from you?*¹⁹

The trilogy narrative time is spider-verified, excellent wholesale and detailed. Don't represent or tell anything without mentioning when it happened before even mentioning the event. I planned in the author's construction with the memory of the place and the effectiveness of the characters with poetry that hijacks the mind and eyes of the reader, for the sober and modern knitted plot and the techniques of the construction court, for example what the author lists:

*July in Paris.*²⁰

*In March 1942, Jean POUND was imprisoned for stealing a rare copy of one of Duwayne Paul Frilin, after he could not, who is a homeless poor, buy it.*²¹

*Maybe because I've had an emotional stock in my memory ever since I was visiting them at student joy parades in the seventies, with university bus convoys*²².

*In a time of visible obsession with the massacres, and with the heinous built dead, who believes the good intentions of a photographer to allow him the right to pursue the bodies of the dead with professional innocence?*²³

Of course, I was brought by the story of my colleague Hussein, who from four years was awarded the Global Picture Award.²⁴

It happened in December 1978 when Boumeddin left us on TV with that mysterious smile, and he left.²⁵

I watched her one morning wear a white robe bathroom, and dry her hair off the mirror. It didn't seem like a shame. Maybe because she knew the eyes were spying on her. but it was an appetite for wet hair and inadvertently seductive movements.²⁶

The pre-emption and retrieval movements are like the so-called tidal movements, creating a kind of aesthetic art within the MGP as one of the most important poetry of the artistic narrative.

4.2-Narrative intersections and space aesthetics (time)

One of the aesthetics and aesthetics of space is the existence of narrative intersections between the three narratives. This is what we explore through our tracking of the stages of time in them. In this regard, it is worth mentioning the text interaction between the tripartite events of "exploitative dreams" and their interrelated and interrelated factual processes, for example the symbol of the fish taken by the Syrian poet "Nizar Qabbani" in the description of "Ahlam Mustaghanimi" in his heterosexual introduction, printed against the background of the novel "Memory of the Body", is used by the latter in her novel tagged "Chaos of the Senses" by saying :

*His manhood swayed me, and I rose up in his arms
as a fish, and then I introduced a gradual surrender
ritual.²⁷*

This is what intersects narratively with the heterosexual introduction of the narrative of the body's memory:

*Her moment, Zorba, consciously let down, keeps dancing
sideways on the heartbreaking beach, running his arms to
the tops of a crucified prophet, jumping in close proximity
to me, on the after stab, aggressively making you a
masochist.²⁸*

Also my name

*I sit on the end of the sofa. I'm looking at a guy I get to
know, and I'm getting another back, and I knew him one
day in a previous book. He was also a painter from
Constantine²⁹."*

*But... Because you didn't know this, you repeat a mistake
you made in a previous book.³⁰*

4.3 Subsequent narrative intersection (passing bed)

*In vain I tried to convince him that we might not meet long
before, and that this place is not fit for a goodbye, nor for
a last date. But he replied We'll have a nicer date.*

*I didn't even try to turn behind me to see the last time that
never-again view, which I could describe anymore in
upcoming novels, signed by myself, because it really
happened.³¹*

*One day, that writer wrote a novel, with the intention of
pre-empting pain, and she killed people's love for it.*

It strikes me that this man is continuing with me a story that started in an earlier novel, as if he were re-releasing it in a reality edition, in one version.

A day he accepted me for the first time in front of his library, he said, "We continue to kiss... We started it on page 172 in another book ". I went back to "Body Memory" and I was finding that kiss, on the page.

Prolonged, surprised, as happened one day between that painter and that writer, in front of his library, showing her to Diwan Ziad.³²

The narrative intersections in the events of the three narratives demonstrate the power of the author's poetic language, the dye of her taste and the flexibility of her resonant voice within the novels. This advantage can elevate its owner's place between homelands and races. The models are shown as follows.

I suffer to stand up... I spent my life standing, because I don't prefer to sit on principles

I don't want to deepen my understanding of what he's saying. One question concerns me

- And when do you come back ?

- I don't know. I'm a passing man

But I care about your life. -

- He answers sarcastically

? - What does my life mean to you

Shut up. I don't understand what it means³³.

The narrative moves to a different connotation from the pain you feel to take the reader from the cycle of grief and sorrow to feelings blended with hope and happiness.

Things about him I envy. I leave it behind and head for the door:

He stopped me with that book. He joked as he gave me

It also seems to me that I match Khalid in that narrative

But there's no danger of you loaning this book. As long as it's not Ziad's office !³⁴

I wondered for his memory, for his sarcastic wink, and was surprised to learn one of my novels to this extent

'I remembered that in this narrative the heroine borrows from Khalid Dewan Sha 'ar to his Palestinian friend Ziad, who talks about him and his hair admirably, reassuring of his presence in the front. Then.'³⁵

It happens that Ziad comes from Lebanon to visit Paris for a few days, and the heroine falls in love with the poet and abandons the bribes he lost since I started reading that book³⁶.

"I love you in this dress. Black befits you ...³⁷"

"We knock a heart carefully, lurking in advance apologizing, for a love that comes to go³⁸."

Love... Betrayal. And success. And failure... And hunger. And the gains. and loss. So I loved Zorba, who was dancing, when he had to cry.³⁹

In the time of superheroes, intercontinental rockets and transatlantic satellites. Transnational kiss remains the most important achievement one may be proud of⁴⁰.

When we read a recreational trilogy of Mostaganmi we feel that we are walking on one bridge with one composition and one depth, with one characters and the names themselves only changing in control of the narrative from the life of and Khalid Ben Tobal Tarat to the writer.

Mostaganmi" has achieved universal narrative poetry through what we have observed in its narrative work in order to provide it with the conditions of contemporary construction, which are as follows: Use of literary language- Use narrative and cognitive intersections – Symbol- - Consistency - Consistency - Consistency - Theme is of high value- Redemptions - verbal decorations - metaphorical images - imagination - achieve a reader response -All these conditions achieve the writer's global fame.

Conclusion

Through the foregoing, we can summarize the research's main findings and outline them in the following:

- 1- This reading sought to identify the poetry of time space and its role in the construction of contemporary narrative text as the most problematic elements of anecdotal art production.
- 2- The Algerian feminist narrative is one that deserves to be studied and analysed for its rigorous construction and fulfillment of all its aesthetic elements in its structure and content.

The work of many Algerian female novelists is criticized and scrutinized nationally, Arabically and even globally, such as Ahlam Mosteghanemi.

3- Narrative writing is a narrative form that is the talk of life realities to treat psychosocial and human realities, born of the uterus of society to reflect it.

4- Narrative art is a privileged social art that reflects man's realities and concerns.

5- Arabs' influence on the West was reflected in the affirmative writing of Arabic fiction, taking it to the world, having for many centuries followed under the shadow of marginalization and exclusion due to the concentration of poetic sex at the time.

6- Ahlam mustaghanimi are among the first Arab writers to view Western literary products in general and novelism in particular, and have used this openness to the contemporary Western-flavored Arabic narrative.

7- Time space is one of the most prominent fundamental art of contemporary fiction writing, an essential component and an active driver of narrative construction.

¹- Ahmed Al-Ammari, The Concept of Poetics and Its Directions, Al-Hikma Journal for Literary and Linguistic Studies, Dahlab in Blida, Volume 1, Issue: 4, 2013, p. 12.

²-Ibid., p. 17.

³- Muslim Hassan Hussein, Arabic Poetry: Its Origins, Concepts and Directions, 1st Edition, Dar Al-Fikr for Publishing and Distribution, Iraq, 1434/2013, p. 62.

⁴ - Hassan Najmi, The Poetics of Transformed Space and Identity in the Arabic Novel, 1st Edition, Arab Cultural Center, Casablanca, Beirut, 2000, p. 19.

⁵ -Ibid., pg. 93.

-
- ⁶ - Siza Kassem, *The Structure of the Novel, a Comparative Study in the Naguib Mahfouz Trilogy*, Family Library, Reading Festival for All, 2004, p. 66.
- ⁷ - Bernard Valette, *The Novel (Introduction to Contemporary Methods and Techniques of Literary Analysis)*, translated by: Abdel Hamid Borayo, Dar Al-Hikma, Algeria, 2002, p. 07.
- ⁸ - Zahra Al-Jelassi, *Feminist Literature 02, The Female Writer's Self, Its Specificities and Signs*, Qasas Magazine, Tunisia, Issue 109, July, September, 1999, p. 85.
- ⁹ -Ibid., p. 85.
- ¹⁰ - Ahlam Mosteghanemi, *Chaos of the Senses*, 7th edition, Dar Nofal, the imprint of the publisher Hachette Antoine, 2017, p. 38.
- ¹¹ - Ahlam Mosteghanemi, *Chaos of the Senses*, p. 39.
- ¹² - Ahlam Mosteghanemi, *Chaos of the Senses*, p. 39
- ¹³ - Ahlam Mosteghanemi, *Chaos of the Senses*, p. 191
- ¹⁴ - Ahlam Mosteghanemi, *Chaos of the Senses*, p. 193
- ¹⁵ - Ahlam Mosteghanemi, *Chaos of the Senses*, p. 193
- ¹⁶ - Ahlam Mosteghanemi, *Chaos of the Senses*, p. 196
- ¹⁷ - Ahlam Mosteghanemi, *Chaos of the Senses*, p. 208
- ¹⁸ - Ahlam Mosteghanemi, *Aber Sarir*, 6th edition, Dar Nofal, the imprint of the publisher Hachette Antoine, 2017, pp.
- ¹⁹ - Ahlam Mosteghanemi, *passing through the bed*, narration.
- ²⁰ - Ahlam Mosteghanemi, *passerby bed*, p. 13.
- ²¹ - Ahlam Mosteghanemi, *passing through the bed*, narration.
- ²² - Ahlam Mosteghanemi, *passing through the bed*, narration.
- ²³ - Ahlam Mosteghanemi, *passing through the bed*, narration.
- ²⁴ - Ahlam Mosteghanemi, *passing through the bed*, p. 28.
- ²⁵ - Ahlam Mosteghanemi, *passing through the bed*, p. 28.
- ²⁶ - Ahlam Mosteghanemi, *passing through the bed*, p. 31.
- ²⁷ - -Ahlam Mosteghanemi, *passing through the bed*, p. 38
- ²⁸ - Ahlam Mosteghanemi, *passing through the bed*, p. 41

- ²⁹- Ahlam Mosteghanemi, Chaos of the Senses, p. 246.
³⁰ - Ahlam Mosteghanemi, Chaos of the Senses, p. 247.
³¹ - Same, p. 227
³² - Ahlam Mosteghanemi, Chaos of the Senses, p. 224
³³- Ahlam Mosteghanemi, Chaos of the Senses, p. 308.
³⁴ - Ahlam Mosteghanemi, Chaos of the Senses, p. 309
³⁵-Ahlam Mosteghanemi, Chaos of the Senses, p. 233.
³⁶ - Ahlam Mosteghanemi, Memory of the Body, p. 165.
³⁷- Ahlam Mosteghanemi, Memory of the Body.
³⁸- Ahlam Mosteghanemi, Chaos of the Senses, p. 159
³⁹ - Ahlam Mosteghanemi, Chaos of the Senses, p. 72
⁴⁰- Ahlam Mosteghanemi, Chaos of the Senses, p. 171