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Cultural reference of the title In the novel of Hizia Loasini AlAraj

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Abstract:

Each creator has his social environment and his real world, from which he is armed to build an intellectual wealth that develops his creative imagination, and draws the world of beauty and art. He evokes his knowledge and employs it with his artistic intelligence to nourish the idea of the nucleus and achieve the desired goal.

The writer's ingenuity in fiction writing and his amazing ability to engage in the narrative adventure in the novel of Hizia in an aesthetic style produced a cultural vision that has its references that affected the memory of the novelist was a support for him to broadcast his ideas and communicate his intentions.

Keywords: Hizia novel, title, cultural format.

1.Introduction:

The title is an important textual threshold, as it is the first thing that the audience deals with, so the book pays great attention to it and determines the result of the selection and selection process that keeps pace with the movement of creating the text. Due to the centrality of the title in the spread and circulation, researchers of different backgrounds took care of it by theorizing and analyzing.

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What is the address:

Louie Hoek defines it in his book "The Title Attribute" by saying that it is (a set of linguistic signs, from words, sentences and even texts, may appear at the head of the text to indicate and designate it, indicate its overall content, and to attract its target audience).[1]

The title is an actual indication of the content of the text, which is an intensive image of it that shows its details by reading the text, where "Claude Doshy" determines the title (as a Sunni message in the case of marketing, resulting from the confluence of a novelistic word with an advertising word, in which the literary and social intersect, it speaks / tells the literary impact in the phrases of social discourse, but social discourse in narrative phrases).[2]

This is a clear reference to the social dimension of the title and its importance in the advertising process of the text, which creates a great response to the audience, the more the text receives a social echo, the higher the percentage of readability. This is why the process of choosing the title is done with intelligence and artistic ingenuity, which we notice, for example, on the novel "Hizia" by Wasini Laraj, as it revives in the memory of each recipient the eternal love story, whose heroine "Hizia" is described as "Juliet Al-Bilad" and "the icon of love".

Cultural dimensions of the title in the novel:

The cover page of the novel mentions the name of the author, "Wasini the lame" at the top of the page. When the name of the writer takes this site, this is for his fame, where the principle of trust arises between the writer and the reader, so the latter becomes a follower of all the writer's creations, believing in the beauty of his artistic sense and admiration for his style of writing.

Any creative text that comes into existence has its cultural load acquired from the expressed reality, thus becoming a cultural structure with its own ideas and interpretations.

Implicit formats in the title of the novel:

The title of the novel was as follows:

Hizia Exhale deer sacrificial

As narrated by Lalla Mira

The significance of the title and the cultural charges it carries can be revealed as shown:

Hizia: Wasini wrote to Araj this novel to resurrect the story of Hizia again came to dig into this Algerian heritage, which was sanctified and blessed by the Algerians, it is (a story that entered every house and filled it with light).[3]

The narrator also explains that Khaled's character in the novel came to do justice to this issue, saying (I am looking for what the poem hid and historians blessed him[4] so he began the journey of searching for facts that he does not know, which is confirmed by his saying (I am Jay in the framework of a search for details of space because I also want to compose something about it is mysterious history and I must have facts to help me compose).[5]

It was mentioned in a thousand years in the end, which is explained by the novelist by saying (supposed to write a space Baltaa linked "space" preferred to edit the name of the Taa linked and opened the thousand extended spaced is to free the name from its symbolic restriction)[6].

Exhalation of the carcass gazelle:

The first thing that attracts our attention is the word "gazelle", so we wonder about the relationship of space with the gazelle, and by reading the text of the novel, we find the narrator's saying (here the deer sleeps the sacrifice).[7]

And also saying (He looked at her eyes with something of the slaughtered gazelle. Khalid was not able to speak. He was in the depth of astonishment. But he was happy that he touched her heart with a story he told as he felt it and as he saw it, and did not add a single word to it [8],we find that the novelist is almost a spatial deer sacrifice. (The gazelle: the sun and it was said: it is the sun when it rises, and it is said: the gazelle has risen... It was said: It is the sun if the day rises)[9].

Ibn Qaytoun also symbolizes Hiziyah with the sun that rose in the morning and then passed away. The term gazelle acquires a mythical dimension (and so the gazelle was not sacred for itself, but because it is a symbol of the sun, and therefore it is forbidden to eat it to the worshipers of the gods, and it is not forbidden to slaughter it as an offering to it)[10]

It also (reached the extent of holiness to them worship, and was associated with the remembrance of offerings, sacrifices and vows that were given to the gods).[11]

We find that the novelist "Wasini Laraj" evokes a Greek myth related to the gods, so that (the gods Artemis punished the hunter who saw her naked while bathing and referred him to a deer and then torn by rabid dogs and when sailed Agamton fleet to Troy asked Greece their priest about how the gods Artemis answered by sacrificing his daughter Agamton and when they slaughtered saved by the gods Artemis and replaced by a deer)[12].

The novelist shows that this gazelle represented by the "nursing mother" (not an ordinary gazelle, but the angel of the unseen)[13], it is said that **"Sidi Khaled"** used to pray every day two rak'ahs on the soul of the "nursing mother", and built his shrine close to her. Valghazala nursing is a beautiful woman admired by many young people, and accused her tribe of adultery Vtqadha to stone in front of everyone, but in the nap of them did not find only Ghazala trying to breastfeed her newborn. One of them put a sharp piece of metal in her chest and her breath was cut off while the little one kept breastfeeding her.

Lalla Mira: She is the main character of the novel, and she represents the daughter of Hizia (You are the daughter of Hizia)[13].

Lalla Mira addressed Khalid (I told you from the beginning that she was part of me or I was part of her[14]), and the Grand Narrator portrayed her as part of Hizia (her eyes were looked into with something from the sacrificial gazelle). Khalid was unable to speak. It was deep in astonishment. But he was happy that he touched her heart with a story he told her as he felt it and as he saw it. He did not add a word to it) .

If we go to search for the origin of the word "mira", we find different perceptions, including: that Mira is the mother of Adonis in Greek mythology. The name Mira is one of the sacred words associated with the religion of Christianity, so the name Mira is mentioned as one of the names of the Virgin Mary, which means sea of pain or sorrows.

In Moroccan Gnaoui culture, the name Mira is attributed to a queen of the elves, who until today play an essential role in the magical beliefs and practices of Morocco.

As for the word Lalla or Lalla or Lalla is a word used for reverence and respect and is said to women, and it means: Sayidaty or Mawlati and the origin of the name is disputed by two different narrations, the first says that its origin is Amazigh, and the second says that its origin is Arab. It once had a well-known shrine, but it was demolished and plunged into the sea by torrential torrents. . This woman was in her life a righteous guardian, who came from an unknown land and went to this place with the intention of being alone and tahajjud. Another narration from the people of the jinn also prepares it, claiming that she is a fairy by night and a woman by day. [15]

The narrative picture drawn by the novelist "Wasini Laraj" of the character "Lalla Mira" in this novel (Lalla Mira, 98 years old, the lines of age seem clear, but her movement hides everything) [16] (Lalla is a woman who is not like all women. It passed through the mill of life in which it left only its essence that resembles the scorching Zayban sun, its sand, and its palms, which, if tilted and bowed to the wind, broke. Difficult mood . You live another time that no longer exists. She surrounded herself with many secrets, promotions and talismans that are waiting to be deciphered. Do you rarely talk to anyone? It resembles a good guardian)[17].

(Lalla Mira seems to be a woman who is feared by many about an experience, or of hearing everyone tell his own story with her and her, in a special way, but they all

agree that her word "must not come down to earth")[18] (Its dignity is known far and wide. [19]

(My grandmother has a lot of information about Hizia, but she is always waiting for the right person to pass on her secret.) [20] (She considers herself lucky to have lived in the time of Hizia. She is the final witness that what happened to Hizia is not a myth but a bitter truth) [21] (Perhaps you will be the first to do justice to poor space) [22] .

(Look, my son, there must be a divine power that protected the story from death, and led you to this place. I don't know how, nor why, nor the secret behind your visit? Maybe something in you that is hard to explain has accompanied you since your birth) [23].

(You are too late, Khaled, but the important thing is that you came. I sleep now comfortable because you have become the owner of the story of Hizia. I have nothing to fear anymore while I am under the dirt) [24].

The central functions of the novel title:

Researchers varied in determining the functions of the address. But we find this difference is not fundamental, but there are common denominators in determining it. Charles Greifel defined for the title a set of functions to be carried out, as follows: designation, appointment and publicity [25].

Gérard Gennet also summarized the functions of the title in the following four elements[26]:

Appointment function: through which the writer gives a name to the book, distinguishes it from other books.

Descriptive function: related to the content of the book, its type, or both, or vaguely related to the content.

Suggestive function: depends on the way or style in which the title of this book is designated.

Seductive function: seeks to entice the reader to acquire the book or to read it.

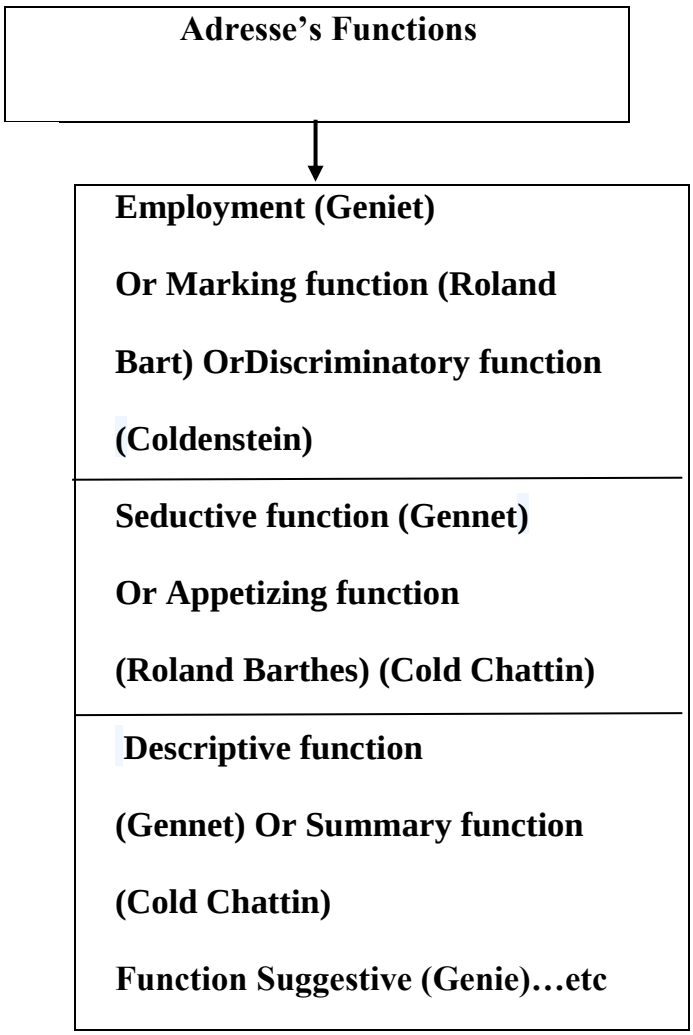
Some believe that the suggestive function is the novelty represented by Gennett's conception (for the concept of suggestion will open creative and critical horizons different from what was prevailing)[27].As Koldenstein crystallized other functions of the title, and collected them as follows:

Appetizing function: by arousing the reader's attention and attracting him to what comes from a distance. We see that this function is the same as the seductive function.

Summary function: from the standpoint of considering the title as a summary of the text and an announcement of its content without revealing it completely.

Discriminatory function: the title in this case allocates the text that is announced, and distinguishes it from the naturalization series of other literary works in which it falls.

It represents the designation function outlined by Gennett. In the same context came the classification of Roland Barthes and John Ricardo. So we can summarize the functions of the address according to what the specialists mentioned in the following diagram:



In addition to the aforementioned functions, we believe that the title also includes the following two functions:

Advertising function: The title performs an advertising function for the subject of the novel and its writer as well, as the advertising function is not related to the aspect of economics and marketing only, but also has its extension to the literary text that affects the other intellectually, psychologically and aesthetically. Then (the publicity act of humanity as old as history, began with the struggle of life affairs since the landing on this earth, but was before that, from the hands of our father Adam - peace be upon him - who received false propaganda from the accursed Satan for the "mole tree" and "king does not wear out", has employed advertising that seduced him upscale phrases and high ambitions propaganda for the work of forbidden and show contrary to his truth, and launched the trick on our master Adam, and got the intended publicity)[28]

The title in this novel performs an advertising function for the story of "Hizia", this immortal story that the writer revived according to an artistic conception that caused a media sensation and a difference in positions between supporters and opponents. Some see it as one of Wasini's novelistic adventures towards the world of art and creativity, where truth and fiction are identified. Some see it as a sacred heritage that cannot be touched in any way. In all cases, this difference caused wide fame for the subject of the novel, so the editions were carried out in exhibitions, and the new editions rolled to cover the volume of readability, especially with the high demand for it. Sensational headlines that create social resonance achieve wide fame.

Coordinate function:

The novel "Hizia" narrates a heritage text rooted in Algerian culture in an aesthetic artistic way, which allows us to approach it from the perspective of cultural criticism, where the systemic function is manifested, which (does not occur except in a specific and restricted situation, and this is when two systems or systems of discourse, one apparent and the other implicit, and the implicit contradicts and transcribes the phenomenon. This shall be done in one text or in what is in the same text. The text must be aesthetic and public. We do not mean aesthetic according to the institutional critical condition, but aesthetic is what the cultural parish considered beautiful) [29]and we find that the specifications of the function formative[33] are fully present in this text, we are in front of a beautiful text that has received great public polarization and has witnessed, despite its recent release, a wide readability, and includes two formats, one of which is publicly visible and the other is implicit opposite and anti-first.

The disclosure of the function of the format in the aesthetic text is not easy, it needs accuracy in analysis and intelligence in the processing of the text and ingenuity in the conclusion, and this is because cultural criticism (a sophisticated, accurate and strict critical practice,[30] and its material in that is the language of the text Vtasavha artistically and strives to decipher and reveal the intention of the writer.

And because the novelist "Wasini Al-Araj" has a supernatural artistic intelligence in narrative writing, he is unable to interpret his intentions except from the jurisprudence of his style. Therefore, we say that this whole text is the focus of the narrative is a cultural topic, represented in the story of "space", where it formed the nucleus of the

story, which expanded its narrative orbits on the area of the text, and the title is the first narrative orbit of the story, where the novelist chose it very carefully, in order to earn his text an artistic value represented in "honesty in expression", especially as it deviated in the course of the story from what is familiar in the public consciousness, so the title formed a reading shock at first sight "space", where We find the writer explained the reason for writing in this way on the sixth page of the novel, to show his point of view of the feminine Taa, which has become Taa for constraint, and this Taa revealed its cultural backgrounds also virtue Al-Faruq in her novel "Taa shyness, where she says (everything about me was Taa for shame [31]. Everything about them Taa for shame[32] ,this Taa is linked to the inferior view of women in society, so they live marginalized deprived of their most basic rights.

In Hizia's novel, we find that her father was keen to educate her, as evidenced by his saying: "I want her to learn, like the great Arab women. The house of Bilbay cannot be large without someone who gives her actual continuity. I want her to grow up and write the biographies of her ancestors, and not let the tamperers play with our history" 193. Hizia was also keen to seek knowledge, as she says that "I agreed with my teacher, Sidi M'hamed ibn Qaitoun, not to stop at the Qur'an and the hadith, but also to touch poetry, history, geography..."181, in addition to that she was fluent in horse riding and fencing. She was in the image of a strong woman who deserved the title of Lady of the Tribe.

But her father exercised his parental authority in deciding to marry her, refusing to marry her to her cousin because he hated his uncles and using breastfeeding as a serious excuse for refusal. He also found in marrying a space to those who accepted it for the interest of the tribe (our enmity was always like this because of the sheikhdom, proximity is better than wars. The closer we are, the less our wars. From the time they allied with France, they became a force that threatens us and threatens our sheikhdom. She must be convinced to accept it. In her interest, at least Hania lives (242) Her father decided to marry her to one of the grandsons of Ibn Qana. Abdul Ghani. He said he wants to stop fighting by marriage, as they always did) 252 In this novel, Hizia was deprived of her right to marry " happy", so "the curse of the tribe became because no one tried to understand it, or cared about its pain)[33].

In the title, al-Ghazala was invoked because of its religious sanctity and its association with worship, as it used to offer an offering to the gods for fear of its wrath. The same is true for Hizia, where her father wanted to marry her for fear of igniting the fire of war and worsening the situation with the Ben Qana tribe.

As for the narration of the novel "Hizia" by "Lalla Mira", this is to give the character of truth and truth to this story. The novelist is fully aware of the social and cultural value of this woman "Hizia" and her sacred place in the Algerian heritage, which we are proud of. Because he gave a different artistic vision, he made Lalla Mira the narrator, a woman who is fit for her with dignity and dignity that makes her receive prestige and reverence from everyone who knows or hears about her. All this is a persuasive method to delude the reader of the realism of what he narrates.

The novel "Hizia" as a literary and aesthetic text, or (cultural incident) has a multitude of diverse connotations with different readings, and artistic taste for this creative text has many different visions and interpretations. He proved his universality starting from the title and its compositional formulation, announcing the challenge in an artistic way that created a legacy firmly rooted in popular culture, which is the Wassenian writing style in rebellion, renewal and openness.

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[6] The novel, p. 70

[7] The novel, p. 31

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