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MARGIN IN LUBNA'S YASSEEN NOVEL "THE MAN OF  
MARGINALIZED MIRRORS"

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**Keywords: A profile of the novelist Lubna Yasseen, the concept of margin, the meaning of the marginal title, the manifestation of margin at the level of the characters, the female margin, the male margin, the manifestation of margin at the spatial level.**

**ABSTRACT**

Margin represents one of the main pillars that have received the attention of modern literary criticism as it focuses on a social group suffering marginalization,. The present study is an attempt to shed light on a novel by Lubna Yasseen, whose title is The Man of Marginalized Mirrors. The syntactic analysis of the title of the novel denotes the existence of a margin that occupies the narrative space. This margin is the man. The focus in the present study is on the margin, its mechanisms of action, how it dominates the character, and how it makes the character view the world through another viewpoint and measure itself with a scale in which its relationship with the other is loosened, which obscures it due to the domination of the rejection factor from the angle of the self with the other, which results in a terrible fall of the character. The present study focuses on the theme of the body and the psychological factor as the focus that planted the act of marginalization in the fictional character.

**Significance of the present study**

The topic of margin is characterized by introversion and isolation, in which the human being becomes dominated by other powers of the same gender. The relationship with the other is confused disrupting balance of relations, which creates a gap between the ego, the other, and the surrounding society.

### **Problem of the study**

The present study focuses on the damaged physical margin and its relationship with the surrounding world, and the psychological margin that reflects the intellectual and mental perception as a result of the repeated suppression of the other, which generates a state of psychological isolation.

### **Methodology of the study**

The analytical method is used in the present study. The present study provides a cultural criticism to uncover the implicit systems underlying the cultural discourse.

### **Previous studies**

“Center and margin in the novels of Izzuldin Galawuji. It is a graphic study that reveals some issues, exposing the unfair practices of the authority’s transgressions on marginalized and forgotten groups as a result of the center’s domination policy and marginalization of the periphery.

The dialectic of center and margin in the Algerian feminist novel in the novel of A nation of glass as a model by Bin Idir Rehana Nour El Huda and Bouktana Rumaisa. The results of the study confirm that women are not marginalized because they are contrived, and that cultural systems are responsible for creating a margin that contributes to the marginalization of women, which produces a reaction that reverses the woman by taking her writing role.

Social margin in the socio-technical literature by Dr. Howayda Salih. This study attempts to investigate the history of marginalization and its manifestations in literature investigating all forms of social marginalization, including the religious margin, the geographical margin, and the feminist margin by describing women as a margin in contrast to the man, as the marginalized attempt to displace the center or become close to it.

### **Introduction**

Margin has gained the interest of modern critical studies as it sheds light on the social groups that have suffered marginalization, especially it has become outside social norms in the institution’s norm, so it has to be viewed differently. Man of marginalized mirrors by the novelist Lubna Yasseen sheds light on a character suffering from marginalization before birth and even a teenager. It prepares several factors for the presence of the act of marginalization, including the features of physical deformity that led to that the

character denies itself, and the fear of confronting the other, whether close to or Alien from it.

The present study is an attempt to explore the features of this essence, whose influence reversed from the outside to the inside. Aspects of internal and external refraction seem to be manifested in that character. It is possible to say that the novel is an internal monologue, which tries to capture the thoughts, visions, and feelings within the characters and their effect on perpetuating the act of marginalization of the character. The present study seeks to uncover the underlying cultural patterns and their domination on the text.

### **Biography of the author Lubna Yasseen**

She is a journalist, novelist, and plastic artist. She is a Syrian-Dutch citizen.

She is a member of the Arab Writers Association in Syria.

She is an honorary member of the Egyptian Women Writers Association.

She is among the 100 most important writers in the world, according to the World Press Organization.

She won the first prize for the short story of Diaspora literature in the Migration Competition in the Netherlands, which is held for immigrant literature alongside Dutch literature in 2014 (Abu Al-Atta, Aws, published in the Information Network).

She has many artistic contributions in the plastic arts.

She has written many books on fiction, poetry, and novels. Her works have been translated into English, French, and Russian... Among her books are:

1. Seven buttons and two genitals, a story set.
2. Flute and Passion Hymns, a poetry collection.
3. The man of Marginalized Mirrors, a novel.
4. On Bleeding Feet, a short story.
5. A Hole in My Chest, an anecdotal Collection.
6. My wife's mustache, satirical articles.
7. A female in a Cage, a short story.
8. Wild Rites, a collection of stories.
9. Against the Current, a collection of stories (Abu Al-Atta, Aws, published in the Information Network).

### **Margin from linguistic and conventional aspects**

Linguistically; Ibn Mandhour states that it means movement forward. Ibn al-Arabi states that marginalization is a word that has bad meaning (Ibn Mandhour, 2015: 92).

Margin means “useless speech. An example of that is a talkative woman who abounds in speech and movement causing a fuss. Speech and movement, when added to margin, indicate a negative characteristic (Dalila, 2012: 303). It also means commenting on margins of a book (A group of Authors: 994). Thus, margin in its linguistic connotation denotes the abundance of speech and movement. It means the footnote of the book that hangs on its margins.

### **Conventionally;**

Margin is defined in all political, economic, social, and cultural fields. Each of these areas has a meaning that denotes margin. Margin is first launched as a term referring to a human group. It is a movement standing to the left of the center, rebelling against it in the West. Many groups called the marginlists or the marginal movement have emerged (Salih, 2015: 47).

Margin is given to a class of people known as the marginal class that, through the various stages of history, has struck a struggle with the center of power holders and the dominant classes and its ideas and dominant discourse (ibid).

In the narrative narration, some marginal characters may be active and moving, while others are characterized by being static and their role in life is very weak (Souria, 2016: 275).

Most of the fictional characters belonging to margin are exploited and oppressed characters.....Those characters belong to the popular class of modest means. They suffer from poverty or difficulty living and integrating into society for various economic, social, cultural, and psychological reasons (ibid).

### **Marginal indication of the title**

The title of the novel *The Man of the Marginalized Mirrors* consists of three linguistic units, namely man, marginalized, and mirrors. The word man is added to the mirrors, which goes beyond the apparent meaning and suggests a deep symbolic dimension. It is known that the man occupies a central connotation in society, by virtue of being a man who possesses the power, opinion, and the ability to overcome adversities and difficulties in life, but the word that is added to it, which is mirrors) contradicts the prevailing perception. Mirrors is a term that is unique to women, so the relationship that binds them together is to highlight the beauty of women. The mirror continues to accompany the woman everywhere, so the relationship that binds them together is intimate, while the man's relationship to the mirror is marginal. It is not considered one of his priorities. This is what the apparent meaning suggests. As for the deep structure, it involves various meanings and connotations, including

that mirrors are not a single word but rather a plural. The word mirrors in this case reflects the opinion of the other. It reflects the group from which it penetrates the man. The word marginalized reveals what the opinion of the controlling group that reverses the marginalization situation and establishes the features of the character.

Thus, the title assumes interest as it represents the identity of the text (Souria, 2016: 124). It performs a function in expressing what is going on within the text.

### **Evidence of margin at the level of characters**

#### ***The female margin***

The woman is the main engine of the narration, as the author is a woman and the margin in the novel is a man. The novelist intends to marginalize women only to move minds towards the position of women in the men minds, or rather the male society that has been saturated since ancient times with the idea of its centrality and dominance in the social milieu as it possesses power and independence unlike the woman who appears weak and subordinate to men. In traditional societies, women occupy the inferior position because they live in a complex situation of exclusion, marginalization, and inferiority (Ibrahim, 2011: 45). Therefore, the novel captures the situation of the marginalized and the forgotten who live in misery, including women, so the narrative penetrates into the core of Their lives to show the scale of the suffering of a poor group of people.

When a female misses someone to protect her and defend her in a brazen male society, she becomes subject to tremors and earthquakes surrounded by eyes that inspect her condition, and there is no savior for her but a man who protects her from the slips of eyes and starving souls. Dalal is the girl who lost her father while she was still in her youth, which destroyed all Her dreams of completing her studies made her mother forced to marry off her daughters to get rid of the burden of living. The narration shows the atmosphere in which Dalal lived. Dalal was reviving the rituals of depression, inspecting the memories of her sadness one after the other. She was alone in a modest room in a house that is nothing more than being Two small rooms, a bathroom, and a kitchen, scattered (...) old pieces of furniture that denote the poverty of their owners (Yasseen: 7).

Dalal is the female who gave up her dreams after the death of her father. After she had got married, she had two children who suffered from extreme poverty. Depression, poverty, loss, and dispersion of the dream are the characteristics that imprinted Dalal's life. She suffered from losing before she gave birth to her two children (Naji and Salim), who were still fetuses in her womb. She must feel fear of losing her loved children. One night, when her husband went to visit his sick mother in The village, the door was knocked. To her surprise, Abu Naeem, to whom her husband works, is at the door. He rapes her. This

incident would be a turning point in her life. She took a dangerous turn towards remorse. She drenched the bitterness of the pain in the soul, which soon stumbled and quarreled with pain. Thoughts clashed in her head and feelings clashed together in her heart. Tears do not stop. An abhorrent sense of shame and humiliation inhabits every cell of the body that has just been violated (Yasseen: 24).

There is a dialectical relationship between the narration and the female body that was damaged as a result of the abuse that the female was subjected to. She was safe at her home. She had a sense of alienation after this incident. She became in full negativity and repression that the knot became represented in her unconsciousness, which made her live in a state of oppression. The body was defiled by Abu Naeem. In itself, this poses a threat to her life. "I felt filth whose purity was violated" she said (ibid).

Dalal suffers from tension and turmoil. The memory digs deep into her. She lives in a deep sorrow. The hand of fate has carved it on the walls of her painful memories (ibid).

Dalal lost the safety that she had. Beside the difficulties of life with the utmost misery, she suddenly finds someone who breaks into her privacy and destroys everything that is pure and contaminates it with horror. The female has become a victim of inhumane polluting practices committed against her as the weakest from the perspective of the male society.

While Dalal asleep, she saw a dream. She saw herself as a sacrifice because she possesses the features of beauty, tenderness, and femininity. The people around her are like wax statues that are motionless and tied. She also saw that Abu Naeem, who violated her while wearing a dress decorated with small skulls for women who were sacrifices for the previous days, tries to kill her with the sword. The dream is a symbolic equivalent of what Dalal experiences and a reflection of the true image of Abu Naeem and the male society that exploits the woman's body as a tool for pleasure. The man who violated her body is a symbol of violating all the criteria. Dalal tries hard to find a solution for her problem, but she fears to tell her story because the consequences would be dire for her. She decides to remain silent to keep her family from collapsing. She is the biggest loser if she tells. Wax statues in which she described people refer to their negative stance on her case. The embroidered dress that Abu Naeem wears represents an objective equivalent for women who fall victim to a figure like the character of Abu Naeem. Woman represents a willful body that suffers from marginalization and becomes part of the pain and sadness that plagues the female character.

Marginalized visions are dominant in the novel. They are portrayed in a faded color that is reflected on the novel's characters. The narrator who reports the events of the novel is aware of what is inside the characters. She says, conveying the situation that Dalal ended up in after that incident and the relationship between her and her husband, Dibo, was broken that there was

another tomb in his house where Dalal buried pleasure until the last moment of her life (Yasseen: 33).

Thus, the female remained confined to that tattooed memory, so her attitude became negative because she was unable to defend herself. This foreshadowed the existence of a deep realistic and psychological crisis in Dalal due to her inability to overcome the ordeal. She remained alone facing this memory without finding anyone on whom she can rely in dealing with. The dilemma developed in her greatly, especially after her pregnancy as a result of that accident. She tried by various means to get rid of this pregnancy, but she was not able, as it remained clinging to life. She used to pray daily that this creature should die because she was sure that it is the result of what that beast planted in her womb. Today, it cannot be a normal human being like others, but it must be a beast like his father (ibid).

The narrator anticipates what the fetus will be like through the dominant pessimistic view of Dalal. The body has become a distinctive mark and a memory that is dug deep in Dalal's mind. This body may have generated another distinctive sign of that ugly act that resulted in a deformed child and the effect of this distortion appeared on his face. This provoked his mother Dalal, who screamed after seeing him, "Kill him, he is the son of Satan, this is not my son. Please, keep him away from me" (ibid).

The body has a secret that cannot be easily understood. It contains things that are both hidden and publicized. The victim fell into severe psychological suffering that took a part of her body. That body became the place of pain and its containment (Bin Hatera, 2008: 238). She paid the price by giving birth to an illegitimate child. The body denotes its rejection of that child. However, the fetus, like its father, forcibly entered her and imposed its presence on her without shame. She surrendered to the matter without any feeling of motherhood being interfered with. She wants to throw it out of the body. She alone knew the secret of her hatred for this fetus, whom she kept rejecting silently (Yasseen: 38).

The desecration that Dalal's body was subjected to generated hate and hatred within her. There was a swollen forehead, puffy eyes, and a face on top of red hills and plateaus protruding from the complexion of his face (ibid).

Sahar is another woman whose body is subjected to abuse. The novel narrates that a woman was raped because of her father, who is the other face of Abu Naeem, but he is almost worse and dirtier than Abu Naeem. The narrative event focuses on the body of the woman who was violated because of the male authority that is represented by her father. He lacks moral values and principles, so he persecutes the female and exploits her weakness to be treated as a marginal being for fun only. Sahar tells Sattouf, whom she married, what happened with her. "When I grew up a little, and my body began to take the curves of women, he became dirtier, deeper, and even more frequent. Then, he

took me out of school and imposed a fatal siege on me between the walls of the house” (ibid).

In the narrative text, the female appears despondent. She is not able to reveal her inner feelings. He tells Sahar that they are alike in terms of what they went through (ibid). The narration shows the marginalization of the female by the social power possessed by Sahar's father and his power over his daughter, whose inner mirror was broken as a result of her exposure to a physical breakdown, causing her to have a psychological disability that is difficult to erase because of being dug deep in memory.

The novel focuses its interest on showing the feelings of the woman forming the focus of an internal approach that depicts the intensity of female emotion and marginalizing her in life, especially when she is unable to reveal what she is going through in terms of society's events that she is not forgiven for what happened as the female is the most affected. She must remain silent and endure psychological and physical pain, which is a catastrophic end. The identity of the other is revealed in the contact with the ego (Al-Faouri and Qabilayat: 340).

Thus, the female body has been subjected to violence and marginalization by the other, who did not respect the privacy of that body. The sanctity of the female's body was violated, which denotes a state of chaos and absurdity that prevails in the other. However, the female suffered all types of psychological pain with all its aspects (Yasseen: 57).

The narration moves to indicating how revenge is taken from Abu Naeem for his action against Dalal's body. She suffered as a result of the painful and sad memory of the body. Abu Naeem was surprised to find his son Naeem's head stuck between the bars of the bed after he tried to get off him to reach his mother, but he was unable to end up being hanged between the bars of the bed. That day witnessed the death of Naeem and the birth of Sattouf, Dalal's son from Abu Naeem.

The punishment Abu Naeem received for his despicable act is a kind of justice in order to perpetuate the act of revenge against the other. As for Sahar, she escaped from the marital home after finding her husband, Sattouf unable to protect her from her father in order to free her from the families who restricted her to him.

### **Male margin**

Marginalization was not limited to the female only, but rather, the male has been subjected to physical and psychological marginalization that made him vulnerable to severe psychological earthquakes that diverted his life path from its nature to become a deformed being that carries his deformations in his body. The mirrors of others are reflected in himself.

This deformation in the face of Sattouf perpetuates the act of marginalization that he is exposed to later, which grows in itself as a sin that years will not



erase its effect. Sattouf fell as a victim to the female center that was subjected to social bullying.

After the birth of Sattouf, Dalal's son with deformities in his face, Dalal continued to dislike him and she did not accept the existence of this being in her life. Sattouf would be a marginal component in Dalal's life, lives of others, and all people he met.

Sattouf, the illegitimate son of Dalal and Abu Naeem, represents the marginalized man of mirrors, the being whose mother rejected him in body and soul and wished for his death and tried in various ways to abort him without her wish being fulfilled,. Because of him after his birth, her womb was removed. She did not consent to feed him. She did not accept to embrace him, but she gave him artificial milk and put him in a far corner of the house hiding his face with his hands so that he could not see or be seen by others. He grew up day after day like a wild plant watered by the rain of the sky realizing in his small heart that he was not loved by his mother, even His father and brothers did not feel his presence or absence (Yasseen: 60).

Sattouf, the marginal being in life, felt that he has a different existence. The family that is supposed to be the source that bestows love and tenderness met him with dryness and denying his presence among them. When he joined school, he did not receive attention and his matter was not significant to his mother. She instructed him to wear clothes She chose for him. She left him wearing his clothes alone as she did not do with the rest of his brothers. He did not concern her much whether his hair was arranged properly or not. All she cared for was to finally see him step outside the house. She sent him with his brothers to celebrate her liberation from his presence (Yasseen: 66).

Sattouf represents most of the fictional characters who suffered from physical and psychological marginalization. Perhaps, this had the greatest impact on marginalizing his vision of himself and others seeing him as he is a complex being that is unable to establish a harmonious relationship with others because his relationship with his mother was troubled and tinged with separation. His mother did not add this little boy to her chest or even feel her warmth and tenderness as if it were a pillow on the bed (Yasseen: 49).

Sattouf was subjected to deception, starting with his mother, passing through the refusal of the idea of naming this newborn so that he would have an identity that would recognize his existence. When her husband asked her, as is his custom, about choosing a name for the newborn, she answered him that he names it. She told him that he can name it Satan if he wants (ibid).

Naming it as Safwat, known as Sattouf for this newborn, is as a coincidence to his father after someone asked him about a person named Safwat who was known in that neighborhood. Sattouf was neglected by his mother. She never paid him any attention, nor did she carry him or kiss him once (ibid).

The neglect that Sattouf was subjected to, starting from denying his existence or isolating him as a body from others, began with his mother's hatred of him and her alienation from him. She hated him before she saw his implantation in her womb (ibid).

Her feeling of hatred for Sattouf was mixed with sadness and pain that endured the self as if it were a destiny that was written on her. What that beast planted in its guts that day cannot be an ordinary person like the rest of humanity, but it must be a beast like his father (ibid).

Sattouf is a character who has suffered from marginalization since he was a child, as the mother or one of the family members did not give him any kindness, care, and tenderness, but he felt his heavy presence among them. This matter is sufficient for the subject to be exposed to severe physical and psychological alienation that affects his communication and relationship with himself and the other. As soon as he sees someone within his sight, he becomes silent, and stops walking, as if he is holed up in silence in the face of those around him (Yasseen: 60).

Fear also arose within Sattouf. It began from the first moments of his life. He became aware of the extent of his difference from others. Despite his strong desire to aspire towards achieving what he wanted, he was suffering a severe setback as others dictate to him what they want from him, and he is unable to Making a voice or expressing an opinion because his shyness prevents him from doing so. His shyness prevented him from engaging in the battle of existence. He was a silent being whose sense of his existence in life diminishes day after day. What he suffers is a psychological complex that hurts him with wounds implanted by the hand of life. Sattouf's character suffers from a fear of women complex, the fear of confronting this being who marginalized him, rejected him, and physically removed him and harbored hidden hatred for him, for which he knows no reason other than that the deformity in his right face was behind his mother's hatred of him and excluding him from her. He does not know the real reason for his mother's hatred of him. This matter has applied to the rest of the women as every attempt he made to confront the woman failed. This was implanted in himself and developed and he was unable to confront himself. Every attempt for him to correct the path of self or eliminate his shyness, or even his attempt Looking at his face in the mirror or seeing his face in others failed as a result of confronting the hidden fear.

As a result of the tense relationship between Sattouf and his mother, which grew and spread to withdraw from the rest of the women, Sattouf lived suffering from psychological disorders reflected on his body and his perception of himself, which carries an abnormal perception. This made him in a state of distaste for the other. At the same time , The perceived negative reflection of others about him went with him.

What is noticed is that most of the fictional characters suffer from emotional coldness and disappointment in life. This is a basic feature of which the

marginalized group suffering from psychological breakdown is known. Nothing can make that group feel warm and pulse of life since it was thrown into the womb of fate to life (Yasseen: 9). The marginalized characters were characterized by sadness and depression, which became a prominent feature on their face. This is the matter of Dibo, Dalal's husband, who avoided meeting others and turned a blind eye to their presence. He was not used to being visited by anyone or visited by someone (ibid). Isolation from others is a feature of both Depo and Sattouf. Perhaps, this had a clear effect on the confusion and shaking of the characters' relationship with the other.

The narrative lexical words clearly indicate marginalization so that insensitivity, ice of silence, cold frost, and death indicate the atrophy and end of life due to the domination of the negative side of life. Moreover, poverty has emerged as a prominent sign of marginalization. The marginalization of the character's role in life leads to the dark side that destroys the bright side of life.

The novelist has combined two styles in her presentation of the fictional character. The first is the introspective aspect, whereby the novelist enters the inner world of the character relying on the technique of introspection, the monologue, and the inner view of the character (Azzam, 2005: 20). Sattouf often shows the emotions and feelings that burned within him through the inner view. After his wife Sahar escaped from the house, Sattouf said; Why didn't she give me enough opportunity? I might have found a solution if she gave me the time, but she did not, as if she wanted an excuse to escape and she found it faster than she expected. For her, I was nothing but a fallen letter from the alphabet of masculinity, or a crumbling ladder whose steps she climbed as fast as she could to remove the closed locks in her face... She went out and left me alone (Yasseen: 261-262). The internal dialogue that Sattouf had with himself shows that he was hesitant, not being able to face Abu Sahar's influence, and stagnant in not facing the problems he was going through.

The other way of presenting the character is represented in the reporting method, whereby the novelist "introduces the narrative character by describing its conditions, emotions, and ideas. She defines its general features, presents its actions in the style of the story, comments on the events, and analyzes them (Azzam, 2005: 20). When the teacher of Arabic asked students to write no less than ten lines about who you are And what you want , Sattouf was clearly confused in answering these two questions, which he considered embarrassing for him. Sattouf stood unable to introduce himself and determine his wishes. It was not possible for him to write that he wished to recover from a deformed cheek, so an answer like that would leave His open wounds oozed in disappointment beyond his tolerance at the sight of curious eyes that could not have mercy on him even while he was hiding his wounds. He would be much more embarrassed if he spoke out about them (Yasseen: 106-107).

Sattouf was unable to explicitly express what was going on inside him. There was a fear of the other's reaction to him. He was also dominated by fear of misunderstanding others. He was unable to understand himself and determine

his goal in life. He is really controlled by the idea of a deformed cheek that he wants to be healed from it. Through the inner view of his feelings and wounds, he shows that they left scars in his heart. This reflects the extent of the psychological breakdown that Sattouf experienced throughout his life, which he lived without finding anyone to understand him. He used to live in a state of total defeat.

The structure of the narrative text has taken a narrative path to express the situation of the marginalized characters who suffered because of poverty. Those suffered from physical marginalization and were exposed to ostracism by society. Instead of treating Sattouf as a normal being, he was exposed to an intensity of the conflict and the alienation. He has rallies by community members. He explicitly expresses that the social reality is full of manifestations of alienation and conflict. The crisis of the self appears with society. The characters are often tensed and react harshly to society as relations are based on conflicts (Salih, 2015: 211).

The novelist turns to this marginalized group and tries to focus on their external appearance as well as the feelings and emotions that are inside them, but she turns to something that is socially unacceptable. She tries to convey the message that every person can be like Sattouf that is neglected, isolated, and marginalized. Thus, collective visions that express his opinion in himself create a state of exclusion, marginalization, and inferiority to which the character is exposed. Her life becomes full of negative attitudes, such as losing interest in life and future. Sattouf discharges what is inside him of repression and anger at the dead. Then, he beats and slaps the corpse as if this corpse is the other is the source of the pain and cruelty of ignorance and marginalization. He addresses his mother asking her why? ... what did I do to you? What did I do to my neighbor? What did I do for life? ... to my brother ... to my wife ... to myself? Why should you treat me with all this meanness? ... (Yasseen: 274).

Sattouf remains unconscious because of the grief, pain, and exclusion that he suffers from because of the other side; his mother and the social environment that isolated him in a narrow corner of life without giving him the warmth of tenderness and love that he needs. Sattouf dies after torturing himself because of raping a dead bride to be a marginal victim of his life.

### **Manifestations of margin at the spatial level**

Place took a remarkable position in the life of the narrator. The character was affected by the place to an extent in which the character was impressed with the place and took part of its features that characterized it. The place affects its specificity in forming the consciousness of the characters. Features of social and cultural life are evident in it. Therefore, it is the richest experience of civilization and the most influential and interactive feature in the lives of the characters that make up the features of the familiar fictional formula (Salih, 2015: 205). The place may be an important element for expressing the character's position in the world (Al-Hamdani, 2000: 70). Place exceeds its

value as a pure framework for entering into a dialect with people, their psyche, events, and their significance. Place is not materialized or becomes apparent except by the presence of characters and their influence on it (Hussein, 2004: 9).

The fictional character could not harmonize with the place. There was an aversion between them. Dalal was reviving the rituals of depression, inspecting the memories of her sadness one after the other. She was alone in a modest room in a house that was nothing more than two small rooms, a bathroom, and a kitchen. Scattered old pieces of furniture on the edges of that room that she occupied denote the poverty of their owners. On their yellowish-colored walls with eroded paint, the moisture celebrates its scent and its never-ending creep, leaving ugly stains peeling from above the paint that has lost its color due to an aging that was not early at all. Those eroded walls remind them of a heart that rusts everyday without being able to do something to relieve her of the bitter taste of brokenness (Yasseen: 7-8).

Dalal's torment began from this house that became a place which depicts the pain and gloom of the fictional character reflecting its influence on the character to express the extent of psychological and spiritual breakdown. Thus, it became a marginal place where the character does not rest and calm.

The character might be confined to a narrow place and prevented from practicing freedom. This is what Sattouf represented. He used to go to a far corner in the living room, embrace himself as an unborn fetus, and retreat to a voiceless cry .. These periods of tranquility last for hours as if he were suffering an intermittent winter hibernation at no time (ibid).

For Sattouf, the place represents a closed place that closes the outlets of openness to the world. His vision gets narrower, and he collapses into himself in a secluded place that his mother has set for him to live, with a fear of confronting himself and facing the other.

Sattouf took his place in the school and stayed alone without anyone sharing his solitude. He sat without a voice or movement as if he were preparing himself for unification to become an inanimate object that does not bear any feeling of any kind. Day after day, his presence in the classroom resembled his presence At home (Yasseen: 67).

Sattouf's union with his wooden chair expresses a crisis that the character suffers. The psychological isolation caused by life circumstances pushed him to a remote place far from the warmth of the family, which made him believe that the deformity in his right cheek was the reason for his being far from the other. This belief was rooted in him by the closest person to him; his mother, who caused the existence of a complex in Sattouf from women, shame, fear, obedience to the opinion of the other, dependency, humiliation, and a sense of alienation and loneliness. These distortions found their way in Sattouf's heart isolating him in a remote corner alone from the rest of his family in the house,

which made him take a place isolated from his school peers. He became as a single block with the seat. The place became linked to the reality of Sattouf and expressed it.

Even when Sattouf worked with his father in the workshop of Abu Naim, he tried to isolate himself in a place so that he could not see anyone or be seen by others. One of these two rooms is located at the wide entrance, which begins at the end of the seven steps, the first of which is on the street, while the other room was hidden behind the first so that it cannot be seen from the outside. There, Sattouf chose to work, hiding his face from customers, passers-by, and everyone with eyes, avoiding any contact that exposes him to the looks of surprise that he faces whenever he passes a new face that he does not know (Yasseen: 111).

The open space causes fear to Sattouf, so he chose the other room hidden behind the first, which is an isolated place so that he does not have to hide the deformation in his face. This represents a psychological situation that Sattouf relaxes with. He is afraid of the open places that force him to face others. The place expresses the reality of the character that does not exceed the reality attached to it and indicates it (Al-Harbi, 2003: 14). When his brother Salim found him a governmental job, his workplace was isolated and had no room for others to contact with him, which made him calm and feel comfortable. However, hesitation and fear dwindled him at first because the place is specific to the fridges of the dead in the hospital. He takes care of keeping them in the fridge after he receives them. Besides, he would be alone in his workplace and would not have to confront others. The narrator describes the place likening it to Sattouf. The place was cold and silent as he left it, almost like his face. He turned his head around. He became more daring than the previous day. He saw the muddy walls hiding behind the large cooling devices prepared to receive dead bodies. It is wise to enter this lonely place without being overwhelmed by the fear of death, the coldness of the place, and its silence with majestic feeling, so that he swallows his words and stands silent in the presence of death and in his room (Yasseen: 184-185).

The narrator draws a clear picture of the place that Sattouf would occupy and spend his time in the company of the dead for some time until the body is delivered to its owners. The closeness between Sattouf and the place that contains the dead appears clear as the moments in his memory when death allows him to approach his mother. He has another philosophy. Death has special abilities that can hide those cold looks that his mother used to kill him whenever he approached her. Only death allowed him to approach his mother and sleep in her lap. Because he did not feel the virgins of life and love in his veins, death was a relief from all evil. His mother's pains did not end his permanent expulsion with death. So, he did not fear death nor did he hate it. He felt that he was very lucky to find a job at such a place that exempts him from the authority of Abu Naeem, his successive orders, and his heavy hand that fell

on his face several times when he made a mistake in installing a piece of wood although he rarely made a mistake (ibid).

Thus, the place becomes a witness on the injustice and cruelty that Sattouf was subjected to at home, school, and workplace. He felt alienation within his family and the places he visited. It appeared that others dominated him through his obedience to their orders and his submission to them. The place becomes a sign of the cruel life that Sattouf lives. Without finding someone who understands and sympathizes with him outside the boundaries of the deformity in his right cheek, the spatial image cannot be isolated from the character as both of them make the other (Al-Harbi, 2003: 38).

### **Conclusions**

Recent critical studies have been concerned with studying the margin and its significance in literature. The present study dealt with the margin in the narrative narration, which revealed several connotations clarified according to the results of the present study.

Most of the fictional characters belong to margins. Their role in life was static and very weak. They are socially exploited and oppressed characters.

The narration portrayed the marginalization of the female who emerged mainly as a body subdued. The female had been subjected to a psychological breakdown that affected her relationship with herself and her social environment. Then, the female turned into a center that she practiced through a vengeful act of bullying her against the masculinity in the character of Sattouf. She transformed him into a weak and fragile being that is afraid of the other, especially the female.

The novel bears the concerns of the marginalized and forgotten members of society. Sattouf was the victim of his mother that contributed to perpetuating the act of marginalization, which affected his relationship with women in particular and his relationship with others around him.

Exposure of the female to physical abuse made her vulnerable to feelings of estrangement and alienation. It made her positions laden with negativity and suppression.

The tyranny of the psychological margin had a great impact on marginalizing the character's vision of itself and others.

The female was not able to express her feelings and the painful events she was going through because society does not forgive her for what happened, which forces her to suppress. This leads to a psychological and physical calamity that the woman bears with pent-up pain. The novelist on the other hand wants to convey a message indicating that the female does an act of self-blame for the violence that befalls her on the part of the man as long as society did not try to change those perceptions and ideas about women.

Sattouf was subjected to physical and psychological marginalization. His relationship with others around him was disrupted. His position became negative in the narration as he was unable to get out of the marginal state, becoming a victim of his family, especially his mother, and a victim of society whose visions reflected in Sattouf's character and affected his view of himself.

The fear complex was entrenched within Sattouf, especially since this fear arose with him in light of his relationship with his mother and withdrew to any woman he sees or passes by. The effect of that appears in his body, which begins to move with pendulum movements from the front and back and the occurrence of tremors in his body.

The marginalized character suffers from bitter disappointment in life and emotional coldness. The novelist narration is full of positions that have connotations expressing that.

The novelist could highlight the role of the other's awareness of itself.

The place does not seem friendly to the character. This is due to the marginalization of the place and the extreme poverty that prevails.

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