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Western cultural references of the critic from Dhi Qar

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Abstract

The Western cultural invasion that entered the Arab countries through scientific missions and translation had a clear impact on enriching the critic's culture in Iraq and the Arab world in general, and in Dhi Qar Governorate in particular. The nature of criticism before that period is dominated by the nature of being influenced by old literature, or keeping pace with the political and social reality in that era that witnessed many revolutions and coups, so the writer's product mimics its reality and the living and economic conditions that society is going through, including injustice and persecution. In that period, it is a literature that reflects the reality that the country is going through, as researchers have unanimously agreed that the story literature in Iraq is one of the most abundant Arab literatures concerned with political matters and social reform. Iraqi writers often have to sacrifice the origins of fictional art and its elements for the sake of social content (Al-Rahman, 1983).

Introduction

The critic identified these important observations on the Iraqi story in those past decades, and read the writer's culture and narrative production, which is in line with the calamities, wars, and political and social struggles that the country and societies are going through. And social, so that

((commitment here is the issue that the writer bears, and his works are expressive, and as we know, this issue finds opposition and rejection by many, and this is due to the incomplete understanding of this term, it is the opposite of obligation, and when confusion occurs between obligation and obligation it appears The paradox is that the first is related to awareness and understanding of the role of literature, and the other is a companion to the naive functional understanding of the role of literature, the first stems from within, and the other is imposed from outside (Abd al-Rahman, 1983).

Literature review

1. Function of literature

The function of literature was before the seventies and beyond, and these works were influenced by what was issued by Arab and Western literature in those periods that were in continuous development as a result of the development and transformation in the Arab and international arena in various fields, until the slogan of literature became ((We need means New expressions in order to depict the new facts)) (Abdul-Rahman, 1983). Therefore, the Iraqi critic has become armed with modern critical approaches that have been transferred to him from Western literature by translating books, novels and story collections by great Western writers ((as some writers and interested people as well as translators transfer these approaches and what they contain of terms, concepts and procedural tools, from their original language to the language Arabic, defined by it, so that critics can grasp it and use it in studying and examining Arabic creative texts, ancient and modern (Daoud, 2001).

Thus, the critic began to study these methods and take them when studying narrative and poetic texts alike, with the presence of many literary and critic's observations on the translation factor, which had a great impact on the existence of a misunderstanding between terms and concepts, so some of them described the translation as "betrayal." Critics say that these errors in translation are old-fashioned, since the Abbasid era, when Bishr ibn Matti translated Aristotle's book (The Art of Poetry), where he translated the terms (tragedy and comedy) into (praise and satire). It is known that the Arab countries were subjected to two colonizations: and the French, and the culture of these two countries was reflected on the Arab culture in general. That this process of Arab-European acculturation was one of the reasons that made the term (translation) migrate from that Western country to this Arab country, different from it if it traveled to another Arab country, which led to incorrect results, and a negative impact on the use of the term, And then using the curriculum (Daoud, 2020).

2. Translation and critic from Dhi Qar

The translation of literary books and Western novels has played a major role in supplementing the culture of the Arab writer in general, and the critic in particular, as recent critical studies appeared in the story and the novel in which critics showed a modern critical style that cares about all parts of the narrative text, from personalities, events, place, time and plot (.. The writer Iyad Khudair Al-Shammari says about the role of time in the narrative text according to recent studies: ((The temporal element in the fictional art is an essential and active element. It

is he who revolves in his sequential, intertwined or separate space, the events of the novel, and within him its characters move, and life flows in their places.

The critic here, in his opinion, bases his opinion on the role of time in the novel on the Russian formalists. Through his study of this approach, he is concerned with every element of the novel's composition and gives him the active role in the success of the novelist's work.

((One of the first who included the topic of time in literary theory and practiced some of its limitations on the various narrative works were the Russian Formalists, who relied on the relationships that combine events and link their parts, and not on the nature of events in themselves)) (Ibrahim, 2013).

3. The role of the critic from Dhi Qar in clarifying the structural elements

The critic from Dhi Qar turned to this relationship that connects events within the novel through the role that time plays in the text, and when he applied these theories and methods to narrative texts, he showed through them the aesthetics of the text, and showed the extent of the interdependence of events through the factor of time, while time is a documentary factor. And my history of events in a time past by meeting with the element of place and event, these ((the information blocks emphasized the unity of the elements of the novel, its references and methods between the method of recording, which is purely historical and documentary, and the method of the artistic novel)) (Jassim, 2019). The critic, through his careful reading of the novelist text, notes the role that time plays in documenting events, to make the novel in the category of historical novels that record real events that occurred in a past time. For the novelist text, he distinguished between the time of narration and the time of the story. When “studying time, it must first be noted that the basis of the structural study of time is to distinguish between the time of narration and the time of the story, because the movement of these two times in a different way constitutes an artistic synonym for other elements of storytelling, and differs The two times are separated from each other in that the narration time is necessarily subject to the logical sequence of events, while the narration time is not restricted after this logical sequence. It actually happened) (Hazem, 2017).

When the critic explained the role of the element of time in the novel and the story and its connection to the place, the event and the characters, he showed the recipient a new aesthetic image, and more clarification of what came in the studied text, as he showed in his study the changes that occurred in the time of narration, meaning that ((the linear time that we touch in the narrative text Adjustments will be made to it that include advance and delay, jumps and pauses, and this is what Gérard Genette's famous approach in this field stood for, contained in his book *The Storytelling Discourse*, as Genette believes that the time of the tale is monitored through three levels: arrangement, which includes anticipating and retrieving events, and repetition or frequency and includes The singular, the repeated and the author, as well as permanence and speed, and time is the sign of the passage of daily facts (Mustafa, 2013).

In the same way that the critic attached to the element of time and focused his attention on it, he also paid attention to the rest of the elements of the narrative text from place, events and characters... And since the genre of the novel is a modern literary genre, especially in our Arabic literature, where it began to spread and be known at the beginning of the twentieth century, then came Critical studies on this literary genre are late and influenced by Western studies, in contrast to what is known about critical studies of poetic texts whose roots go back to the Abbasid era or more.

Hence, the Arab critic in general and the Iraqi critic in particular, when studying a narrative text, had to use the Western literary methods that came into existence after the emergence of the genre of the novel. The narrative text, and the critic from Dhi Qar followed and read all that he reached from these Western approaches that specialized in the art of fiction and fiction, so he began to study the elements of the text individually, then search for the link and the relationship between them and clarify it in critical studies on those texts, for example, there were extensive critical studies On the personality, its types, formations, its role in the narrative construction, and the way it is presented to the recipient, the ((the way or manner in which the author or narrator presents the character to the recipient directly by describing its external appearance, its intellectual and cultural conditions, its emotions and its inner feeling, as it defines for us its features from the beginning on the Mostly, in the style of the story or news, and in the past tense, as this formula comes to present the character that the author masters in presenting through his continuous interventions in the course of the narration (Jamal, 2019).

The characters have an important and effective role in building the narrative text of the story and the novel ((Through the narrative characters events are manifested and ideas crystallize, and places have importance and time considerations, as through which all the components of the narrative come out of their general meaning to a new meaning that is formed in a narrative structure that distinguishes the novel from other narrative works The other and takes it out of the world of imagination to another tangible world close to reality itself (Diaa, 2017).

The critic explained the nature of the relationship between these elements and the effect of each element on the other, for example, the relationship of the character with the place, where ((the character has a great connection with the place, because the place determines many of the characteristics of the character, as well as the way of speaking and the customs and traditions that the characters adhere to, and this can be clearly seen in The difference between the residents of the desert, for example, and the residents of the city, through the shape, clothing and even the sound, where we find the rural residents have louder voices than the city residents, due to the distance between one house and another, as well as the vastness of the place) (Zia, 2017).

This is the culture that the critic is armed with, through which he explains to the recipient the narrative texts that the ordinary reader is ignorant of. Thus, the critic began to show all the elements of the construction of the narrative text in a new and clear suit, free of any ambiguity, as he subjected these elements to study and analysis according to solid scientific methods.

He turned to the title and paid great attention to it, and many studies were issued on the reason for naming this title and its impact on the text in a large way. ((The writers of the story and the novel were alerted to the seriousness of the title in the artistic construction. They spent twice as much time in drafting and choosing their stories as they did in writing their stories, because the process of choosing a fictional or fictional title is not an easy task.

From that, the titles of novels and stories were of great importance, as a key to a brief understanding of the narrative and narrative event, where ((the titles are of great importance in semiological approaches, as one of the primary and basic keys that the researcher must read, interpret, and deal with, as it is a threshold for the student to tread on. Before issuing any judgment, the title of the novel is not placed in vain or arbitrarily on the cover, it is the procedural key that provides us with a set of meanings that help us decipher the text, and facilitate the mission of entering its depths and rugged ramifications (Zia, 2017).

Hence, the threshold of the title in the narrative text falls within the semiotic approach because of this threshold of a symbol that hides the content of the plot of the text. The critic came as an analysis of this title and based on the semiotic approach to decipher this symbol and put forward the idea that the writer included in his text, considering that the title is the first threshold that the reader steps through, through which he can access the text, ((in addition to the dedications and introductions that would draw attention The reader's gaze is attracted to the text, and the importance of these elements, which Gerard Genette called the parallel text, or the thresholds of the text - in particular the title - comes from the fact that it occupies a strategic area in the reception process, which is the first visually and semantic area, the area in which the collision occurs The first is between the reader and the literary work, and in light of that, these elements had a dangerous function, which is to lead the reader to the geography of the literary work and give him exploratory keys (Zulaikhat, 2012).

The critic's study of these thresholds, their analysis and decoding according to the semiotic approach, which is concerned with the title and analyzes it, opens new horizons for understanding the content of this symbol, which the writer included in this first threshold of his narrative text. In it: ((This demand was dealt with by studying the semiotics of addressing by Mahmoud Yaqoub, by focusing on his collection of stories, the cypress shrine, in which he showed great creativity as if he was trying to illusion in establishing a ground for a new type of stories, and this is what will inevitably require the use of modern methods to approach this text, and for this we will use The semiotic approach, which has often been described as a textual approach, and in the light of it we will try to question the titles of the group's stories, on the basis that the science of semiotics was concerned with the title, for its contribution also in revealing the keys to the literary text (Diaa, 2017).

Critics and researchers have called these words (the title, the cover image, the opening sayings of some well-known personalities, the Qur'anic verses and hadiths of the Prophet ... etc.) with the narrative initiation, which is the first threshold of the text, and through it the reader can cross into the narrative text, ((and for the word or sentence Or the first phrase in the narrative text is of

great importance, because through it the reader can enter into the world of the text he is reading, and then it is the textual threshold that the reader has crossed in this world, this threshold through which the text begins to form, create and come into existence. What it looks like linguistically when creative writing performs the function of a text bridge, through which the reader begins to move mentally from the world of real things to the world of virtual things (Daoud, 2020).

These studies, which were created by the critic from Dhi Qar for the elements of the story and the novel, were based mainly on his culture, which he derived from the Western literary criticism curricula in which he was educated and through which he studied the narrative texts (story and novel) to clarify their ambiguity, and analyze its constituent elements of the text, to present it to the recipient in its beautiful and clear image. It highlights all its components and elements, and the role of each element in the narrative construction and its interaction with the other.

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