

The Threshold And Location In The Novel (Detention Of Blood) Nidal Al-Saleh

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ABSTRACT

Nidhal ul-Salih's novel, Blood Detention, employs the postmodern techniques in its structure and the thresholds play an important part in it similar to the iconic de notations of place which were interlocking and collaborating with the thresholds in shaping the text of the novel. The paper is divided into an introduction, three sections, and a conclusion that summarizes the results of the study.

Keywords

Threshold, Title, Narration, Messages, Place, Isomorphism

Introduction

The new narrative discourse consists of different styles, voices, discourses and signals that give it the characteristic of distinction and uniqueness, and make reading it a pleasure that is added to the pleasure of discovering what the story entails on which the narrative discourse is based, and that is what Mikhail Bakhtin called a polyphony, meaning the novel of polyphony, multiple narrators with multiple styles ((The novel as a whole is a multi-styles, polyglot, polyphonic phenomenon ... The style of the novel is a collection of styles, and the language of the novel is a system of languages))¹

It is thus the laboratory of narration, according to Michel Butor²

Because of its containment, comprehensiveness and absorption qualities, Forster describes it as a spongy spot³

Because it absorbs what is around it and represents it in a new narrative format, as the essence of the novel is the fact that ((it does not

have a basic identity, meaning that it has a carnival tendency, polyphony, and open-ended))⁴

It is open to the history, sociology, poetry, natural sciences, psychology, and other discourses that surround it surrounding it and what serves the narrative movement in it.⁵

It does not match the external reality that surrounds it.

The novel (Prison of Blood) by Nidal Al-Saleh creates its own style or that of its writer in its construction, and it benefits from the data of history, philosophy, psychology and metaphysics, in a way that makes the reading process a complex and exciting process at the same time, as it puts the reader in front of many thorny questions. The dispersion begins, as the narration begins in the area of death, and the reader eventually discovers that all that was narrated by the narrator had died in the "Cemetery of the Righteous" and this title is repeated in every narrative paragraph, which is the character of "Abu Mahmoud", with its multiple narrators and the illusion All of the dead, so that the imaginative pattern works to revolutionize the energies of the miraculous narration, and the novel in some parts is based on the epistle narration through a title that is repeated in each narrative paragraph (e-mail).

¹ Beyond the Narration - Beyond the Novel, Abbas Abd Jassim, House of General Cultural Affairs, Baghdad, 1st Edition, 2005: 56-57

² See: Researches in the New Novel, Michel Butor, Tr: Fred Anthony, University Thought Library, Oweidat Publications, Beirut, i, 1971: 7

³ See: the pillars of the novel, A.M. Forster, TR: Musa Asi, review by: Samar Rouhi Al-Faisal, Gross Press, Lebanon 1st Edition, 1994: 22

⁴ Beyond the Narrative - Beyond the Novel: 48, See: Modern Narrative Theories, Wallace Martin, TR: The Life of Jassim, Supreme Council of Culture 1998: 48

⁵ The New French Novel, Part 1, Nihad Al-Takarli, The Small Encyclopedia (166), Department of Cultural Affairs and Publishing, Baghdad 1985: 54

In others, on historical, press, and news documents, memoirs or biographies, a recurring title also is (what resembles the body) with different numbers.

The novel - on the other hand - indicates in many of its manifestations that it is a biographical novel in which the circadian system works under the title (Gripping the Wind), which is a recurring title in every paragraph of the novel as well. He speaks for himself, on the one hand, and on the other hand, the biography of "Aleppo" is recorded through him, and by retrieving the ancient history of Aleppo, including the occupations, disasters, earthquakes, and wars that the city has gone through up to the stage of ISIS and the internal strife in Syria since 2011 that came on Everything is green in Syria in general and Aleppo in particular. The thresholds - as the entrances and gates of the text - enjoyed remarkable interest in the novel of Prison of Blood, and it formed a lot from the place as the incubator within which the narrative events and facts take place, to the extent that the place of the novelist became an important function that penetrated the joints of the text and formed its elements, so we decided to study the parallels. Thresholds and place, being the two most important narrative issues in this novel.

The spatial function of the address

The title attracts many reading concerns in the modern critical lesson, being the first and most dangerous step in establishing the narrative text strategy and directing reading, as it has a ((deep relationship with the text))⁶

The title on this basis ((compressed text abbreviates a long text))⁷, as it serves as a name for the book.

It seeks to link the reader with the internal and external textures of the text, a link that makes the title the bridge that passes through it, and from this angle the title function is determined in that it fills three functions: the naming function, the

assignment function, and the advertising function.⁸

The semioticism of the title stems from the fact that "it embodies the highest possible linguistic economy, to impose the highest possible reception effectiveness, which prompts the investment of the achievements of interpretation))⁹

The title is a condensed text necessarily parallel to the narrative text in its entirety, loaded with a network of connotations, aesthetic linguistic manifestations, rhetoric, and intertextuality.¹⁰

The more intense and rich the title, the more poetic, powerful and influential.

Our novel's title - under discussion - consists of an incomplete sentence supplemented by the omitted sentence. The name of the sign (this) is "imprisonment" plus "blood". It refers to the closed, hostile and repellent place, and the addition to (blood) completes the dark scene of the title, for this confinement does not come out alive except from the mercy of my Lord, and this is what we will find on the body of the novel, for the whole novel is burdened with death, destruction, bereavement and the mysterious endings that the discourse expresses. The novelist is in a suffocating darkness, and the description provided by the narrator comes to present to us the title function through an introductory threshold that tops the pages of the novel and precedes the dedication, revealing many of the semantics of the title in an explicit and clear documentary way:

((As soon as you leave the great fortress in the Citadel of Aleppo, and a few meters from it, then to the right of the road leading to the inside of the castle, you will find a narrow stairway carved into the rock. At the end of the stairs, a large hall was a reservoir of water at a depth of fifty meters from the ground. The Byzantines built it, and that is why it was called the Byzantine Hall, or the water cistern, and

⁶ The Fictional Universe - A Reading in the Narrative Epic (The Palestinian Comedy) by Ibrahim Nasrallah, Muhammad Saber Ubaid, and Sawsan al-Bayati, The Arab Foundation for Studies and Publishing, Edition 1, 2007, Jordan: 20

⁷ Textual Thresholds in the Novel of the Wolves, Khalil Al-Mousa, Al-Usubu Al-Adabi Newspaper, Issue: 1081 on November 24, 2007

⁸ See: The Thresholds of Writing in the Arabic Novel, Abdul Malik Ashhabon, Dar Al-Hiwar for Publishing and Distribution, Syria, 1st Edition, 2009: 45

⁹ - Narrative Structure in the Novels of Elias Houry, Alia Mahmoud Saleh, Azmana Publishing and Distribution House, Amman, 1st Edition, 2005: 244

¹⁰ The fictional art when Sobhi Fahmawi, d. Ibrahim Mustafa Al-Hamad, Jalis Al-Zaman House for Publishing and Distribution, Amman, 1st Edition, 2014: 46.

the hall was used for this purpose, that is to store water, for later ages, and in the Ottoman era it was divided into two parts, the southern one remained for the same purpose, and the northern one was designated as a prison

With the beginning of the French mandate, the French transformed the two sections together into a prison where the cold would never leave, and the moisture escaped from its brick walls, and its inmates were forbidden to eat and drink, so they would die of hunger, thirst and cold, and that is why it was called blood confinement))¹¹

If the passage in the above indicates the state of ruin and calamity surrounding the title, on the other hand it indicates the succession of this ruin and this bereavement over time. Marking the state of war that Aleppo and Syria have been going through since 2011 and has not ended yet, or has not ended with the end of the narrative text, as an imagined work in any case.

The export threshold here as it works to illuminate the title, it is characterized by its semantic and compressive weight, and the place is the function that the title wears and becomes distorted by it, as the title becomes the place and the place is the title at the same time, with a reciprocal relationship that reflects on the entire space of the novel and frames it and contains it, and here we mean the space The semantic, which is established by the events and feelings of the characters in the novel.¹²

It is not the specific place that is set by the text signals, such as dimensions, dimensions, etc., because the place does not live isolated from the rest of the elements of the narration, but rather enters into multiple relationships with the rest of the other narrative elements of the narrative such as characters, events and narrative perspectives.¹³

That is why the title "Blood Detention" was able to achieve the comprehensiveness of the vision and perform its functions remarkably and excitingly, as the function of temptation is

achieved according to the connotations of bereavement, pain and destruction in the name, since the reader is always inclined to discover and sympathize with cases of grief and injustice, in addition to the function of containment. Previously achieved as mentioned, and it seems that they are the two most important functions achieved by the title in the novel, with what the title performs in terms of the function of naming and the function of lighting for the darkness of the text and its unknowns and being the gateway through which the reader enters the space of the narrative text, as it forms the title - in its three forms, the main, the secondary and the sub¹⁴.

A semantic focus may be the magic key in the hand of the reader who invades the text and probes its deep depths, to interrogate it and decipher its enigmatic codes¹⁵

So the novel - on this basis - is nothing but (imprisonment), and this confinement is associated with death in terms of "blood", so we notice at the end of the narration space that all the narrators are dead, and everything surrounding the narration is related to death, destruction and calamity, but the narrator in the last section puts a light in the last The tunnel because, according to the narrator, "Aleppo" was created to live, challenge, live and grow, urging it to rise:

**((Get up to life, Aleppo, gets up.
O daughter of life and her creativity
throughout the past in your history, rise so that
life has meaning, so that life regains its life,
which was not her before she was life.
Get up, there is no death to death except
through you as you pray for life, sanctify life,
and enjoy life.
Get up, so that your haha regain life that was
in the past of this war a death, and for your
mother to regain the melody that was
mourning, and your lament was lightning and
it was crying.
Rise, to get back to Aleppo, which has chosen
for itself the hams of love, grace, wheat and**

¹¹ The novel of Prison of Blood, Nidal Al-Saleh, The New Dilmun House, 1st Edition, Syria, Damascus, 2019

¹² The Structure of the Narrative Form, Space of Personal Time, Hassan Bahrawi, Arab Cultural Center, Casablanca, Edition 1, 1990: 26.

¹³ Same source: 26

¹⁴ Addressing and its manifestations in the creative text, Kamal Abdel Rahman, Afkar Magazine, P. : 252, Ministry of Culture, Amman, 2009: 38-44.

¹⁵ The poetry of the textual thresholds in the novel by Youssef Al-Muhaimid, Ibrahim Al-Hajri, Internet, link:

life, and blames luck, lignans, languages, plagues of lightning, human beings, rhetoric and basmalat.

Get up, I will get up, and the sun of life rises in me)¹⁶

As the act of the request order “rise up” is repeated five times in the above passage, to emphasize the necessity of the act of rising up for Aleppo, which has turned into a “blood confinement,” so milking is befitting for her to live and her children live a decent life, and your life must be restored / blamed / blamed for luck And the lajin and languages / its plague / the epidemic of lightning, human beings, rhetoric and basmalat /, as the sanctity of the city of Aleppo is evident in these sentences whose letters are spelled sacred and give them great human meanings, and open to broad horizons of life and the future despite the misery, destruction, ruin and loss that the city suffers in its current state.

Here it becomes clear that the title extends its rays into the space of the novel from its beginning to its end, and that the spatial function is the most prominent representation of it throughout the entire novel.

The spatial function of gifting

Hardly any gifting is devoid of ((data that guide the writing strategy))¹⁷.

Therefore, it ((forms a semantic and semiotic thread, at a textual threshold that contributes to supporting the reading effort))¹⁸

And one of the most important textual accompaniments that can be dealt with is thresholds for creative text¹⁹

And here it cannot be considered ((the gift threshold is an arbitrary and quick margin, but can be considered an important key of the text keys))²⁰. Breach; because the gift is what fulfilled its purpose without redundancy or prejudice, with special attention to the aesthetics of expression, and this is what gives the gift to the character of informal telegrams carrying direct lightning signals²¹

Or indirect, with multiple directions and destinations.

It is known that there are two types of gifting, the first is the dedication of the work and it comes printed with the book, and the second is the gifting of the copy and it is in the handwriting of the writer and according to the nature of the gifted one, and here we are dealing with the first type whose role is more prominent and effective in illuminating the text. Our story is as follows:

To Aleppo

To Khair al-Din al-Asadi

The spatial problem with the dedication seems clear, as this is evident in the first line of the title / To Aleppo / So Aleppo is an icon that does not refer semantically and semantically except to the well-known Syrian city for which the novel was written, and in which all its events took place, and what is the second line / To Khair al-Din al-Asadi / Except for the reinforcement of the first line in the designation of the place, as the character of

¹⁷ Thresholds of Writing, Abd al-Nabi Zakir, Publications of the Academic Research Group in Personal Literature, Agadir, Edition 1, 1998: 203

¹⁸ Quintet of the Night (a collection of poetry), Yahya Shukr Mahmoud, the presenter, Faisal Al-Qusairi, Dar Al-Raya, Amman, 2010: 25

¹⁹ Fictional writing by Wassini Al Araj, Kamal Riahi, Karem Cherif Publications, Maghreb Press for Printing and Advertising, Tunis, Edition 1, 2009: 34

²⁰ Aesthetics of the Modern Arabic Poem, Muhammad Saber Ubaid, Literary Criticism Series (2), Ministry of Culture, Damascus, 2004: 96

²¹ The Fictional Art of Subhi Fahmawi: 66.

¹⁶ Novel: 197, 198

Khair al-Din al-Asadi is historically an important intellectual symbol of the city “Aleppo”, and he is in fact buried in it in “The Cemetery of the Righteous” and for clarification is more cited from the end of the narrative text. This passage, which, along with the dedication, forms a circle that collects the sundries of the narration in one melting pot and says in a few lines what the whole novel was trying to say. The sender and the recipient are nothing but a signatory, and it is a postmodern technique in which the writer intervenes in clarifying matters that remain ambiguous and called the technique of (al-Mitarwayya). Many manifestations of it have appeared to us in several places of this novel. It means what it means that the writer is when he presents a world imaginatively, he provides statements and statements about the creativity of that imagined world. He has the advantage of being done through the self-awareness that the writer launches in his fictional production, so the story's creativity merges with its criticism by breaking the story into a double production²².

((I am writing to you, O Aleppo!

Write to me that about me!

Us that about both of us! My mother, Aleppo))

The work's biographical aspect appears in these three lines, and the place emerges as the most present signifier in the narrative work, and the self merges with the place. The biography takes two parallel paths, namely the biography of the self and the biography of the place, to be reflected in the entirety of the text, and centered on an important issue, which is the focus on place as a Significant and signified at the same time, indicating that it contains all the details of the narration, its manifestations and its elements of characters, time, event, and iconic symbols, and that it constitutes the narrative content that is full of the text and its narrative facts and intertwined events. The return of all the details to it (the place), besides being the incubator of the work, it stands out. Here is an important narrative character, which is talked about through the many dialogues and monologues, vertically in the

historical and horizontally in the present, and then goes on: ((On the authority of Ghassan, who went to Bab Al-Ahmar to check on his mother, and did not return, his mother who refused to leave the house for fear that Abu Ghassan would return from his death so that he would not see her waiting for him!

On the authority of Fadel, who died due to severe cerebral hemorrhage, which died forcibly before he actually died, and without completing his story about Al-Asadi!

He was subjugated because he was confined to his home for more than two months, to avoid one of the three evils that have haunted the lives of many of the people of Aleppo for more than five years: to be kidnapped by an armed group before reaching the death crossing, on his way to Jamiliyeh, or to be killed by a sniper, or to be stopped by an army checkpoint So he asks him about the reason for his stay among the gunmen in Bab Qasreen, and he tells whoever asks about his spiritual story about the house in which he was born, raised, and brought up, and became him alone after he gave his brothers and sisters their shares of the inheritance, and while he was talking, he fell with stray bullets after the gunmen tried to storm the checkpoint?))²³

The dedication is similar to this text in particular. The place highlights an important function in various manifestations / Bab Al-Ahmar / House / Confinement in his home / Aleppo / Death Crossing / Inspection Checkpoint / Bab Qasreen / House / Checkpoint / and all of these places mentioned in the above section are covered by one place which is “Aleppo” is the ancient city that has undergone all the crises, sabotage operations and famines over time, the city in which the narrative imagination is shaped, framed, and biographical record coupled with a science biography of one of its prominent figures, Khair al-Din al-Asadi. Then in order to tell the story of Aleppo in short, my book says:

((On the authority of Wisal, who did not stop her from moving the rifle from one shoulder to another from left to right, and which did not fulfill her promise to me that death alone, alone, can separate one from the other.) Wisal, who did not know a taste for sleep before she

²² Issues of the New Arabic Novel - Existence and Frontiers, Dr. Saeed Yoktin, The Arabic Narration Series, Ruya for Publishing and Distribution, 1st Edition, Cairo, 2010: 173-174

²³ Novel: 195

read a letter from me on her mobile phone, which she used to take me back in every meeting, Al-Asadi said: “O Naseem Al-Wasal! Before this war breaks out its tentacles in the flesh of Aleppo: “The Riyadh of paradise, the shades of the Sidra, and the nectar of Al Kawthar do not surely equal your footsteps.” Wisal, who is now rumbling in the arms of Mama Merkel!

On those wolves of different races and countries, which poured into Aleppo in the name of jihad, and lust for the nymphs that the sky promised them to each “martyr”?

On those who sent tens of tons of machines of killing and destruction, and money after money, let us enjoy death, death, and death!

On the rich in war and war merchants, who were not concerned with what the people were suffering from poverty, need and high prices, except for more and more money? The people who chose to stay in Aleppo, where there is only a small scant food, no water and no electricity, and found themselves more like those who were swallowed up by the confinement of blood in the citadel, whose walls crumble after an explosion?)²⁴

For the characters to be signs indicating the place, the characters are ((the orbit of human meanings and the axis of ideas and general opinions))²⁵

((It is located at the heart of narrative existence. It leads events, organizes actions, and gives the story its narrative dimension... and above that it is considered the only element in which all other formal elements, including the necessary temporal and spatial coordinates, intersect for the growth and progression of the narrative speech)²⁶

As the characters occupy the place and play the role of the subjects in the narrative text, as the term personality ((began to disappear to be replaced by the term (subject) or (actor) for their semiotic accuracy))

The place is filled and the events move, and their harmony, anxiety and repulsion form the pattern of the attractive, hostile and repulsive place, as names that influence the course of the narrative work, such as / Wisal / Asadi / or outside it, but

refer to it and have their effect on the course of the narration, such as / wolves / nymphs / mama Merkel / Those who sent tens of tons of killing and destruction machines / the wealthy of the free / the merchants of war / the people / those who were swallowed by the confinement of blood in the castle / The vocabulary indicating the place also appears in various manifestations such as / from one shoulder to another / the homes of the beloved / the gates of Aleppo / its lanes Al-Qadimah / Riad al-Jannah / Sidra / Embrace / Countries / Sky / The Citadel / Its Walls /, and thus “Asadi” and “Aleppo” are the parallel duo on which the narrative work is formed, and they form the place “Aleppo” Medina and “Asadi” as a shrine from Known shrines in the "Al-Salihin Cemetery" in Aleppo.²⁷

Aleppo remains the history, the present, and the icon around which the narration crystallizes, as the narrator turns to recount the history of Aleppo to which the work is assigned:

((To you? Or on the authority of you, Aleppo?)

Aleppo, which the Hittite "Naram Sen" has not left, or hardly a stone from you.

Who raped you by the army of Rome, and blood flowed from your neighborhoods and temples like a torrent.

That as soon as he entered Naqfoor with his army to you, until he destroyed your walls, destroyed your homes, and burned them.

What came to you was nothing but an earthquake, and there was little left of you.

Which, as soon as the Mongols stormed you from the side of Qalaat Al-Sharif and Bazza Square, after your siege for days, until they caused destruction and fires in your neighborhoods, and even your streets were filled with corpses.

Which was looted by the Ottoman Sultan Selim I, and then followed by his descendants for years.

The one that the French general Gouraud did not spare a cannon was with his army, so it showered your castle and the homes of your sons with it, as a punishment for you for standing by the rebels against the French occupation.

²⁴ Novel: 195

²⁵ Novel: 196.

²⁶ The Structure of the Narrative Form, Hassan Bahrawi, Arab Cultural Center, Beirut 1/1990: 20

²⁷ Dictionary of Contemporary Literary Terms, Said Alloush, Lebanese Book House, Beirut, Sushpress, Casablanca, 1st Edition, 1985: 125

**To you or on your behalf, my mother, Aleppo?
Me or about me?**

I am the one who is waiting now, in the corridor between two rooms, for the mellowing of the shells that have been raining down in the neighborhood for an hour and more, for the frenzy of bullets to stop, which increases death with death))²⁸

As the section above is filled with the biography of the place "Aleppo" with an exploration of its history striking in the depths of civilization and time, as the vocabulary and names collide on the narrator's tongue with her actions and how they succeeded in destroying Aleppo in different times / Narm Sin / Army of Rome / Nafuz / Mughal / Ottoman Sultan Selim I / His grandchildren / Guru / the French occupation / In addition to the names indicating the place, such as / Aleppo / your walls / your temples / your homes / the Sharif castle / the Pazza Square / your streets / your castle / the corridor / two rooms / the neighborhood /

As the pressure on these vocabulary and its collapsing into a few lines with such intensity, and the occurrence of the two repeated expressions / to you or to you, Aleppo / and / to me or about me / me / is a spatial indication of the dedication that, as we said previously, with the textual body of the novel in general, and with this text that we have chosen. In particular, the character of "Adnan", who's letter (text) appears to have come on her tongue, by referring to his sweetheart, "Wisal", identifies with the historical character "Al-Asadi". From its functional role within the narrative body²⁹

The character of Wisal, with the connotations that the name bears, refers to the connection, communication and communication in its uninterrupted historical extension, ((and the designation is a designation that represents the name by a phoneme, a written sign, or a number)) Meta-linguistic and ontological hermeneutics, Mustafa Al-Kilani, *Journal of Contemporary Arab Thought*, Beirut, pp (68-69) 1989³⁰

²⁸ Novel: 197

²⁹ The Fictional Art of Subhi Fahmawi, previous source: 77-78

³⁰ The Mark and the Novel- A semiotic study in the trilogy The Land of Black by Abdul Rahman Munif, Dr. Faisal Ghazi Al-Nuaimi, Majdalawi House for Publishing and Distribution, Amman, 2009: 205

This means that ((the name is a linguistic sign composed of the signifier and the signified, governed at the beginning of its establishment by arbitrariness, to develop later on to the explanation and interpretation))³¹

And because Al-Asadi is a historical figure who represents a historian, thinker, and documenter of the history of Aleppo, that communication must be extended by enriching the biography (the biography of the place Aleppo, and the biography of Al-Asadi as he is now a shrine of the shrines in Aleppo) to extend with his rays over the entire narrative text represented by the dedication that celebrated the privacy of the place and revolutionized its semantic energies.

The spatial function of the message threshold

The threshold of letters in the novel was not new. Since "Flaubert", letters have entered as an important technology in the novel's narrative construction. The mission is to illuminate and present the event, including the decisions it sometimes includes that is binding on implementation, and in this way, it also contributes to framing the event)) The author intends to refer to what the text did not say in its other joints and the specificity of the sender, who is an active character in the novel, as it is through this, we see the peculiarity of that fictional character.

The threshold of letters represents an important pattern of building patterns in the novel "Prison of Blood", the subject of our study, and what distinguishes messages in this novel is that they are electronic messages, via (e-mail). In our present time.

The e-mails recorded a distinguished presence in the novel "The Prison of Blood", and worked to expose the inner world of the correspondent characters, which are academic and intellectual figures. These messages circulated between the central character that manages the narrative and is dominated by a character (Dr. Adnan), and the personality of the university professor. (Ghassan), and his colleague Professor Fadel, and the character of Wisal, which was sometimes dubbed (visions) as well, because it was a positive character in the beginning, and then

³¹ Narrative Discourse Analysis (Time, Narration, Exposition), Saeed Yaktin, Arab Cultural Center, 1st Edition, Beirut, 1989: 203.

transformations took place in her lifestyle and behavior in the last third of the novel, and Wissal is Dr. Adnan's sweetheart as it appears in the novel. These messages are about the events of the war and its outcomes. Their reflections on society's morals and behaviors and the changes that occur to some people in a city that smells of death, destruction and devastation, so personalities appear in line with the status quo and then turn against it to be on the side of the opposition. Other personalities appear on the contrary, and this Contradiction appears natural in a time of dispersion and loss, as is the matter of the world that this novel represents.

These prescriptions and behavioural variables and the personalities' attitudes have what they represent on the ground. There is a group of intellectuals, writers, and even thinkers whose positions range from loyalty to the homeland as a nation regardless of the system. To betrayal that used to invoke the system or something else to express its lack of loyalty to the homeland, It is a real problem revealed by the political media and social media. These positions remained vacillating between loyalty and opposition, and the novel tried to monitor this situation and mark it with high artistry, which is revealed by conscious reading of the different positions in it.

The first message from Professor Fadel to his soul mate and his friend Ghassan, as they share a spiritual relationship, and they both carry different awareness and similar interests in writing and culture in general, this is evident in the language of communication between them in a striking way:

((Ask, you are fine, dear, for days now and I have been trying to contact you, the mobile phone does not respond, and it did not occur to me in our last meeting to ask the phone number of the house in which you live and your family now after you left Nile Street to get rid of the indiscretion of the shells that were pouring down from the Bani Zaid neighborhood, even if you knew When I hesitated to come to you, no matter what, what might happen on the way from bombing, perhaps explosions, or an exchange of fire, or anything else that devoured Aleppo and lashed us with it.

About ten days and I do not know anything about you, Ghassan, and my e-mail is not lit by

anything from you, so I hope that you are well, I pray that you are well...

Tomorrow morning I will pass by all the cases that are scattered between writers, writers and artists after the recent bombing of the tourist hotel café and Juha Palace café. And turning it into a shoe store, especially also, as I heard from you, after many of them overeat some of them raw meat of others, and as soon as one of them leaves the place, it becomes daring to correct them who used to share the same table, or perhaps someone knows your new place of residence. I know him too, so I go to you, even if you are in the farthest place in Aleppo, and I rest assured of you.

For me it is nothing worth talking about. I give my lectures at the university, come home often, and read, and I try to write as much as possible. Rather, I did not find an opportunity for that when the time for the Razan horse comes, the lady Electricity, whose attendance has become like the Arabs used to do what is not and is not, that is, her saying: "Al-Ablaq asked for disobedience".

Be fine, dear ... you are fine.))³²

The message indicates societal conditions that sometimes arise in light of the wars and the loss they cause, and their implications for the behaviour of society / after many of them overeat some of the raw meat of others, and who as soon as one of them leaves the place, becomes daring to correct them who used to share the table Itself /, as it indicates the tragic situation produced by the events, including poor services, power cuts, and the difficulty of communicating and moving from place to place for fear of the missiles that constantly fall over the neighbourhoods of Aleppo. The question about his friend Ghassan on the other hand

Everything in the message puts us in the midst of the narrative reality, which is steeped in melancholy and sadness enveloping life and society, and gives an accurate description of that reality. A pool of blood and its society suffers deprivation and fear, its values collapses and the morals of some are deviated as a result of the tremendous psychological pressures that the city is going through. Bani Zaid, the road, Aleppo, the tourist hotel café, the Juha Palace café, the shoe

³² Novel: 9, 10

store, the table itself, your new residence, the farthest place, the university, the house). Determines where the current events are reported by the message.

It should be noted that Fadel's character writes a novel about Khair al-Din al-Asadi, and Ghassan's character writes a novel about Sabri al-Mudallal. In contrast, Adnan's character represents the academic critic whom the other two characters consult, as he is a character specializing in literary criticism according to the novel, so we find that most of the letters revolve between These three characters, in order to reveal through these letters, an important postmodern technology, namely the meta-narrative or post-novel, this is evident in the discussion of the novel within the novel. Here an email is received from Fadel to Ghassan in which he mentions:

((I am very happy that you are writing, and I think that the pages that you sent to me are a project of a new novel or the first pages of a novel that you have all completed, and you were satisfied with them alone, to explore my critical sensitivity, with your usual expression, when "your hands got rich", with your expression as well, and you pay me a novel New, or a new novel project because you are not as assured of anyone's opinion as you are for every word I say or write, because, as I have always said, the worst compliments in history. To what I expect, and more precisely to what you seem to have done, do, or will do, I mean your attempt to restore the biography of Sheikh Al-Tarab in Aleppo, Sabri is spoiled, a novelist, because of the thinness of the line separating what is realistic and what is usually fictional in any fictional writing that refers A public figure, according to "Philip Lejeune", the author of the most prominent book about what is meant by writing a biography, that is: "Autobiography, Charter and Literary History"))³³

As the clear indications of the Syriac sense in the novel appear, as well as the Mitarwayh, as the sender speaks here about writing a novel, and refers to an absent figure, but present at the theoretical level, which is the character of "Philip Legon" and he attends the place as the most prominent function / Aleppo / that revolves

around it. The novel and its complex events, but the place here do not emerge with apparent intensity, but rather with what the message suggests in terms of its preoccupation with the narration's spatial level. The basis of this text and plunging into its furnace. Ghassan soon replied to Fadel in an electronic message, highlighting the common interest between them in the biography of Aleppo and its thinkers who immortalized it in their traces, especially on "Khair al-Din al-Asadi" and his encyclopaedia on "Aleppo", which makes the narration intertwined with The dedication in correspondence and problems confirm the basic theme of the novel, which is to document the biography of Aleppo by pressing on the biography of Khair al-Din al-Asadi:

((Good morning my dear friend Mr Fadel, any beautiful coincidence that surprised me, even as if we agreed on our choices in reading? Are you also re-reading the comparative Al-Asadi encyclopaedia? I also found myself last night going to the encyclopaedia to read it again, because it, and all that was written This scholar is a tremendous and brilliant knowledge increase about Aleppo, and now indicates a scientific, intellectual and cultural personality that is almost an exception, but rather is a true exception to the entirety of the researchers and writers that Aleppo has created for more than a century, because he excavated, researched, travelled, and was content to spend his life Without marriage, as a throw to the eyes of Aleppo and knowing that, not in search of fame, or stardom, or the glory that perishes in the death of his owner, and most likely before he perishes. The same is the case of our friend who you know, who stole from Al-Asadi the word "Halabi" to denote his relationship with Aleppo alone, as he claimed, and he claims in every dialogue about Aleppo.³⁴

As the name (Aleppo) appears seven times in this relatively short text, and this intense pressure on the spatial function "Aleppo" indicates its importance and focuses on which the narration stick revolves in all its manifestations and levels. Time is full of great interest through the external retrieval technology that the narrator presented. Al-Mursal "through him some of the biography of Khair al-Din al-Asadi, the owner of the Encyclopaedia of Aleppo who did not leave a

³³ Novel: 18, 19.

³⁴ Novel: 32, 33

stray or a part of its history except for his mention in this encyclopaedia and has always served the city of Aleppo with dedication and sincerity, not to seek fame or fleeting glory, but rather for love in this city, and he does not forget Ghassan in his message to wink to another character that he did not define except with the word (our friend), as he compares between the devoted personality of Al-Asadi and the personality of the other / and because he, Before and after that, his acquaintance with Aleppo was not from behind the glass of a café or a cloud of pipe smoke as is the case of our friend who knew, who stole from Al-Asadi the word "Halabi" to denote his relationship with Aleppo alone, as he claimed, and he claims in every dialogue about Aleppo / in reference to that False glory disappears with the demise of its owner, and perhaps before its demise, and that the eternity of the authentic thought and the noble effort represented by self-denial, as we find with Al-Asadi through the current epistle narration.

In a letter from Dr. Adnan to Ghassan, we find the conversation about two novels written simultaneously, as mentioned above, one written by Ghassan on the authority of Sheikh al-Tarab Sabri al-Mudallal, and the other on Khair al-Din al-Asadi and Fadel writes, being (Adnan) the critic to whom both Ghassan and Fadel resort In opinion and advice, as the critical mirror that each of them sees the artistic level of his narration on its surface:

**((Good morning, dear brother Ghassan
Hurry, and without introductions, here is this news:**

Yesterday, while I was crossing the street leading to Café Milano, I saw our mutual friend, Aba Loujain, and while talking to him about his health and conditions, I learned that he was writing a novel, a novel about two tall people before them as he told me, one of them is a picture of the other or about him, Aleppo and Al-Asadi. He barely left me, until I recovered what I had written to you before in response to your saying that you are writing a novel about Sheikh Al-Tarab in Aleppo, Sabri is spoiled. Narration building))³⁵

Here, the cultural dimension of Adnan's personality is clearly evident, as the narrative criticism and its terminology emerges, and the

narrator's preoccupation with a narrative issue takes the narrative stick in the novel to the Mitarwayh region, that is, talking about the novel in the novel itself, and the narrator when he talks about Fadel's novel on Khair al-Din al-Asadi, no He forgets to emphasize the novel written by the recipient (Ghassan) and his narration about Sabri al-Mudallal, and both Khair al-Din al-Asadi and Sabri al-Mudallal are two symbols of the city of Aleppo, the first of which is an intellectual symbol and the second an artistic symbol of this city, so the spatial function is the most powerful engine that operates On it is the text, and Aleppo is the icon that focuses on the significance and focuses on it the attention of the narrative text, and the astronomy around which the events, characters, and narrative facts in the novel revolve in general, so when the sender narrator talks about Al-Asadi he says: / I learned that he is writing a novel, a novel about two tall people, time bends in front of them As he told me, one of them is a picture of the other or about him, Aleppo and Al-Asadi /, as the semantic symmetry between Al-Asadi and Aleppo enters, at a time when the place is similar to the threshold of the message with the threshold of gifting, intertwining, affection and intermingling with which it is impossible to separate parts and elements Narration in the novel, and emphasizes the narrative cohesion existing between these parts and elements.

The signs indicating the place are condensed in a letter from Adnan to Fadel, in a way that highlights the spatial effect on the movement and process of the narration, and we will suffice with this section of the lengthy message that there is no room here for all of it.

((Or you also know that the memorial was on an official holiday, Friday, and in the National Library that includes the library that was stolen from it? Or you know that after that honor there was nothing to restore his consideration and appreciation? The municipality of Aleppo indeed named his name on a street in Aleppo That is, the one that starts from the municipal stadium and ends at the meeting of Kamel al-Ghazi Street, adjacent to the public park, with Faisal Street, and it is also true that the Education Directorate named a school in the basic education circle in Aleppo in its name, close to the Sakhour Bridge, that is, what is located outside the historic Aleppo

³⁵ Novel: 57, 58

Instead of choosing a school in the neighborhood in which Al-Asadi was born.))³⁶

The spatial signs are distributed in the above section with remarkable intensity confirming the care that we went to in the novel of blood confinement of the place and its taking the focus on which all the strings of the narrative text are remarkably formed / House of Books, his library, Aleppo, Street, Streets, Aleppo, Street Kamel Al-Ghazi, the public park, Faisal Street, the Education Directorate, a school, schools, Aleppo, soon, Al-Sakhour Bridge, the historical Aleppo, a school, the neighborhood in which Al-Asadi was born /, we are in front of a network of spatial functions in a relatively small section, indicating important stations And connotations related to the external reality of the novel, in a documentary manner, through which we sense a brief and unintended description of important places in Aleppo, related to the biography of Al-Asadi, who we see that the novel of imprisonment of blood was written in part to document his biography related to the biography of Aleppo.

In a letter from Dr. Adnan to Ghassan, there is a conversation about a connection or visions that represent a dangerous turning point and a shocking transformation for Adnan in her life:

((Suddenly, my cell phone heard a notification about a message, from Ruaa, from a friend, on the WhatsApp program:

...

Yeah.

- **Peace and mercy of God.**
- **On you.**
- **And if you say hello, live better, or return it.**
- **Yes, Sheikha Wisal.**

Before awakening from the slap of sarcasm, I followed it with a second message

- **Good?**
- **All the best. Will not you come?**
- **To where?**
- **To here.**
- **Where does this mean?**

She did not answer the question even though the word Caller was still confirming that it had not closed the chat program. More than half an hour passed until I received a new message:

- **I apologize, I had to rescue Thayer.**

The word Thayer fell on my head like a large iron hammer collapsed on a thin sheet of glass, especially since I remembered a juggler named Thayer, and I had been harmed by it that no heart, no matter how patient it might be, could bear it.

- Rebel ?!

- Certainly.

Are you in your right mind?

- Since you chose to come here, yeah.

- Yes?!))³⁷

As the above passage indicates Wisal's involvement in the ranks of the resistance. The factions are many and the vision is blurry in a confusing situation, in which the correct from the wrong and the patriot is not known who carries an extremist ideological ideology, and the left-wing connectivity in its tendencies has tended towards religious radicalism, so it calls him the spatial indicator / here / when he asks it with the spatial question as well / where / then the connection is cut off to answer Half an hour later / I apologize, I had to help a rebel / in a clear indication of the seriousness of the war place in which Wisal is staying at the hour of conversation via WhatsApp with Adnan, and when he asks her / Are you in your full mental strength? / She answers / yes since you chose to come here / to snatch the spatial signifier is any possible conception of a review of the situation and an attempt to restore it, or to reverse it.

It is striking in this passage that the spatial sign is fragmented in it, there is the technical electronic place (the mobile device) and the WhatsApp page on it, which becomes an icon that is accelerated by news, shifts and shocks, in contrast to the other place indicated by the news, which is the war place according to the context contained in the text. , But the last place was not prominent at the level of description except in terms of context, as we mentioned, it is a floating place whose features appear only at the level of perception and imagination.

Results

³⁶ Novel: 125.

³⁷ Novel: 139, 140

It seems that the spatial signifier summarizes many manifestations of the narrative discourse in our model remarkably, starting from the title, passing through the dedication, and ending with electronic messages. Therefore, it was similar to most of its thresholds, and it became the focus around which all the threads, events, facts, and movement of its characters revolve around.

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