



The Spartan Court; Between Historical Narration and Literary Art

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Abstract:

The research aims at analyzing the vision of one of the Algerian creators who was absorbed by the scene of the forces controlling Algeria over successive periods. Which did not cease to liberate itself from the shackles of Ottoman domination until it fell under the more predatory authority of colonial France. From here, the novelist drew the boundaries of the world of his novel that rejects silence, and even embodies the extension of the worlds of the collective self from a historical perspective. It is a qualitative transformation witnessed by the path of the formation of the contemporary Algerian novel. As the novel 'The Spartan Court' by 'Abdelwahab Issaoui'. The subject of the study is considered a model for that, as it was dealt with a sensitive period in the Algerian history. That is qualified it to be a valuable qualitative addition in the literary field and a historical cognitive enrichment at the same time. This is due to the novel's reliance on the pulse of history and its changes in an exciting narrative form that attracts the reader and stimulates research into the subtle secrets of the details of various events, facts and historical landmarks. To achieve the objectives of this study, I relied on analyzing the narrative structure represented in the temporal, spatial, linguistic and character manifestations of the novel, as it, according to this approach, reflects a symbolic historical era from the perspective of defending identity, consolidating the history of the nation, and expressing Algerian reality with all its social, political, civilization and historical manifestations.

Keywords: *Novel, narration, history, time, place, event, characters.*

- Introduction:

The novel is a literary prose art, based on narrative storytelling based on imagination, and shares with the art of myth and tale in narrating certain events that represent reality and reflect human situations in an exciting way. It is considered the product of a creative imagination that draws from reality, forming a mixture between the imagined and the actual. It is based on a set of events, performed by characters that reflect in their manifestations the novelist's own vision. It is the art that most describes reality by virtue of its reliance on linguistic discourse, thus giving the novelist the ability to develop his characters, whether real or imaginary. On the other hand, it is not a historical text in the classical sense, as it does not narrate a hierarchy of events as in history books, but rather it is a space for creativity and innovation and an attempt to impose a gradual change in convictions and visions, contributing to building optimal social structures. The Arab novel in general and the Algerian novel in particular have undergone clear transformations, as the Algerian novel was written in French in the last century, and was not popular except among a certain group due to the limited space for using the language on the one hand and ideological considerations on the other hand, to gradually move in its composition to the Arabic language with the contribution of some novelists who were credited with achieving this transformation. Up to 'Abdelwahab Issaoui' - the contemporary Algerian writer - who addressed the past of Algerians, approached the details of their souls to understand their depth, and determine the variables of their mentalities, thus inventing a successful formula for analyzing the collective self from a historical perspective in his novel 'The Spartan Court', which deserved the 'Arabic Booker Prize' for the year 2020. 'The Spartan Court' is an Arab novel that combines social, political and historical character, and its events take place between 1815 AD and 1833 AD, trying to reveal the depth of the circumstances and events that Algeria experienced in the last years of the Ottoman rule and the first three years of the control of French colonial settlement over Algeria. This novel comes in the form of a qualified artistic work, embodying the successive live conflict on the land of Algeria. The work represented a creative effort in which its author sought to present his vision of the role of individuals and some groups in directing the course of history, focusing on all the circumstances of the devastating and bitter reality of Algerians in that historical period. Based on this, the novel revolves around a specific problem that it tries to contain temporally and extend intellectually thanks to the linguistic skill of the novelist, which actually enabled him to go beyond the dry, mechanical narration to the vitality of drawing and reviving events. To what extent was the novel "The Spartan Court" able to answer the questions of existential anxiety, especially those related to the openness of Algerian mentalities; their coexistence with new developments, the development of thinking among Algerians, and the psychological, cultural and social transformations in Algeria through different historical stages? And how is history represented within the achievement? The narrative of the novel itself?

- To what extent did the narrator succeed in highlighting the different models of the novel's characters?
- Did the novel maintain its literary artistic beauty in light of the breadth of its historical presentation?

1. The concept of structure:

- Structure in language: Structure comes from the triliteral verb “bana” meaning to construct. In Lisan al-Arab by Ibn Manzur, it says: “The structure and the structure, what you built, which is the structures and the structures... The structure is the form on which it was built... and so-and-so has a sound structure, meaning nature, and you built the man, you gave him a structure and what he builds his house with” (Ibn Manzur, 1997, pages 93-94). So, structure means construction and conveys the meaning of method, construction, collection, arrangement, formula, and manner.

- Structure in terminology: Its modern concept was mentioned by 'Jan Murkarowski' when he defined the artistic work as "the structure of a system of artistically realized elements placed in a complex hierarchy that is united by the dominance of a certain element over the rest of the elements." (Latif Al-Zaytouni, 2002, p. 37) Accordingly, the structure conveys the meaning of the organized structure of the elements.

2. The concept of narration:

□ Narration in the language: "is everything that indicates a succession of many things that are connected to each other." (Ibn Faris, 1991, p. 157).

□ - Narration in terminology: The mechanism by which the events of the story are narrated using modern techniques that can convince the recipient.

Roland Barthes was defined it as "like life itself, an evolving world of history and culture." However, this definition, despite its simplicity, is general and loose. Life itself is difficult to define, due to its abundance, diversity, and rapid changeability, and because its definition is linked to the definition of man, that being who rebels against every definition or law. Hence, there was an urgent need to understand narration as a tool of human expression and not as an objective truth that stands in the face of human truth. The critic 'Hadin Watt' may have noticed this when he saw that the essential issue in narration lies in how we translate knowledge into news, or how we translate information into storytelling, how we transform human experience into structures of meanings that take the form of cultural characteristics associated with time, place, people, and events." (Al-Kurdi, March 2005, p. 13).

3. The concept of narrative structure:

If we wanted to use the language of 'Aristotle', we would say that The story is the action, and the action is what people practice by establishing relationships between them, weaving them and growing with them, so they intertwine and become complex according to a special logic. However, the logic by which the movement of the growth of the action is formed is a logic that articulates the novelistic work, establishing its structure and determining a pattern for it. The establishment of the structure in its pattern means the establishment of the story by saying or speech, that is, by a formulation without which we cannot see the story. In addition, the transmission of the story through writing... requires a narrator who tells the story, just as it requires the presence of a reader who reads what the narrator tells. Thus, the

group of events that occurred is no longer the most important thing in the novelistic narrative work or in the book - the novel - but rather the manner of narration, how the narrator tells the story. (Yumna, 2010, p. 41)

The concept of structure in literature revolves around taking things, events and people out of the whirlpool of life and its law, then arranging it in another structure and another law, which is the law of art. In order to make something an artistic event, you must - as Slovsy says - "take it out of the sequence of life events. For that reason, it is necessary before anything else to move that thing, that thing must be stripped of its normal partnerships." The concept of narrative structure, which is the counterpart of poetic structure and dramatic structure in the modern era, has been exposed to different concepts and diverse trends. For Forster, narrative structure is synonymous with plot, and for Roland Barthes, it means sequence and starting point, or sequence and causality, or time and starting point in the narrative text. (Al-Kurdi, March 2005, p. 16, 18).

4. Study of narrative structure in the novel *The Spartan Court*:

4. 1. Historical Overview:

The modern novel form, with its artistic style and narrative techniques derived from the arts of cinema and various technological inventions, is a European art in the view of many critics, who see no fault in the Arab novel being indebted to the global novel, thanks to its artistic precedence in this prose production, which arose at the beginning of the seventeenth century, as a reaction against the epic and fairy tales known in the Middle Ages in Europe. Which stripped man of his components and abilities, attributing them to the unseen, and preconceptions about a mythical, imaginary and mythical hero. This modern form has reached us - recently - through various cultural means. "Translation, journalism, and then the establishment of universities were the means that domesticated the Arabic language and paved the way for fictional imagination and affirmed affiliation to this new genre, which derived its first elements from the French and Russian novel in the nineteenth century more than it derived them from the Arab narrative heritage." (Youssef, 2015, pp. 23-24)

4. 2. Definition of the novel:

A long narrative prose that depicts individual characters through a series of events, actions, and scenes. The novel is a new literary form that was not known in the classical and medieval ages. It emerged with the early emergence of the bourgeoisie and the accompanying liberation of the individual from the bondage of personal dependencies. The novel is the literary form that most fully reflects that change in the general direction of culture and literature from the traditional practice of innovation and individual originality. (Fathi, 1986, pp. 176-177).

4. 3. Contemporary novel:

The novel takes on a thousand faces, wears a thousand robes in its form, and takes shape before the reader under a thousand forms, which makes it difficult to define it in a comprehensive and exclusive definition, because we find the novel sharing with other literary

genres as much as it distinguishes itself from them by its intimate characteristics and intimate forms. This is on the basis that the new novel, or the contemporary novel in general, does not find any harm in enriching its narrative text with popular traditions and all mythological and epic aspects. (Mortad, December 1998, p. 11). 4.4. Stages of the modern Arabic novel form: The modern Arabic novel form - today - is the art whose chronological age is determined by critics to be approximately one hundred years - and they distinguish in its development between three historical stages :

- The Romantic Stage: which extended to the thirties of this century, and included historical novels, then autobiography, and its beginning coincided with the Renaissance (Taha Hussein - Jurji Zaydan - Heikal).
- The Social Realist Stage: from the mid-thirties and extended to the mid-sixties, and Naguib Mahfouz represents its model par excellence.
- The New Novel Stage: which began in the mid-sixties, based on the re-evaluation of the role of literature and its relationship to ideology and direct politics, in terms of dealing with texts with their subjectivity, value and characteristics from other literary or political discourses (Lahmadani, 1991, p. 88).

4.4 Historical novel:

Its deep meaning is not that it happened in the past. It is a novel that evokes the birth of new situations and depicts the beginning of a path and a driving force in a destiny that has not yet been formed. It is a work based on internal tensions in the experiences of the characters, representing a type of human behavior and feeling in their mutual connection with social and individual life. It necessarily represents complexity and diversity in experience and experimentation. It also differs from that type of social novels that require stability. In order for those novels to “create” a slice of life, reality must be stable and calm under the novelist’s scalpel. However, the historical novel does not take its society as a given, calm and stable issue under its lens. It studies its gradations and multiple colors. It confronts a society far from stability and solidity (Fathi, 1986, p. 177). When the reader reads a historical novel, he must encounter incidents and people, and it may include a romantic, emotional plot, or address social issues such as poverty, hunger, or social injustice. We may also find political and religious positions in it, and yet we call it a historical novel, and we do not classify it as a romantic, emotional, political, or religious novel. Regardless of all of this, the historical novel differs from history in that it relies on arrangement, addition, deletion, character analysis, and imagination with the aim of breathing life into historical structures so that they appear to the reader as if they were a present lived by the narrator. However, the writer must not introduce elements into history that make it appear different from what is known, as the historical novel should be based on events that have historical value. (Khalil, 2010, p. 285)

5. Crowning the Algerian novel “The Spartan Court”:

The novel “The Spartan Court” by the Algerian writer Abdel Wahab Issaoui (35 years old) won the International Prize for Arabic Fiction “The Booker” for the year 2020. The award’s jury revealed the distinction of the literary text in the quality of style, the flow of

narration, and the multiplicity of voices, which allows readers to delve into the events of the novel that dealt with the beginning of the occupation of Algeria in the nineteenth century, and projecting the past onto the present and questioning it. The winning novel was chosen by the jury as the best novel published between July 2018 and June 2019. (Mustafa, 2020).

The implicit historical narrative in the novel: The difficult circumstances that the country went through at the beginning of the sixteenth century, the aggravation of the Spanish and Italian threat, their occupation of Algerian ports, and the imposition of tribute on the inhabitants of these coastal cities are the main factors that prompted the Algerians to seek help from the brothers Aruj and Khair ad-Din to save them from the European occupation of their cities by resorting to strong Turkey, capable of supplying Algerian fighters with ammunition and men who could repel European tyrants. Thanks to this assistance, the people of Algeria felt a high degree of security and reassurance, thanks to the strong Ottoman state. Based on these facts, the Ottomans are considered saviors and not colonizers. (Bouhouche, 1997, p. 51).

-The Ottomans in Algeria; Protection or occupation?

History states that the Ottomans entered Algeria as a protective force when the Algerians sought help from it to confront Spanish harassment. The Ottomans responded to the Algerian call for help and succeeded in expelling the Spaniards, but they (the Ottomans) did not leave the country and remained there until 1830, meaning they stayed for three centuries and twenty years. Why did they stay for so long, even though they came for the sole purpose of protection? Did their presence transform from a force of protection and assistance into an occupation of the country? This debate is still ongoing among those interested in Algerian history. The reason for the Ottoman presence in Algeria is due to the Spanish threat, as the Spaniards wanted to eliminate the Muslims fleeing from Granada, so that they would not return there again. This is what the Algerian researcher Muhammad bin Mubarak al-Mili mentions in his book "The Ancient and Modern History of Algeria", in its third part devoted to the Ottoman period, "The attempts and invasions of the Spaniards against Algeria were among the direct reasons that paved the way for the stability of Turkish rule in Algeria." The Sultan of Algeria at the time, Salem al-Tumi, sought help from the Ottomans, so they sent him the two famous naval commanders, the brothers Khair al-Din Aruj Barbarossa, to expel the Spaniards. Commenting on the nature of the Ottoman presence in Algeria, the Algerian researcher specializing in the Ottoman period, Mohamed Ben Madour, confirmed that "all the evidence confirms that this presence was an occupation... It is true that the Algerians were the ones who initially asked for help from them against the Spanish, but the strange thing is that as soon as they arrived and expelled the Spanish, they killed the Sultan of Algeria! What does this mean!?" (Bouhouche, 1997, p. 55).

6. The Summary of the novel and the secret of its title 'The Spartan Court'

The novel is historical, the events of the novel take place between 1815 and 1833 in the city of Algiers. The novel is narrated by five different characters divided into five parts, in each part the characters narrate their points of view on the events in a circular narrative movement. The events of the novel can be divided into three major time axes, before the French campaign, during the campaign and after it.

What is distinctive is that it reconstructs historical events from different points of view, each character has motives and drivers, the point of view of Caviar, the warrior searching for the glories of Napoleon, is not like the point of view of Dupont, the journalist sympathetic to the inhabitants of the protected. The locals' point of view also differs between Ibn Mayar, the influential merchant and the researcher About the glories of the Ottomans, and between Hamm Al-Salawi, the young rebel, and Douja, the weak girl, the voice of the female in the novel. Each character has a specific vision and background. Although some of them share the same origins, the formation of the characters and their history was the decisive factor in determining their actions and positions. It is as if the creator wanted to reconstruct history in a way based on the mentality of each individual and not on events.

The events were not the basis of the narrative work, which led to a slow pace and almost no suspense. The ending was different, as each character had her own ending, which added a kind of openness, although most of the endings were not happy, and that is the case with wars in any case, endings cannot be happy in wars, as everyone loses, even the one who wins the battle. Douja's ending inspires a kind of liberation, as she endured despite everything she suffered and stood waiting despite the loss she experienced, she is still waiting and hope is still driving her.

Naming the novel The Spartan Court: The title of the novel refers us to the Greek city of Sparta. Personally, I did not understand the writer's approach until I heard him explain that he intended to draw a comparison between Sparta and Algeria, two countries with a military history and the conflict over which was always based on war and carrying weapons. (Ammar, 2002, p. 125) As for the reason for naming the novel with this name that does not relate to its events, the narrator mentions it through the journalist Dibon who sees a book in the hand of his friend Kavyar (I saw him on the ship reading a different book, I read its title and it shocked me (The Spartan Court). What does that book contain? Is it a biography of the city of Sparta? Perhaps my friend's culture expands to include ancient history. It seemed clear to me that the Spartans were similar to the Ottomans, a nation that was based only on the power of weapons, and the Turks alone owned everything, while the Arabs were only workers on their farms, but the truth is that that extinct city was nothing but a large barracks).

Manifestations of time in the novel: Time is considered an important element of the narrative text, because it is the real link between events, people and places, and the novel is one of the literary arts most closely related to time, and therefore it is impossible to have a novel without time.

1- The concept of time in language: Time in the Ocean Dictionary. Time, and time: era, two names for a short and long period of time. The plural: times, times, and times. I met him at the same time: meaning the slackening of time. (Abadie, 2004, p. 225).

2- The concept of time in terminology: Time is a set of temporal relationships: speed - sequence - distance... between the situations and locations narrated and their own narration process, and between time, discourse, and narrative, and the narrative process. (Prince, 1990, p. 231).

Time is what exists in the narrative, not the narrative that exists in time, and this makes time logically prior to the narrative, i.e. a prior image that links the narrative sections together in a temporal fabric, since it is permissible, according to Genette, to tell a story without seeking to determine the place where the events take place, while it is almost impossible to neglect the temporal element that regulates the narrative process... We must tell the story in a specific time, past, present, or future... and from here comes the importance of temporal specifications with respect to the requirements of the narrative. (Al-Bahrawi, 1990, p. 117).

-Temporal Paradoxes:

Time is very important in the literary phenomenon, especially in relation to narration. "Time creates magic, existence, and beauty. It is the event's fabric, the narrative's salt, the space's twin, and the character's substance." (Mortad, December 1998, p. 178). Some structural critics argue that when the narrative system does not match the story system, the narrator creates narrative paradoxes. The temporal system generates limitless possibilities, as the narrator may begin the narration in a manner that corresponds to the time of the story, but then interrupts the narration to return to events that occurred prior to the temporal order of the narration from their natural place in the story's timeline. There is also the possibility of anticipating events in the narrative so that the reader learns about them before they occur naturally in the story, and thus the paradox is either a flashback to past events or a flashback to later events (Lahmadani, 1991, p. 74).

1- Flashback: Flashback is a modern narrative term that means returning in memory to a distant or recent past, and it was borrowed from the dictionary of film directors... In the structure of modern narrative, flashback is a temporal technique that means "that the narrator stops following the events occurring in the present of the narrative and goes back, Recalling memories of events and characters that occurred before or after the start of the novel. (Youssef, 2015, p. 103). Flashback is a temporal paradox that takes us back to the past in relation to the current share, a flashback to an event or events that occurred before the current moment (or the moment in which the chronological storytelling of a course of events stops to leave the scope for the flashback process, and flashback has a specific space or dimension, and completing the flashback or return fills the gaps. The precedent set by the narrative's deletion or omission, as well as the repeated flashbacks and returns that bring up specific events. (Prince, 1990, p. 25). This resulted in three types of flashbacks: external, internal, and mixed.

2- Anticipation: When the narrative foreshadows what will happen before it occurs, the temporal paradox is either a flashback to previous events, the present moment, or an anticipation of future events. (Bouazza, 2010, p. 89) That is, anticipation, expectation, and possibility of events in the world of narration, that is, narrating the event before it occurs, which is an attempt by the narrator to disrupt the sequential order of events and shake them up, with the goal of adding suspense to what is expected or likely to happen in the novel. Abdel Wahab Issaoui, a novelist, excelled at expressing himself through language, which qualified him to win the award when he realized the truth about what language does, which is to define history or draw from it for purposes other than creativity. "Language is the written expression tool in any creative code, and if we live in an era of massive gender overlap that no longer allows for separating boundaries between creative genres, it is natural that it should

be liberated. The narrative blog from the slavery of the communicative language to the aesthetics and artistry of narration (Al-Badrani, 2016, p. 9).

3. Ideological manifestations at the narrative time level in *The Spartan Court*: The *Spartan Court* is categorized as a historical novel, which uses history as a source of imaginative and creative inspiration to reveal facts that have long been hidden and unspoken despite their historical significance and realism. The novelist Abdel Wahab Issaoui cleverly and eloquently transports us to the history of Algeria during a transitional period, between the end of Ottoman rule and the start of French colonialism. This period, which spans 1815 to 1833, shows the brutality and barbarism of French colonial practices toward the helpless natives as well as Turkish violence against Algerians.

4. Temporal paradoxes in the novel:

A- External flashbacks: These take place prior to the start of the book, and the narrator switches from the first level of narration to a later level to recount past events. to its happening. There are numerous instances that illustrate the retrieval process leading to deletion over time, such as:

- Three years after the fall of Algeria and twelve years after Napoleon's death, people have forgotten the commotion of the previous years and the Crown Prince's visit. He has also become an exile, a faint shadow that has faded from people's dim memories. (Issawi, 2018, p.13)
- (Dubon... I thought Dupont was behind me, but his voice calls me from behind the curtains, making fun of my delusions. I can make out my old friend smoking his pipe at the end of the road, where the blue and the port are. These retrievals, which originated in Caviar, recalled the years that have elapsed since Algeria's collapse, the current situation of people in comparison to the past, and the magnitude of the changes that have taken place during that time.
- (Even though the passions were different, memory would undoubtedly suggest that there were more of them if it were to recall what transpired in the port of Toulon three years prior. When this great country's consul was insulted yesterday, everyone stood up for its honor.)
- (Everyone wants to be a part of the holy war that brings glory to a nation whose honor was scratched and insulted.)
- (Toulon comes back to memory as a festival of cheers and familiar and strange faces wandering the streets, soldiers in endless rows with monotonous steps aiming for the port) (Issawi, 2018, p. 28).
- I learned that Napoleon had turned himself in to the English after hiding for days, and they banished him to the most remote island in the Atlantic. (Issawi, 2018, p. 215)
- In another context, we find Ibn Mayar describing the Kasbah in this flashback: (I enter the Kasbah and cross its narrow alleys, then turn west, and I am met by the palace and the shawash on the side of the door).

- Previously, the teacher would rise among the students and encourage them to continue chanting prayers and reciting verses. I stood listening carefully, but I couldn't think of anything; maybe my hearing had gotten worse with age. Here, the narrator started to recite memories that might help him relax. I turned to the Grand Mosque, hoping to see them all there, reading Al-Bukhari, studying Mukhtasar Khalil, or reading Risalat Al-Qayrawani. IbnMayar shares another story about the Jewish community, stating: "I no longer trust these people." They used to share bread and salt with us, but as soon as the French arrived, they started applauding. Even through deceit, small sects always look for a place for themselves. These Jews only needed fifty years or a little more to seize control of everything; prior to that, the Pasha himself would constantly complain about them. B. Internal flashbacks: "It refers to a past that was delayed in its presentation in the text and came after the start of the novel." The following are some examples of internal flashbacks in *The Spartan Court*:

A small desk with maps, a compass, and a large book on it separated us from the captain, who was standing at the end of the room with his face toward the window when Dupont recalled the captain and the doctor meeting. He looked directly at the doctor as he turned to face us.

As the carriage turned to leave Venture Street, the doctor waved to me as I said goodbye at the door. We did not agree whether we would see each other again, but I had a feeling that we would. After my trip to the port, I sat in my office because my hands were too weak to write anything until the second day. (Issawi, 2018, p. 23)

In an internal flashback, Dibon declines to go with the civil agent (the director's words also alluded to the civil agent's journey), but something inside of me refused to go with him, locking me in Toulon and wishing to go through the opposite or different journey again—what I might call the purification journey. The director wanted a story that would make me the writer and the agent the hero (Issawi, 2018, p. 28).

- Anticipation: The novelist employs this technique to disrupt the reader's mental hierarchy of events, which necessitates that he concentrate for a thorough comprehension. This means that the reader is referring to events that have not yet transpired in the novel but are anticipated in the narrative. There are two kinds of anticipation: anticipation expressed through an announcement and anticipation expressed through an introduction. Its use is intended to get the reader ready to accept what will be told.

- **Anticipation in the form of an introduction:**

I will go to the city of the prince in the west, and once things have calmed down there, I will come back to join you. Page 362 This is a prelude to the return, but it is not realistic to expect it until after things have calmed down.

(After Bourmon left me in Algeria that day, all I could do was run with Ibn Mayar, hoping to change the city and knocking on every door in the hopes that one would open for us.) In this story, we discover that anticipation forces him to expect his friend's company and the city to change, but this is still only conjecture.

The Pasha would have been even more saddened by the soldiers crossing the great Mahrousa Street back and forth if he had been standing with me today (Issawi, 2018, p. 53).

• **Anticipation in the form of an announcement:**

I never thought that the pains I had dreamed about would help me get through the brothel; I would then become a woman who couldn't wait, maybe the one who wouldn't come, but if he does, I won't let him go this time; I'll hold on to him and tell him everything I have to say, and all he has to do is listen to me" (Issawi, 2018, p. 89). This passage is a preemptive statement that clearly and unequivocally announces a future vision.

According to Issawi (2018), p. 324, the people of Mahrousa can only wait for the Simonians to construct landmarks for a new society of equality and peace with the French and all Europeans. According to Dupont, the Simonists can create the characteristics of a brand-new, developed civilization.

- **The location's structure:**

"The interaction between places and characters is something permanent and continuous in the novel, just as it is continuous and permanent in life." The location occupied a wide area of thought for those who were interested and critics because of its value in creating the novel, which includes the events in all their diversity and the people who lead the events themselves. Character development can occasionally be significantly impacted by the location's creation and the changes it experiences. One of the factors that may help us decipher the novelistic character's dark secrets is the description of locations. It is a description that is essential to the degree of comprehension, interpretation, and critical reading rather than being restricted to the geographic context in which the events take place. (Khalil, 2010, p. 131) It is well known that paying attention to the locations chosen in a novelistic narrative reveals what the author wishes to convey to the audience.

The linguistic concept of place: "The plural is places and places, and the place is the location." Before they stated: "It was established in the place," they mistook the letter "mim" for the original, and the place was perceived as masculine. According to one theory, the position is the place, and the letter "mim" in the place comes from "establishment" without "being." It is said that status is position and so-and-so is situated between status and so-and-so. (Ibn Manzur, 1997, p. 414) Technically speaking, "Lotterman" defines a place as a collection of similar objects (states, functions, phenomena, or evolving forms, etc.) that have connections and distances that resemble commonplace spatial relationships. Time and place are the fundamental coordinates that characterize physical objects. Placing objects in their proper locations allows us to distinguish between them, and dating the occurrence of events allows us to ascertain when they occurred. (Bouazza, 2010, p. 99).

Since place and the temporal description technique are related, place may appear as a subordinate element to the narrative time, but this does not lessen its significance in any way, particularly if the relationship between place and time is so strong that it is impossible to discuss place without mentioning time, just as it is impossible to discuss time in a study

centered on a narrative work without considering place in any of its aspects. (Yassef, 2015, p. 32)

-The importance of place in the narrative structure.

Reading a novel, in Michel Butor's opinion, is an adventure into a world distinct from one's own. As soon as the reader opens the book, he is taken to a fictional world that the author has created. This world is situated in places that are distinct from the reader's immediate spatial reality. (Qasim, 2014, p. 103) Since place has multiple meanings and forms, it is not an extra element in the book. As a result, location is a fundamental element of the book and a powerful tool for structuring it and impacting all of the events, characters, and times it contains. Since the characters and the setting have a reciprocal relationship in which each influences the other, the location of events in the novel plays a significant role in the literary work. There are two categories of places: open places and closed places.

1. Closed places in the novel:

Human bones were shipped from Algeria to France aboard the Bonjoseven steamer. Human bones are allegedly carried by the steamer. (We could see the carriages from the street bend at the newspaper's door. In order to wait for Bonjoseven at the port, we boarded one of them.

The box is where the French used to transport bones. (After a brief period of silence, the captain stated: I offered it for the bone boxes.) (At first glance, it appeared to be a human jaw; he set it aside and proceeded to remove each bone until he had removed all the boxes.)

The room designated for the captain is where the doctor and Dupont were given the order to search the ship. With his face toward the window, the captain stood at the end of the room. He folded the document, tucked it in his pocket, and asked the sailor to join us to the bottom of the ship as the captain's voice rose, calling, and the sailor abruptly entered the room.

A mosque is a house of worship that was converted into a church after being desecrated. Mosques in Egypt announce the hours they mean, but they won't tell us anything about what the hours will add to us now that they've been taken away. Although I was close to Commander-in-Chief Bourmont, he was unable to stop them from leaving the mosques that had been converted into barracks.

2. Open places in the novel:

Algeria: Throughout the book, it is referred to by a number of names, including Al-Mahrousa and Sparta, and it refers to Algeria in general, particularly to the capital, Algiers, where the events of the book take place. (Al-Mahrousa has been under occupation for three years) (Issawi, 2018, p. 229). From there, I see Al-Mahrousa as a white city that retains its luster like a cloud. That's how I want it to remain. Every time I get close to it or even step away from it, I wave.)

The city is the spatial unit in which events take place, and because of the variety of events and the movement of people between cities, it is mentioned repeatedly throughout the book.

(From my location, I count the city's gates and guess which one I will enter—the eastern gate, the western gate, or maybe the southern gate.)

Ships from all around the world dock at the port. (La Provence was well-known; it had docked in the port of Algiers only a few months prior) (Issawi, 2018, p. 98)

-Character structure in the novel:

Characters are the driving force behind roles, actions, events, and situations; as such, they are the actual link to the elements of constructing the novel text. At the same time, they are drawing the hidden dimensions of the creator's vision, as the vision is embodied through it, and through it, the dark aspects of the facts are illuminated and the hidden aspects become clear, especially those that are forgotten, neglected, or unknown. It would be impossible to imagine a novel without characters.

A. The linguistic notion of character: Al-Sahah stated: (The person), whether human or not, you see him from a distance. Its plural in the few is (Ashkhus), and in the many it is (Shukhus) and (Ashkhas). His sight is from the root of submission, so even if he opens his eye without blinking, he is (Shakhis), and (Shakha) from one nation to another is the last of any gold. (Page 140 of Muhammad bin AbiBakr bin Abdul Qadir Al-Razi's earlier source)

B. Technically speaking, the character is one of the key elements that drive events and represent concepts, giving the reader the impression that the fictional character leads a normal life and navigates social and personal relationships. The character draws the reader in and reveals itself. As a result, they help to escalate situations, act out dialogue, create plots, and occasionally come up with a solution. Sometimes they show up, and other times they don't. They are also beings that possess human traits and are dedicated to certain events. Characters can be classified based on their actions, sayings, feelings, and appearances, as well as their conformity to standard roles or models or compatibility with specific scopes of action. They can also be classified as important or less important (based on the importance of the text), effective (when subject to change), stable (when there is no contradiction in their qualities and actions), disturbed and superficial (simple with only one dimension, few features, and their behavior can be predicted), or deep (complex with many dimensions, capable of performing surprising behavior) (Prince, 1990, p. 42).

-Types of characters in the novel:

As the characters first appear in the Spartan Court, it is only natural for a number of questions to arise. We question whether the author's initial thoughts about the novel are fully developed or if they are formed as though he were reading it. The second is "The author has little knowledge of his characters when he starts writing the novel, but as events unfold and follow one another, the character starts to develop and grow, and characteristics and viewpoints may emerge that the author had not considered, The writer is very successful in drawing the character so that it appears independent of him and enjoys its free will. This is typically expressed by the well-known saying of some writers, which is that the character rejects what was planned for it, defies the writer, and imposes its conditions on him instead of responding to his conditions. (Khalid, 2010, p. 208) Because of the disparities in the critics' starting

points and references, characters are typically divided into different divisions. For example, characters can be classified as main or secondary based on their involvement in and relationship to the events of the novel, and they can also be classified as moving or fixed based on their development. Characters in the *Spartan Divan*: We will discuss these voices because they appear in the same order in each of the book's five chapters. The characters are separated into main characters who serve as the focal point of all the events, each of whom narrates his or her story and vision of the events, and supporting characters who help shape the events:

A- Characters The main character:

1. Dupont: Dupont, a journalist who accompanied the campaign to occupy Algeria (1830) and sympathized with the Algerian cause, is one of the main characters on which the events of the novel are based. He used to expose the oppressive practices of the French colonizer in the newspaper *L'Essema Ford de Marseille*, which selected him as its correspondent to cover the campaign, referring to a real historical figure. He is the same journalist who interviewed Dey Hussein in Paris in 1831, which became well-known.

"Surely you are Dupont, the journalist selected by (*L'Essema Ford de Marseille*) to cover the campaign?" the ship's captain asked him.

As a result, Le Nagpur imposed a condition on my travel to Algeria as a war correspondent (Issawi, 2018, p. 99). Dupont responded: Yes, I am (Issawi, 2018, p. 94).

2. Caviar: One of the leaders of the operation to occupy Algeria, he speaks for the usurping French soldiers. He also makes reference to a real person who was a Napoleon supporter and one of the architects of the occupation plan who spent four years as a prisoner in Algeria. He is a figure who despises all things Turkish or Algerian. The most intricate, lucid, and powerful character in the book, he is a former prisoner who plans the battle's outcome and exacts revenge. He was captured and tortured by the Turks, as evidenced by the following examples in the book: (If you had been a slave in Algeria and your enemies had set you free, you would not have asked me). (Issawi 2018, p. 181) Ibn Mayar's remark, "He never loved the Ottomans, he used to mock their redness, repeating that they were domineering, selfish, and only fought for money, and that they had no advantage other than their beautiful women," exemplifies his hatred and mockery of the Ottomans. (Issawi, 2018, p. 51)

3. Ibn Mayar: He speaks for the loyalists to the Turks and those who favor their staying in Algeria. He also embodies the Algerian character. He is a member of the affluent Moorish community near the Turkish Pasha who is using petitions to oppose the occupation. He is an example of the kind of sheikhs who, while certainly patriotic, handle things calmly, deliberately, wisely, and patiently! Here are some examples that demonstrate his use of petitions to fight the occupier: (But you keep thinking that with your petitions you will restore glory to this city after the Ottomans depart) (Issawi, 2018, p. 49). He was loyal to the Turks, as evidenced by the following: (I did not dispute or agree with the officers who accused me of wanting the return of the Ottomans. I merely attempt to include them in the comparison, which deflates them and causes them to conclude the conversation with the same charge (Issawi, 2018, p. 51).

4. Hama Al-Silawi: He represents free Algerians who oppose foreigners in their nation under any circumstances. He is a patriotic, revolutionary figure who sees only the armed fight to free Algeria from Ottoman or French colonial rule. He alludes to the deep Algerian voices that history does not give a damn about, rather than a particular historical figure. Through his career as a puppeteer, he conveyed messages of patriotism and opposition to the occupiers: (The Yoldash becomes irate at my words, the captain laughs at their trembling and their conversations, and the puppets' silhouettes that tremble in my hands are mirrored on the café wall.) (Issawi, 2018, p. 64). (Perhaps if Al-Silawi had been present, he would have said: The Ottomans have been observing the terms of surrender since they raped the city three centuries ago.) He viewed the Ottoman intervention in Algeria as an occupation and rape of his country. (Issawi, 2018, p. 211)

5. Douja: The voice of the usurped land, embodied in all Algerian women who endured various forms of exploitation and oppression, may be the voice of the innocent and homeless Algerian girl, though it does not specifically mention any historical figure. One of the victims of homelessness, poverty, and authority that made her a prostitute, but Slaoui's nobility prevents her from choosing the path of vice, and a tale is born. A love affair between them and he promised to marry her upon his return from the camp of Emir Abdelkader. (Sometimes I feel that I was nothing but a curse on Slaoui, the days that followed the brothel did not bode well) (Issawi, 2018, p. 84).

B- Secondary characters:

1) Maimoun: A minor character in the book, Maimoun is a Jew with few appearances who serves as the political chameleon, the occupation's secret weapon, and their game. He is similar to the money rulers and blood merchants during wars.

2) Lalla Saadia: IbnMayar's wife, she is a symbol of the good woman who welcomed Douja into her home and accompanied her. On the day of my departure, Lalla Saadia is by my side, kissing my forehead, crying, and refusing to leave me, according to Douja (Issawi, 2018, p. 384).

3) Al-Mazwar: a deceitful Turkish character who runs the brothel and was able to control and take advantage of the helpless Algerian woman. Only the protected woman can now rest because she killed Al-Mazwar. (Issawi, 2018, p. 310)

4) Duke de Bourmont: French campaign leader who was banished by the French colonizer and lost both of his sons to death. That day, Bourmont climbed onto the frigate by himself while holding the small box containing his son's ashes (Issawi, 2018, p. 318).

5) Douja's father and younger brother: Her father was employed at the Swedish consul's residence as a gardener. Douja was taken by hand to the brothel after he was struck by caviar and became ill until he passed away. (Everyone except me had guards. I covered my father with the final handful of sand after leaving all of my guards behind (Issawi, 2018, p. 384). The balanced, unmotivated, directed reader finds the novel's heroes credible and acceptable because of their diversity of beliefs, perspectives, and ideologies. According to Foster, it is impossible to imagine the story without people, just as it is impossible to imagine the event

without time or without people. To describe the story's characters, he used the term actors. The novelist is the only one who can use a large number of words to create a human being in his literary work. Khalil (2010), page 41 In contrast to traditional novels with a single narrative spirit, where a single voice (the narrator or his hero) guarantees the continuity, succession, and regularity of events in a clearly defined path with a starting point and an ending point, the Spartan Court novel has chosen to employ polyphony, which permits multiple voices to express their opinions and ideological convictions that may not necessarily align with one another. (Randi, 2020) The Battle of Waterloo and the French defeat, the Turks' withdrawal from Algeria and its aftermath, and—above all—the start of a new era for the French in Algeria were among the significant events that took place during that time. We can observe that the novelist's mind was able to produce five internal voices for characters who defended their differing viewpoints throughout their confession in the text of the book because of the inclusion of all these events. which, from an external perspective controlled by the time period covered by the novel, were also programmed into three: two French characters, an Ottoman character who alternates between loyalty to the French and the Turks, and two characters from the general population of the protected, embodied between the Ottoman and French eras in Algeria. We find the five characters (Debon, Kaviar, IbnMayar, Hamma Al-Salawi, and Douja) in a clear alternation in the narration with what is known as multiple narrators because the Spartan court did not rely on a single omniscient narrator. This is because the characters' movements within the court, which are listed in a somewhat scandalous order during their confession, give the impression that the novel is a narrative with priority.

Conclusion:

Although these characters have the merit of approaching the historical event from the recipient's perspective and making it more flexible and comprehensible, the novelist's emphasis on the characters and his preference for their importance before detailing the events, giving them the most prominent value in the novel, made the work a work that is credited to the creator in his creative path. This is because historical novels must prioritize historical events without exaggerating them. Since it is a singular accomplishment set apart from the other historical novels written before it by the vitality of its language and the elegance with which it treats and approaches a real historical reality, it attempts to address the questions that arise for anyone who looks at Algeria's history in a bewildered manner. If we acknowledge that presence, protection, occupation, and other forms that human history has documented leave profound changes and multifaceted transformations in the souls of nations, leaving a profound impact on peoples, This is the vision that novelist Abdel Wahab Al-Issawi realized by pursuing the idea of influence and impact between the self and the other in the form of linguistics, which is characterized by beauty and artistry. At times, the recipient approaches the decoding of the stifling questions, and at other times, they discover an aspect about the importance of reformulating history in order to establish it in memory because this history was distorted on the hostile side, so it was stubborn until the novelist's pen devoured it and turned it into a book that refuses to be finished, a book that renews the facts with each reading, and adds to its language a luster and brilliance that never fades.

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