

*The space of the Sahara in the Algerian narrative discourse**"Algerian narrative models"*

فضاء الصحراء في السرد الروائي الجزائري "نماذج روائية جزائرية"

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Abstract:

The novel is considered a text where the novelist expresses their feelings through a distinct and diverse strategy. It can be regarded or expressed as a micro-narrative text that we analyze, describe, or critique using various methods and approaches that allow for deconstruction and reconstruction, according to the novel's requirements and the circumstances in which it was narrated. This is evident through analysis and interpretation. Discussing the aesthetics of the Sahara space, particularly in the Algerian novel, makes it difficult to precisely define several concepts and terms. Consequently, the aesthetics and vastness of the Sahara space have instilled in us a spirit of research and the exploration of mysterious secrets since ancient times. "That Love" is a narrative text that is ambiguous; the reader cannot understand it directly from the title. Rather, one must have lived the events and engaged with the facts to envision in their imagination how it was, how it should be, how it is now, and how it ought to be. The aesthetics and the Sahara space blend reality and are embodied through the narrative storytelling among the characters. In this paper, we have attempted to answer the following questions: What is the role of the Sahara space in shaping the features of aesthetics in the Algerian novel? * Where are the aesthetics manifested through this vast space?

Keywords:

Aesthetic Space, Aesthetics, Sahara Space, Algerian Novel.

الملخص:

تُعَدُّ الرواية نصاً يعبر فيه الروائي عن مشاعره بطريقة أو استراتيجية مختلفة ومتنوعة ويمكن الإشادة أو التعبير بأنه نصاً ميكروسردياً نخله أو نصفه أو ننقده بعدة طرق ومناهج تقبل التفكير والتركيب، وذلك حسب متطلبات الرواية والظروف التي سردت فيها ويتضح ذلك من خلال التحليل والتأويل، والحديث عن جماليات الفضاء الصحراوي وبالأخص في الرواية الجزائرية من الصعب التدقيق في عدة مفاهيم ومصطلحات، وعليه فالجمالية وشساعة الفضاء الصحراوي بث فينا روح البحث والكشف عن الأسرار الغامضة منذ القدم؛ "فتلك المحبة" نص سردي غامض لا يفهمه قارئ من العنوان مباشرة بل ينبغي أن يكون قد عاش الأحداث واتصل بالوقائع حتى ترسم له في مخيلته كيف كانت وكيف ينبغي أن تكون وكيف هي الآن وما ينبغي أن تكون عليه. فالجمالية والفضاء الصحراوي منج بين الحقيقة و تجسد من خلال السرد الحكائي بين الشخصيات وقد حاولنا من خلال هذه المقالة الإجابة على التساؤلات التالية: ما دور الفضاء الصحراوي في رسم معالم الجمالية في الرواية الجزائرية؟ وأين تتجلى الجمالية من خلال هذا الفضاء الشاسع؟

الكلمات المفتاحية: الفضاء الجمالي، الجماليات، الفضاء الصحراوي، الرواية الجزائرية.

• Introduction

The novel has adopted the Sahara space and a place open to nature to frame its events, imposing time as the controlling factor. The events of the novel almost entirely encompass the birth of the character and their upbringing within a spatial setting imbued with strange customs, traditions, and ideas. The Sahara, with its vast expanse and the presence of civilization on its land, represents an open space where one walks as if not moving from their place due to the encompassing sands of the Sahara. It is present wherever one goes, along with the heat of the place. One of the most intense phenomena witnessed in this vast space is the sand dunes that lead to human death, described as an open and limitless place that suggests expansiveness and freedom, yet is not devoid of feelings of distress and fear, especially if the place is open in the locations of dispersal and exile. Perhaps the link between them is the human who moves from the closed place to the open place, in accordance with its nature that always desires to launch and liberate, and this is only available in the open place. This general concept of the Sahara, however, the novel "That Love" included the Sahara space as a spatial focal point with social, economic, and cultural frequencies. The novelist did not focus on clarifying its vastness but rather worked on the actual clarification of what it embraces of customs and traditions, with the existing intellectual and cultural change in the palaces of "Touat." The novelist also addressed another place, such as the Hamoudia R'gan and Adrar Sahara, which is the Sahara space of Algeria, beginning with "Touat" and its abundance of date clusters, given the transformations and changes that occurred in the novel.

1. Manifestations of the Sahara World:

Before delving into the narrative presence of the Sahara space in the Algerian narrative output, it is necessary for us to attempt to explore some Algerian novels that are rich in the Sahara space and inspired by it in constructing the artistic architecture of their novels, taking the Sahara as an architectural space. We will try to elaborate on the novel "Kingdom of Ziwane" by Al-Hajj Ahmed Al-Siddiq and the novel "I Seek Refuge in God" by Al-Saeed Boutadjine, among others. It can be said that the worlds of the Sahara, with their drawings, symbols, and what is buried between their sands and revealed between the threads of their sun, are like an icon from which the novelists drew inspiration, directing their pens towards the worlds of the Sahara, its beauty and its qualities, which is what we find in the novel:

1.1 Kingdom of Ziwane:

Through our browsing of the novel "Kingdom of Ziwane" by the novelist Al-Siddiq Al-Hajj Ahmed, it comes to our minds that the narrator is telling us a history of the region in which he grew up, and then the concept of biography and history intertwines with the reader. Thus, a historical purpose is achieved for the manifestations of the Sahara world in the Kingdom

of Ziwane. The word "Ziwane" is repeated in this narrative novelistic text, which indicates its occupation of a focal point in the structure of the narrative text, and the dominance of its semantic load on the novelist's thought. The reader turns to it to receive the text, exploring its secrets and obscured corners. Among the most important worlds that were available in this analysis:

1.1.1The Human World:

Man is the center of the narrative text and the motor of events and the active element in all developments that take place in society and the prominent characters in the narrative text are the related character that is the narrator, the mother, father, sister, aunt, and other characters.

1.1.2Description in the Novel:

Description is an important factor to highlight and define a place, and it is an intermittent moment that appears alternately with narrative. If narrative is a tool of time movement in fable, then description is a tool to form a local image. Therefore, there are two aspects in the novel, one is horizontal, which refers to the trajectory of time, and the other is vertical, which refers to the spatial domain where events occur. Through the combination of narrative and description, the novel space is produced.

Description is one of the most important ways to reflect the place, which means "a system or format of symbols and rules, which is used to express phrases and characters¹, or the overall process of the author to establish his artistic novels. Description is a means used by the narrator to reveal the conditions and body of the described things" and a technical description combined with objective narrative and self-narrative style ... through which the narrator can determine the time and space framework of the event, the genre of the characters, and".²

-The events in the animal kingdom novels begin on the day when the link was born, and then talk about teachers, their descriptions and the school situation, and then enter the emotional life. The novel describes the description and origin of the wife ... The narrative nature in the novel is accurate description and description, which is the main feature of the novel and narrative. The description is aimed at prostitutes, schools, houses and roads ³.

The narrative language is characterized by brilliance, consistency, harmony, cohesion and beauty. The narrative language is characterized by attachment, openness, liberation and will.

¹ -The Aesthetics of Descriptive Formation in the Short Story of Nabhan Hassoun Al-Saadoun, Tammuz Printing and Publishing, 1st ed., Damascus, 2014, p. 25

² - Ibid., p. 25.

³ - Fatima Qasimi: The Poetics of Desert Space, an Approach in the Novel *The Kingdom of the Ziwan*, p. 25.

Coupled with the limitation and renewal of time, the novel gives the period from ancient and modern times to our time, and the novel contains the changes of time, including regression and expectation.

Location: swimming pool space, school, alley, house, municipal space.

People: link, aunt soul, they made an advocate with her son, a Palestinian teacher, and mentioned the space from the novel (municipal space' Adel space).

1.2The heritage of the local structure in the novel The Kingdom of Ziwan:

The desert occupies a large space in the Arab novel, and the motivation for this is the trend of the Arab novel in the last two decades towards paying attention to the local. In his novel and stories, Ziwani monitored the geographical landmarks and the social and spiritual life in the Touat desert, trying to reveal its myths, symbols, sands, traditions, legends, religious beliefs, etc. The process of employing the local environment meets the process of employing the narrative heritage, as both sought to root the Arab novel. The first is through form, and the second is through narration ⁴. In the novel The Kingdom of Ziwan, the place is worked on precisely, highlighting the beauty of the geographical landmarks and social life. The narrator worked on drawing the desert space with its various natural and cultural manifestations, as he remained loyal to his desert. Because the events of the novel take place in a specific geography in the Ziwan region, Adrar in particular, and the desert in general, the desert is formed through it as a tributary for aesthetic employment. It is always the largest space for freedom, contemplation, and thinking, and is considered the best habitat for myths, a place with its own social, cultural, and psychological specificity. Because the narrator is known for his loyalty to places, he excelled in faithfully conveying the worlds of the zewan and the desert to the recipient. He did not neglect or forget for a moment the references of place and its emotional, historical and customary connotations, making the house a starting point as an intimate geographical universe. The desert is far from any narrow reading of place in terms of openness and closure. We dealt with the places of the novel in terms of their connotations, implications, aesthetics and philosophy through the concept of the image; this aesthetic stylistic concept by which we mean a strategy for drawing the narrative components of the novel and charging them with connotations, emotions and existential values. Accordingly, we were able to extract a map of images and a system by extracting different images of space. Because the narrator is known for his loyalty to places, he excelled in faithfully conveying the worlds of the zewan and the desert to the recipient. He did not neglect or forget for a moment the references of place and its connotations.

⁴ - Ibid., p. 25.

2. That Love by Al-Habib Al-Sayeh:

The novelist Al-Habib Al-Sayeh attempted an imaginative journey in a realistic space in the depths of the Algerian Sahara, where security and safety are lost due to the language of death spread in every street of the north. Through narrating his novel, the novelist tried to highlight the suffering of the Sahara's slaves. The method of photography adopted by "Um Bleilo" gave the slave class a tragic character and depicted the suffering endured by this class in building palaces and giving life to the deserts and barren lands that turned by their effort, sweat, and blood into oases and green paradises as far as the eye can see.

The narrator in the novel "That Love" is a hidden or non-interfering narrator, or a non-dramatic narrator. The narrator describes the facts without interfering except when necessary. When the narrator speaks the character of Bleila: a non-dramatic narrator, the narrator describes the facts without interfering except when necessary. When the narrator speaks the character of Bleila: "With secrets that his master confided in him about Al-Faqaqir and who impoverished them? I heard the master say on a narrow night.⁵"

The Sahara in this novel is manifested by an aesthetic that is based on the wondrousness of the characters, where it provided Habib Al-Sayeh with a distinct ability to draw wondrous features of the woman's character that transcend the pattern of life in the Sahara to draw an aesthetic that may nourish a cultural reference in the Sahara, and about its people. The artistic image of the woman becomes clearer. It is stated in the novel: "That woman was created on the combination of water, fire, and air." Because space and place are among the most important elements that interact with humans, the Sahara space was an important factor in highlighting the specificity of humans and forming the community within it according to a lifestyle that differs in many details from the societies of non-Sahara spaces, even if they share the pillars of Islam and Arabism or what is called the common foundation of every nation or people.

As the Sahrawi woman is one of the most important pillars of this society, she has received the attention of many writers and literature on their different directions, their multiple interests and perspectives and occupied a prominent place in their literary production whether it is poetry or lyrics, and it was the sensitive tension that is affected by the movement of reality, and affects it, they are the children of the region and its young people who have appeared in recent years with remarkable narrative experiences, through which they have portrayed the Sahrawi space in all its manifestations in the creative experience as the cruel creator "Abdullah Krom" in his storyline Wall Rahmona ", and the novelist "Hajj Ahmed al-Sadiq" in his novel " Through their creative experience, these writers have

⁵ - Proceedings of the Third National Forum for Narrative Writing (Narrative and the Desert), Adrar State House of Culture, December 11-13, 2013, Algeria, Viserra Publishing House, p. 1

conveyed to us all the motifs and details of the grains of sand, and how they united to form the world of the desert whose secrets we so much ignore ⁶.

2.1 The Place:

We have noticed that this novel is one of the few novels for the desert. We know the desert better than people living there. The author has written a special language dictionary for this area, where he explained the names of many things. I followed him at the end of the novel, so the reader (Al-Habib Al-Sayeh) He must be armed with a wide linguistic load and cultural reference, qualifying him to enter this human, geographical and creative anthropological world, especially and perhaps the statement that admits that the novel is the largest book of history is clearly embodied in the novel "that love", on the other hand, this title reflected a clear image of the woman, in "that love" is: (virgin) in its beauty and the author describes it by saying: "No one knew her, or saw her when she met her after a lifetime but lied to himself that he saw the lady as he promised her for the first time" and saying: "But the eyes, the Creator in secret color pictures her in a mysterious oblivion, burdened with dreams as a collateral ⁷.

Objectively a symbol of love, her body band unites her souls and preserves her creative waters.

Through this place:

The writer of (That Love) takes his reader on a magic carpet to the Sahara of the city of Adrar, in a cultural and tourist journey through which he discovers the charms of the city and its secrets. "Al-Habib Al-Sayeh" weaves its imagined details, and although he preserved the geographical and historical character of the city in many cases, he went beyond reality. He had to go beyond every direct and impressionistic to establish his own "Adrar" and the reader's Adrar as well, so that what is permissible for her is not permissible for the historian.

Opening the field for his wide imagination, relying on many references, to tell the recipient a unique story of Tuat the legend and Tuat the history and Tuat the myth and the sand and the palm and the Fougara, about the Tuat Sahara woman who captivated the minds of men, and everyone who knew her from near or far, and from whom the woman became a subjective modifier for the place, and a symbol of love, if bodies separate it, souls unite it, and creativity preserves its creative water.

⁶ - The Image of Women in the Novel "That Love", Jilrc Forum. Visit the website on March 8, 2025: <http://jilrc.com>

⁷ - The Wandering Lover: That Love, op. cit., p. 153

The image of the woman has been manifested through the place in this vast Sahara space and reflected clearly to confirm that the place without people is inanimate and still, without a soul. Man was created to inhabit the earth with the values of goodness and beauty, and he was the most capable of reviving the place and giving life to it. And what do you know about the harsh Sahara space and what it requires of strength and ability to revive and resurrect it? A space that enchants minds, and with the female having a Sufi symbolism as she is the icon of the sky and the reflection of the higher in the earth, a femininity that makes Adam forget the misery of the world, she is as the father Gabrielsaid, "a secret among the secrets of this region."⁸ She was the most capable and the most worthy of this challenge, the challenge of man in Tuat to the intractable nature, so it is a wondrous and charming place and a generation that Al-Habib Al-Sayeh shaped in a narrative text that is no less charming and beautiful.

The novel takes research and the Sahara as its main theme, but the characters reflected the shadows of these two themes with the overlap of the historical, temporal, and spatial, and with the multiplicity of voices as well, the dominance was for the voice of the woman who represents research and the Sahara together, and the character of The vergin in the novel is only evidence of this dominance and the victory of the voice of love even if the places differ.

Consequently, the novel (That Love) is an enjoyable journey towards the sandy shores of Tuat, and an arduous search for the truth that whenever its light shines, it sets again. It is a journey of transition from a state that pleases lovers to a state that disturbs them and separates them. It is also a journey between the deep regions of Tuat, in which the writer gave the reader the opportunity to get to know it and discover it from its depths, and if he gets lost in the desert of its language and the multiplicity of its dialects and names, he returns to the cultural guide represented in an explanatory dictionary, which the writer followed at the end of the novel for the reader to understand what was difficult for him to understand.

The novel (That Love) by the novelist Al-Habib Al-Sayeh restores to the Sahara woman in particular and women in general their sovereignty and sanctity, but rather enshrines them, as well as much of the dignity they deserve. She is the one who commands and forbids, and the beloved and the lover and the ascetic, and who knows how to control with awareness and understanding, and she is that love and loyal to her destiny and nature to the utmost extent, and she remains the rebellious, revolutionary, and aspiring who understands the limits of her freedom, and insists on it, and therefore the novel (That Love) is a novel that triumphs for women and celebrates them in all their beautiful details, and their tired and wounded life with special torments that the society of men does not realize.

⁸ - The Wandering Lover, That Love, op. cit., p. 217

Thus, the woman is not present in this novel as a pale shadow, or obscure in writing, but as a subject of the novel imagination, she is a fundamental and dynamic subject to shape the space of the novel, but her presence confirms that she is an indispensable general structure.

Through these texts the recipient shows how much suffered those slaves who volunteered the desert and turned it into a singing oasis of shady palm groves and lush lush gardens, the novel is one of the basic literary works that focused on the features of the desert as a place full of depth, vision, purity and truthfulness.

2. The novel “Seek refuge in God” by Saeed Boutadjine:

In Saeed Boutadjine narrative, the desert is a present and existing issue, a cause in terms of defending the legitimate rights of the Sahrawis regarding existence and the existing, and a refuge from the harshness of oppression and the apparent injustice.

Boutadjine presents your mind with the beginning of the opening, directing the narrator's flight towards the desert, and hinting at the reasons for the narrator's escape to it .Why did I come here?

I had an important, long-lasting answer that was able to inform a republic of pigs and politicians ⁹ that the cognitive reason the writer cites to justify his visit to the desert is not the only reason, nor the president. It is a pervasive cause that goes beyond the boundaries of pilgrimage, pilgrimage and discovery of geography.

Boutadjine came to the desert victorious and seeking help in deciphering the riddles of the north, its division and its loss, in search of a trick to a slogan from its darkness and brought it out third three and four their guide "And so I came here in search of my own truth and other arguments that matter most to me buried in the eye, in obscure directions, in the cemetery and in a happier shrine and in the sand and in the memory of the palm in people's pain and in their hidden feelings, feelings and sensations ¹⁰" It is the desert alone that reveals the senses and restores them to their first state of pure purity, the desert is the cradle of the first language that was described from its diet only by returning to it and bathing in the ruins of the desert of Boutadjine is the one who absorbs the pride of the north and its city and exposes its ignorance.

⁹ - Proceedings of the Third National Forum for Narrative Writing (Narrative and the Desert), Adrar State House of Culture, December 11-13, 2013, Algeria, Viserra Publishing House, p. 1

¹⁰ - Saeed Boutajine: I Return to God, Dar Al-Amal, Algeria 2019, 1st ed., p. 191

This ignorance that thinned Boutadjine decided to seek the truth by saying: "True I came here to seek the truth in the people of the manuscript to the manuscripts chased me barrels of oil here I was looking for myself in the cry of sand in the ruins ¹¹.

In Timimon's novel we find a desert space that the narrator tries to affect without descriptive passages, as he lives within a supernatural experience similar to inner experiences, as he was sober and aware of the limits of the world that leads his girlfriend's companion and returns in turn, so his attention to what is visible and manifested in the desert world was a request for space, pleasure and knowledge, Timimon occupied her barbarian palace, the irrigation system with vertebrae, watching nature and its standard system the center of vision. In other words, it's the same¹².

The narrator's eye could hardly surpass it to the rest of the world of the desert, but what we lack in the desert is the desert imagination that forms the soul of this space¹³.

Conclusion

So through our browsing of these narrative texts, we discover welcoming worlds for the sprawling desert world, due to its attraction, the wonders of its rituals, customs and captive magical traditions as well as its aesthetic components of sand, plants and animals. The novel not only describes the desert environment but also the social and spiritual life of the people and presents their inherited and sacred lives and beliefs.

- **To cite sources** use footnotes, and a bibliography. The references should be written automatically in Times New Roman, police 10, and should be set at the end of each page. See example below for reference formatting:
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- **Books:**

Nabhan Hassoun Al-Saadoun: The Aesthetics of Descriptive Formation in the Short Story, Tammuz Printing and Publishing, 1st ed., Damascus, 2014

Taher Rawayniyya: Biographical Space and the Implications of the Narrative Voice in Rachid Boudjedra's Novel Tamimoun, Dar Al-Ijtihad, Algeria, 1994,

¹¹ - Ibid. p. 180.

¹² - Taher Rawayniyya: Biographical Space and the Implications of the Narrative Voice in Rachid Boudjedra's Novel Tamimoun, Dar Al-Ijtihad, Algeria, 1994, pp. 21-23.

¹³ - Ibid., p. 23.

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- **Artikls:**

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