Smell and Spatial Memory Novel In Building Worlds
الرائحة والذاكرة المكانية في بناء عالم الرواية

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Abstract:

Memory restoration, with all its details, plays an important role in narrative discourse as a source of inspiration for many writers, diving deep into the human experience and enjoying the delight of creative writing on its aesthetic and artistic side. This paper aims to study the relationship between smell and spatial memory when the flashback is implemented to recall past time experiences and emotions, and the present is linked to the past without the recipient's awareness of this process. By studying the level of smell and its relationship with memory in building individuals' self-awareness on the one hand and the other, on the other hand, through several novelistic models, such as (Brooklyn Heights, In Search for Lost Time, Sage Smell, Ginger Smell, Trap Smell).

Keywords: smell; spatial memory;flashback; involuntary memory.

ملخص:

تلعب استعادة الذاكرة بكل تفاصيلها، دورا هاما في الخطاب السردي الروائي، باعتبارها من أهمّ روافد الكتابة الروائية، ومصدر إلهام لكثير من الكتّاب، حيثُ إنّها تُسهم

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في فتح منافذ إلى التّخييل والغوص في عمق التجربة الانسانية والاستمتاع بلذّة الكتابة الابداعية في جانبها الجمالي والفنّي.

نهدف من هذه الورقة البحثية دراسة العلاقة بين الرائحة والذاكرة المكانية، عندما يتم الاستدعاء والاسترجاع بتقنية (الفلاش باك) للزمن الماضي وعواطفه، ويحدث تعالق الحاضر بالماضي، دون أن يشعر المتلقي بتلك القفزة الزمنية. وذلك بالوقوف عندى مستوى الرائحة وعلاقتها بالذاكرة في بناء الوعي الفردي تجاه الذات من جهة والعالم الآخر من جهة أخرى، من خلال عدة نماذج روائية، مثل (بروكلين هايتس، البحث عن الزمن الضائع، رائحة الميرامية، رائحة الزنجبيل، رائحة الفخاخ)، باعتبارها نصوصا قائمة على عنصري الاسترجاع والتداعي الحر لأحداث ماضية متغلغلة في أعماق الذات الداخلية للشخصية الروائية ومدى وعيها بما تعيشه في العالم الخارجي، عبر الذاكرة الشمية.

كلمات مفتاحية: الرائحة، الذاكرة المكانية، الاسترجاع، الرواية، الذاكرة اللاإرادية.

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1. INTRODUCTION

Memory restoration in all its details plays an important role in narrative narrative discourse, and inspiration for many writers, diving deep into human experience and enjoying the delight of creative writing on its aesthetic and artistic side. This paper aims to study the relationship between smell and spatial memory, when the flashback is called and retrieved for past time and emotions, and the present observes the past, without the recipient feeling that time jump. By standing at the level of smell and its

relationship with memory in building individual self-awareness on the one hand and the other, on the other, through several novelistic models, such as (Brooklyn Heights, Search for Lost Time, Dramatic Smell, Ginger Smell, Trap Smell) internal self-depths and their awareness of what they live in the outside world, through olfactory memory, with priority given to analysis of narrative discourse, far from drowning in theories and terminology. We raise the following problems: What is the relationship between spatial memory and smell, and how do they contribute together to building fiction worlds? How is flashback technology used with scent to create a smooth transition between past and present in fiction text?

2. Memory and smell

What is the advantage of the sense of smell over the rest of the senses? How does smell contribute to memories?

Professor Fawzia Dearid replies: "Smell and smells are different from other senses, they do not need explanation by the brain. It's a quick emotional reaction. The part of the nose brain is the limbic system brain connectivity system. This part has nothing to do with language and logic but with emotion, memories, and desires. " (Al-Durai'i, 2008, p. 50)

The scent plays a major role in the arousal, awakening, and evocation of memories in such a way that the person, through it, rebuilds the situation and lives again in the present, according to behaviour that may be sudden and unexpected in dealing with the same attitude he has experienced in the past:

> "What most awakens in our sense of distant or close memories is that what you do is nothing but provoke

> something, inherent in us, that we have acquired or formed through a happy or even sad event that we have ever experienced. This thing doesn't go away and it just flinches, and once we get the awakening motive for it, he gets active, and the smell of the garden or even just the smell of a tree, as a jasmine tree, for example, can awaken memories of a city where we lived one day, Jasmine was hanging from the balconies of her houses, or a scented fragrance. We smell it from somebody or something, it can bring us back to a beautiful, distant memory, and it's a tape of fresh memories we've had nights and days ". (Madan, 2022)

An in-depth American study came to the conclusion that "memories of smell are stronger and more emotional than other memories of signals, and this importance seems to produce the impression that memories are more real." (Herz & Trygg Engen, 1996, p. 309)

That is, the smell of whatever kind of nature, provokes the memory associated with it sensationally. This is because the brain not only encrypts the smell, but also encrypts the emotions, people, and places associated with that particular moment, and the smell may be associated with loss, nostalgia, identity, emancipation, or oppression.

3. Smell and memory of the place:

Professor Hassan Madan says, "The smell is very relevant to the memory of the place, and in this sense, it is very relevant to that aspect of nostalgia, which affords us the most to love and to places or times that have fled or fled from the hands in the blinds of time that we can hardly notice, like all the sweet times

that run." (Madan, https://kulalusra, 2022)

The place's relationship with smell is determined by two important factors: Biological factor relates to the effectiveness of pastoralism as a non-verbal external trigger of memory and brain activity, in the conceptualization of individuals' external and internal thoughts and attributes, granting a person the characteristic of spatial alienation, according to criteria determined by the second factor, the psychological factor (psychological), which builds special reactions to attitudes, events and people, owing to the transformations of novelist personalities, resulting from accumulations and pressures, imposed by society, family or religion, and thus smells as a narrative program that revives sleeping cells in human subjectivity.

4. Retrieval/flashback technology: flash Back

The narrative texts in her narrative speech intersect when retrieving and remembering, aroused by smell, which draws the nose of the Sardine to remember the past and dives into the recipient with the character's experience in its various psychological, intellectual, and emotive aspects and with all its interactions and narrative dimensions.

Retrieval as a temporal technique ensures that the course of the story continues in constant writing, from the point at which the events are anchored, either explicitly or implicitly, in line with the time of the narrative, without the need to draw the reader's attention to the position of the time paradox, "a period of irony in view of subsequent events, and a period of apostasy". (Al-Marzouq, 2009, p. 76)

The narrative takes place in spatial memory. Two ways reflect the time of the past. Nowadays, the novelist tends to use the flashback technique to recover memories through smells that have a severe impact on memory, when at one sniffing moment, they allow us to move through space and time to places we've been away from for long periods.

The retrieval also achieves a very important function in the narrative format "which lies in clearing a process. The narrative of monotony and linearity, as well as its importance in revealing the depth of the evolution of the event, the transformation of the personality between the past and the present, so that the reader can see the following in the light of the present, and retrieve the past so that his vision is clear and correct" (Al-Shabi, 2021, p. 9)

5. Smell and Past:

Smell is a key to revealing the secrets of memory, as the novelist uses it to build imaginary worlds that reflect the depth of human experience, in a connection that is highly connected to the past and to the present, "And this communication, in the light of the perspective of smell, becomes more profound because the smell has to do with memory, with the present and with fiction, many things that are unaware and are only over confined by smell. The scent, in itself, is a provocative title strategy and a fictional fiction-writing strategy that transcends language logic to the logic of culture, opening to the specificity of local texts." (Al-Shabi, 2021, p. 194)

6. Involuntary Memory

The first to refer to the phenomenon of "involuntary memory" is the French writer Marcel Proust, describing it as the strange phenomenon that explodes memory through smell or

taste and even sound, The past is revived by involuntary memory, once a special smell is smelled, it will suddenly trigger and restore those distant memories that are caught in our minds even though years have passed. These memories and life experiences may be places, situations, or things. The process of recalling memories is, therefore, not conducted in a logical and temporal manner but through spontaneous retreat and involuntary remembrance.

The writer uses a new way of remembering through the senses. It is enough to hear a musical tune or fly towards us as a wobbly expression, taste a right taste, or touch something, so that we feel the crumbles of memories, our feelings shake, our feelings shake, and we go back to our lives, to our childhood with joy and feelings with the finest details. And here in this novel, the book uses a sense of smell to remember the past, the sense of the present, and the sense of the past. So, the recipient is allowed to prepare the psychological atmosphere for him to live The writer's feelings.

7. Novelistic models

7.1 Remembrance of Things Past

This novel by the famous French writer Marcel Proust recounts his struggle with time and takes the reader on a journey through the past time that he evokes as if it were happening now.

The extreme sensitivity to light and perfume suffered by Marcel Proust "influenced his literature and created one of his most important characteristics: reviving the past with the sense of the present. Prost had forgotten his childhood past and his modernity and had saved only vague fantasies and a smear of

light scattered across the darkness and grace, so he would mention this past as vigorously as he lived in it for the first time, all because he ate a piece of candy. After dipping her into a glass of tea, the two substances returned to him a history of long years, filled with sensational accidents, because they reminded him of the same dessert dipped in tea that he ate every morning at his aunt's young age. " (Aflaq, 1934, p. 779)

This is Prost's moment with the French candy bar. Madeleine, known as "Madeleine Proust" or "The Proustian Moment", which is central to the novel " Remembrance of Things Past ", symbolizes the ability of memory to rebuild the past and commemorate what dates back to childhood, and that's what happened to Prost, who was waiting for breakfast, was served French substance cake, and suddenly his aunt came to him. Leonie when he was going to greet her in her room, Sunday morning, in the French city of (Combray) where she served him the cake of two materials after dipping them in the bisphone syrup.

Prost restored his forgotten childhood memories in Combray, reviving moments of innocent happiness, as if time had stopped for a moment, to reveal to us the depth of the relationship between senses and memory. Thus, the writer tries to involuntarily retrieve memories and evoke them in all their sensory and emotional details associated with the place, this involuntary memory, motivated by a smell, is a source of nostalgia and provides a temporary escape from the present.

7.2 Sage Smell

In Sanaa Abu Sharrar's Palestinian novel, "Sage Smell" Nowar begins her visit by recounting the story of her aunt's

daughter, Tamara, who had lost her mother who committed suicide. Tamara's words paint a vivid picture of her grief and longing: "Even though months have passed since her departure, I dare not look at her picture... but I still remember every tiny detail of her features and movements. I carry her in my thoughts, and my emotions are drowned in her memory. I see her long shadow walking through the rooms of the house, and I hear her calm voice calling one of us. I can almost smell the scent of her hair and perfume... She is my mother..." (Sharrar, 2005, p. 7)

Sarah, who lived in Amman, was married to Mansour and had three children (Tamara, Hashim, and Sohad). She committed suicide unable to bear the oppression and injustice she faced from her family, experiencing a profound sense of alienation even within her own home. Her sister, Nowar, lived in America, having chosen exile after realizing her mother's cruelty.

This outpouring of emotions and personal memories formed a significant part of the narrative potential at the heart of this experience for the characters, through their memories, events, and the occurrences in their environment.

The author relied on the obsession with place and the illusion embodied in the character's transformations and their clashes with reality. As Marcel Rober stated, "The truth of the novel is never anything other than the growth in its ability to practice illusion." (Rober, 1987, p. 82) This illusion is woven by the novelist within the narrative text, as he reconstructs the story and rearranges it in a circular narrative, creating a convincing imaginary world capable of arousing emotions and thoughts, expanding our horizons, and deepening our understanding of reality.

As the title of the novel suggests, "Sage Smell" carries the flavor of the scent of this plant, symbolizing the heart of Arab life in the region. This scent which characterizes the climate and the lived reality within the main characters in the text, the meaning that existed at the heart of identity and at the center of belonging to express the scent of the homeland and the fragrance of loved ones, and the taste of this plant found within each of us in this local environment. The title has represented an objective equivalent, expressing the meaning of longing amidst the atmosphere of alienation, the self-alienation of Sarah, and the double alienation of Nowar." (Yusuf, 2014, p. 27)

7.3 Traps Smell

The use of smell in Yusuf Al-Mehaymid's novel (Saudi Arabia), whether good or not, may be a means of hunting, trickery, rhythm, and trap, as in Joseph Al-Mehaymid's novel, when Uncle Tawfiq's character recounted his story of falling into a gang trap and becoming a slave of the smell of fiery:

> "We were a group that did not find anything to eat, suddenly the air transported us a good smell, a sweet smell, a delicious cooker smell, we walked in a successive row towards the smell, and the more we walked, the stronger the smell of the cooker, the more it got into our climate and the more we got. (...) Having travelled a distance we saw a fire surrounded by small stones from their sides, we approached the fire and the barbecue skewers on top of it, stopped, nobody there, and what we were about to get, until we were surrounded by masked men" (Al-Mahimīd, 2003, p. 27)

7.4 Smell of Ginger

The author of the novel is Saleh Obaid Gabsh (Emirati), who talks about some of the heritage social rituals of Saif al-Ghafi's family, who live in the area of (Bewilderment) in Sharjah, and through the flashback technology that the writer calls for (Glass of milk with ginger), which she used to drink from her mother's hand while she had cold disease. Alya remembers the smell of ginger, a woman who lived through a previous divorce and became a famous businesswoman, who became involved in a new marriage, in which she discovered and accelerated her mistake, and in which she sought to rid himself of its consequences and the cruelty of human relations, through the smell of ginger she yearned for the warmth of relations of the past, taking refuge from Sharjah to the city of Sharjah. Heritage (perplexity), to the spatial memory that still retains the place and the good owners of the place and adheres to their values, customs, traditions and inherent Arab heritage, all of whom live in love:

> "Rain is still playing his winter song. The cold almost turns her body into an inertia that is broken by her movement. She shuddered her steps. She clasped her arms in search of some warmth. The ginger smelled so cold from the glasses of boiling milk. Her mother was waiting for her to come back and her siblings came back from school in cold backs. Where do I now have this mom's breathless mug worried about me? " (Ghabash, 2008, p. 12)

Its evocation of the past, due to the nostalgia that muddles in its psychological home, and confirms its attachment to its

heritage identity, smells the roots of the past, upholds it, and even tries to stay in it, in search of warmth, belonging and identity, and escape the cruelty and inertia of the civilized present that has robbed people of the warmth of family and social relations.

Through the smell of smoke and flashback technique, Alya moved from present to past. "Smoke rose to the second floor of the house and Alya paid attention to the smell, she thought that the effect of the dream of vigilance in which she retrieved her grandfather's tale with the Englishmen in the 1940s had overflowed until she represented it in her senses, especially the sense of smell of burning ships." (Ghabash, 2008, p. 7)

The close relationship between the novelist (Alia) and her father Ahmed bin Saif al-Ghafi's house in the area of Al-Hirah is evident through the repercussions. and adjacent houses. Nephus is loving and close.

It belongs to the ancient place, its owners, their morals and values and their adherence to their heritage. The scent of ginger is the thrill of fond memories and a symbol of utopia.

Sheikha introduces Abdullah's wife Brother Alia, a cup of milk with ginger, and in the novel, she puts together a chapter entitled Smell of Ginger -- Smell of Ami's Heart. "Alia did not pay attention to the rest of the speech and simply ate a cup of milk from the hand of Sheikha, inhaled a smell that strayed in her mind and heart since her sniffing at her mother's hand.. at that quiet dawn and ears for prayer are about to announce the beginning of a new day of God." (Ghabash, 2008, p. 92)

Smell acts as a powerful catalyst for nostalgia, and brings

to mind the memories of her childhood and mother with many feelings, emotions, and nostalgia.

Alia retrieved the last day of her mother's death, after her blood sugar rose, and she "sat next to her head in the ambulance, inhaled warm ginger-scented milk in her hand and kept her hand cuddled between sniffing and kissing." (Ghabash, 2008, p. 92)

This narrative passage reflects the depth of grief that Alia feels recalls the death of her mother, where feelings of sadness and parting overlap with memories of the past, using the author's flashback technique she has been able to convey the recipient to the past, allowing sympathy for the character and the sense of her pain and love for her mother.

The novel "Smell of Ginger" with Prost joins forces to use the scent as a powerful stimulus to wake up memory. As Alia reclaimed her childhood memories thanks to the smell of milk, Prost reclaimed his early childhood memories thanks to a piece of candy of substances soaked in tea.

7.5 Brooklyn Heights

Miral Eltahawi is an Egyptian writer, who recounts the tale of (Hind) who emigrated to America with her young son, where she lived in the suburb of Brooklyn, among Arab and foreign immigrants, looking for her dream of writing, and living her past more than her present, in consciousness between herself and her outside world.

7.5.1 Smell of Naphthalene and Tenderness

"She wears her heavy coat, which she bought from a second-hand clothing store, from which we smell the

naphthalene and the tenderloin that sticks to the old clothes, she feels that it crouches on her body heavily and as a father... resembling old people and streets, cold, lonely and neutral." (Al-Tahtawi, 2010, p. 50)

She made her remember how she sat "always in her grandmother's stone just a bare, bare-ass baby, moving a lot because she was light and skinny." (Al-Tahtawi, 2010, p. 50)

This narrative depicts us in an artistic way, in which the smell of the naphthalene and the tenderness interfere with feelings and memory, to depict the psychological state of India's character, from loneliness and melancholy.

"To Emilia the smell of the old, the mysterious smell that time leaves unjustifiably, the smell that India knows, and as long as she is sitting next to an older woman working in her father's house, her name has been so composite since they knew her (Grandma Zainab)." (Al-Tahtawi, 2010, p. 68)

The smell of her friend Emilia goes back to old Zainab by describing her skin, her body, her house, her beliefs, and her oven work in her father's house to make loaves. She sprays water and salt to keep the eyes out of the envy, prepares meals for religious events and blocks her mother with olive oil, forcing the boys to break. After all this retrieval and flashback, she returns to her friend as they walk down the Windsor Terrace.

India links the smell of Emilia to that of her grandmother, Zainab, and reminds her of her childhood and her grandmother's life. This link creates a connection between the past and the present, the smell works with flashback technology, transporting Hind to the past, to the relationships she had with her

grandmother and nostalgia to the place.

7.5.2 Smell of beer

"Exactly under its window lies the small bar, which smells of fresh beer from wooden barrels looking vintage. She loves the smell of beer because she reminds her of her father. " (Al-Tahtawi, 2010, p. 77)

The smell of alcohol acts as a memory trigger, within the narrative fabric, the more the character inhales this smell, the more memories come back to the past, and the times she spent with her father in their home, it's part of a village. The Pharaoh Hills, using the flashback technique to go back to describing her father's poison and elegance, and a pensioner who likes to sit with his friends who are educated in the hostess describes the place and her father's relationship with the freshman school and help the expatriate teachers in the village, his philanthropy, and unwinding. The writer worked a time pause of description and dialogue without being bored or interrupted by events between the past and the present.

7.5.3 Smell of cannabis

The smell of cannabis acts as a memory trigger, inviting memories and events associated with Arabic and village teachers.

"The smell of Afghan cannabis is expressed by Abdul's cigarette, which still sits on the frieze of the Balkans and looks at them. The smell of cannabis reminds her of all Arabic teachers. She was always sacred to Arabic teachers for unknown reasons, perhaps also related to the smell of cannabis, loving their confident classics, and showing her men full of magic. " (Al-

Tahtawi, 2010, p. 164)

We find the writer transporting us from Abdul's character, who was sitting near India trying to seduce her. Through the smell of cannabis to an Arabic teacher who focused on her friend Hannan's chest and his desire to marry her by approaching her mother. She lists the position of his mother (Grandma Zainab) on his travel to Yemen. It describes his appearance and the intensity of his care, Hannan's interruption of schooling, his travel to Yemen, his return, his opening of shops, his tongue in the mosque, and his influence on the villagers.

Having been indulged in her memories, the character is traumatized by reality in the form of Abdul's violent intervention. "Abdul draws her from her hair again, to come back from her distant memories, and she feels humiliated and says sharply that she does not like cannabis, Arabic teachers, children, translation, spying or anything he knew in his life. And she doesn't believe in anything anymore. And it's just a stupid kid. " (Al-Tahtawi, 2010, p. 169) He mocked her and she's lonely and miserable.

7.5.4 Smoke smell

"Hind loves to tell about her father to her friend born in Capricorn because he became her closest friend, and because he reminded her of her father if the breath of smoke came out of his mouth with anxiety. He reminds her of the mat of the nail and the story of Sedna Yousef, and the warmth of finding someone who hears and believes you, maybe because he likes to tell like him, she likes to walk next to him as she walks next to her father. " (Al-Tahtawi, 2010, p. 185)

These sensory details (smell of smoke, smell of naphthalene and tendon, smell of cannabis, beer) act as memory triggers, transmitting Hind to her childhood memories with her father. These smells, sounds and places become symbols of peace of mind, security and love that she found in her relationship with her father and where she lived.

8. CONCLUSION

In conclusion, the strength of smell is reflected in the novel as a powerful sensory tool that evokes the past to build spatial memory. The smells of places and people are associated with events and characters, creating a deep sensory impression of the fictional world. And it made him feel like he was living past events again.

Smell and spatial memory are a powerful binary in building fiction worlds. By retrieving memories associated with a particular smell, the novelist can transport the reader through time and space, revealing the depths of the self. This narrative technique also contributes to the creation of a narrative that is rich in sensory detail, making the novel more realistic and more influential.

Smell can be said to be an integrated artistic tool that contributes to character building, event development and connecting the past to the present. It also reflects novelists' growing interest in the psychological aspect of man and in the role that senses play in shaping our identity.

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