

The Social Dimension Of War During The Retrieved Time In The Iraqi Feminist Novel "2004-2015" : A Social Narrative Study

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Abstract

This research addresses the social dimension of war during the retrieved time in the Iraqi feminist novel (2004-2015), in which the researcher addressed the social aspect of war through the times diversity. The research was represented in the external retrieval, which represents the date and time of writing, as well as the internal retrieval, which represents the time of the text that comes late. This topic addressed the external and internal retrieval functions. The researcher tried to stand at the retrieved time in the wars, and the manifestations it left in the spirit of the chosen feminist novels, as well as the relationship of the retrieved time with time and place, and the extent of their effect on it. Time is one of the active narrative elements and "it represents a great effectiveness in the narrative text, as it is one of the main pillars on which the narrative process is based. The study of time in the narrative text is what reveals the clues through which it is possible to determine how time works in the literary work."¹ Time is a tool that has functional dimensions through which the writer embodies his feelings, feelings and literary material. The element of time that regulates the narration process cannot be neglected. It is necessary to tell the story using the types of past, present and future tenses, and the use of time technique results in a determination of meanings, connotations and functions. Gerar Jenette distinguished between two times, the story time, which he considered a natural time, and whose events are sequenced according to logical reasons, and the tale time, which goes according to the narrator's vision, because he goes back to the past to retrieve events, and moves to the future to anticipate them, which is what Jenette called as "Time Paradoxes".² What is meant by different time techniques, including the retrieved time technique, has been called by several names, including retrieval, recall, antecedents, and regression³. These names, despite their different pronunciations, agree in the semantic meaning of retrieval, which is "a modern novelist term that means going back in memory to the far and near back"⁴, that is, the narrator inserts a previous event, and when he inserts it, he disrupts the course of events, because he recalls important past events in the course of narration. Retrieval, in general, is an artistic technique through which the writer innovates in leaving the successive storytelling to narrate events that occurred in the past, and then completes his narration. The process of temporal retrieval may come through an external retrieval of events that dates back to before the beginning of the novel, and an internal retrieval dates back to a past after the beginning of the novel that has been delayed in the narrative text, and there is a mixed retrieval that combines the two previous types

⁵. Some critics considered retrieval time as a kind of time paradox, which means “the deviation of the narration time, as the narrator’s continuity stops in his finite narration to make way for him to jump backwards.” ⁶ The writer employs this paradox through his narrators, and some of them enter the paradox of retrieval between two times: the time of discourse and the time of the tale, as if he wanted the recipient to enter into this paradox since the beginning of the retrieval time, which was called the zero time of the narrative process. This process is intended to involve the recipient in the process of remembering the time, so he shares this remembrance with the narrator. It is a kind of process of slowing down time through retrospective pauses in which the narrator takes a time break in which the recipient also participates ⁷. Retrieval narrative time “breaks up into a group of temporal fragments that separate at the beginning to meet at last.” ⁸ What distinguishes this study, is the tracing of the temporal narrative process through the social and cultural criticism approach. The novel before it is literature, it is a form of culture, and as long as the novel is a culture, it resembles others in cultural products, as it is subject to social and political variables. After this preface, in which we addressed the definition of the time narration and the technique of retrieval, it is worth talking about applying this technique to the Iraqi feminist novels that dealt with the issue of war, and an explanation of how to employ this technique through the social and cultural dimensions of the repercussions of these wars. This will be discussed through different types of retrieval, such as: external retrieval: it goes back to before the beginning of the novel, and internal retrieval: it goes back to a subsequent past after the beginning of the novel.

Keyword:- the war, take back, social dimension, fragmentation, violence, Time Paradoxes

First: The External Retrieval in Feminist War Novels

External time in general represents the history and time of writing, that is, the circumstances in which the novel was written, and also what is considered from the external time, is the reading time, that is when the recipient receives the novel and narrates it. It is known that re-reading is a kind of text construction, but the external retrieval time as expressed by (Gerar Jenette) as “retrieval passages that are full of memory to before the beginning of the novel.” ⁹ Often, this type of retrieval is when dealing with a newly introduced character, and the narrator wants to illuminate some of its past, and the narrator resorts to it when it is necessary that this character must appear. This helps the writer to fill in time

gaps that help him understand the course of events, and also help him to interpret new events, by linking the events to each other. One of the scenes in which the external retrieval technique was demonstrated is the text of the writer Maysaloon Hadi in her novel (Zainab, Mary and Jasmine). She writes: "Years ago, I confronted Mary and told her I was going to the cemetery at last, and I would wrap an old black cloak, and use the old Diyala road. She said: No, this is very dangerous, I told her I'll wrap myself in a new black cloak and get on the bus, and use the new Diyala road. She said: "This is more dangerous." Between Baghdad and Diyala, there are three areas to set you up and kill you, and each group of them has a different affiliation. After that, you

will curse the day you came into this world.”¹⁰ It is noticeable in this anticipatory scene, which began with the adverb of time (years ago), which confirms that this retrieval in which the memory goes back to the time before writing, so it remains stored in the memory until the time of venting about it came in this regard. The manifestations of war in this scene are clear and evident through the expression of the difficulty of accessing the cemetery, which contains the war victims of the father, brother, son and husband, and it is the woman who goes to the cemetery. This is an indication that the woman is the one who bears everything after losing the loved ones. She carries anxiety, and she is eager to visit the cemetery despite the dangers of the road. The roads are full of death barriers, from kidnapping and killing militias to different sects, as the difficulty of accessing and the suffering of overcoming these barriers are all manifestations of the war that generated this bitter reality of damned barriers. Looking at the time of external retrieval narration, we find that the writer Inaam Kachachi employs this type in her novels in a qualitative manner. For example, what was mentioned in her novel (*Hearts Drives*) when she writes: “With the extension of the years of war and the continuation of the martyrs mill, we have the certainty that the homeland is withering and leaking between the fingers like a fist of blood, and that the distance between us and it has become an isthmus that is difficult to cross. As for Baghdad, which is in the heart, how much I was afraid to see it dwelling in memory, like the old yellow picture that we keep in heavy wooden frames, we look at it in the attacks of nostalgia, while we smile heresy and wipe the dust from it, and we have no way to it.”

¹¹ In this section, the writer expresses her feeling of sadness and pain as a result of the continuation of the wars that did not stop, and the manifestations of war are heartbreaking. As the

wars continue, the martyrs continue to fall and we lose our homeland, and the feeling that we are strangers in our country, separated by distances and distances, and our city Baghdad, has become old due to the destruction that left by the wars on everything, so it became like an old yellow paper, suggesting withering and decline. It is clear what in this retrieval scene the use of the cultural system through the poetic language of the use of words that expressing the bitter reality, such as: (isthmus, the mill of martyrs, the runways of memory), all of which carry the meaning of sadness and pain over the bitter reality. The simile in (the homeland is like a fist of blood) and the simile bears a strong indication of the effects of the bloody war, as the whole country has become a fist of blood. In this scene, the use of retrieval techniques, and temporal period healing, as well as the presence of repetitive and reproductive patterns. In more than one external retrieval narrative scene, the writer Inaam Kachachi tries, through her creativity in her novel (*Tashari*), to remember events that occurred, and connects the events in this memorial retrieval, starting with the coup against Noori Al-Saeed until she reaches beyond, so the writer writes: “That was before our third war, when the resurrection took place and the fire of hell raged and chaos waved over our heads, my aunt finally realized, with the wisdom of a woman who had lived for eighty years, that the ruin would prolong its stay in that land, and she began to have an obsession with immigrating with those who immigrate, and Canada was the ideal destination¹². The retrieval scene began by talking about events before the third war, and then added it to talk about the war that followed, and he likened it to the “Resurrection”, an indication of its ferocity, and its effects on the land with devastation and destruction, and the human being must be anxious, afraid and escape, and thinking about migration, which is one of the most

dangerous manifestations of war. As the war pushed thousands of Iraqis to immigrate, and the loss of the Iraqi identity and personality, especially its reflection on the woman, and her model in the aunt's section (Wardiya), who realized the risk of situation, so she set out to migrate to be a haven after fleeing, and this was confirmed by the next section, which is the transition from the retrieval time, which is a reason for the forward-looking time by saying: (Canada was the ideal destination). Inaam Kachachi presents us with another creativity in the novel (Tashari) with a scene of external retrieval, as the writer writes: "Above one of the vehicles, I spotted a large framed picture of the Metropolitan of Mosul, who had been kidnapped and slaughtered by unknown persons a short time ago, men being slaughtered and their pictures remaining in the frames. They give the, the pilot and the journalist nicknames and take the official mark of the martyr."¹³ This retrieval image came when the narrator talked about the arrival of (Wardiya) to Paris and saw what she saw, including this scene, the image of the Metropolitan on top of one of the vehicles, and the image at Charlie Airport in Paris. Here, the external retrieval is manifested through the connection between the present and the past, the present is the image of the Metropolitan at the airport, and the past (unknown people had kidnapped and slaughtered him shortly before). Here, the image of the retrieval of this character (the Metropolitan of Mosul) appears to talk about one aspect of the war, which is the killing on identity, and the killers were described as unknown, and this is evidence of the horror of this war. The person dies and the killer is unknown. From the ugliness of this war, the writer used in the process of retrieval the methods of war from kidnapping and then slaughtering, as well as confirming the process of memorial retrieval by saying (shortly before), which is from the near

memorial retrieval, not far. The writer Hadiya Hussein drew in her novel (Women of the Thresholds) places from the external retrieval time. Her novel began with the external retrieval through this passage, as the narrator writes: "between my escape from Baghdad to Amman, and the fall of the statue in Fardos Square, a period of time approximately three months, but it withdraws a temporal legacy that extends to years, formed of clotted blood, stumbled footsteps, and women sacrificed their longing on the thresholds and muddy paths."¹⁴ It is noticeable in this retrieval passage that the narrator, who spoke in the first person pronoun form, represented in this temporal narration the effects of the war, whose devastating effects were reflected on women more than others, as they do not speak for themselves, as they represent women, especially the women symbolized in the title of the novel (Women of the Thresholds). As the heavy suffering caused by the siege and war, she remembers that time period that she specified in the text (3 months), which is the interval between her departure from Baghdad and the fall of the statue. This event represents a time interval, and this time evokes the grief of the Iraqi woman, who has been destroyed by wars, her personality torn apart by conflicts, and made her a fragmented personality lost in exile and migration. In this retrieval there is a thrilling of worries and sorrows due to the bloodshed, the stumbling of footsteps, and the loss of hopes and longings, in the thresholds, as the women are between the lost and the unknown. It is noticeable in this retrieval passage the tendency to the miraculous in representing the tragedy of women, dispersal and loss and the unknown future in the thresholds and others. Among the narrative scenes of external retrieval is what the writer Lutfia Al-Dulaimy emphasized in her novel (Hayat's Garden), as this external retrieval takes a different curve through the transfer of narrative events

from her past to her present, as well as before the story. Retrieval narrations processes focused on the worries of Iraqi women in times of war, especially since this novel deals with a state of love in wartime through an emotional tendency that leads to hope in love and life, but wars come and dispel these hopes. This is an example from the external retrieval narration that says: "Remember the life of this talk, which has passed twelve years, remember the column of cars that fled from Baghdad at the beginning of the bombing, but people used to seek refuge in the buildings of schools, mosques and holy shrines. Some people resorted to the tribes, and they were a life leaving homes, walking in time, and did not travel in the place. The places are the same under the wind, rain and fear, they are walking without a compass or a goal. A life wonders: How can a person go without return? Some of them were willing to pay half of their life in exchange for staying away from death."¹⁵ It is clear from the passage, the departure from the temporal gradual text to a retrieval time, as the event that has passed ten years, and perhaps the novel refers to the time before writing the novel, the writer retrieves it when writing, and it is clear in it the manifestations of the war and its effects on the Iraqi woman. In the process of remembering, as if she remembers bitterly the columns of cars fleeing from the bombing, and the crowds of people sheltering in buildings, schools and mosques. One of the manifestations of the war is that people went out wandering on the streets looking for a safe haven, and as long as the narrator is a woman, she means the suffering of women as an essential part and component of the Iraqi people, she is the mother, sister, wife, aunt, aunt, and beloved. Often the narration is actually the past (passed, ran away, was), and then the focus on the feminist element in the feminist war novels, which is the result of the state of society,

whether the family society, or the state, brought women to this deteriorating social situation. Feminist novels try to fix what society has corrupted by correcting the path, and the writer Lutfia Al-Dulaimy in her novel builds the narration process in what is known as narration reproduction, as the narrative events follow in the past tense form by recalling the saying: "Some of them resorted to the tribes, she used to see them leave the houses and some of them were ready to pay half of their life in exchange for staying away from death."¹⁶ This sequence in the process of retrieval is extracted from the first memorial situation, and then the writer repeated it many times in the body of the novel, and all of it stems from suffering in times of wars, and from the manifestations of war in the previous section. In the novel (Pragmatic Gram) by the writer Alia Mamdouh, this novel expresses the state of conflict between a man and a woman, and the novel contains a lot of frankness in its basic idea of the sexual relationship between a man and a woman, which is a love that is difficult to achieve. What we are concerned with here is the use of the past retrieval time, which is an external time that communicates with the present" and on this basis, the novel is exposed to more mixing of papers, the past flowing over the present, as if it were a painting (Salvador Dali, The Persistence of Memory), as time covers the parts of the image in the form of a leaves tree from the tree of overlapping and contiguous times."¹⁷ In this scene, the writer recalls her memories with her mother and writes: "She used to spend the long Baghdadi days singing, and the day I speak to her, while I was outside, she would answer me with singing, letting out a long groan that only stumbles with the death that she has fallen on, since the previous day, the previous year and the previous age."¹⁸ It is noticeable that the writer employed external retrospective time through a

focused remembrance process for the details of the event, which are memories with her mother that she summons to go from her to the present time, and compare between the past moment that ended in time with the present moment that extends in time forward. Indeed, the retrieval time has come overlapping and contiguous by using the past tense (was) and using (day, year, age). Perhaps we smell from this retrieval the smell of death that has spread over time, as if it wants to express that joy does not last, as soon the soul is snatched by a stray bullet or an accidental explosion, as if it wants to say through her mother's tongue that our recent past in the last four decades is a painful and cruel past, experienced by those who survived. This is the social and political reality of Iraq because of the wars.

Second: The Internal Retrieval in Feminist War Novels

The internal time, in general, is represented in the text time, which is the semantic time of the imaginary world, as well as relating to the period during which the events of the novel take place. The temporal field of internal retrieval is included in the first spoken time, and it is part of it, but the reference to it comes late, because the narrator cannot tell all the narrative events at the same time. He moves from one character to another, and this forces him to postpone the narration of a character and move to another one related to the event and then return to it with a kind of internal retrieval, that is, the realization of postponed events about the character¹⁹. A group of critics has adopted the French critic (François Lyotard's) division of the internal time, such as, cosmic time that is represented in seasons, months and days, and psychological time includes personal memories and past, and what results from feelings, emotions and conflicts, and historical time includes the effects and historical

works²⁰. It is noticeable on this division that it included the historical time, and the historical time was mentioned in the external retrieval. It must be clarified that what is meant in the historical time in the external retrieval is a time that includes in the time before narrating and storytelling (the time of writing), as the narrator realizes it briefly in a specific event. As for the internal historical time, it is included within the time of narrating and storytelling, and it is frequently repeated throughout the novel, sometimes in a detailed form, and it includes antiquities, works and historical facts. The psychological time deals with the psychological dimension of the characters. Through the study of the Iraqi feminist novels that dealt with the issue of war, various evidences of the retrieval time became clear to us, which I present as follows:

The writer Alia Talib has a novel entitled (The Resurrection of Baghdad), in which she deals with the lives of Iraqis after the occupation, which she was a witness to, especially in Baghdad. The writer linked us with scenes of the fall of man, history and the state in a large and ancient country. This novel has contributed to revitalizing the Iraqi memory for future generations, and the writer has employed the technique of internal retrieval of time, so we find her expressing her psychological state in harmony with the tragic events, she is a narrator who knows all the details through the characters that control her and her psychological state. The writer held her characters this psychological crisis, because everyone suffered from that era. Thus, most of the novel's characters came in a state of psychological distress due to war and death, and among these characters is the character (Haider), who is one of the developed characters in the novel. I talked about him at the beginning of the novel, and he is the eldest son who was hit by a bullet that punctured his right leg, and as a result the family lived in a difficult psychological

state. After this incident, the family's circumstances changed and became full of sadness, pain, grief, depression and psychological distress. Then, the novel monitored the development of this psychological state of this family, and among the techniques of this monitoring is the use of internal retrieval of psychological time by recalling the incident of the accident, and she says a year after the accident: "For a whole year, Haider remained wrapped in gypsum after his leg broke an intervening path, and he was prevented from moving. He was confined to the house with boredom and his laughter, which was not interrupted throughout the house, subsided, he suffered with all the pain of the earth, he did not sleep except while he was under anesthesia, and he did not eat until after the urgency, and he was completely alone as he tried to make the days and months speed up by the end." It is clear what in the clip is an expression of continuous psychological pain for a year, and this pain appeared in his behavior, reactions and actions. We find that the writer has employed in this retrieval the cosmic time (years, months, days), which is part of the internal retrieval, and the psychological aspect is the continuous feeling of pain and suffering. The social dimension in the foregoing is the feeling of the entire community of the devastating effects of the war, and the tragedies left behind by the aggression that affected every Iraqi home, creating a state of social discontent that pushed many to leave the homeland, and scattering in the corners of the earth, which led to the loss and fragmentation of identity. The writer was able to draw a clear picture of the tragic social situation due to the wars, and Haider's character represented a social symbol for all Iraqi families. The writer Maysaloon Hadi also uses the internal retrieval of time in her novels, including the novel (The Bride's Tea), as the novel focused on the

character of Mahmoud, who is the protagonist. This character has gone through psychological and social transformations and fluctuations due to the circumstances of the war, and the tragedies and pain it generates, as the writer employed the technique of internal retrieval of time, and because "the movement of the narrative and the course of events are linked to the central character". Mahmoud recalls his memory when Mahmoud was asked, "When did you restore your sight? He said: Seven days ago in the dawn, and I was doing ablution for prayer, I looked in the mirror and saw my face." ²¹ This type of internal retrieval of time is for a previously mentioned event, and here the retrieval came using cosmic time, which is a partial time within the narrative past, so he mentioned (days, dawn). In the process of internal retrieval of time, we see the writer employing this technique extensively in her novel, and the reason is that Mahmoud's main character on which the novel is based, after his sight was restored to him, found that everything had changed for the worse. So, he started recalling the past by remembering in many scenes, so the novelist writes: "He remembers the first time the siren went off, the first time the planes raided the sky, the first time he heard rockets falling and the first time the glass of the house was broken, but he does not remember when he went out from home for the first time after that and he doesn't know if the bullet passed near him. He used to hear it rumbling in the streets, or waking up in his bed to the sound of the siren, feeling more excitement than panic, dazed by the horrors of war, and its sounds overwhelmed him with hidden pleasure rather than fear." ²² It is worth noting in this retrieval scene that the narrator controlled the retrieval process, as she determined what she wanted from the retrieval process, which are the scenes of the horrific war that destroyed human feelings before his body, so that many lost their lives due to fear

and panic. Through the previous text, it becomes clear to us that Mahmoud's personality is a strong, who was able to withstand the difficult circumstances he went through. The internal retrieval of events previously mentioned in the novel, and here the writer will retrieve them in a specific situation in order to link the past with the present, so it came in the form of a sequential and gradual remembrance of the horrors of war, and by using the narrative past tense, which is: (the siren went off, the planes raided, the crash was heard, the rockets, the glass of the housebreaking). Jenette called this type of retrieval the "system", which is "the arrangement of events on the timeline according to their appearance in the narrative line."²³ The psychological aspect of the retrieval process is the feeling of fear, anxiety and panic states, in general, but Mahmoud expressed his uniqueness in his feeling, as he felt more excitement than panic when he heard the siren, and in a strange case he did not know if the bullet was passing near him, and he heard it rumbling in the streets. This is an indication that the repetition of these acts every day made some people become accustomed to this daily pattern of the horrors of war. In addition to the social dimensions of the horrors of war in this scene, we find that the narrator has employed the cultural dimension through the rhetorical aesthetic discourse that includes expressions, images and methods, and this indirectly expresses the extent of the writer's cultural level. We find that in the previous scene (he could hear her rumbling in the streets, dazed by the horrors of war, and her voices immersed him in hidden pleasure). It is clear by describing fun as hidden, that this is not the real feeling, but it is a passing feeling after which the reality of war and the destruction, horrors, and tragedies that it left behind. In the novel "The Foreigner" by Alia Mamdouh, her idea focused on that every immigrant from his country finds himself in this

novel, converging with the torments of an Iraqi woman who tasted both in her emigration, as she lived in her exile between pain and hope, the pain of staying in western Paris, and the hope of returning home. In addition to the tragedies that happen in it, as if in her novel she prefers to live in the homeland and bear the cruelty in it, rather than remaining in her painful exile as well. Her narration came in the first person's conscience, as if she was telling us her biography, and this is what made critics get lost between the novel and the biography of Alia Mamdouh. This female narrator who embodied in this novelistic work the culture of the Iraqi woman who wants to conquer her Iraqi identity after she saw the suffering and bitterness in the Parisian isolation, as she lived the split between two cultures, two languages and two countries, as well as living in a state of cultural, psychological and social exile. The writer expressed all of this through the use of narration techniques, including the internal retrieval narration technique of time, which came through the use of the narrative past tense, in which the writer proceeded in a sequential manner, except for what was contained in a retrieval remembrance that interrupts for a short while this sequence, then the narration of events returns in a sequential manner. Here, she recalls, in a short and quick dialogue scene, her time in filming, and it came in the form of answers to questions directed to her, saying:

"We are getting closer to each other.

- When was the last time you did this kind of photography?

When I graduated from high school and entered university,

- Where was that done?

In Baghdad.²⁴

It is clear what is in this dialogue of a quick recovery by the character and she answers the questions quickly and briefly, and this indicates the strength of the memory that links her to the homeland, as she does not forget every minute she lived in it. She realized this after the bitter exile journey, and perhaps there is a cultural dimension in the diversity of the works that she masters from photography, drawing and poetry, and a social dimension through the association with the community of the Iraqi city that she mentioned, which is (Baghdad). In the novel (*Ladies of Saturn*) by Lutfia Al-Dulaimy, in which she tells the story of five Iraqi women and a French journalist who live the reality of war and its repercussions in Iraq after 2003. The main character came to express this suffering through the reverberations of the times within the novel. The retrievals in the personal narratives, and mostly in the novel is the re-circulation and retrieval of personal events in the course of the narration by the narrator, by recalling the events of the past, which is also called (previous) time through the technique of retrieval of the previous time, which links the past with the present. This is a scene from retrieval in time, so the writer wrote, "The sound of the train was carrying me away to countries, paradises and lakes, its voice turned in my youth into a foreboding when it was passing by loaded with tanks, cannons and hundreds of faces of young soldiers looking out from the windows, and on their faces were signs of panic and signs of time, and they were being driven to death." ²⁵ The retrieval here came through the sequence of the event, through the transition from a beautiful and innocent childhood to a youth that was disturbed by the sound of war. Life is the train that passes through various worlds and she recalls the sound of the train that reminds her of the beautiful worlds of Iraq, but soon its voice became a foreboding

because it carries war machines, and focuses on the young victims who are led to death in a brutal war, the victims of which are innocent Iraqis. It is clear what in this retrieval is to link the beautiful past with the painful present, and in another scene that came after the previous scene in the same chapter in a quick process of retrieval, the writer writes "I used to hear the sounds of explosions and bullets, and I woke up for a while and returned to my coma." ²⁶ This scene relates to the effects of war, as she remembers hearing the sounds of explosions and then returns to the coma, meaning the coma caused by the bullet wound. It is clear the pain and suffering of the war, which has become an obsession that haunts society in all its aspects. One of the strong scenes of internal retrieval in the novel itself is this war scene, as the novelist writes a description of Baghdad's occupation of a war scene in which a psychological dimension expresses fear and dread of the situation: "Two explosions shook Baghdad a moment ago, my shiver of panic returned, my body shook and my teeth chattered, What is your fear, O daughter of Babylon? The shaking is getting worse, and I must finish assembling the fragments and finish the mosaic." ²⁷ This scene contains a close internal retrieval, and the evidence is in the passage (a moment before). This close retrieval indicates the heat of the event, and the strength of this scene stems from the fact that it contains the war and its manifestations. The scene of the war is (two explosions shook Baghdad). As for the manifestations of this war scene, it is the cause of panic, fear and constant anxiety. This is one of the psychological impact of the war and its frightening scenes that made people live in an atmosphere of pain and fear of the coming future. The explosions do not stop in Baghdad, and every day they claim innocent lives. In addressing the narrator to the character of the daughter of

Babylon (What is the fear?) it indicates that we have become accustomed to such scenes, so the barrier of fear has broken for us, so I am busy collecting the fragments of the bombings to complete the picture.

Third: The Retrieval Functions in Feminist War Novels

I did not find in the literary criticism books a separate topic on the retrieval functions, but I found them spread in the folds of some scattered critical books, so I collected them and tried as much as possible to get benefit from them and apply them in searching for the retrieval functions in the novels of the feminist war. Time, in all its forms and types, represents a structure in the novelistic work. Every narrative discourse is closely related to time. Time is the thing in which the events revolve and it embraces these events, and time overlaps with all the novelistic elements, as it is linked to the characters, events and plot of the novel. Time varies greatly, giving the narrative scene an aesthetic, creative and semantic motive, and time gives permanence to the narrative characters through retrieval techniques of its various types. These techniques also help in revealing the characteristics of the personality through the past in which they lived, as well as linking this past with the present²⁸. The novel is one of the most literary genres celebrating the past. The retrieval is one of the most important narration techniques in employing the past tense by “returning to it by employing it structurally by using the retrievalsthat are received to achieve artistic and aesthetic goals of the narrative text.”²⁹

These are the most important retrieval functions in the Iraqi feminist war novels:

I. Narration Completion Function

One of the most important functions that retrieval achieves is the narration completion and this is in the external retrieval, and because it is external, at a moment of time it can overlap with the first narration, and its function here is to complete the first narration by enlightening the recipient regarding this or that issue, as expressed by (Gerar Jenette) in his book the story discourse³⁰. Batool Al-Khudhairiy has employed the external retrieval in her novel (Ghayib), in which the writer deals with the conditions of Iraqi families living in apartments. The writer tries to make a comparison between the Iraq of the seventies, and Iraq in the time of siege and wars. The writer says: “He bought her the sofa in the time of good, as his salary allowed that, and on the occasion of her birthday he brought her pots, it was bright yellow at that time and she sang for the plant and for him”³¹. This retrieval came at the beginning of the novel, and it is a continuation of an external event in which the character recalls empty days, far in time separated by years and years from the time of war, siege and destruction. She described this time as the time of goodness, as if it occurs compared to the present time with the time of evil, wars, killings and explosions, and this is the function of the external retrieval by completing the previous event that was not mentioned in the narrated novel, and it represents the history of the former Iraq. The social pattern is clear in this retrieval, because the social function is a general function for all types of narration in the novelistic art, and is represented in this section by the change of the conditions of Iraqi society with the change in political conditions, and thus class discrimination occurs according to proximity and distance from the ruling authority. In the time of good that passed in the passage, the character expresses social stability resulting from political stability that goes back more than fifty years, before the American occupation of Iraq (2003).

The writer Lutfia Al-Dulaimy looks at us in a retrieval scene in the novel (*Hayat's Garden*), and the writer has employed in her novel about the garden to be an indicative space for expressing love, as it is a novel of love in wartime. This is a part of the external retrieval, so the narrator writes: "Hayat had said to him in the year of their first marriage: If you had planted a palm or two for us in the garden, and she remembers that he said to her: I do not like planting palms in homes, the palm has a huge shade that blocks the sun from the grass and roses, but I would love for us to have at least one palm tree, and that was before Maysaa was born during the first years of the war"³². This external retrieval is related to pre-writing events, and is being remembered during writing to illuminate and complete this previous event, and its function here is to complete the first narrative by enlightening the recipient. The writer remembers this event by using the narrative past tense (was) and she added (in the year of their first marriage) meaning the first year of marriage, and this is evidence of the predation of the event, and she wanted to complete it with this retrieval, and it is one of the most important functions of external retrieval, which is (completing the narration). Among the general functions of the novelistic narration in general is the cultural function, which can be accessed by "a close reading that reveals these patterns"³³. We find this poetic language that indicates a high literary culture by using this pattern in saying: (The palm tree has a huge shade that blocks the sun from the grass and the roses) a beautiful poetic image full of inspirations and aesthetics, which is a metaphor for the benefit of the palm tree, and the evidence is the shade with its huge shadow. After mentioning the benefit of the palm tree, the writer justifies not planting it a lot in the garden and being sufficient with one palm, and for a good and convincing reason, we conclude from it the

culture of the love of good even for plants, so that plants, grass and roses enjoy the beneficial sunlight that supplies herbal plants with chlorophyll that the plant needs for its greenness and growth, and it is necessary for it. This indicates the great scientific culture of this character. Through this pattern also, this can be a social value represented by stable societies, which is the love of good for others, which was lost in times of war and destruction due to dispersal and class and partisan division.

2. Approaching the unconscious circle of the character

If we return to the retrieval functions, the talk about these functions has not ended, as one of the most important functions of internal retrieval is psychological time, which in most of its forms represents internal retrieval. One of the most important functions of psychological time is that it approaches from the circle of the unconscious of personality, as a person feels the passing of time quickly or slowly depending on his emotional state. The real life of a person is not measured in years, but is measured by the emotional state that controls him. Thus, this age is measured from the perspective of the internal psychological scale that follows the state of the unconscious. He may feel happy days that have passed as if they were quick moments, and he may feel sad hours as if they were years, and this is one of the most important functions of the internal retrieval time³⁴. The writer Batool Al-Khudhairy opens luminous horizons of internal retrieval in the novel (*How Close The Sky Seemed*), which came in a narrative form on the tongue of a young girl, who saw the world through her eyes and saw Iraq with all its diversity, hopes and pain, through the coloring of suffering forms. This is a scene of internal psychological retrieval, as the writer writes: "My

friend, it is not easy for me to describe to you the deterioration of things day after day. We are living in a state of complete mental distraction. We lost the focus on directing our lives because the opportunities diminished quickly, and our lives depended on lifting the siege in order to recover a little, then the crisis escalated. As for my personal condition, I describe it as a zero point. I read a lot to expel the worry of the lack of a project in my private life. My mind wanders from word to word, as if my eyes start to play with the colorful vase resting on the table in front of me, and the writing circulates in a cloud of colored distortion, I can hardly distinguish between a page of the book and the edge of the vase”³⁵. This is internal psychological retrieval, and it has been called by another name (referrals), which are the retrievals that include retrospective passages that come too late to fill the gap of a previous narrative”³⁶. It is noted in the previous section that the internal retrieval represents the retrieval of events that came within a message that came from her distant friend, who describes to her his feelings of grief, sadness, bitterness, and the frequent emotions experienced by the character, including (distraction of mind, loss of focus, loss of hope, loss of sense of life), which the writer employed it in the previous section, as it is full of emotions and psychological emotions, and the reason for this is the siege and war. Here, the years, months and weeks are absent, so that one time is dominated by psychological time. In this retrieval, she represents the social pattern, which is that the writer conveys an idea of the psychologically fragmented society, because of the disaster of war and siege, the multiplicity of social oppression types, and the absence of social values that embody the unity of society in facing the remnants of the siege and war. Likewise, the passage is not without a cultural pattern that we see represented in the escaping the character from

the stress of psychological effect to reading, in order to relieve pain and sorrows that it says: (I read a lot to expel the worry of the lack of project in my private life), and reading is a kind of self-education, so the reader may find pleasure in it that relieves him from the pain of psychological pressure due to war, and in the past it was said: (The best companion in time is a book). The writer Hadiya Hussein depicts for us a scene from the internal retrieval scenes, which is one of the manifestations of psychological warf in the novel (Women of the Thresholds), as the writer writes: "One of them was chasing an illusion in the form of a man, and they all raced to narrate sorrows and to know which one was sadder than the other. The space of joy is narrow in their lives, to the extent that it has become like the hole of a needle, while the circle of their sorrows expands day by day”³⁷. In this scene, it is an expression of a collective psychological state that completely controlled women who lost their husbands in the war. Through internal retrieval, it provides illumination for the women of thresholds, which is filled with feelings of sadness and pain, as they all race to narrate their sorrows, and each one of them are trying to prove that they are the saddest. To exaggerate the feelings of sadness, the writer depicts this sadness with the poetics of the tragedy, as she employed suggestive words and methods expressing this sadness. The distinct poetic culture is that (the space of joy is narrow in their lives to the extent that it became like a needle hole), as if it is an expression that suggests the dominance of sadness, which is the contradiction of joy over their lives. He likened sorrows to a circle, which is an eloquent simile, as sorrows surround them from all sides. We also find the social system that is understood from the context, as the cause of this sadness and pain is the war that destroyed society, as cases of orphanhood, bereavement, poverty and

destitution increased, and these are the factors for the collapse of society, and this is what was caused by the foolish policy of local, regional and international politicians. From the foregoing, we can say that the study revealed the fluctuation of time in the narrative texts, as well as the varying use of temporal techniques. At the level of the order represented by (by retrieval and anticipation), the external retrieval recorded a greater presence than the internal, as the using of these techniques, including the technique of temporal anticipation by leaping forward, and this is called the forward-looking time that is looking forward to the future, and it is about flashes presented by the narrator for the anticipated events that are possible to verify, as in the novel (*Hearts Drives*) by Inaam Kachachi. The anticipation came as a kind of initiation through a dialogue scene of an important event that it seeks to achieve, which is to bring Iraq to security, stability and prosperity. The anticipation that is not possible to achieve is the anticipation that is as an announcement, which aims to divert the path of the temporal narration and stimulate the horizon of expectation, as in the novel (*Pharaoh's Prophecy*) by Maysaloon Hadi by saying (One day the enemies will become human like us), so how about the enemies who reap innocent souls to become human, this anticipation is difficult to achieve. This anticipation also came through functions, the most important of which are anticipation of time, the final function and the reader's participation in the text, and this was explained and clarified through samples of the study. After this presentation of retrieval and its functions, the researcher believes that there are general functions of retrieval, which are the connection between the past and the present, as the past gives the present a motive that gives it presence, continuity and survival, as well as the diversity of external and internal retrieval passages that play a role in forming the text's structure and its

connotation, and this can be noted through the analysis of previous models.