



*Literary dystopia and allegorical experiential narratives
In the novel "Trollar Ladders" by: Samir Qasimi*

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Abstract

Modern and contemporary novels adopt different and new methods in order to deviate from the traditional pattern of narration, such as the use of that creative and misleading linguistic formation at the same time, to create a new poetic, aesthetically nourishing the novelist text with its openness to a great semantic energy using an indirect method, and a figurative language that fragments the reader's awareness of his intuition For meaning, you take it to multiple possibilities, and among these methods, the use of narrative allegory, and giving the novel's spaces a miraculous, exotic, and even infernal tinge in order to criticize reality and ideology, and this is what the novelist Samir Qasimi used in his novel "Trollar Ladders", which we will study in this article.

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1. *Introduction*

The Algerian literature, like world literature, is a reflection of the present moment, and of the transformations and changes taking place in the paths that make up the human experience.

The novel as a literary genre arose as a result of the harmony between the human subject and the way it deals with topics, especially when it comes to society and its contradictions. A new novel.

And since “narrative allegoria” and “dystopian literature” are terms that are almost alien to the Arab reader, we have devoted this article to detailing them, and other concepts and terms that we try to touch in the body of this novel.

1- **Dystopian literature:**

"Dystopia" in Greek means the wicked place and is the opposite of the virtuous place, Utopia.

A dystopian city is usually a term referring to a mysterious, dysfunctional city¹, and stories of such societies have appeared in many works of fiction, especially in stories set in a speculative future. Dystopias are often characterized by dehumanization, totalitarian regimes, environmental disasters, and other characteristics associated with the catastrophic decline of society. Dystopian literature is a type of fictional literature that usually depicts bad future societies for the purpose of shedding

light on political, economic, social, religious or philosophical issues. Its people are happy.

Among the most prominent features of dystopian literature is dehumanization, as well as oppression, poverty, injustice, and environmental disasters. What distinguishes dystopian literature most is its presentation of illusory worlds in which there is no possibility for good, ruled by absolute evil, and among its most prominent features are ruin, murder, oppression, poverty and disease. The worlds of dystopian literature In which the human being is stripped of his humanity and the members of society are transformed into a group of mutants fighting among themselves².

Dystopian literature began to spread with the industrial revolution, when social differences widened between workers and the rich class, which prompted writers at the time to sink into pessimism. The Russian "Evgeny Zamyatin", in his novel "We", The spiritual father of modern dystopian literature, in his novel he expresses his anger at the course taken by the revolution in Russia³.

Dystopian literature, literature of extremes or literature of dystopia is one of the literary genres that fall under science fiction literature, and this type of literature is divided between political issues, economic issues and even environmental issues. These stories and narratives are used to highlight real-world

issues related to society, environment, politics, religion, psychology, spirituality or technology that may become the present in the future. For this reason, dystopia has taken the form of many speculations, such as pollution, poverty, societal collapse, political oppression, and corrupt totalitarian regimes⁴.

2- Narrative Allegoria:

The book of dystopian literature uses the mechanism of narrative allegoria, because what this literature usually presents is a sharp-tongued criticism that is mitigated by using the feature of metaphor, which makes this criticism indirect, and the book of the miraculous and exotic novel resorts to the feature of narrative allegoria, where this feature operates in its meaning on linguistic puns. The linguistic, metaphorical and metaphorical metaphor in the midst of the presentation of events and the crystallization of the narrative worlds in modern novels, which causes a kind of linguistic alienation, which makes the narrative text open to a great semantic and interpretive energy. Moreover, this characteristic has moved from poetic genres to narrative genres, as we can say that the narrative archeology is represented in, "That narrative element that has a symbolic or allusive character, and this aesthetic mechanism in the narration stream presents events, actions and personalities (human beings or Animals or personalized

abstractions) whose actions, attributes, costumes and movements have semiotic and semantic dimensions, as these characters move in a place and time, which in turn have a symbolic character. It serves as the main engine for the logic of the narrative.⁵

Narrative allegoria is compatible with the characteristic of the miraculous and the strange in the novel, because the narrative pun finds its way through the miraculous worlds and supernatural and absurd acts to produce with us a new semantic with unfamiliar narrative movements, and the miraculous narrative work is written that presents supernatural characters and phenomena, in which the natural mixes with what is Beyond the natural in a disturbing way that makes the recipient hesitate between several interpretations of events, and this frequency constitutes the main element of the miraculous tale⁶. The miraculous in the novel is related to the impression it leaves in the mind and psyche of the reader⁷, and this element is considered a product of a poetic and aesthetic dimension in the world of narration or in the worlds of the miraculous novel, which opens up to the element of experimentation.

The concept of the miraculous is determined in the novel by the introduction of the supernatural element, where "myth meets literature in one job, which is to find a balance between man and his surroundings. The myth

also contributes to liberating the mind from the grip of reality and flying it over the world of the senses and giving it energy to repair the fractures produced by this reality, Literature is also considered a study of reality without complying with its laws⁸.

This narrative movement in the modern novel is one of the aesthetic features that writers adopt in grafting their narrative worlds with inhabited and imaginary worlds that go beyond the limits of the present to create a parallel reality in terms of aesthetic, intellectual and cultural dimensions.

Accordingly, Algerian writers turned to the use of symbol and legend as an artistic and aesthetic feature that simulates the miraculous and exotic worlds. Such as "The Thousand and One Nights", "Kalila and Dimna", folk biographies, folk poetry, riddles, proverbs, wisdom, epics, ancient Arab myths, pre-Islamic poetry, ancient Greek and Greek heritage, and their attempt to lean on this heritage, so the writers employed these texts with their symbols and legends in their works.

As for the second factor, it is the writers' attempt to escape from the control of the authority, which is now confiscating freedom of opinion and making it limits that writers must not cross in a period of time, so they resorted to using myth, symbol and miraculous narration in order to pass their messages in peace.

Despite the development of peoples and their relinquishment of belief in metaphysics, metaphysics and supernatural events, myths still remain in the beliefs of every nation. The myth is nothing but a human heritage that carries a pure interpretation of the meaning or feeling of self, for a people. Undoubtedly, myths carry human connotations that did not lose their value during the development of civilization⁹.

The writers usually resort to employing myth "with the aim of reinterpreting the world that it believes has lost the balance between a set of contradictory units such as reality and example ... so it tries to take advantage of the myth to create the desired model¹⁰. Sometimes the employment of myth is motivated by an escape from reality. And to mitigate its severity and severity in the same book, or in order to criticize this reality and expose its contradictions and failures in dealing with the true meanings of humanity.

The writers of the contemporary Algerian novel did not neglect to delve into the midst of modernization with their conquests of the worlds of experimentation and fictional fiction to compete with international novels in their form and artistic style. A set of modernist experimental principles that employed artistic techniques that cut the link from the common visions and realistic methods. In it, the writers

employed heritage texts in a dialogical manner, issues and contrasts, in addition to using myths, myths and symbols, violating the worlds of language and experimenting in their vocabulary and meanings, breaking their logic and moving them to unfamiliar aesthetic dimensions, while introducing other sexual and artistic patterns such as using cinematographic techniques and theatrical dialogue in a narrative way, and employing Photographs, plastic drawings, music clips, and official documents in the narrative texts, all of these forms are attempts to discover the limits of the experimental novel, which is always trying to expand to represent reality and beyond.

2- The rebellious narrative imager in Trollar's Ladders:

The events of the novel "Trollar Stairs" by the Algerian writer Samir Kassimy take place in the city of Algiers through its neighborhoods, buildings and beaches, in a narrative

overlapping of events. As well as the narrative violation of the worlds of novelist experimentation, which hardly depends on one style until it transcends it to another, until the reader loses his intellectual control over the logic of the development of the narrative stream and surrenders to the logic of the text.

In the novel Trollar Stairs, the writer celebrates the streets of Algiers, which served as the appropriate narrative space for the essential

idea that is based on exposing power, exposing its contradictions, transgressions, and inability to carry out a civilized project that would improve the social and cultural conditions in Algeria. Jamal Hamidi, the crippled, stupid and ugly janitor, Ali Olga, his fat, leprous and opportunist wife, and Ibrahim Buffalo, the hypocritical, miserly and cowardly, and there is also the little man who makes political events in the country.

Through these characters, the novelist tends to use the feature of narrative imagination in his novel to find the method of the absurd between its events and their worlds fraught with strangeness and fantasy. Its contradictions and criticism of the political discourse, to the diagnosis of the miserable social and cultural situation that the novel depicts in the space of Algiers and its popular neighborhoods, and the divergence of social classes, which represents this imbalance and imbalance at the level of the scale of social values and the standard of living.

This is how these sacred beings descended to earth, mingled with humans, and then reincarnated again, to give birth to demigods, and because of the first nostalgia for what they were, they chose their positions in the city-state, when I discovered again that overwhelming... wonderful... strange feeling What is also interesting is that every night she

overlooks the world of scoundrels from above¹¹.

In this section, the novelist tried to criticize the thought of bullying that is justified by the divine imaginary, because some social figures, by virtue of their active presence in daily life, have become more sacred than the sacred itself¹².

He adds: "Out of those perches it happened that someone looked from his balcony. He was one of the lucky demigods: perhaps it was the god of iron, or of sugar, or of oil... The important thing was that he was a god that rose every evening from that celestial balcony, just as every god ought to do in recreation and affirmation of his sacred supremacy." It is as if these sacred beings "become the shadow of God on earth" because the space of the sacred and the sacred has expanded, and he is thus criticizing the general situation of society, which, with all its mythical and mythical manifestations, has become sacred and cannot be approached or criticized.

-2-1-tinkerand absurd style: "What is happening in the country of chaos, because of the disappearance of doors from all the buildings, including the government palace¹³. Until: "The prisoners escaped from their prisons, and the police were no longer able to arrest anyone. There is no longer a place that allows the arrest of detainees, and no courts are

able to try them, after the judges found themselves without work, and they stand at the fact that there is no way to implement their sentences. By imprisoning the rioters, there was not a single door left in one of the city's prisons, as many, that could be closed on them¹⁴. "Even the language was in chaos, as said by that man who appeared on television, presenting a new linguistic dictionary, from which he crossed out words such as door, outlet and exit, and verbs such as entering, entering and exiting, and all the verbs and words attached to the door¹⁵.

tinker and absurd This is a form of innovative fictional works, which are unusual for them, which use artistic slogans that are confused and contradictory at times, as the novelist presents a striking attack on society. And because stereotyping failed to express the essence of Samir Qasimi's novel experience and became unable to penetrate beyond everything that is superficial, he resorted to using absurdity and absurdity based on movement, and on the pattern of myth, dreams and unreality that suggest paradoxes to reach gesture and irony.

2-2- The language of irony:

"I am a strange pollutant that afflicted people's taste at that time, so that every mouth or mouth became a wonderful poem of poetry, if it came out of a female's mouth¹⁶.

Just like all writers of the time when talent became just a decision one made to become talented¹⁷.

"Beings that God bestowed upon the former with the grace of understanding, pronunciation, and speech, so you find them speaking, commanding and directing, and when necessary, they scream, threaten, and curse. They are beings like her, who only existed to urinate on miscreants who would later thank them for the blessing of rain. And other beings tend to be foolish, mute and silent, whose task is to receive words, and to obey orders only¹⁸.

"Avoiding high-end places, making the pride of the gods, and drawing the beautiful picture of the city-state, and this situation continued until the country became a great "urinal", which replaced the public toilets in some way¹⁹.

"Second note: By the way, even we believe everything the government tells us...Does that mean we are children?²⁰

The language of irony is taken from the narrative discourse as a text and a subject for it, and it is subject to prior planning, and the choice of this direction and this particular mechanism in contemporary narrative practice has a role in communicating and disposing of meanings.

Qasimi does not deviate from this method of expression, as he often pleads with it to express

the transformations experienced by the subject in Algerian society in an attempt to form a collective consciousness.

2-3- Employing the colloquial dialect:

In the novel, there are many colloquial and local expressions and phrases, among which we mention "For some reason,

I was disrupted as he turned the image between his palms, the clever senses of the metropolitan.. Ah, the descriptions of the metropolitans for themselves: clever, rogues, smart, Simon, educated, wise, zero..., The rest is just kawafa, and kaabushbarak²¹.

With these descriptions, Qassimi seeks to break the routine of eloquent narration and then paint the aesthetic color of the novel.

We will not be wrong if we say that the Algerian narrator seeks to employ the colloquial dialect to preserve the folk linguistic heritage, and that the latter helps to convey reality without embellishment or trouble.

2-4- Criticism of mentalities:

Criticism of mentalities is one of the areas most closely related to the field of the novel. It is based on monitoring critical visions and positions, dismantling them, examining the statements and their application, and demonstrating their feasibility. For example, this passage from the novel: "It was an amazing time, which allowed the Algerian man at the

time to cling to the myth of the best man, and enabled the government to create a being. Addicted to prosperity, he did not get tired of it. The idea was to create a headless citizen whose stomach occupies the largest area of his body. And it happened so quickly, no one could have imagined it²².

Of journalists he says: "They write freedom, they speak freedom, but in their minds and hearts - they know it's an illusion, a meaningless word, a pseudonym for a whore, everyone wants to ride²³.

Neither he nor any of the city-states would ask about a fact that they were deeply convinced of, namely, that they were slaves in a state, the slave trade²⁴.

The criticism of mentalities in the novel has made it possible to suggest societal alternatives, to eventually produce activities that rise from the midst of these texts.

2-5- Characters without a name without an identity:

"When he raised his head by chance, and saw the daughter of God rising from her heavenly balcony. Five months later, a letter arrives to the father of "Ma Man" informing him that his son's body has been found in Al-Sablalat. Two months later... Not far from the stairs of Trolar, a man finds a baby girl wrapped in a blue cloth²⁵.

This is how the writer gave himself a name he was not born with, and gave this city the state, a reckless writer, full of obesity, ugliness, vanity and delusion, he gave this miserable country a writer who resembles him in misery in the name of the man whose name is his²⁶.

Then what?...nothing. The writer is still he..a writer in disguise. An unknown name, who enjoys watching his creation climb a ladder, which was not invented for him²⁷.

The day our son told me he had this year's date scheduled,

I grieved for him. I did not tell you. I didn't tell him either.

I was sad that he wasted his childhood on studying history, which he would later realize was a forger. Legendary heroic tales. Primitive brainwashing without intelligence²⁸.

We do not look at our symbols in this way. We do not love those who died for the sake of the homeland, nor those who are alive. The names of our streets have no identity²⁹.

The characters without a name or identity in the contemporary novel have become an allegorical image that monitors the movement of the society in which the novelist chose the first image to express the second image.

2-6- Criticism of authority:

From another perspective, we find Qasimi criticizing the authority and criticizing the

usual and prevalent in the Arab collective consciousness. As a novelist who cares about society and the social message he believes in, he says in this passage, "They were surprised at first. They were confused for a while, and then because they were headless citizens who were newly invented by the government, so that their stomachs occupied the largest area of their bodies, it seemed to them that it was self-evident to go To the most important man in the city-state who understands in the doors, which was undoubtedly Jamal Hamidi, considering that he was the dean of doormen in the country³⁰. "The demigods that frightened them the most were not the thousands of prisoners who had escaped from their prisons, because the doors had disappeared. Nor was it the insecurity of the people they were deluding, nor the waste of their billions which they had accumulated since it was decided beyond the sea that they would become new gods,... It was only enough for things to calm down a little, to make up for their loss. And if it does not calm down for some reason that no one thought of, it is sufficient for them to leave behind the sea to live millions of years of prosperity, thanks to what they have treasured there³¹.

All these characters, places, signs, and connotations... illuminate the second meaning of the novel according to Samir Qasimi, and it imposes it on the assumption that Allegoria

becomes its orbit on the utopia or utopia that the novelist dreamed and sought... He avoided expressing it directly to avoid falling into the trap of crude clarity that That would drop the novel in the reporter.

Conclusion :

Because the terms dystopia of literature and allegoria of narrative have been associated in history, in different ways and genders

There are different types of writing, some of which are related to literature, some are not literary, and some are related to poetry.

It has nothing to do with prose. For these reasons, the contemporary novel has tried to create for itself intellectual and social worlds.

It transcends the realistic view of the lives of people and groups, and has given the imaginary spaces intellectual capabilities.

It makes the act of writing fiction truly revolting against reality with all its events and circumstances.

And in this research paper, we tried to investigate the manifestations of these two terms in the novel Trollar Ladders by SamirQasimi and stand on the forms of their presence, as they are a way of speaking, a style of writing, and an approach to learning.

Reading also, as a new rhetoric that still lacks reflection and study.

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