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The concept of time in Inaam Kachachi's novel *Al-Nabeeza, (The Outcast)*

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Abstract

Inaam Kachachi, an Iraqi journalist and author, was born in Baghdad in 1952. She studied journalism at the University of Baghdad. Her texts are based on the historical transformations of the Iraq society after the US-led invasions on Iraq in 1991 and 2003. Iraq has been suffering both politically and economically and became an oppressed society.

Kachachi's Novel, *Al-Nabeeza*, fourth novel. Three of Kachachi's four novels - this one included - were shortlisted for the Arabic Booker. Despite having lived and worked in France for decades, Kachachi has made her native Iraq her subject matter, her passion and her cause.

Her fourth work after *Sawaqi-al-Quloob*, *the American Granddaughter*, and *Tashari*. Through the previously published novels, she presented a model of reality of the suffering of the Iraqi people who have painful memories connected to historical events that took place from the 1940s up to the US invasion in 2003. After the American occupation they were faced with problems such as, the Sunni-Shiite schism, ISIS atrocities, and difficulties caused by diaspora and the exile.

Keywords: Stream of consciousness, the concept of psychology, concept loss and lost of time, concept of place

Introductions

The Novel, *Al-Nabeeza, (The Outcast)* written by Kachachi, is the fourth work after *Sawaqi-al-Quloob*, *The American Granddaughter*, and *Tashari*. Through the previously published novels, she presented a model of reality the suffering of the Iraqi people who have painful memories connected to historical events that took place from the 1940s up to the US invasion in 2003.

Inaam Kachachi's novel "The Outcast," published in 2018, stands as a testament to her unwavering commitment to depicting the intricate tapestry of Iraqi society. As a renowned journalist and author, Kachachi weaves a compelling narrative that captures the historical transformations and societal challenges faced by the Iraqi people. This essay explores the theme of time in "The Outcast" and how Kachachi employs the concept of time as a literary device to delve into the multifaceted layers of Iraqi life.

A pivotal aspect of "The Outcast" revolves around the sectarian tensions and the Sunni-Shiite schism that continue to shape Iraq's social fabric. The novel portrays how time has both exacerbated and gradually eased these divisions, reflecting the complexities of Iraq's sociopolitical landscape.

After the American occupation they faced such problems as the Sunni-Shiite sectarianism, Isis, and difficulties caused by diaspora and exile of Iraqi people.

The Iraqi writer, Inaam Kachachi began her *Al-Nabeeza* Novel with the heroine, Taj Al-Miluk who was a witness and attendance to many historical events; simultaneous presence and participation at times, to the volatility in the history of Iraq since the British colonial era, and the conflicts, events and treaties that occurred then between the occupier and the king on one hand, and between the masses and occupier on the other.

All those events led to change the flow of daily life, based on those revolutions and political changes. Through the revolutions of the Arab Spring, the old Arab revolutions, the upheavals and the major events that shocked the Arab nation and the accompanying demonstrations, wars and rebellions in that period from Iraq in the east to Egypt and Algeria in the west.

Al-Nabeeza Novel has three characters; a man, and two women. Each with their own voice and own story. It combined the music with love and espionage with poetry.

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It presents the liberal journalist Taj Al-Miluk who owns Al-Rehab magazine, sponsored by Nuri Al-Saied in the 1940s of Baghdad. Al-Nabeeza spins the Fabric of Facts with the Swindle of Fantasy. (Kachachi, 2018) ^[6].

Stream of consciousness

The Stream of Consciousness can be defined as the continuous flow of thoughts, images, feelings, memories and emotions in the character's mind, or as a device that gives the reader a direct and deep access to human's mind and psyche. The relationship between stream-of-consciousness and the concept of time in literature.

Stream-of-consciousness is a narrative technique that seeks to represent the continuous flow of thoughts, feelings, and perceptions of a character in an unfiltered and often fragmented manner. It's a style commonly associated with modernist literature and can be found in works by authors like James Joyce, Virginia Woolf, and William Faulkner. (Humphrey, 1958) ^[5].

The stream of consciousness is a narrative mode or method that attempts to depict the multitudinous thoughts and feelings which pass through the mind of a narrator. The term was created by Daniel Oliver in 1840 in *First Lines of Physiology: Designed for the Use of Students of Medicine*, when he wrote, "if we separate from this mingled and moving stream of consciousness, our sensations and volitions, which are constantly giving it a new direction, and suffer it to pursue its own spontaneous course, it will appear, upon examination, that this, instead of being wholly fortuitous and uncertain, is determined by certain fixed laws of thought, which are collectively termed the association of idea" (Abdurashitovna, 2023) ^[1]

Stream of consciousness, multiple perspectives, fragmentations, to name but a few, is literary technique that Kachachi has skillfully used to include underlying messages in her novels.

Kachachi's literary texts have as their historical background the social transformations that have taken place in the Iraqi society through, a story told about the country whose people were killed and tortured besides many other painful events. The story is a strenuous voyage of historical Iraqi events of violence. That movement endures fierce happenings through eighty years of life till present day. These were full of political, economic, and social events as well as emotional adventures and transfers between the capitals of the world after the US invasion and the Coalition War against Iraq in 1991 and 2003. Thematically, they deal with an Iraqi society that was and still is suffering from injustice and plagued by the corruption of successive governments. They also examine the consequences of war, the suffering of the Iraqi detainees, the pain and fear of the people and the tragic results of the American invasion which fueled terrorism, sectarianism and degradation. Kachachi is interested in writing about the persecution of Iraqi people in general and about the plight the Iraqi women in particular, whether under a patriarchal rule or under the American occupying forces, and about the deterioration of freedom. Her literary works tackle social and political issues.

In recent years, the actions of ISIS and woes of sectarian wars have turned many Arab homelands and especially Iraq into a nightmare of crimes and violence. All these events have encouraged the writer to construct a variety of literary works dealing with themes such as home love, tolerance, exile, diaspora, disappointment, and dreams. In her works

Kachachi also tries to convey the plight of Iraqi women and present it as a global issue. Through the depictions of some of the events and crises previously mentioned in Kachachi's literary narratives convey in a warm voice the genuine suffering of the Iraqis.

However, Virginia Woolf is the character of the modern novel, and one of her characters is known for her use of the stream-of-consciousness technique that deals with the flow of thoughts, sensations and feelings.

She uses the imaginative style of writing in all her literary works, especially in the character of Mrs. Dalloway, through which she shows the use of modern narrative theory and psychoanalytic theory, using the indirect method of Psychology, time and place (Woolf, 2018) ^[8].

The concept of Psychology

Since the emergence of the stream of consciousness technique in the discourse of the novel, authors were able to give readers a glimpse into the mind and the subconscious of the characters. What has been hidden and buried with the passage of the years is now accessible to the readers. Memories brings back to the surface either painful personal events or historical acts and elicit an emotional reaction by the characters and influence their personality. Freud's theory of psychoanalysis has been a useful tool in literary analysis. As Horden has stated Freud's psychoanalytical ideas "have had, and still is having, on the arts and humanities" (1985. p. 26). In the narrative discourse or narrative text, writers began to use the polyphony within one work, freely delving into the mind and consciousness of their main characters. Their efforts resulted in narrative structures that contributed to the success of their work and reached the heart of the readers.

Stream of Consciousness arose as a natural result of the affiliation between psychology and literature and their overlap, as well as due to the scientific, industrial and technological revolutions between the nineteenth and twentieth centuries. Literature is to adapt to new data and to deviate from the traditional model and familiar aesthetics, and thus the novel moved from the apparent behavioral description to the psychological novel that deals with the personal experience of the individual.

If we discuss the most important adopters of this style in European and American literature, we mention the English Virginia Woolf, the French writer Marcel Proust, the Irish writer James Joyce, the Italian writer Italo Svevo, the Mexican writer Roberto Bolaño, and the contemporary American novelist Dave Eggers. This style has been used in cinema. also; In works taken from novels written in this style. (Brzezinski, Z. 1970) ^[2].

Kachachi's endeavor in *Al-Nabeeza* to employ the stream of consciousness technique move us through time and stimulates our historical memory. She used this type of narration to investigation into Iraqi history and deal with the culture's painful memories. This requires profound knowledge and attention.

In general, the form and content in Inaam Kachachi novels are equally important. Her literary works aptly combine form and content in a way that conveys and reinforces her message.

The Concept Loss and lost of Time

Time is the concept of moving backwards or forwards from different points in time, analogous to moving through space.

In addition, some interpretations of time suggests that it is possible to travel between parallel universes Although time travel was a common device in 19th century fairy tales.

Time is a recognized concept in the philosophy of space and time, and time travel is fiction, but travel to a hypothetical point in time has very limited support in theoretical physics, usually in conjunction with quantum mechanics in time travel or the Einstein Rosen Bridge. Sometimes a broader meaning is united, for example, travel into the future (rather than the past) by time dilation, a phenomenon well established in physics in the theory of relativity.

The concept is common in science fiction novels. An 1895 science fiction novel called *The Time Machine*, by H.G. Wells, was instrumental in moving the concept of time travel into the forefront of the public imagination, but the earlier short story *The Hour That Gone Backwards*", written by Edward Page Mitchell, involves a watch that, through unspecified means, allows three men to travel back in time. There are non-scientific or technical forms of time travel that appeared in a number of previous science fiction stories such as Charles Dickens' *A Christmas Carol*, and more recently, with the advancement of technology this has generated a broader scientific understanding about our view of the universe, and has made time travel more acceptable Among some thinkers, this has led to further elaboration by science fiction writers, philosophers, and physicists. (Welch, R. 2020) [3].

Time is the period that stretches over the occurrence of events. Although we divide time into specific units such as years, months, and days, time itself is the sequence and frequency of events in reality.

The Novel, *Al-Nabeeza*, exploring historical events in modern Iraqi history. The story jumps through time and space, blurring the lines between reality and fantasy, leaving the reader pondering the paths taken by the narrative. The novel is realistic because it delves into actual events in the history of modern Iraq. Significant time markers within the novel, such as anniversaries or seasons, take on symbolic significance. These markers serve as reminders of historical events or personal milestones, amplifying the emotional impact of the characters' experiences. Kachachi skillfully uses these symbols to deepen the reader's connection to the narrative. Through this interweaving of history and the present, Kachachi emphasizes the enduring impact of past traumas on the lives of her characters featuring important figures like those involved in the demonstrations against the Portsmouth Treaty and the January 1948 coup, as well as combating communist tendencies during that period. Influential personalities from Iraq's history in the 1940s, such as Nuri Al-Said, and Prince Abd al-Ilah, the regent and later king, are depicted.

However, it is also a time of royal majesty, where one can encounter various characters who feel powerful, and the distinctive locations serve as headquarters for the remarkable newspaper, which coincides with the name of the royal palace "Al-Rihab." This location lies at the intersection between the real and the imagined. The events of the novel revolve around the words and actions of two women, Taji and her companion Wadyan, and the third character, Mansour Al-Badi, and his messages and conversations over the phone. Yet, the storytelling is indirect, which keeps an element of fantasy, making the novel an intriguing blend of reality and imagination.

The author describes Taji as an "old woman who jumps

between times like a circus rope player," a metaphor that carries a deeper meaning, reflecting the hidden aspect of Taji's character as a playful woman. The small stories she shares seem like snippets from memory, moving between them, challenging oblivion, and during these varied recollections, she rewrites history from a female perspective that cannot be overlooked. (Kachachi, 2018. My translation) [6]

The Concept of The place

Place is a powerful presence in all Literature and even James Joyce's *Ulysses* remains rooted to Dublin to trace the events in the life of Leopold Bloom. The Wessex characters of Hardy carry the weight of destiny and are mostly brooding, melancholic figures. The Malgudi characters are mostly humorous and lively, but also steeped in superstition and ritual (Krishnamohan Akepati, 1990) [7].

In *Al-Nabeeza*, Kachachi shows concern about her war-torn country. She puts us in the midst of a wider world of fragmentations; all her characters struggle with the loss and the traumas of war. With a painful narrative, the writer laments the tragic life of her characters and the destruction of her homeland. At this point, we will explain the themes in Kachachi's novel which recur in each of her work. The realistic representation of Iraqi historical events and the theme of suffering are treated in a variety of ways that emphasize the pain felt by the characters. Three characters, two women and a man, each with its own voice and story, meet in a novel where love meets music, and poetry meets espionage. Crown of Kings Abdul Majid, the freelance journalist and owner of *Al-Rehab* magazine, which was sponsored by Nuri Al-Saied in the 1940s in Baghdad. Mansour Al-Badi, her Palestinian colleague on Radio Karachi, who immigrated to Venezuela and became an advisor to its president, Hugo Chavez. Wadyan Al-Malah, a violinist in the Iraqi Symphony Orchestra whose ears are heavy with deafness, was punished for rebelling against the whims of the "Professor". One after the other, the winemaker spins the threads of facts with a spindle of imagination, when human destinies deviate from their natural paths, crossing eighty years of the history of a tortured and tortured country.

The defeated and bereaved Iraqi people were forced to mandatory exile in an alternative homeland. The exile to a foreign country resulted to the fragmentation of Iraq. Also the wars, sectarianism and ideological conflicts exhausted the homeland and other Arab countries (such as occupied Palestine by Zionist Israel and Iran under the influence of religious ideology). Kachachi's novel depicts graphically the rape of the Arab territory and the abuses of invaders. Place and Time are considered significant literary elements to deepen the narrative discourse of the narrated events. The writer provides detailed descriptions of various real places, such as streets and turns, shops, cafes, and picnic gardens. Her narrative is full of captivating images--the movement of people, the departure of vehicles, the flight of birds, the intermingling of sounds, the features of faces in the crowded streets, the visions of the tourist eyes--that become engraved in the memory of the readers and excites their imagination.

The place becomes the most important of the narrative's components through which the writer allows the Iraqi readers to become attached to what is described and deepen their nostalgia and their desire to cling to the homeland even

as they fled from it temporarily. Time is also very significant. In exile, the Iraqi diaspora is shown to have a better life. This is a time of change, of the fulfillment of aspirations, even if it requires sacrifices, patience and endurance. However, Kachachi's works portray the loss of identity of the protagonist Zeina who is the Iraqi heroine in *The American Granddaughter*, and of Wardiay (a female doctor) who is the heroine in *Tashari*. Wardiay has worked in Iraqi villages and rural areas before she has been forced to leave. She went to France, waiting to immigrate to Canada with her daughter. In Canada, Wardiay thinks a lot about her past life and concludes that the past is not all evil and the present is not all good. It is important to know both of them, so as not to be fooled by an ideal Iraqi historical past or be blind to the existence of odious fanaticism.

In the novel the writer relies on contemporary Iraqi history as the background of the plot and moves her characters through it. *Al-Nabeeza* is a historical calling to reflect on Iraqi history, to assess one's life, to awaken historical memory. Through the memories of the character Taj, the writer begins to deal with Iraqi historical events that took place from the 1940s to the present day. (Kachachi, 2018) [6].

Here's the translation of the text

'It was a moment of life she had never experienced before, and she did not think she would ever experience it again. She was sitting on the train, near the window, when she saw her past approaching and throwing itself into the opposite seat. He looked triumphantly into her eyes, pulling her out of monotony and the weariness of the years. Should she ignore him and change her place? She told herself she could stand up and head for the emergency bell and pull the red cord. She would hear the screeching of the wheels as they scraped against the rails and sparks flew. She would open the door, step out, and run onto the platform, but her eyes were constricted and her hands bound. She closed her eyelids and surrendered herself to the white cotton handkerchief.'" (Kachachi, 2018 p. 7 my translation) [6].

However, *AL-Nabeeza* novel which is telling us a story the countries killed their people represented by the Iraqi's events and others torture them, till present day. the story strenuously voyage of historical Iraq events violence. That movement endures violent events through eighty years of life have been full of political, economic, social events and emotional adventures and transfers between the capitals of the world, to read a history mixed with the march of life "Taj", the Iraqi journalist, Iranian origin. She is beginning in this moment reveal the details the journey her life. TAJ Al-Miluk, (kings Crown) in two ways: analytical and descriptive, the first directly, drawing her character from abroad and explain their motives and ideas, and comment on their actions by the narrator ; where we have two champions divided identity, the first is the main heroine journalist Taj of the eighty-year-old Iraqi, although the Iranian origins, and a lover of Mansour Al-Badi Palestinian, but married to the French who signed as a spy, and the second young character and violinist is called Wadyan Al-Malah, which left Iraq after the first two losses were the loss of her lover Joseph and the homeland together. These characters are excluded from the torture of alienation and distance from the homelands. There is a sense of alienation was felt even in the moment of joy or gains, the characters suffer and bear their fate, and same people who carry rock their pain

without whine or reverberation of the tragedy.

Apparently, Taj who was born and raised in Kadhimiya in Iraq, was in her youth a "wild, unbridled opportunity to be stoned and untamed." She is overcome by several pains, which do not begin with the loss of homelands (Iran, Iraq) or the disappointments of love and the loss of loved ones.

Two friends separated by decades of disparity. The first one's age is double the second's, and they coexist on the edge between understanding and discord. As if they are two roots of the same ghost, their destinies intertwined. They grew from different soils and opposing climates. So when it rains, they come together under one shelter.(idiom)

Here, the two main characters in the novel, they are Taj Al-Miluk and Wadyian Monsour Al-Badi, who have overcome the strangeness of the relationship and intersections between them. Taj has met Wadyian in a musical evening in Paris. They become friends in spite of their different age.

Each one of them tells her story. Taj reports her life in the deep past. She started with the story of her Iranian father, who lost all his money and divorced her wife. Then her mother's husband, Abdul Hamid, angered her mother as she read the Koran. Taj overwhelmed by her love and the men who raised their dome admiration. And her life in the world of journalism and its relations with politicians, and the resulting crises due to changes in the political mood and then its involvement in the revolutionary movement. All led her to a flight of pursuits, exile and alienation in the earth's corners. Through the sequences to the Taji's biography traces the political and social context in which the events of the novel took place. It gives us a portrait of the reality of Iraq in that era, and even of the Arab countries, and the liberation movements that followed the waves of emancipation from the monarchy. That is regarding to the first character (Taj). And Wadyian the second character who was an Iraqi woman living She rebelled against the whims of the professor. She emigrated her country to paris.

Conclusion

The writer of the Novel Inam Kachachi is a creative, aware, and revealing. Kachachi's novel "The Outcast" masterfully explores the concept of time as a narrative tool to delve into the multi-layered realities of Iraqi society. By fluidly navigating between past and present, she connects historical transformations with contemporary struggles, emphasizing the enduring impact of time on her characters' lives. Through her nuanced portrayal of identity, societal struggles, and symbolic time markers, Kachachi invites readers to reflect on the timeless themes that continue to shape the Iraqi experience. "The Outcast" not only stands as a powerful literary work but also reinforces Kachachi's unwavering dedication to making Iraq her subject matter, her passion, and her cause. she made the reader hear, feel and see many historical events, that were spanning approximately eighty years of the Iraq contemporay history. She offers a unique combination of historical reality and imaginative storytelling. It presents a distinct vision of Iraq's history and the characters who played pivotal roles in it, all while expressing love and fantasy in an artistic and captivating manner. This novel could be a great choice for those seeking a literary experience that blurs the boundaries between reality and imagination. She has possessed a great deal of justice and neutrality in the visual world, and provided opportunity to the reader to rule on the events. Moreover, she has proved that the concerns, pains and

ambitions of the human being everywhere in the world, and at all times, are somewhat similar. she always searches for freedom to find meaning for life, She constantly seeks to eliminate the causes of humiliation and alienation that prevent happiness, whatever the source, or social restrictions. Therefore, the writer distributed the events of the novel across many places, which began in Iran and ended in Paris.

In addition, the writer presents a picture of Iraqi society in the 1940s. It is a sumptuous image in its beauty and its significance. It is as if the writer lamented the dissolution of this beautiful city and its history and its cultural component by reason of sectarianism and pre-war.

In many aspects, the novel tends to record the reality of history in different eras. The narrator relies on the historical reality and culture of figures, which have made a significant contribution to the plot. It also cites a historical code in recording important facts and events that constitute an important segment of the history of Iraq.

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