

## The Human-Place Duality in Arabic Narrative A Thematic Aesthetic Reading

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### Abstract:

follows the concepts of the structural-formative method as an approach that links the inside and outside of the text. This approach benefits from new critical approaches that have penetrated the cultural, social, ideological, and cultural components that produced this space, transforming it into a vast horizon that we refer to as "space." This is because it extends across vast horizons, making it a vehicle for much knowledge. We have adopted the spectral reading, which makes the place/space the starting point for interpretation and analysis, i.e., the zone or center of radiation that imparts its dimensions to include many knowledge fields, pouring them into the sea of literary art. Therefore, we sought to define the features of this reading with a set of elements, starting with the intention of the expressive vision of the specificity of place, which gives the analysis a descriptive-analytical vision. This makes the place a pulsating sense and a living soul within a structure based on artistic and aesthetic formation. Then, its comprehensiveness, with the breadth of relationships that link man/universe/life, a relationship of existence, belonging, and identity, as well as place and collective consciousness, which is a link between place and people in their awareness and feeling of it, and place/body, place/homeland, place/creative writing act, and place/existence/identity/belonging. All these dualities explode from a central axis to open up a wider field for spectral reading at higher levels of consciousness and perception, to a vision of the world that carries an expressive vision that goes beyond the geographical framework of the place, to give it a solid relationship in which meaning is more closely linked to the place and its connotations to extract from it the semantic loads that form the duality on which we based this approach: man/place.

**Keywords:** Place, human, body, act of writing, comprehensiveness, body memory.

### Introduction:

In this research, we aim to address the narrative space as a central focus for analysis, by adopting the perspectives of the structural-genetic approach, which links the internal and external aspects of the text. We will draw upon modern critical methods that delve into the cultural, social, and ideological components that have contributed to shaping this space. In this study, we will employ the method of spectral reading, which focuses on space or place as a fundamental starting point for interpretation and analysis.

This approach seeks to highlight space as a radiant center from which multiple cognitive dimensions emerge, converging into the horizons of Arab creative literary discourse. We will analyze from the perspective of an expressive vision that grants space a unique expressive quality, contributing to a descriptive analytical view of the literary text's structure, revealing the artistic and aesthetic formations that this analysis allows. This method opens up avenues for uncovering the comprehensiveness of the narrative text and its intricate relations that connect human beings, the universe, and life, within a framework of existential, belonging, and identity-related connections.

Furthermore, we will explore the relationship between space and collective consciousness, space in individuals' awareness and perception, as well as space in relation to the body, the homeland, and the act of creative writing. This central duality of human/space provides us with an opportunity to delve into higher levels of awareness and perception, offering an expressive vision of the world that transcends the geographical boundaries of space, revealing the various meanings it holds, and extracting from them the connotations that form the duality upon which this approach is based: human/space.

### **1- Space and Inclusivity:**

Space refers to the limited area such as a home, street, school, café, or library, often referred to as "L'espace géographique"<sup>1</sup> (geographical space). In artistic work, the author needs to define the geographical area to set the stage for the story's events, thereby engaging the reader's imagination and creating a sense of reality that drives them to follow the events more closely. Forming an event without indicators that bring it closer to reality can lead to extreme fantasy, detached from the characters' feelings and the collective consciousness .

There is also the concept of "textual space" (L'espace textuel), which refers to the layout of the writing on the page and includes elements like cover design, chapter organization, typographical changes, and title formation. Another concept is "semantic space," which is shaped by language through imagery and its metaphorical meanings. Additionally, "space as perspective" refers to the way the author directs the characters in a narrative, akin to the movements of actors on a stage<sup>2</sup>.

The diversity and multiplicity of spaces in a novel reflect a transition from a narrow area to a broader one. In this sense, space is a broader world for the flow of events. A café, home, or street is a place, and the place is part of a wider world referred to as "space." This term can be drawn from its semantic field, as explained in the "Lisan al-Arab" dictionary: "faḍā" (space) is the wide area of land. The phrase "the place has expanded" indicates that it has become wider, and "So-and-so reached so-and-so" implies they came into contact. The poet Thalab ibn Ubayd describes a beehive<sup>3</sup>:

**The thick-coated ones, neither fearing the cold""  
Nor dreading the wolf, they are in the open land**

Here, "in the open land" refers to an open, empty space, as in "I ventured into the open" or "I confided my secret."<sup>4</sup> to so-and-so". Thus, the semantic field varies in meaning, and many sociological and psychological studies have revealed truths expressed by structuralist criticism, outlining some theoretical and procedural mechanisms in its approach. The relationship between "human/space" did not emerge from a vacuum but from concepts and ideas. Sociologist A. T. Hall compared this area to the bubble within which an individual lives and carries with them wherever they go. The academic writer Habib Monsi explains this, stating: "It is a space with multiple functions and meanings for its owner and others...meanings that do not arise from the 'place' itself as much as they arise from the phenomena associated with it"<sup>5</sup>.

This connection can be linked to many human qualities and values that remain in a person's memory through recollections or past times. Space becomes like a living being that accompanies the individual, recording a temporal cycle that expresses a human experience rich in values. Often, space is tied to a specific time, with its attributes preserved in the memory of "space/human".

## **2- Expression as Vision and Creative Formulation:**

The connection between place and the novel is intrinsic, as it forms part of the structural and artistic components of a narrative. Place acts as the framework that encompasses the events, arranging them within their chronological context as the narrative progresses through its various phases, whether ascending or descending. It intertwines different domains that construct the scenes of the narrative discourse, focusing on its relationship with the depiction of objects, furnishings, and the diversity and variance of locations according to each creative work. The significance of place may be highlighted and identified throughout various stages of narrative development, citing examples such as the city, the mountain, the countryside, the café, and the home. These geographic determinations serve to link human existence to the necessity of place. Consequently, place did not initially hold a prominent position in Arab literary criticism until the semantic connotations that imbue the location with emotional warmth were considered. This transforms the place from merely a space that accommodates objects and things, or what we refer to as the relationships connecting individuals to their living environment—such as the association with identity and belonging—into a space that expands to accommodate the relationship between person and place. This transition shifts the relationship from a mere existence that leaves an impact to a reciprocal existence between impact and influence, wherein the sense of place reaches its highest degree. Thus, as Professor Habib Mounsi notes: "Spatial matters do not stop at mere framing; they extend to broader fields",<sup>6</sup> encompassing various aspects of human studies in their different interests and areas. For this reason, place has been distanced from its material connotations—those aspects of daily necessity to which a person relates—and has instead been aligned with the emotional and psychological dimensions that grow within it through life experiences and the memories they carry, be they of oppression, misery, luxury, or ease. Modern critical theories have therefore sought to place the text within its historical context, linking it to social, intellectual, and cultural structures. This approach considers that part of the text's production is influenced by social circumstances beyond the creator's control. Naturally, this leads to the

existence of a relationship between thought and reality, one that enables the text to open up more broadly, incorporating social, psychological, and cultural acquisitions that organize and expand its awareness, providing it with a new perspective on the world. This is what Mohammed Azzam alluded to when he said:

"As long as the text is a product of social conditions beyond the creator's control, and as long as there is a relationship between thought and reality, it transforms into a (vision) of the world with social significance, organizing its space. <sup>7</sup> Following this approach, Lucien Goldmann (1913-1970) emphasized the creative individual's awareness of collective consciousness, as he believes that creative production is a reflection of societal consciousness. However, the creator (author) crafts the artistic image desired by this collective consciousness, which later translates into the audience's response to the artistic and aesthetic formulation of the community's awareness. Through this, the creator's vision shifts from a figurative place that indicates the characters' relationships and movements within the realm of events and narrative realities to a geometric space defined by the writer, who determines its scope and geographical boundaries through external, realistic dimensions. Yet, place as a "'space'" represents a lived experience within the creative narrative. This is the focus of structural-formative criticism in contemporary criticism. In this context, the narrative place is read not merely as the direct background of events and their progression within the narrative thread but rather as an active tool that drives and energizes the character with influential factors that intertwine the effects of place on the characters and the impact of the characters on the place.

### **3- Reading Place (Space) in a Novel:**

"A. Concept of Universality: " In our lexical heritage, particularly in "Lisan al-Arab," the word "space" (al-fada') refers to various meanings, especially those suggesting breadth and extension in relation to the earth, as well as the spatial extension between individuals. It also denotes an open, wide area devoid of vegetation, and extends to mean arriving or reaching a specific place.<sup>8</sup> The concept of space thus includes meanings of extension, breadth, and openness, extending to cover various locations with external boundaries, such as inclusion in terms of clothing or covering. This expansion of the concept of space reflects the interpretation of the relationship between human existence and space, not in the material sense but as an experience, familiarity, and image that time imprints on the imagination, whether related to childhood or something akin to it. As Habib Mounsi states: "Place, therefore, is not merely an external neutral given that we pass through without heed, but rather place is 'life' that is not limited to length and breadth, but also includes the feature of 'inclusion.' Since inclusion denotes covering and wrapping, the forced separation of the individual from their place due to fragmentation is rejected by the human sciences based on totality and inclusion" <sup>9</sup> .

For this reason, we chose to examine the novel "Memory of the Flesh" by Ahlam Mosteghanemi as an example of Arab narrative work. In it, the author draws inspiration from the reality of Algerian society during a certain period of this century, where the place plays a significant role in capturing an artistic and aesthetic vision that reflects the spirit of creativity in this Arab novel. Through the

depiction of harsh social and political conditions, literature and thought have transformed these circumstances into a creative work with an acceptable artistic level. Our reading focused on the illuminating reading that raises numerous issues associated with place, transforming it into a space. The interpretation of these suggestions and connotations enriches the meanings of space, making it overflow with sensory and psychological warmth, and extending it to limitless boundaries. The novel's aesthetic vision turns space into an expansive, boundless entity that encompasses our lives with art, beauty, and comfort. To achieve the aim of this reading, it is necessary to comprehend the unfolding events of the work and understand its intellectual connections and linguistic formulation, enabling the reader to follow this illuminating reading and grasp the creative and aesthetic images it evokes, highlighting the poetry of place through the dualities of place/ human, space/ human, human/body, and human/Constantine. Here, Michel Butor's assertion is affirmed: "It is not the novelist who creates the novel, but the novel that creates itself" <sup>10</sup>

#### **4- Summary of the Novel "Memory of the Flesh:**

"Memory of the Flesh" recounts the painful experiences of "Khaled Ben Tobal," who was injured during his participation in the National Liberation Front, defending against the French colonial army. His pain and sorrow intensify as he finds himself far from his homeland (Algeria) while receiving treatment in a hospital near Tunisia. The doctor advises him to alleviate his pain and grief by choosing a hobby, and he takes up painting. The landmarks of the city of Constantine become his first artistic effort, a city where he was born and raised. After moving to France, he gains fame for his art and meets a young woman named "Catherine," a model, as well as a young Algerian woman named "Bent Si Taher" during an exhibition of his paintings. She reminds him of his homeland, embodying Constantine, the city he loves and where he grew up.

#### **5- Place / Body:**

The Palestinian novelist Ghassan Kanafani (1932-1972) introduced the translation of Gaston Bachelard's "The Poetics of Space" by discussing the importance of place in all creative activities. He states: "For me as a novelist, place expresses national specificity and reflects a unique vision of the world".<sup>11</sup>

Through this perspective, it is said that the modern exploration in research and criticism studies shows that the word "place" is derived from the verb "to be" (kana), signifying existence and being.<sup>12</sup> This is evident in Ahlam Mosteghanemi's novel "Memory of the Flesh", where the body is a central theme around which the narrative is woven. The "memory" is the eventful place from which all these dualities shaping the artistic work emerge. Therefore, references to the existence of place in the story are interwoven with elements of spirit and essence, as reflected in the following passage: "...So, I try to resist it. Can I resist my memory this evening? I close my room's door and open the window... I try to see something other than myself, and the window faces me... Before me, forests of laurel and oak extend, and Constantine creeps toward me, shrouded in its ancient robe, with all those thickets, cliffs, and secret passages that I once knew".<sup>13</sup>

However, when we look at it from a broader perspective, we find that the narrative offering is an intellectual one, especially in the realm of event formation in the novel. Every story conveys social knowledge, psychological behaviors, and different manners of life, depicting life in its entirety through a memory bounded by place and spanning time. This image has accompanied the modern Arab novel since its inception in the 1960s and 1970s.

The novel "Memory of the Flesh" presents a unique portrayal of events that occurred in Algeria, showing the interaction between the fictional artistic dimension, creative vision, and social and political manifestations. These aspects are reimagined and molded through the narrative's imaginative framework. Thus, the spatial dimension emerges as a reflection of the spatial dimension distributed across a memory carrying the hopes and aspirations of the Algerian people during a bloody period that destroyed the body and shattered the place. Consequently, the protagonist "Khaled Ben Tobal" is depicted as loving both the body and the place (Constantine), repeatedly invoking it throughout the narrative. This repetition draws the critic's attention to two key points: that creative work is a form of knowledge conveyed through an artistic and creative method. As Mohamed Barrada: "The knowledge conveyed by the novel distinguishes itself from other forms of knowledge in circulation, as it intertwines imagination with description and narrative, reinterpreting it within atmospheres and spaces that bestow relativity and vitality upon the knowledge that shapes the course of the novel's storytelling".<sup>14</sup>

Thus, the body becomes a medium that feeds the narrative machinery, expressing realistic atmospheres defined by place and distributed among the necessities of human life. The spatial dimension thus expands across various realms, contributing to contemporary literary works that represent collective memory within the context of the evolution of literary theory and its interplay with historical processes. This represents one of the most critical junctures of the creative dimension we have previously referred to, which constitutes a technical addition to the tools and methods of constructing modernist narrative texts. Consequently, the novel has been aptly titled

"The Novel as a Laboratory," as noted by the French researchers Alain Barrière (1935-2019) and Danilo Martikilo (1935).<sup>15</sup> Therefore, novelists had to devise tools and techniques to convey their realities and translate their intellectual, social, and political issues. This approach necessitated linking the historical dimension with issues of thought and literature, often referred to by some researchers as the "complete human" in their multifaceted dimensions—anthropological, historical, and social (people and society).<sup>16</sup> This concept suggests a return to the human connection with history, emphasizing that humanity has always been tied to history. The intention here is to understand and interpret human history through various issues and living conditions, as opposed to the belief in a disconnect between these elements. Therefore, the body carries the history of peoples, and history bears the body of nations. Consequently, the body is intertwined with history through the connection between the memory of history and the body of these peoples and nations. The events of the novel are linked to the body of Khaled when he enters a medical facility in Tunisia, a neighboring brotherly country, marking a profound connection between the body, history, and the self, with Khaled Ben Toubal being the protagonist of this creative work.

## 6- Place / Homeland / Body:

These components are interconnected, forming a fundamental pillar in constructing this artistic work, conveying to the reader actual events that occurred in Algeria. The narrator is a young Algerian artist whose memory is drawn to his beloved city, Constantine. Constantine represents the homeland, and the body returns to the past to recall these events, narrating them again as vivid, realistic scenes that indeed took place. Thus, place, homeland, and body become facets of the same coin, a notion reaffirmed by the novelist Ahlam in her words: "The sentences crowd in my mind—all those you did not expect. And suddenly, the memory rains down... I quickly sip my coffee and open my window to escape from you to the autumn sky... to the trees, bridges, and passersby... to a city that has become mine once again after I had scheduled an appointment with it for another reason this time. Here is Constantine... and here is everything that is you. And here you enter, through the same window you entered years ago, with the same sound of minarets, the voices of vendors, the footsteps of women dressed in black, and the songs emanating from a tireless radio." <sup>17</sup>

She also states, "In the summer of 1960, the homeland was a volcano that died and was reborn every day, intersecting with its death and rebirth in more than one story—some painful, some astonishing."<sup>18</sup> "The duality of place/homeland and place/body is a memory intertwined with place, and place is Constantine, the homeland. A close examination of the story's events reveals that they are born from this memory, reflecting the feelings, pains, and aspirations of the body. The body represents the self, carrying the burden of this challenging period in the life of the protagonist, Khaled Ben Toubal. Through the interplay between character and events, place transforms into a body, and the body into a wounded, bleeding homeland. This transformation is evident in all the characters of this artistic work, such as the characters of Hayat and Catherine, who bear the burden of these events, forming a "memory" that extends from the past to transform into a "body," and then into "place." This transformation is reflected in the imagery that accompanies these events from the beginning to the end of the narrative. This is one of the effects carried by the collective memory of readers across all eras, as a result of literature's engagement in opening new horizons for human consciousness that records various human experiences filled with positive values such as social and cultural justice, freedom, and equality. Therefore, the text highlights a significant aspect of the period experienced by the Algerian people. As one researcher noted: "Place emerges through association with the character of Khaled Ben Toubal, who carries his place in his memory." Thus, the author employed a technique of recalling events through memory via a process or technique of retrieving the past. This method or technique added an artistic and aesthetic dimension to the text, blending the past and present into a new form, manifested through a crucial duality: literature/memory or expression/history. This duality reflects the widespread interest in the twentieth century in linking literature with its historical context, as evidenced by numerous creative works by prominent philosophers of history such as Karl Marx (1818-1883) and Friedrich Hegel (1770-1831). Given the changes and wars that marked the general atmosphere of thought, philosophy, and literature during the transition from the eighteenth to the nineteenth century, such as the French Revolution and revolutionary wars, people's perspectives shifted towards an interest in history, necessitating its connection with the creative side, including cinema, theater, and literary work."<sup>19</sup>

### **Place / The Act of Writing:**

These two dualities revolve around our awareness of the element formed by the duality of place/body, which we have touched upon with some analysis and perceptions. After deep reflection, we discovered another repository contained within this duality. The expression of visions and perceptions has transitioned to an advanced stage of writing consciousness, which differs in terms of dimensions and goals on the one hand, and the artistic mechanisms that produce creative work on the other. The dimensions are connected to artistic and aesthetic construction, with this final duality emerging from a previous theme we have already mentioned: place/homeland, place/body, place/memory. Place can symbolize the universe or the world, particularly the Western world, which has repeatedly attempted to establish another theme that represents body/writing. When we scrutinize Western thought, we find it raises many questions surrounding this duality: writing/body, which, in truth, is a philosophy pursued by Western thought. It invented for women a language, style, and then literature, which Western thought termed "feminist literature." Some refute these claims, affirming the truth that literature has no gender; literature is a human creation produced by humanity, without distinction between male and female literature. It establishes a philosophical thought that can only be understood within a broader and more comprehensive framework that falls under the duality of place/the act of writing. Therefore, place has significant importance in human thought, literature, art, and theater. The body novel is an artistic work that interrogates this duality of place/body, aiming to multiply places (place... body... Constantine... Tunisia... Algeria...) to create an outpouring of knowledge that offers a new spirit enriching criticism and literature. This duality may also relate to theater in its creative dimensions, transforming place into movement and life, rescuing it from stillness and death: "The theatrical place exists only through invocation or the pretense of invocation, but it remains prepared for representation, capable of presence and ready for transformation, surpassing its static state. The more present and concentrated the place, the more it transcends its fixed boundaries and geography".<sup>20</sup>

The reference here symbolizes the transformation of limited geographic space into another place, radiating growth, movement, and life. Thus, creative work moves beyond merely addressing social, political, and human issues to depict another dimension that carries the artistic and aesthetic meanings in literary texts. Consequently, the body, in its artistic dimension, represents the place/body, highlighting an aesthetic dimension brought forth by modern criticism: "To address the stylistic technique through which novels present their narrative material, benefiting from structural studies and linguistic research in analyzing the narrative text." While some may view the inclusion of the body as an indulgence in trivial intellectual allure that distorts many intellectual and epistemological perceptions benefiting from this enticement (body... desire... body and seduction...), a scholar declared when discussing feminist literature in Western thought: "It exploited these perspectives in various ways, employing aesthetic artistic expression that varies from one creative to another, aiming to escape the negative, one-dimensional view directed at the female body by patriarchal culture, inherited from mother culture, which distorted the woman's body, presenting it as a desirous body

without reason." This distortion rendered women as symbols of weakness and helplessness, depriving them of all elements of energy and positive impact in life. The body became a symbol of desire for the writer and a symbol of temptation and deception for the reader. Despite all this, there is an objective reading that sees the duality of place/the act of writing as: writing consciousness/female, writing consciousness/creative work. It is an artistic image that pulses with feminine consciousness, not deceived by distortion and not swayed by seductive, distorted writing. Instead, it is writing characterized by awareness, maturity, and creativity.<sup>21</sup>

Writing is an art, an expression of the self. Expressing the self is expressing freedom in consciousness, thought, and expression—an individual's unique creativity stemming from thought, culture, and freedom of expression. Thus, one author stated: "Writing is the art of expressing oneself and others, a free act not subject to any constraints that might hinder self-fulfillment. Discussing feminist writing diminishes the value of freedom in this art. Writing is writing, whether the writer is a man or a woman, with the only difference being the creative uniqueness and human experience."<sup>22</sup> Abdullah Ibrahim states, "Feminist writing draws upon numerous intellectual and cultural references that have demonstrated the effectiveness of women in writing and their ability to capture the realities women experience, as well as to address the most significant topics they have explored. Thus, the concept of binary oppositions emerges, reflecting the conflict between men and women. After having been subjected to male centrism and guided by its dictates, women have been able to assert their identities, express their gender, and take the body as a subject for their creative novels" .<sup>23</sup>

Much has been written about "feminist literature, defining its terms and concepts. Writing is a human creative endeavor shared by both male and female intellects, each from their unique perspectives. However, there is an issue related to the topic at hand concerning the multiplicity of terms used to describe writing, necessitating a distinction between the reality and essence of each term. Women's writing, female writing, and feminist writing differ in their connotations when expressing the conditions of women. Therefore, Abdullah Ibrahim asserts, "Women's writing: occurs independently of a feminine worldview, except for what may unintentionally seep in, and it may resemble men's writing in its themes and general issues. Feminist writing, however, is an expression of the condition of women, i.e., a feminine perspective on the self and the world, operating within the framework of feminist thought, benefiting from its assumptions, concepts, and propositions, and striving to shape notions of femininity and critique the patriarchal system"<sup>24</sup>.

Writing, according to its conditions and contexts, tends toward various directions. Writing that concerns women is general, addressing general issues that may involve both genders—male and female—and concerns universal human consciousness, which is recorded through writing as it strives for innovation and creativity in criticism and literature. The second aspect, which pertains to feminist writing, directs itself toward the reality of struggle and conflict that certain philosophical and intellectual trends in Western cultures have established, creating a framework of disintegration and rupture that becomes the visible imprint of the background and intellectual and literary effects of the conflict between the sexes.

After this broad, expansive reading that encompasses the outcomes of thought, literature, and life matters related to contemporary literature, we arrive at a conclusion that can be summarized in the following points or themes:

**Conclusion:**

-The utilization of broad and inclusive reading, characterized by comprehensiveness and multiplicity, is among the priorities in the study of literature today, particularly in light of modern techniques (structuralist methods and linguistics) introduced by analytical and reading methods. These methods entice and seduce the inquisitive and the scholar into pursuing accurate understanding by following these methodologies, which are described as having vast and comprehensive knowledge that rests on the acquisition of new insights pertaining to the issue of interpretation and effective understanding of texts and uncovering their artistic and aesthetic dimensions.

-It can be said that reading "place" within the context of structuralist formation differs from the old classical readings, which did not extend beyond its narrow geographical image. However, modern reading has uncovered artistic and creative dimensions by exploding the meanings of "place" and its close and distant semantic implications.

- The importance of place in a work, and its use as a symbol carrying numerous meanings and forms that unleash the unspoken in contemporary feminist narrative creativity, has marked a new leap forward that benefited from structuralist formation, endowing it with a high artistic quality thanks to the efforts of many critical studies that have exploded relationships between human/place and transformed it from the rigidity of the lexicon to the expansiveness of suggestion in the multiplicity of meanings and connotations.

- The female creator/woman has been able to write in the language of the body, not for seduction or temptation as is customary, but by employing the symbol of "place/body," "place/memory," for a cultural knowledge purpose that carries art and beauty in its organization and formulation. She uses poetic language at times and poeticized language at others, breaking the traditional language to build a new language through the exploitation of metaphor, metonymy, suggestion, and paradoxes, to assert herself in the face of the excesses and exaggerations taken by Western thought in gendering literature and inventing a conflict between male and female.

- One of the remarkable artistic forms that contemporary writers have benefited from is the multiplicity of the same symbol in various forms that carry high human and creative purposes. "Place/body/nation" in "Memory in the Flesh" is a symbol of love and loyalty, a symbol for innovating a narrative language that broke the strategy of traditional narration, making the body a subject of her novelistic creativity, wherein she could assert her creative self that broke the boundaries of silence to express a perspective from another angle, while still remaining a partner in the human endeavor with men. Their efforts are united, though they differ in formulation and style, but they remain a creative work produced by the single human intellect without gender division.

- Place, therefore, is the language of modern narrative because place has transcended its narrow geographical boundaries and extended the horizons of vast space. "Place" is a space that includes various aspects of struggle, repression, and aspects of love and loyalty, as well as aspects of high narrative language, and its concentration on loyalty to the city of "Constantine" is an indication of that. Place is a symbol of art and beauty in the language of modernist narrative.

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<sup>1</sup> - Hamid Lahmadani, *The Structure of the Narrative Text from the Perspective of Literary Criticism* - Arab Cultural Center, p. 53.

<sup>2</sup> - Same reference. p.55

<sup>3</sup> -Same reference. p.62

<sup>4</sup> -Ibn Manzur, *Lisan al-Arab*, Vol. 15, Dar Sadir - Beirut - Lebanon - p. 157

<sup>5</sup> -Same reference. p.158.

<sup>6</sup> -Habib Munsif, *The Philosophy of Place in Arabic Poetry - A Thematic Aesthetic Reading*. Arab Writers Union - Damascus. P. 13.

<sup>7</sup> -Philosophy of place in Arabic poetry. A thematic aesthetic reading, p. 07.

<sup>8</sup> -Mohammad Azzam, *The Space of the Novel Text: A Structural and Formational Approach, in the Literature of Nabil Suleiman*, Dar Al-Hiwar - Syria - p. 06

<sup>9</sup> -Ibn Manzur, *Lisan al-Arab* p 158

<sup>10</sup> -Philosophy of place in Arabic poetry. p. 18

<sup>11</sup> -Butrus Al-Hallaq - Butrus Al-Hallaq, Robin Ostell and Steven Field, *The Poetics of Place in Arabic Literature*, trans. Nahla Abu Sedira and others, Cairo, p. 14

<sup>12</sup> -Poetics of Place in Arabic Literature, trans. Nahla Abu Sedira and others, Cairo, p. 14

<sup>13</sup> -Ahlam Mosteghanemi, *Memory in the Flesh*, Dar Al-Adab, Beirut, 15th ed., 2000, p. 25.

<sup>14</sup> -The Arabic Novel and the Challenge of Renewal, Muhammad Barada, *Dubai Cultural Magazine*, 2011, p. 49, pp. 68.

<sup>15</sup> -Idris Al-Khadhraoui. *Tabyeen - From History to Novel: Collective Memory as a Source of Narration*. Issue: 33 - Year: 2020 - Page: 80

<sup>16</sup> -Same reference. P 82

<sup>17</sup> -*Memory in the Flesh* (novel), p. 11

<sup>18</sup> -Same reference. P 47.

<sup>19</sup> -Tabeen - *From History to Novel: Collective Memory as a Source of Narration*, p. 85

<sup>20</sup> -Ben Salem Mohamed Bashir, *Theatrical Performance between the Theatrical Place and the Theatrical Place*. Djillali Liabes University. P. 101.

<sup>21</sup> -The space of the novel text: a structural and formative approach, in the literature of Nabil Suleiman, p. 05

<sup>22</sup> -Saida Aishouna, *Writing with the Body - An Analytical Approach to the Novel Memory of the Flesh in Ahlam's Novel "Memory of the Flesh"*, *Journal of Literature*, Vol. 20, 2020, University of the Brothers Mentouri Constantine, p. 233

<sup>23</sup> Ahlam Al-Waj, *Feminist Literature, Its Concept.. In Critical Approaches "Abdullah Ibrahim" Language and Art Laboratory*. Yahya Faris. University of Blida. P: 92 -

<sup>24</sup> -Abdullah Ibrahim, *Encyclopedia of Arabic Narrative*, Vol. 2, Arab Foundation for Studies and Publishing, 1st ed., 2008, p.: