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The poetry of the titles in the collection of short stories: A Dead Testament by Aisha Qaham Thematic Aesthetic Study.

lahcene azzouz*
lahcene.azzouz@univ-batna.dz
University of Batna 1

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Abstract: The title, with its naming function, reduces the text itself to critical and historical writing, in general, as the history of literary discourse is in one way a glossary of the titles of texts, and this glossary is interspersed, in most cases, descriptive or other analytical phrases, depending on the stage and method of historiography. On the one hand, and with the receiver on the other hand, it is an attempt to reveal a view of the world and a way of being present in it, and in this context, it is necessary to use (Latétralogie) as a technical system through which we dialogue with the text and try to deconstruct some of its symbols, considering that the title is the gateway through which we enter the world of the text, as the science of addressing is based on a textual structure that is a productive key with an open meaning, not at the level of the external structure of the work Rather, it extends to the deep structure, provokes its commas, and pushes the triple authority (creator, text, and receiver) to reproduce that allows the elements of the text to be open to more than one reading.

* corresponding author.

The collection of short stories (The Will of a Dead) by the writer Aisha Qaham formed a poetic vision through the semantic attention it provided to the threshold of the title.

Accordingly, a number of headlines arise that pose problems before us:

- What is the relationship of subheadings to the main headline?

- To what extent did the titles achieve cognitive and aesthetic communication in this collection of stories?

Did the titles form a new semantic vision different from the original text?

- What is the story and what are its most prominent characteristics and components?

- What is the role of the character and how is it built in the narrative text?

- How are the identities of the characters formed and how are they presented?

Keywords : Poetry, Title, Story, Narrative, Aisha Qaham

Introduction :

The title in "The Will of a Dead" by Aisha Qaham evokes a set of interpretations that carry many contradictory, conflicting and even interactive connotations, which in turn derive their moral load from the writer's real, imaginary and psychological experiences, referring to artistic meanings that indicate the mental ability to predict events Or to retrieve it, when the human experience turns into shocks that make it feel nihilistic and do not belong to the world in which it exists, as it attracts suffering and employs it within the power of writing (the will) in the face of the power of the end (the dead).

Based on the above, we will explain the concepts of these basic terms in this research, which in turn are topics of disagreement between critics and thinkers:

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2- The Story:

We say: "In his head is the story of any sentence of speech and the like."

This is where the imaginary meaning of the story is embodied, as it represents a mental process in the way of telling.

In another sense: "Interesting narrated or written hadiths intended for enjoyment, and they have been known by several names in Arab history, including the tale, the news and the superstition, and they have no clear or special definition in the ancient dictionaries except that they are the news transmitted orally or in writing, except that the retribution is the one who tells people what pleases their hearts."

This concept combined oral and writing in the creative process of storytelling, but limited its function to entertainment and pleasure, provided that it was subject to the taste of the recipient.

Youssef Hitini presents it by saying: "The very short story, as a literary genre with its pillars and techniques, cannot not be influenced by any world literature, but the reality of the situation is that this first possibility is far from being actually present in our Arab heritage in different forms, ... The second is the existence of a distinct Arab narrative that is suitable for developing and producing narrative forms."3

Accordingly, the critic emphasizes the existence of techniques that must be followed in writing the short story, and proves that there are contradictions between those who document the story's indications in the Arab narrative heritage and those who claim otherwise.

On the other hand, Jaber Asfour says: "The art of the very short story is a difficult art, in which only competent writers are able to capture fleeting moments before they slide onto the surfaces of memory, and stabilize them for contemplation, which reveals its poetic intensity as much as it reveals its radiant significance in more than one direction."

Through this concept, we are convinced that the story is an unattainable art, requiring skill and talent by exploiting and narrating important moments, while adopting a focused language that gives it a kind of aesthetic.

3- Poetry:

The concept of poetic is one of the most common terms in the field of literary and critical studies, both modern and contemporary, especially since the beginning of the twentieth century, and its origin goes back to Aristotle's studies in his book "The Art of Poetry".5

Jackson defines it as follows:

6"The poetic function is the projection of the principle if equivalence from the axis of combination" .

Here Jacobson focuses on the basic function of poetry, which achieves the principle of aesthetics in literary work according to its linguistic structure.

As for Todorov, he is considered one of the most interested critics in the subject of poetry, and from what is stated in his encyclopedic dictionary on the term poetry, he refers to many meanings:

"1 Every Inner Theory of Literature.

2. It is embodied in the choices made by the writer through all literary possibilities.

3 refers to all the mandatory standard encoding of a school.7

It is generally an attempt to develop a general, abstract and neutral theory of literature as a verbal art, and it also deduces the laws according to which linguistic discourse is directed to a literary aspect, thus disguising the laws of literature in any linguistic discourse.

4- Title:

The word "le titre" appears in the encyclopédique in the sense of "the reference that leads the work or subject in the form of an analysis of what the writer intends" 8

In this sense, the title becomes the key to the writer's intention, through which we understand the content of the creative work.

Leo Hawk (LEO. HOEK) defines the title as: "The sum of the linguistic signs (word/sentence/text) that can be graded on top of the text to identify it, indicate its general content, and identify the audience to read it."

Leo Hook is hardly different from the previous concept of the title, as it is based in its concept on the linguistic function of the title, and this is what makes it concepts that look at the title with a short-sighted view.

AS CLAUDE DUCHET WROTE, THE TITLE IS "AN ELEMENT OF THE WHOLE TEXT THAT HE BOTH PRECEDES AND RECALLS FROM, SINCE IT IS PRESENT AT THE BEGINNING AND IN THE NARRATIVE IT INAUGURATES, SERVES AS A MEANS OF COMMUNICATION AND MODIFICATION FOR READING."10

Here, the title becomes a parallel text whose meanings seep out from the beginning of the text to the end, framing it linguistically and semantically, and is a channel of communication between the narrative text and the readers in the process of analysis and interpretation.

Another concept of title is: "Whatever makes a text a book that proposes itself to its readers, or to its audience in general, is more than a wall with coherent boundaries, by which we mean the threshold, in Borges's words, the lobby from which each of us is allowed to enter or revert."11

The title here turns into a parallel text that is no less important than the text, which opens the doors for the audience to interpretations, and is a basic threshold in the process of writing and reading.

In Hussein al-Manasra's book, we find the function of the title in what he presented: "The title in any creative discourse is a pivotal semiotic connotation, especially if we look at many critical studies that have taken the two titles as a field of study, as thresholds that refer to some semiotics and connotations that lead to the formation of aesthetic values in the size, scope, and apparent and deep significance of the title, through being the main key or one of the main keys to discover the text or discourse, and to interpret its artistic and semantic loads."12

Titles create multi-meaningal levels that are overflowing with connotations, and form the keys to the aesthetics of language and imagery, and through these concepts, we will see the extent to which these communicative and linguistic functions of titles are achieved in a dead will by the writer Aisha Qaham.

5- The aesthetic of the titles in the story of the will of a deceased:

At first glance, the author has labeled her collection of stories as "The Testament of a Dead", to open up an open field of interpretation for the reader: Will we find a set of commandments in these stories? What is the relationship between her as a creator and the deceased who left her a will? Could it be other things that have nothing to do with the title? Is death real or metaphorical?

Here, the language game and the poetic keys of the title lie in provoking the reader's imagination of what he can find within the collection of stories, as the main title has achieved indirect symbolism, to go beyond the ordinary to the focus of creativity, and lure us to read the rest of the titles.

(Ishq Awta, Ashq Ramadi, p. 10, Ishq Jaban, p. 13, Ishq al-Thaban, p. 15, Ishq al-Shabakha, p. 17, Ishq al-Shays, p. 18, Ishq Jaban 2, p. 52).

If we look closely, we find the thin thread linking this first set of titles is love, which is charged with a set of implications in its linguistic connection with words that do not indicate what is familiar in our imaginations about the subject of love, it establishes a textual architecture and the complex of artistic stories when it turns into every destructive love for this female, it is a love that is unclear, turbulent, and contains misery, cowardice and arrogance that achieves the death of her feelings, and thus its aesthetic has been achieved in making it a common theme among the types of destructive love

that The female was exposed to it, and here her feelings as a woman were trapped between two hadiths: the talk of beginnings, which is love, and the talk of ends, when love shifts from its vital meaning to the tragic, which creates a linguistic and imaginative connection between the reader and the text, and the first title is "The Will of a Dead".

The author continues to practice a kind of linguistic camouflage in her titles, which creates psychological pressure on the reader that is almost identical to the moral, interpretive, and even realistic loads of these linguistic structures in:

(Ishq al-Tha'ban, p. 15, Barren snake, p. 22, Min Awaken the Snake, p. 35, Absent Snake, p. 65, Kalam al-Afa'i, p. 49).

Aisha Qaham establishes from her titles an illusion that suggests seduction in reading and the different interpretation that he encounters each time, so that poetry escapes the titles in their meanings and semantic breadth, so that it goes beyond the linguistic image to visions and symbols confirmed by the word snake, in its well-known features such as bite and intimidation and a deadly poison.

Accordingly, the other party who embodies the relationship between him and her (the man) diagnoses the self that suffers from him, and turns into a realistic and symbolic reference that explains the idea of death for the female.

The connotations spread in various ways that confirm and suggest the tendency of pain through:

(Absent Presence p. 24 / The Happiness Book p. 29 / A boring kiss on p. 40 / Still a virgin p. 47 / Secret 277 p. 54 / A moment of trouble p. 55 / A living conscience p. 57 / A dead witness on p. 59 / The Cold War p. 61 / An unknown father p. 63)

These are titles that formed a space surrounding the content, forming a textual and linguistic fabric that showed and strongly the writer's skill in creativity according to the strategy of experimentation, so that the absent becomes a present and happiness into a notebook, most of which is due to the harsh moral, sexual, physical and social practices towards this female, and the destruction of her being, which was scattered like the scattering of the titles in their connotations, producing various texts that pour into the relationship between the center and the margin, the ego and the other, and thus the titles become a semantic foundation that exercised its authority over the recipient, from the moments of trouble and the death of conscience, until the dead turned into A witness to the pain, and the relationship becomes a war without weapons in a society that ha

6- Conclusion:

The story follows and investigates the news of people and their actions one after the other or an incident, which is an interesting story, narrated or written, which is meant to persuade or inform, and it is as an old literary genre as old as human-social life, which man has known since he felt the need to tell the story of an event, or to know it. In both cases, the story satisfies needs, including balance, knowledge, amusement, and pleasure, and expresses the vision of its creator.

Critics and those working in the study of the short story to this day have come up with definitions that are almost convergent, including that the short story is the most concise literary form, which is a short narrative genre with a simple and realistic theme, few characters, and tightened threads into one central element (event or moment) through a short prose narrative that intensifies in a tight structure, or through a character's quest for an important issue of the ordinary man who seeks to achieve himself at a stage

of history that provides him with its conditions Freedom of movement and verifiability.

The titles in this collection of stories (The Will of a Dead) by Aisha Qaham have escaped from any hermeneutical formula that contains its worlds, and have turned into signs that address the recipient, carrying a moral unity that symbolizes death in all its forms, forming a harmony between them and the main title, including social and psychological issues, through which they weaved atrocities that allowed the reproduction of interpretations and the creation of imaginary worlds for the audience, to the extent that they formed a space of pressure over which they freely exercised their authority.

s lost its identity by losing its femininity.

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