

# **The Artistic Place and Its Relationship to Time in the short story of Haitham Nafel Wali**

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## **Abstract**

Knowing the indications and symbols of the close relationship between the narrative space and time as one of the elements of the narrative construction of the story is of great importance, which is reflected in the plot of the text and its aesthetic for the recipient, so the element of space and time is one of the essential storytelling techniques that make up the space of the short story. It records the facts of its events, and the fictional text is composed through its linguistic framework, with its temporal and spatial dimensions. Our study focused on how the storyteller employs the technique of the artistic place within the short story, an attempt to highlight the artistic and aesthetic value of the fictional place and its direct relationship with the elements of storytelling, especially the time represented by the past, present and future, which is the spatial distance in which the events of the story take place.

**Keywords:** *place, time, short story.*

## **Introduction**

Praise be to God, who told us the best stories in his book and the best lessons and the best prayers, and peace be upon those who were given comprehensive words and pearls and those who followed him from the first of the end and the victory, as for after, the short story in modern literature has taken on a narrative character with artistic dimensions controlled by the narrator to deliver a message to the recipient in a literary style linked to time and place to weave a feeling of sadness, joy, or curiosity for him as to the end of the story, and this is what we find in the collections of stories by the Iraqi storyteller Haitham Nafel Wali, whose events revolve With a temporal and spatial account of the personalities mentioned in these totals. The motive for choosing this study is the unbridled desire to

discover and analyze the existing relationships between the components of the narrative structure in the fictional text, especially between space and time, and to highlight its internals and potentialities that achieve the beauty of the text and its interdependence, taking the elements of time and space as a primary basis that earns this interdependence a unique formula. Interest has become in these relationships. There is a literary necessity that began to deepen more and more among the writers to turn into a perception that reduces the general perspective of life and the universe according to a particular perception. The mechanism of our research is about the concept of artistic place and the concept of time and the statement of the close relationship between them in the short story of Haitham Nafel Wali. This study was divided into four axes. The first axis dealt with the

study of the place from the technical point of view and the importance of the artistic area in the fictional work, while the second axis dealt with the study of imaginary time and the types of time.

#### The first axis of the artistic place

A place whose dimensions are defined in a specific way. According to [Lotman] the artistic site is "a group of homogeneous things of phenomena states and functions between which there are relations similar to the familiar and ordinary spatial relations such as communication, distance ... etc." [ 2] The artistic place has become one of the identities of the narrative discourse. It plays an essential and functional role in shaping human life, establishing being, consolidating identity, framing nature, and defining directions, priorities, and perception of things as the place perceives sensory perception. [3] And among the first critics who knew the artistic place, we find Gaston Bachelard saying: "The place to which the imagination is attracted cannot remain an indifferent place, with only geometric dimensions, as it is a place in which human beings have lived, not only objectively, but also with all the prejudices in the imagination"[4]. Bachelard considered that the basis of the artistic place is the imagination, and by defining it, it is clear that he distinguished between the geometric space with specific dimensions and the imaginary area. As for the critic Siza Kassem, the site, from her point of view, is the theatre in which events take place realistically and come in a descriptive form. [5] As for Yassin Naseer, the artistic area, in his view, does not differ from the elements of the art building, as it is in a renewed continuity according to the writer's awareness and culture. For him, the place "is not a visible external building, nor a space with a specific area, nor a combination of

rooms, fences, and windows, but rather an entity of changing action." containing a date. [6] The place for Al-Taher and Tar has a semantic, ideological, and functional role in addition to its role in the illusion of reality when it depicts realistic locations [7].

We can understand from the definitions above that came according to the competence of each scientist, critic, or writer. The aspects and concepts of the place have multiplied, but it remains the medium and the most significant space in which a person lives and occupies it. It is impossible to imagine life's continuity and permanence in a vacuum. When the place is employed in the artwork, especially the narrative of it, it is considered one of the artistic and aesthetic means and a practical element in building the features of that art. It is only possible to produce creative work with a place. - The importance of the artistic place in the fictional work: The place is an inspiring space for writers, as it is the one that destabilizes their feelings and develops their attempts and artistic experiences, and it is considered the focus of creative production, and it is the space from which the creative process emerges, whether it is from the poet or the writer. Whether realistic or imaginary, spatial creative art is a state of life through which details and cultural life can be presented, whether private or public, as it is an arena for depicting events within the artwork [8]. The place is essential in constructing a literary text, not as a silent thing or a theatre where the story's events occur [9]. The place evokes a sense of citizenship, time, and trickery, and it can be considered the entity on which the occurrence of something depends. As for the story, it is a historical and national identity that bears the aspirations of the conscious writer, as it makes him an exam with the times and searches in the literary work for the personality looking forward to

reality [10]. Accordingly, Roland Barthes said about the importance of the place that it is "not an extra element in the work of art but instead takes forms, and includes many meanings, but sometimes it is the purpose of the existence of the whole work." [11] The importance of the place is evident through its relationships with the other elements that make up the artwork. The cohesion of these elements [place - time - personality - event] produces a successful creative artwork. The lack of these links and relationships that it establishes with those elements makes it difficult to understand the textual role that the place elevates the artist within the narrative. [12] From the preceding, we conclude that the importance of the place comes from its privacy and close links with the elements of the artwork to help create and produce a distinguished narrative text of high-quality literary value. This is what Hassan Bahari and Yassin Naseer touched upon, and as for Ghaleb Helsa, he considered it a container in which the creator's entire perceptions of human values and the world as a whole are poured, as it is a record of human events throughout history

The second axis: - Narrative time:

The first efforts exerted in caring for time, studying it, and analyzing the place were made by [the Russian two figures] in the twentieth century as one of the components of the artistic narrative and one of the literary genres that are closely related to the events of the academic work and this interdependence helps in its existence and construction. [13] Time in the philosophical conception is "a fundamental thing linked to the universe itself, that is, the world around it is temporal in itself and is also of a temporal composition" [14], and others counted time as " every stage leads to a previous event to a subsequent event " [15]. Andre Land: It is " conceived as a moving

thread that pulls events at the sight of the observer, who seemed to be confronting the present." [16] That is, events are driven by time, and existence is expected. Time is not limited to a limited period, so it is unknown, unexpected, and quickly turns into the past. [17] Time is like oxygen that lives with us at every moment of our life, and in every place of our movements, except that we do not feel it, and we cannot touch it or see it. Greying of a person, wrinkles on his face, hair falling out, teeth falling out..." [18] Time represents man, change, development, progression, and delay. It affects emotions, feelings, and even the biological evolution [19] of beings. - Types of time: Critic Siza Qasim divided time into two types: natural time [definite] and psychological time 1- normal [definite] time This time is called external time because it possesses an objective characteristic of the natural properties and has two aspects Historical time and cosmic time. [20] External time: "It is a time independent of our personal experience of time, and it is manifested in a manner of sincerity that transcends the self, so it springs from nature and does not stem from a subjective background of human experience. [21] It is called time [chronology]. [22] And no matter how many forms of time are, it is characterized by moving forward without going back. [23] And the units of this time are the century, Contract, year, chapter, month, week, night, day, and hour... which are words inspired by nature and its manifestations. [24]

1- Psychological time: subjective or internal It is when the personality lives in its three dimensions, the past, the present, and the future. In the first, remembering takes place, the second is meditation, and the third is looking forward to it, and it does not exist except in the self [the personality]. He did not go outside. [25] Time is connected to the human being and his conscience, as it results

from the individual's experiences, which differ from one individual to another. This time is not subject to measurements and controls, called subjective time. [26] Therefore, he avoids external and objective standards and their measurements but resorts to monologues [27]. The personality's interior enters into portraying that self, images, symbols, and metaphors through their interaction with time. [28] Time changes according to the change in the personality's psyche. If the personality is joyful at that time, the sense of time passes quickly. In contrast, the sad personality has a sense of time passing slowly and heavily, as if the hours and minutes took more than their real-time (psychological or psychological time) [29]. This time has a close relationship with the place that contains the personality whose feelings were expressed at that time.

The third axis:

The relationship of the artistic place to the narrative time, the relationship between space and time, is complementary, each of which is complementary to the other, as they are essential and cannot be separated in any narrative work, so one cannot be mentioned and the other abandoned. This cohesion works to strengthen the artistic work. [30] And the combination between them creates a new plural, which is [the temporal space, the temporal order], which is determined by four dimensions [length, width, height, and time] [31]. So, the relationship between them is reciprocal, inseparable. They represent two sides of the same coin and are the focus or the backbone of the narrative work, whether a novel or a story [32]. Accordingly, they are a dialectical, interdependent relationship through the third side of the equation, which is the human being. They are linked to the human being because he is the rubble of

accidents and events. This, in turn, plays the tasks of the characters who seek to define their subject to a specific time and place. They are the basic coordinates that define physical things. We change between things. Putting them in place as incidents can be identified through the date that occurred at a particular time. [33] Todorov believes this relationship "intersects and interacts with complex quantities, which gives the work its formal and semantic structure." [34] As for Shaker Al-Nabulsi, "He made places in reality like stones in the passage, which do not constitute an aesthetic building except when the creator cuts them, engraves them with dreams and visions, and covers them with times." [35] Forms of this duality [space and time] appear frequently in the short story, considering space as imprisoned in time and vice versa. And had it not been for the importance of the duality of time and place in the narrative construction of stories, the narrator would not have stated it publicly. There are many times related to the place in the stories of the groups, including the psychological time that indicates joy and happiness we find in the story [indifference]. The storyteller said: "Engineer Hossam enters our house laughing as usual after he traveled one hundred and seventy kilometers to reach us... Saturday passed quickly as if he was running, and the interesting conversations with him never ended. We drank coffee and ate cakes stuffed with dates and sesame." [35] Here, he specified the time with the beginning of Hussam's entry into the house and the state where he entered. Hence, the relationship of time with the place, which is [the house], is a relationship of corruption, joy, and harmony. Here the narrator employed objective time when he mentioned one of the sections of the day, which is [the day]. So the character's sense of the end of the Saturday day indicates enjoyment and rest, so it seemed to him as if

time was dashing. This feeling came from the character's tongue, not the storyteller's pen. The time in this fictional section came ranging between the past and the present [36] because the events of the story took place within a short period, ranging Between the entry of the character and the end of the day on Saturday and what the second character recalled of the events, " The interesting conversations with him never end, we drank coffee, and ate cake... " . [37] In the same story, the [time] denoting enjoyment and rest was transformed into a time surrounded by anxiety and sadness. The narrator said: "Engineer Hossam returns to his city to leave me alone, struggling with the anxiety that gnaws at me like a needle prick. I roll over at night as if sleeping on a stone." [38] The narrator employed the past tense with the return of the engineer Hossam to his city to leave the second character feeling anxious and sad, so he inserted the time into the psychological state of the character when he remembered the return of his friend to his city, and here the time is the "memorial" time [39], which made him toss and turn in his bed at night. He resembled the bed with a stone, which symbolized the lack of comfort and stability. In the story [Maryam], the narrator focuses on an important text, which is the loss of a man in the labyrinths of alienation and the lack of clear knowledge of the dimensions of Western reality and what is happening in it after "Maryam remained alone with her daughter in suffocating confusion" [40]. And her loss in a strange train station at the time of the evening when the time of darkness began, and the place became desolate, so the narrator said, "And before she boarded the train by mistake, she found herself in a strange station for her. She has been living there as an expatriate for a few weeks, and her daughter cries out in pain from hunger and cold." [41] This place has become unknown to the

character, who did not reside in it until a few weeks ago, which led to her losing the station that connects to her home and where Mary lives during an objective time for one of the sections of the day, which is [evening]. Time here symbolizes that the character suffers from fear and confusion and does not know how to act, so the place for her during this time becomes lonely, and the atmosphere prevails over the character. When approaching the relationship between space and time, " we can see the place, touch it, and verify its existence, while in the case of time, we feel its power, but we cannot see it directly, but rather through what it does to us and the people and things around us. Indeed, it is a semi-hidden and semi-visible force as well. " . [42] In the story [The Tragedy of a Serbian Woman], the narrator based his story on the technique of chronological retrieval, as it began by narrating incidents and actions that occurred to her in the past, which is the criterion for the present time of the story. In time, [43] and the narrator resorted to using the external retrieval of time before [Sadia] suffered from the pain of escaping with the clothes she was wearing to Syria with her two children after they killed [Zaki], her husband in cold blood because he refused to change his religion. In the Iraqi army after graduating from the university for five full years, during which he tasted bitterness and learned about the difficulties, he escaped death many times when he was on the front during the Iran-Iraq war; like most Iraqis, he did not differ from them in anything... Then the circumstances in Iraq changed dramatically. Terrible, he did not think of leaving his homeland. He always confronted those who advised him to leave and emigrate with ridicule until one day; he was threatened in his store to change his religion. They gave him one week... ". [44] The storyteller was able to explain the

relationship between space and time from the events that the character went through during the external retrospective time, through Iraq's relationship with the events of the ongoing war with Iran and what the character suffered from the effects of that war, which the majority of Iraqis lived through. Here, the self-psychological time of the personality entered, as Zaki tasted bitterness, recognized the difficulties, and escaped death at the front. The narrator referred to the political semantic dimensions of the place as a result of the outbreak of the war between Iraq and Iran. Time monitored a remembrance and responded to the storyteller's tongue, preparing for the anticipatory time to allow the recollected character to delve into the details of the beginning of the storytelling from her sense of a lot. [45] As for the story of [The Ring], the narrator made the story's events follow an advanced chronological pattern, starting with the natural time measured by the cosmic time associated with one of the sections of the day. The night and everyone were happy. Laughter resounded throughout the hall." [46] The narrator attaches importance to the time frame in which he frames the place and events of his story, which is the progression of time forward and the development of events until they reach the end without turning back, and the objective time goes in parallel with the characters of the story. It is known that the story consists of characters and lines, so this time goes in a line. The personality occupies him so he can complete his path with another personality [47]. This time was associated with the postponement of the hall and the events that took place in it within a specific temporal pattern [midnight]. Through the timeline and the events of the characters, he made the indication of the place elegant, carrying happiness, harmony, and social cohesion.

Time in this story is considered one of its heroes, leaving a sign on all the details of the story and its characters within certain places and the diversity of its times. Among them [Umm Adel], the narrator said: "As for the mother, she was the only one who was tying the groom's chair firmly holding on to his wood, but her son Adel was looking at her with a weeping heart, and giving her the right, as he is the only one who survived with his mother after their house was bombed by planes during the war, and after the flames engulfed her husband and daughter. [48]

The storyteller worked on the overlapping of times, where the retrospective time penetrated the advanced time, when Adel remembered - through the mouth of the storyteller - what happened to Adel and his mother from past events that made the mother clinging to the seat of the groom, Adel. The painful events for them, with their home being bombed during the war and the looting of their dearest possessions, namely her husband and daughter, made the narrator make both the retrospective time and the psychological time proceed at the same pace as if they were two parallel lines within one spatial framework, which is Iraq. The meanings of places overlap in this story. The place - Iraq - took on the hostile political dimension of the personality because it lost its dearest possession during the wars in that place. Times accelerated to reach the time of anticipation by saying: "And here he is today intending to leave, which is inevitable, after she tried hard to dissuade him from that and after her pleas and shedding her tears failed, for they had agreed to leave after completing the wedding ceremonies directly for a new life in A wider world, other than the one they are accustomed to and lived through all those years. [49] The storyteller portrayed a future fictional event that will come in detail later within a pre-emptive time that will take

place in another spatial environment different from that of the character, and it will be wider for the sake of a comfortable life and a new life other than that life that they lived and accustomed to during the previous period. [50] The time anticipation in the story came explicitly announcing what will happen in the future in detail about upcoming events in different places than the first. [51] In another story, the narrator resorted to disrupting the course of its events chronologically using a descriptive pause [52] of the place; the narrator came and said: " In the meantime, they were approaching the sea coast, the weather was warm, pleasant, comfortable, and refreshing, and the wind converged with poetry and played with it until one imagined That the atmosphere is beautiful, she was willing to give the face its color, the smile its image, and the laughter its voice. " [53] The narrator made this pause linked to its interactive relationship with the place and the qualities it contained that indicated its beauty, calmness, and comfort, which was reflected in the subjectivity and feeling of the personality. Present in it. The description came as a way to help the plot of the fictional text and its elements and subordination within a temporal pattern of the fictional text. [54] And the storyteller's inclusion of next time within the times of his stories relied on the movement of the character within a fixed spatial framework for a recurring movement of time in a circular manner; Because some of it follows the other, and it is the time that revolves around itself. [55] The storyteller said: "Saleh lived in the shrine, thinking, concerned and sad... He lay down, slept in the coffin during the day, and appeared at night, awake on foot, as if he was in his house." [56] The storyteller did Salih's work successively through the association of time and space in a circular manner for two temporal and spatial sequences, moving

forward without going back to the past and his " similar and different at the same time " walk. [57] The storyteller referred to the delicate connection between space and time in his story [The Heart of the Turtle], making space related to it, and it cannot dispense with time and contains intense time. The narrator in his story, so narrator benefited from employing temporal summarization in his story to make the time condensed, "briefing long periods into short phrases, which the narrator is interested in determining its duration in the text" [58], so the narrator referred to it saying: "I wanted to visit the church, and light a candle to be optimistic about it." This is a habit that I have practiced for a long time, and I did it after I left you in the morning and returned to the hotel." [59] In this section, we notice the interconnectedness between the elements of storytelling [personal space and time] continuously. Based on what was mentioned, the consistency of the connection between space and time in the narrative context helps the artistic vision presented textually through successive linguistic movements that depict places, events, personalities, and times and shows how to put them on paper, and this guides us to reveal the relationship of language with other elements of storytelling through Study its relationship to place.

### **Conclusion:**

We should refer to a set of conclusions that we reached through this study, namely:

1- The short story is a literary genre, which is the literary genre most attached to reality and expressed, as we find the stories reflect an unknown future and a tragic situation through the issues and ideas that it raised, and reflect the character of the feeling of familiarity with the unique places of existence, estrangement,

and loss, which dominated most of the short story.

2- The existence of a close relationship between space and time by showing the personal feelings of the narrative, retrospective, or present time, and how to cope with the environment that affected the personality.

3- Demonstrating the importance of the artistic place within any fictional work that relates to the elements of building the story. Also, the specificity of the creative place is not separate from the other aspects of the short story but instead comes according to a holistic view that organizes the fictional work.

4- The narrator employed all types of tenses, but he focused on the reminiscence [retrospective] tense.

5- The narrator tried to keep pace with the innovation and development constantly attached to the short story due to its reliance on all forms of temporal construction of retrieval and anticipation.

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