

## Attraction and Repulsion in the Arab Novel in Iraq After 2003 AD, A Study in Light of the Data of the Great Zero

Iqbal Ahmed Abdul Hussein Ibraheem<sup>1</sup>, Eman Mutter Mahdi<sup>2</sup>

### Abstract

*The Arabic novel occupies, today in the cultural and intellectual present, an important space in which a set of adjacent issues intersect, which continue to accompany the process of formation and development of this problematic literary genre, which has not ceased to generate questions based on the mechanisms of internal development, and the main variables that affect the components and function, and give legitimacy to the creation of new forms and patterns. The novel is no longer topics that talk about love or tragedy and comedy, but has become an exploration of the secrets of the human soul that have not been addressed before, and a dive into its depths in search of a truth deeper than the external truth of events, things and phenomena familiar to the external sense.*

**Keywords:** *Attraction and Repulsion, The Arabic Novel, The Great Zero.*

### Introduction

#### *The Concept of Attraction*

The linguistic material that makes up the word (attraction) is (j dh b). It is stated in the book Al-Ain: "Jadhab: Attraction: extended something, and from it attraction, and they were attracted in their walk, and they were attracted by a walk. And if a man proposes to a woman and she rejects him, it is said: Jadhabatuhu wa jabadhatuhu, as if it is from your saying: Jadhabatuhu fajadhabatuhu, meaning she overcame him, so he appeared defeated by her" (1).

In the dictionary of Lisan al-Arab, "to pull: to pull: to stretch something out... to pull something, to pull it, to pull it out... to pull it out: to stretch it out... and to pull it out: to dispute it with him. And to quarrel: to dispute; and he was attracted and to pull himself together" (2).

The word (al-Tajdhab) was mentioned in the Taj al-Arus dictionary as a synonym for what was mentioned in Al-Lisan in terms of indicating conflict. Al-Zubaidi says: "J dh b: (jadhbahu) meaning the thing (yajdhibuhu), with a kasra, jadhban, and jadhahu, on the heart, the language of Tamim (maddhu, like ijtdhabahu) and jadhabatuhu al-shay': I disputed with him about it (and tajadhba: they disputed), and tajadhub: dispute" (3).

And attraction or polarity or dualities mean "two pairs, and duality is said for everything that has two edges or two ends or two chords, and duality is said for every analytical method that limits the relationships of units to a relationship with two edges" (4).

The technique of attraction or polarity is "a procedural technique that has proven its fertility and importance in revealing the significance of many literary works that deal with place in a poetic manner" (5).

#### *The Concept of Dissonance*

<sup>1</sup> Department of Language Arabic / College of Education for Girls / University of Kufa / Najaf / Iraq, Email: iqbal.alrubaic@student.uokufa.edu.iq.

<sup>2</sup> Department of Language Arabic / College of Education for Girls / University of Kufa / Najaf / Iraq, Email: imanm.alsultani@uokufa.edu.iq

The linguistic material that makes up the word (dissonance) is (N F R), its meaning came in the dictionary of language standards to express distance and estrangement "Nafara: Nun, Fa and Ra: a correct root that indicates estrangement and distancing. From it, the animal and others were repelled, which is its estrangement and distancing from its place and location... and dissonance: the trial before the judge between two" (6) .

In the Taj Al-Arus dictionary, the word indicates dispersion: "N F R: (al-Nafir), with the fat-ha (al-Tafarruq), which is a metaphor... al-Nafir: (plural of Nafir)... (And the animal fled, fleeing) with the kasra, (and fleeing), with the damma, (nuffuran), like qu'ud, (and nifaran), with the kasra, (so it is nafir and nafur), like sabur: (it became frightened) from something (and distanced itself), and everyone who is frightened from something is averse (7) .

Discord is "the degree of the narrator's distance from the awareness of the character he is imitating." Dissonance is one of the characteristics of the relationship between the narrator and the main character (8) .

Cognitive dissonance is "a psychological state resulting from distress, tension, and disturbance of the individual's knowledge and what he receives in the situation he faces" (9) .

(Dissonance) appears in situations where the person chooses between conflicting beliefs or actions, and the greatest value of dissonance emerges when the individual is placed before two alternatives with the same attraction and the same preference, and when the individual seeks to confront (dissonance) and treat it by avoiding situations that produce (dissonance), or searching for compatible elements, or changing the conflicting cognitive elements, or changing the behavior to match the cognitive elements (10) .

#### *First: Attraction And Repulsion with Places.*

(Place) is one of the narrative elements that must receive attention from literary studies, as it is one of the basic elements that contribute to building the narrative narrative. Place is the incubator for the product of action within the narrative movement, especially since what is mentioned in the narrative is often an image of the lives of individuals living within the framework of that place (11) .

The importance of place lies in the fact that it is "a space that contains all the narrative elements, including incidents and characters, and the relationships that they broadcast, and gives them the climate in which they act and express a certain point of view, and it is the same assistant in developing the construction of the novel and the bearer of the hero's vision, and the representative of the author's perspective" (12) .

Perhaps one of the beauties of the (novel place) is the diversity of its meanings and dimensions, especially when that place is full of human presence thanks to the characters of the novel and their emotions, feelings and thoughts towards the place in which they live, so they name that place with meanings and characteristics close to what the human soul is working with in terms of feelings, and this appears clearly when the place has its influence and influence on that soul as well, so the writer resorted to using the technique of polarization or spatial attraction in order to add the characteristic of spatial diversity and different levels (13) .

The novel place is the "imagined verbal place, that is, the place that language created in compliance with the purposes of the novelistic imagination and its needs" (14) .

This place is like "the backbone that connects the parts of the novel to each other, and it is what names the characters and novelistic events in a deeper and more influential way" (15) .

One of the most important features of place is the feature of (interaction, influence and impact), as a person affects a place, a place also has an effect on people, as this effect is clearly evident in that a person adopts a specific behavior according to the influence of the place on him, and this behavior gives the place special qualities and connotations stemming from the person's sense of the place in which he lives (16) .

The place can be described as "a real reservoir of ideas, feelings and intuitions, as a reciprocal relationship arises between the character and the place in which each party influences the other, in a way that the place appears expressing the character's psychology, and in harmony with its vision of the universe and life and carrying some ideas" (17).

(Place) appears in the novel based on the interactive relationship between it and the character in a way that makes the reader realize that the character is characterized by dynamism; and the ability to intervene and move from one place to another, while (place) is characterized by stability and stagnation, and is not important unless something happens in it, or through the character's point of view, and thus "the narrative perspective of the place is what controls the construction of the novel space and gives it its distinctive character" (18).

(Place) acquires its meaning and concepts from the character who lives in its space and interacts with it, and its perception of it is a sensory perception, manifested in its feelings and perceptions of its internal worlds, both material and immaterial; and the character assumes a distinct importance for place in the structure of the narrative discourse, as it represents an action or a main and exciting element in revealing its characteristics, and what is hidden of its behaviors, relationships, and concepts (19).

This type was manifested in many novels, sometimes linked to the mother place (Iraq) or to a specific city, so (dissonance) occurs due to the chaos of destruction and wars, which causes dissonance between the ego and the place in which he lives. Among these novels:

The novel (The Cloud Player) by the novelist (Ali Badr) (□), this novel was based on a central and main character, which is (Nabil), the young musician and member of the national orchestra. Nabil represents the young man who dreams of art, music, Al-Farabi's philosophy and the ideal city, but he is shocked by a reality that is the opposite of what he dreams of, represented by wars, the American occupation, terrorist cells and various policies. This reality included Iraq and other than Iraq.

The novel was limited to two main scenes: the first in Iraq and the second scene in Belgium. In both places, he is persecuted and his musical instrument is destroyed, and the Islamic groups that kill and strike in the name of religion are responsible for this.

The novel tells the history of Iraq during the time of occupations and the control of terrorist organizations over it, to the point of limiting the personal freedom of individuals. This pressure resulted in a discord between the self (Nabil) and the other, his country (Iraq), which seeks to sever all ties with its country (homeland, home, family and friends). (Nabil) missed his freedom in his country, his dignity and his happy life. After this country was his refuge and shelter, where he lived with family and friends, he became alienated from it and decided to leave because of what he encountered. The text explains this relationship: "Nabil was looking out the window of the car as it left the neighborhood. He felt a growing desire with great momentum to leave this city in which he had lived his life, as it was the home of family, friends, and first love.

Oh, I can't leave my country. How can I live somewhere else?!

My country, despite its faults, cannot be compared to the largest paradise on earth" (20).

We find that the relationship of attraction between him and his homeland appears clearly from the text, but this relationship quickly turns from attraction to repulsion, as this relationship is formed from the combination of a strong network of a group of political, ideological and cultural concepts, and here comes (the great zero), to reveal the type of ideological departure and rejection of the other and aversion to him, due to the lack of ability to confront the historical event, as (Nabil) represents the group of immigrants who were weak in confrontation and decided to flee instead, and to be attracted to another country in which they would find their desire, as a result of political and ideological persecution.

Nabil was subjected to many insults, the most severe of which was when an Islamic group arrested him while he was returning home, carrying his musical instrument, as they blocked his way and destroyed his musical instrument, under the pretext of religion, and that music is forbidden in Islam, and Nabil did not move a muscle and did not defend himself, so Nabil felt humiliated and degraded, and decided to He leaves the country and flees to Europe (21).

After this dissonance between the self and the place (the country), its attraction to another place (Belgium) appears, and the attraction appears clearly in this text: “If Belgium had not existed? What would have happened to me?” (22).

Human freedom has become a subject of historical knowledge, and the self has become a subject of this knowledge through the narration of historical events, which are linked to the past events that befell Iraq and the Iraqis, especially the youth.

The (great zero) lies in the shock of the (self) with the similarity of reality and events even in Europe, since these groups did not exist in Iraq only, but they also existed in Europe, and based on that, the self became in a state of conflict between attraction and repulsion between it and the place in which it is, because of the events it left behind that oppress human freedoms in the name of religion, Islam, and what is permissible and what is forbidden.

Another of these novels is the novel (The Foreigner), by the novelist (Alia Mamdouh) (□), as this novel combines the individual and the personal, and in an intertwined way with the general, as it tells the story of every immigrant, whether Arab or foreign, as the suffering of the Iraqi woman in this novel is a representation of the situation of every oppressed and marginalized person. The novel tells the story of an Iraqi woman who tasted torment and bitterness, in her migration between countries, seeking the freedom that she lacked in her country (Iraq), fear prevailed over her and accompanied her throughout her novel, as she waited at many stations for the decision regarding her status as an immigrant and citizen who lost her identification papers in Iraq, as the novelist lived with the obsession of fear in search of identity, which may be lost and diminish due to the corruption of the systems and laws in her country, Iraq, so she remains confused between the multiple affiliations between the country she left, which did not offer her anything, and the country she intended to go to, which did not offer her anything either. Historical knowledge or (the great zero) appears in this novel through recording and interpreting an important stage in the history of Iraq, through the novel's interaction with reality and Iraqi history and the similarity between the subjective and the objective, through the relationship of attraction and repulsion with the mother place (Iraq), and with other places, and this repulsion occurred because of what the self suffered in its country from oppression, injustice and restriction of freedoms, which forced it to leave its country to search for the freedom it lacked in its country, like many immigrants who left their countries due to political and social conditions and others. Knowledge becomes clear through the relationship between the self (the ego) and the other (the country). And everything in it, starting with the family home, she says: “If I had stayed in the city of Baghdad, I would have perished at an early age. I was ready to perish” (23).

We find that the repulsion is clear from the place in this text, so the relationship between the subjective and the social intertwined to make it a cognitive value for diagnosing the state of Iraqi society, linked to political events and an unjust law, which was the reason for the self's alienation and migration. These conditions produced a severe self-discord, to the point that she severed all ties to this country: “Should I go and live somewhere that I personally do not know where it is? I clearly realize that I will die without returning there, for I will not possess an inch of a grave or a letter of a tombstone in it. I do not want that. I do not want to belong to it, nor to be loyal, nor to sing, nor to die for it. I do not want to cut myself off and give it a breath of my breaths, nor a millimeter of my old, red, liquid blood” (24).

The self becomes a source of knowledge of what is happening in Iraq. It is related to the autobiography that the novel is full of, as if it is documenting its existence as a source of knowledge, through the development of events and the growth of its narrative path. “A person does not possess knowledge if he does not have a belief about a certain issue, and belief here is general, whether it is a belief in the truth of

the issue or a belief in its falsehood. Whoever does not possess any type of belief about the issue does not possess knowledge about it” (25).

The novelist reveals an important fact of Iraqi life, in light of power, influence and inequality, which is what made the relationship of discord increase between her and her country, so she says, “I do not believe that there is a love that brings bad luck, illness, misfortune and sorrow like one-sided love. Love alone also does not create homelands. There are things outside the concepts of sociology, psychology, politics and history that still surprise me and I pursue them while we quarrel and enjoy ourselves together, he and I. Theorizing about the homeland is stupid, and dismantling its families is a task beyond my capacity and will, and if the homeland is brought under the authority of perfection, we strip ourselves as human beings of our human qualities. There is always something that I fail to find, perhaps it is justice” (26).

Then this dissonance escalates and increases to the point of likening her homeland to a disease and distress. “There is something that I share with her: boredom... my Iraqi diseases that cost me dearly to escape from confronting them. Every disease that begins, grows and emerges, comes from the soil of Iraq. Every disease that attacks us with its gases, vapors and toxins rewards us with a very modern disease... We have not succeeded to this day in having our countries love us as we want and desire” (27).

The text has taken on a cognitive hue, based on the relationship of the self to the place and the tension and dissonance that occurs between them, so she narrates her suffering with the other, her homeland, so the self appears as if it is between erasure and existence in the path of the absence of identity in her homeland, and her absence from the realistic context and its transformations, because “the relationship of place to the character is not incidental and marginal, but rather it is at the core, as the place is qualified to reveal the unconscious of the character and her psychological and social life, because simply there is no meaning or significance for the place apart from the human being” (28).

Through this relationship, the (great zero) appears by revealing the facts that made this self repel the other (the homeland), and the problem in that is the absence of justice in it, which is the basis of this repulsion other than the conditions left by wars and occupation, as the narrator resorts to interpreting the social reality and the absence of justice in it, especially towards (women), and what is in it of the arbitrariness of the political authority and the ruling authority that holds the reins of affairs and the law.

Among the novelistic models is also the novel (The Wonders of Baghdad) by the novelist (Ward Badr Salem) (□), and the novelist went in embodying (the place) in his novel, to what the previous novelists went to, by taking (Baghdad) with its conflicting events, and what happens on its land of killings, violence and explosions that reach the limits of (wonders), and fall within the circle of the unusual, as a stage to display the events of his novel and the emotional states of repulsion and attraction of the characters of his novel, especially the main character (the journalist), about the reality of the place (Baghdad) with everything in it into scattered places. The novel text says, on the journalist’s tongue, “From the balcony of the sixth floor, Baghdad collapses upon itself. In front of the hotel, beggars await correspondents’ alms of small dollar surpluses. The poor of war usually multiply in such places... Every time, my breath is held by the deserted capital, the scattered corpses, and the sounds of gunfire that do not cease with time... My hand was trembling as I photographed the body of a young man, his face drenched in a spot of dry blood. The shiver of death takes me with it to that murdered, lifeless body, its last sigh” (29).

The description of the place (Baghdad) in this novel text came based on emotional and conflicting states that the (journalist) crystallized according to his psychological visions, perception and awareness of the current situation in (Baghdad), its critical reality and its repercussions on everyone who resides in it, as its features became embodied through pictures of scattered corpses in large numbers, and terrifying scenes represented by the continuous firing of bullets, and reaching tragic scenes and endings of people who became bodies thrown in the streets regardless of their identity and age; what these scenes suggest and indicate is that there is no mention of sanctity for this body, and the loss of the identity of its owners who have become among the unknown, and their lack of their most basic rights after death, which is the right to (burial), so the (journalist) found himself in the shadow of the focus of killing and its spread in (Baghdad) amidst conflicting and suspicious feelings that lead him to perceptions that he would at one time be like



one of these bodies, as the young man's condition is represented in the text of the novel. What embodies the reality of the spatial crisis in (Baghdad) crystallized according to the emotional perceptions and the feeling of dissonance of the character of (the journalist) towards the conditions, in addition to the feeling of alienation that afflicts him is what is embodied in the following text of the novel: "I did not tell her that I am in my homeland; I am a stranger in features, looks and appearance, a stranger in perfume, breath and clothes... The gap is deep between me and it, and later I will explain to her the story of a sailor and a merchant who quarreled with his homeland and was lost in the depths of the seas for many years until it gave birth to me on a strange coast and baptized me with its waters and told me this is your homeland. So the similar coasts merged on me and the homelands became water running in my veins... I am surrounded by the melancholy of a traveler who has lost the road leading to his guide... I did not tell her that belonging is not a school mark that we carry with childish cleverness, and I do not even carry this mark... The gloomy nights remained in vain on my soul. Long, boring and strange to a stranger like me who has not yet dared to discover his steps on this earth" (30).

The (journalist) embodied his feeling of (Baghdad) and his internal point of view of it while he was struggling inside with the feeling of (alienation) that he felt towards (Baghdad), and what this feeling entails of a feeling of not belonging and rejection of the place and not accepting it, and aversion to it, and lack of familiarity and harmony in living in it, so this feeling, i.e. (alienation), led him to a state of dispersion and loss in defining (Baghdad) as a spatial dimension, in which he exists and represents it, and then represents his identity as an individual, and crystallizes his true belonging, so it can be said that what the novelist wanted to broadcast to the reader and delude him with the realism of embodying the place in his novel is represented by the fact that "the place may become part of the personal experience after it loses something of its qualities in connection with the psychological moment that the character goes through, so the place narrows or expands or collapses" (31). The (Great Zero) lies in the feeling of alienation that created a dissonance in the journalist's personality towards Baghdad, and towards the ugly and deteriorating conditions that befell it, which created a state of aversion and non-acceptance of the place, and the desire to stay away from everything that disturbs the serenity of life. As for the novel (The Tank) by the novelist (Alia Mamdouh), the novel talks about an Iraqi girl, a painter; her name is (Afaf), who emigrates from Iraq to Paris after the suicide of her uncle, and after the political changes that occur in the country, and ends up there in a difficult state of psychological anxiety after the bitter experience of alienation, after losing her lover (Kiyom Philippe), the French critic and painter. The novel (The Tank) sheds light on the issues of homeland, exile, identity, sectarianism, resistance, self and other from a multiple perspective. (Polarity or spatial attraction) between (homeland and exile) is used in this novel in various and multiple ways, as homeland "is the house in which you live and it is the home of a person and his place" (32).

Exile is "anyone who is forced to leave his town or city, especially for a long period of time, and it is often a punishment" (33).

Places appear in the novel (The Tank) in a unique style that includes (the antithetical duality) between (the closed place) and (the open place) "as the interaction of spatiality and its opposition became an aesthetic dimension of the literary text" (34).

Places in the novel are generally divided into Iraq (homeland) and Paris (exile), and places defined by a specific area, or by specific components, such as the house, the room, or some places surrounded by fences such as the prison, are described as closed places... As for the open place, it is the place through which the open space of the city appears, with its cafes, orchards, squares, and streets (35).

The places that the novelist uses in this novel to indicate the homeland include the city of Baghdad, specifically (Al-Tanki neighborhood), which forms the center of events and the main focus of the novel. In the novel, Al-Tanki Street is described as "This is Al-Tanki Street, Doctor, and it is located in the middle of Al-Salikh Al-Jawani, and we will mention its name, residents, generals, dead people, and prostitutes again" (36).

The family home in Al-Salikh neighborhood in Al-A'dhamiyah in Baghdad is mentioned, which is the familiar and comfortable place for Afaf, where she feels attraction, familiarity, and longing for the homeland.

And the cube that Afaf traveled to make "We will design the cube together, and invite those we love to it... in a way that makes our shapes, features, sculptures, paintings, and songs better than before" (37).

This cube may be a symbol of a call to rebuild a new Iraq.

As for (exile), the novelist employs the city of (Paris) based on an influential spatial structure, which is the structure of (the hospital), as she depicts Afaf lying in a hospital in Paris, and Afaf's medical condition appears as an expression of the psychological and spiritual state prevailing in Iraq during the period of unrest and conflicts. The self here (Afaf) feels the dissonance in comparison between the homeland and exile, she was (in between), that is, she lives in a state hovering between the inner world and the outer world "I am an existing raw material, and I move between here, or there, the earth and the sky" (38).

The (great zero) lies in the duality of inside and outside, or the duality of (here and there), as here or inside represents the structure of the hospital, while there or outside refers to the family, the city, or the outside world, and here lies the attraction and repulsion in the suffering of the heroine Afif from emotional attraction and longing for the homeland, and repulsion from poor conditions and alienation.

#### *Second: The Attraction and Repulsion Between People.*

The novelist in general is "a being inhabited by characters who demand to be born into the world and to engage in a story" (39).

So what about beings who are rooted in memory and live on its sap, demanding life, fearing that this sap will stop granting them existence, to find oblivion in the end, not only that, but one cannot refer to the self except in a relationship with the other, without whom the story of the self becomes impossible (40).

The theory of (attraction) is dominated by a pattern of balanced relationship between two people or a specific situation or subject, and this is the case if one of the interacting parties expects the existence of such similarity in the other party (41).

The theory of (dissonance) is dominated by a pattern of tense, unbalanced relationship between the two compatible parties, if they hold different ideas or trends towards a third party or thing, and unbalanced relationships also arise between two incompatible parties even if they are similar in their positions and trends towards a third party or thing (42).

And (attraction and dissonance) are, with (the self and the other), between people and places or between people with each other or between the place and the person, and the novel is "the literary genre most capable of expressing the complex relationships of modern man, whether on the level of the self or on the level of understanding society and the universe, and absorbing the rapid transformations" (43).

The term (self) has been used in contrast to the term (other), as (self) includes the meaning of the soul, as it includes the emotions that form the meaning of who we are, and includes conscious and unconscious thoughts, and includes all feelings that are formed by culture and other factors and foundations, and the existence of (the other) is of great importance to the self, which is truly aware of itself, by realizing its difference from it, and what follows from that of comparisons between (the self and the other) to determine (who we are and who they are), as the self will not be revealed and its awareness will not be achieved in the absence of the other (44).

The concept of (self and other) is inextricably linked to the concepts of (here) and (there), and the practice of building the self is the practice of rebuilding space in a way that is meaningful and socially understandable (45).

Hence, the role of the novel is evident in conveying historical knowledge (the great zero) in a manner linked to the movement of conflict between the self and the other, with the influence of certain events that have a clear impact on the ego. This influence appears through the relationship of attraction and repulsion.

One of the novels that represents this aspect is the novel (*The Infidel*) by the novelist (Ali Badr). This novel depicts the tragedy of women in light of the events that occurred in Iraq during the period of the aggressive attack on Iraq (ISIS). This novel was linked to political, social and cultural events, as the cognitive role appears in revealing the injustice that dominated Iraqi society, and the pain, sadness and deterioration of social relations, which resulted in the alienation of the self (the ego). The writer resorted to the means and artistic writing to reveal and express the suffering of his country during this period.

The novel revolves around a girl named Fatima who lives in a remote city with her family. The Islamic groups called ISIS took control of them and forced her and her family to serve them. Fatima describes her life in Iraq, a country of wars, tension, killing and suffering. This character appeared in a duality: the first is Fatima and the second is Sophia who fled outside Iraq to Belgium. Through reading the novel, the relationship of attraction and repulsion between the self (Fatima) and the other (the people) becomes apparent, as well as the conditions that affected the country behind this repulsion. The Great Zero interprets these events and reveals their details, so that the recipient is fully aware of what happened, what these groups did, and reveals the cover hidden behind them, and what the people of the cities that were under their control suffered. This control enters the families and begins to dismantle them and the ties between them, when Fatima's father becomes a member of this group, and the family ties begin to disintegrate, so the self begins to repulse and alienate itself in its family, especially its father. At that time, "the self feels broken because of the tyranny imposed on it, as it lives in a world that it does not control, and feels unable to change it, and does not exercise its freedom and thus loses its existence" (46 ).

The self (Fatima) says: "After the killing of this woman, if I were to return to how I was, I began to look at the things around me with a new look. Especially my family, who were involved in their work with the militants. My relationship with him gradually became more complicated. He was never an ordinary man. Rather, he was the most frightening of men" (47).

The relationship of the self (Fatima) with the other (her father) is a relationship of discord. This relationship caused the decline of the character and its effect on (Fatima), so this good relationship between her and her father vanished, due to his involvement in working with these organizations with dark ideas that are unjust to women and their freedom. Thus, the narrator worked to "transfer knowledge from those who know to those who do not know" (48).

Through the ego and what it experiences, as it makes it the essential field of knowledge.

The dialogue plays a fundamental role in revealing this relationship, as the novelist manipulates the tongue of the self (Fatima), to bring the reader into the cognitive circle, by showing the depth of the conflict between the self (Fatima) and the other (her father).

This is evident from this text: "But my father - despite his coldness towards us, before the appearance of the militants - used to give me something of his strength. After that, I felt that he had completely changed. I no longer felt this strength for me. I began to feel that his strength had become over me. I began to fear his strength, which, with its panic, included everyone around him." (49).

The text reveals the relationship of (attraction and repulsion) between the self (Fatima) and the other (her father). This relationship arose because of his being influenced by ISIS groups and their laws under the name of Islam. These systems entered and infiltrated some Iraqi families, which caused the ties between the girl and her father and mother to disintegrate. It was not satisfied with that; rather, it also included social relationships (her husband, her lover) and other people. The relationship of attraction and repulsion appears when ISIS groups convinced her husband that whoever commits suicide is a mujahid and will be rewarded with seventy houris in heaven. As a result, after she felt sad about his death, this emotion quickly turned into a state of repulsion, because he preferred Death; to get the nymphs(50)



The (Great Zero) lies in the entry of terrorist thought into all social relations; Fatima was alienated from her family, her husband, her city and all her country, because of what ISIS organizations did and the spread of their wrong ideas and the seduction of people, with reward and punishment, all of these things were perhaps absent from the reader, and they were embodied in the interpretation of events in a detailed interpretation with (the Great Zero).

The intellectual dimension of the self (Fatima) does not stop at the limits of ideological rejection, but rather exceeds that to the limits of actual achievement, to make the decision to escape from this reality, to a world in which she finds her freedom and identity (Europe), so she decided to declare disbelief; to know the truth of the self and identity (51).

This is because the self was not limited to its attraction and repulsion with people in this novel, but rather it repulsed religious ideas and beliefs, and this repulsion occurred because of what (ISIS) did in the name of religion, through the practices that spread in the city (women wearing all black, flogging, stoning, selling women like slaves) (52).

The (great zero) is evident in the case of the infidel woman, who was stoned for refusing to wear the niqab, so they accused her of infidelity and adultery and stoned her until she died. These events are the real reason that made the self turn away from religion and turn to infidelity and decadence.

Also among the novels is the novel (Julia and Jassim) by the novelist (Zaid Al-Shaheed) (□). The events of the novel revolve around (Jassim and Julia). Jassim is an Iraqi young man from Al-Muthanna Governorate who immigrated to London in order to study and obtain a scientific degree. As for (Julia), she is the daughter of the Western environment. The subject of (the self and the other) may be evident to the reader at first glance in the title of the novel (Jassim and Julia). Its title, along with the cover painting, represented a main theme that takes the reader by the hand to the factors of love, longing and attraction between Jassim, the son of the rural Iraqi environment, and Julia, the daughter of the advanced Western civilization.

The novel text says: “In the evening, there was a knock on the door of Julia’s family home, and Julia opened it herself. He came to her in a navy blue suit, a white shirt, and a tie with two parallel black and white stripes between them. She welcomed him in a dark sky-blue dress from which were dripping white drops tinged with snow that began to shine. He entered the hall with her, amidst dazzling lights and guests whose faces were filled with joy and whose eyes were brimming with overwhelming watery delight. She presented him to the father and mother as a poem through which she sought to complete the circle of joy. The guests’ hands extended in a handshake that spoke of her interest in him as a friend and her desire to accompany him as an outstanding student” (53).

The viewer sees the scene of the first meeting between the two lovers and the presence of the Arab self amidst the Western other represented by Julia’s family. This self fuses and attracts with the other through the process of mixing and coexistence between the two environments, in addition to admiration for the other and being dazzled by his personality and what he possesses of elegance, strength, intelligence, etc. The attraction appears clearly in this text between Jassim (the ego) and Julia (the self). We may notice that the (other) can turn into a (self) within the framework of his emotional relationship with the other, and we sense this in the scene of Julia bidding farewell to Jassim at the London airport: “You shouldn’t have come... The rain hasn’t stopped since we left the apartment. She says: ‘It’s okay. I don’t fear the rain as much as I fear for you.’ He plants a kiss on her forehead, so her face rises to kiss his lips, press them together, and cry. He pulls a transparent handkerchief from his pants pocket and starts drying the two streams running down her cheeks... She trusts him, but she doesn’t trust the system of his country. She looks at the airport clock, and her eyes tear up... She presses her fingers intertwined with his. She turns to embrace him, and before the two bodies separate and the moment of the embrace ends, she whispers in his ear: ‘I have a premonition that you won’t come back... I fear for you’ (54).

The (great zero) appears in the loving self (Julia) and the other (Jassim) and the exchange of roles between them, so the Western other becomes a self, and the Eastern self becomes another, the attraction between

Jassim and Julia was deeply manifested in the novel, the self was manifested with the other in drawing those surging feelings and the pain of loss and the pain of alienation.

## Conclusion

(Attraction) or (Polarity) or (Dualities) means a pair, and it is said dual for everything that has two edges or two ends or two chords, and it is said duality of the edge, for every analytical method that limits the relationships of units to a relationship with two edges. The technique of (attraction or polarity) is a procedural technique that has proven its fertility and importance in revealing the significance of many literary works that deal with place in a poetic manner.

Dissonance is the degree of the narrator's distance from the consciousness of the character he is imitating. Dissonance is one of the characteristics of the relationship between the narrator and the main character. Dissonance appears in situations where a person chooses between conflicting beliefs or actions. The greatest value of dissonance emerges when the individual is presented with two alternatives with the same attraction and preference, and when the individual seeks to confront and address the dissonance by avoiding situations that produce dissonance, or searching for compatible elements, or changing the dissonant cognitive elements, or changing behavior to match the cognitive elements. \* It is worth noting here that the ((Great Zero)) assumes a primary signifier that gives meaning to everything, and thus provides a basis for explanation and interpretation and works as an organizing principle within a comprehensive system or a specific type of discourse, but it cannot explain itself and must be accepted as a given and of transcendent value.

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- An Iraqi novelist born in 1953 in the city of Samawah, BA in English Language, University of Baghdad, wrote poetry, stories, literary criticism, translation and novels. He was passionate about literature since childhood, so he read what was on the shelves of the home library in which his older brothers collected literary and philosophical books, just as he looked at what his father collected of religious books in numerous cardboard boxes. He was fascinated by poetry, then he was taken by stories, translation and literary criticism, and finally the novel stole him to enjoy its difficult but beautiful tide. For more information, see the website: [org.OwikipediaOm0ar://https](https://org.OwikipediaOm0ar://https) .
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