

## Social Systems Implicit in the Linguistic Patterns of the Writer Salah Salah

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### **Abstract**

*Language represents a prominent cultural system in Salah Salah's novelistic works, as he was able to blend several linguistic forms, and did not stop at the classical Arabic language, which, although it has the highest status in his novelistic works, we notice that the classical language in his works has been mixed - consciously and intentionally - with another aspect of the language, which is the spoken or colloquial dialect. Perhaps this is what made his works close to reality, rather they are a product of it, from it they originate, and to it they return, and they are more like a blog that chronicles that stage of Iraq's history. Salah Salah employed in his works various linguistic patterns that he smoothly inserted into the folds of his novelistic contents to move the recipient from the imaginary to the realistic through the gateway of language, which he employed in a descriptive narrative image, interspersed with aesthetic methods that often transform it into a poetic language that carries within it many implicit social systems. Based on the above, the researcher believes that the study of the implicit social systems in the deep structure of Salah Salah's novelistic language has taken three forms, which the research will attempt to address:*

**Keywords:** *Language, Novelistic Work, Linguistic Forms, Intentionally, Collegial Dialect*

## INTRODUCTION

### **First. Ordinary Language**

Language represents one of the most important cultural systems; This is because language “is considered the vessel that contains all cultural patterns and their characteristics. Everything that an individual acquires and learns from patterns reaches his mind and conscience through language. It is also considered the mediator between individuals and culture... and that the vocabulary of language and its meaning cannot be precisely defined except by knowing the cultural structure of this vocabulary.” “Language controls human thinking, so he cannot think except in his language. Also, developing his language depends on developing his thoughts, as they are “two sides of the same coin. Thought must have a language through which a person expresses his thoughts and desires, and language must have thought in order to develop and elevate it.” This is what we notice in our writer; as he used the classical Arabic language in narrating the events of his novels, this language that implied social systems that we can notice if we reread Salah Salah’s works with a productive cultural reading. For example, his talk about the social status of women in Arab societies represented by Iraqi society, as he said in the novel “Papers "The slutty time" on the tongue of the hero narrator while talking to his friend Judy: "The world on the other side is groaning under the authority of the man who God has monopolized for himself. There women are treated like a sin and evil. I have seen many women die daily under the authority of multiple powers. The world there really needs a new prophet and a new revelation after men have drowned women in the mire of tyranny and death.”

The language in these lines seems ordinary, describing the hero’s vision of the status of women in the society in which he lived. However, a second reading makes us notice many of the implicit social patterns that indicate the wrong understanding of religion in Arab societies, which led to the dominance of men and the transformation of society into a society with a single authority. We also notice that his language implies more than that, as his saying: (the other side) and (there) instead of specifying Iraq, for example, indicates an implicit social pattern that confirms that this extreme situation is not limited to Iraq, but rather it pervades the Arab countries in general. We also notice another social pattern that the other side is the opposite of this side to which Judy belongs, that is, Western societies that respect women and emphasize equality between them and men.

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On the other hand, the language of Salah Salah represents an objective equivalent to the situation that It describes her, meaning that the language conceals in its depths what could indicate the intention before revealing it. In the novel "Bohemia of Ruin," we see the narrator suffering from sexual coldness towards his wife, and his language conceals this meaning, as he rarely describes her with descriptions that bring her closer to him. He often calls her the girl, such as his saying: "In the beginning, we faced the problem of where to live. The girl's mother said: "They have an extra house that we can live in for free."

Or he calls her the wife, such as: "The wife and I entered the café and the men's eyes turned to us because it was the first time a woman entered a men's café with a man."

And in another place: "The wife did not know anything but she was wondering about the strange secret of my not sleeping with her anymore, and she conveyed her concerns to her mother and relatives who came threatening to kill me if I did not go back to sleeping in the marital bed." He also said: "Today we sold the first piece of gold from the wife's property and bought meat and liver and ate with pain."

Or he calls her by her name, such as: "After washing the clothes, Ahlam prepares us lunch, which consists of falafel, mamouta, and tharid that had been stale for ten days, but I ate the food..."

Thus, we notice that the narrator did not attribute his wife to him, nor did he describe her with a description that indicates the relationship of affection and mercy that should bring them together. The reader arrives - through the language used by the writer - at the fact that the relationship between the narrator and his wife was a formal relationship surrounded by coldness and aversion, and that nothing remained of it except the social aspects.

The most prominent feature of Salah Salah's language is that it is a sarcastic language:

His saying: "Here in great Iraq, in Tikriti Iraq, we cannot afford a printer, we cannot afford a fax, and we rely on manual recording" .

The sarcastic language in this text painfully and bitterly exposed the issue of reducing a country with diverse religions, sects, nationalities, languages, and dialects and naming it Tikriti Iraq in reference to the place from which the ruling authority at that time descended, and this opens the door to another cultural system that indicates the backwardness of Iraqi society at that time from the train of civilization. And the absence of the time of progress and development, and depriving them of their most basic rights under the name of preserving authenticity represented by manual work, but in reality it is fear for the seat of government and leadership.

It is a language influenced by the Quranic language in several places:

He said: "Commit suicide in nostalgia, the blues music is scattered. The matter you are asking about has been decided. The origin of Canada." Nostalgia is a Greek word meaning longing for the past or for family and old companionship and events of a bygone era. Blues music: a type of lyrical music descended from the songs of black work in the United States of America, in which singers sing about their sadness and sorrow. And his saying: (The matter you are asking about has been decided): the language of the Holy Quran. In one line, Salah Salah includes social systems that are interconnected with different cultural systems. From the past in which the hero committed suicide to enter a new society that seems to be most similar to the black community in America, and perhaps the Arab communities in Canada represent this class, and in the end, reality imposes itself on the hero, and this is what was expressed by the language influenced by Surat Yusuf and the story of the two men who asked the Prophet Yusuf about the interpretation of their dream, and then one of them tried to deny the Prophet when he learned his black fate, so the Prophet's answer was what came in the Almighty's saying: "The matter about which you two inquire has been decided.

And we find something similar in another place, when he said: "Why the plucking? It is wonderful like this, with its branches, with chocolate as Hadiya Hussein says, with warmth and bitterness, with blood and menstruation, and the night when it is still." Hadiya Hussein: An Iraqi writer, and (the night when it is still): the language of the Qur'an. As it is a Qur'anic verse, God Almighty says: {And the night when it is still. .

These two examples are taken from the novel "How to Kill a Rabbit", and they are two models that clarify the confusion between cultural systems resulting from the state of hallucination that the narrator suffers from, who narrates the events of the novel due to his taking antidepressants and psychological treatment. This allowed the writer Salah Salah to express the contradictions of the reality he lives in without fear of legal prosecution for the facts and events he presents that describe the deterioration of society in the homeland and abroad. It is a vulgar language:

This language, which includes words derived from the Qur'anic text, we find it in other places as a vulgar language that brings us down to the bottom, such as the narrator's saying: "I walk in the corridor confused, it's dust... Where's the bag? The whore's bag."()

We often notice that the author mixes the pure and the impure, the high and the low in many places in his works, which are based on a narrative language interspersed with obscene words in many cases. These words that the writer inserts while telling us a story about something sacred to him or to society, which constitutes a shock to the reader and an incentive to search and dig in this language in search of deep implicit patterns: "We used to read every night before going to bed, Our Father who is in heaven... I felt a hatred for the religious rituals and the monotony that was taking place, as for Matthew, he was drowning like a donkey in these prayers Continuing his prayers, although I convinced him more than once to worship the other new God."

It is a language that mocks the rituals of religion, the people who practice them, and the contradictions of reality in those societies. It is also a language that describes the most minute details, so that the reader feels while reading that description that he is living the moment with its hero and suffering his life and psychological experiences. An example of that is his saying: "Hullabaloo, prayers, wishes, prayers for the Prophet, and bars full of men, phlegm, fighting, pistols, empty bottles, and the identities of security men on the floor, secret police, prostitutes, waitresses, and a waitress" .

This mixture of contradictions in Iraqi society implies a social system that indicates the state of chaos that pervades the country and prevails in all aspects of life, which has led to the deterioration of social, moral, and intellectual conditions.

## **Second: Colloquial Language**

We notice the phenomenon of multilingualism in Salah Salah's novels through the blending of classical Arabic and the colloquial dialect, as "narration is a dialogue of languages and dialects, as modern criticism insists on." This dialect that the narrator derives from the language of daily life in the Iraqi environment, whose inhabitants have many dialects according to their geographical location. In Iraq, there is the dialect of the southern region, the dialect of the central region, the dialect of the western region, the dialect of the northern region, and the Baghdadi dialect. The meaning of a single word may differ from one dialect to another, and it occurs frequently in the novels of the writer Salah Salah. We can illustrate it with what came in the novel "Estheology", as he said: "The housewife comes and asks with bitter crying and insistence, with the clamor of the chicks, that we leave the house immediately." ()

The meaning of chicks in the southern Iraqi dialect: children, while in the Baghdadi dialect, it means: young boys who are sodomized. The writer's use of this word and this dialect Specifically, it reveals the modest rural environment from which the housewife comes and translates the social level of that environment, which suffers from a low standard of living, high birth rates, and poor family organization. The chicks are in a state of chaos and turmoil, despite the conversation that was taking place between the mother and the narrator and his family. And in another place he says: "He is choking and asks his wife for a jug of water." ((And the jug: a large jug of water in the dialect of the people of the south. The use of this word and similar words from Iraqi dialects makes us feel that the writer has experienced and lived through all these events, to the point that he has mastered the various Iraqi dialects. On the other hand, we notice a social system that indicates the simplicity of the societies that Salah Salah addresses in his works and the focus on their finest details, which makes the reader live the moment with the characters of the novel. The dialogues may include complete sentences in the colloquial language, as in the novel "How to Kill a Rabbit", where he said, in the dialogue of

the hero narrator with his wife: "I say: Why worry? She replies that instead of these nonsense of yours, get up and mean it, but I continue to contemplate. And she is busy dressing the children and muttering, saying, Your luck is down, and the luck of the day that took you on it." This bright Iraqi dialect that expresses the event with unparalleled spontaneity is hidden A social pattern that reflects the state of the Arab woman who suffers from a dependent husband who places everything on her shoulders and does not take responsibility. The biggest irony is that he writes English words in Arabic letters, for example, his saying: "Abbas Al-Moussawi calls every day and says: What did you do, Why haven't you found a job yet, Sobhiha comments: Leave the man for the sake of Christ, he will die, Bhind. Abbas rushes her: your mother, I don't want him to continue receiving unemployment aid from our pockets. Sobhiha rushes him, , he hasn't been with him a month. Abbas is rushing to it, “,” and “ and others, he wrote in Arabic letters to imply for us a social system that expresses the Arab person’s confusion and his feeling of inferiority and dispersion between two cultures between which there is a vast linguistic, customary, and religious rift. He cannot remain a complete Easterner and cannot even become half Westerner, so he tries to jump quickly to overcome the barriers of differences and integrate into Western societies. However, these attempts seem from the author’s point of view to be impossible, and arouse pity and ridicule, since the Arab has only taken the shells of Western civilization, and in return he has thrown away the essence of Arab civilization. Therefore, the equation is a losing one in the end. Who would exchange the most precious thing he owns for the crumbs of another’s path?!

### **Third: Poetic Language**

Literary texts carry within them a message that may not seem strange to the reader, nor add anything new to his life experiences, and perhaps he has encountered it more than once in a verse of poetry, an advertisement, a daily conversation, or a political speech... "The meanings are presented on the road, known to the Persian and the Arab, the Bedouin and the villager...", but these contents need an incubator or aesthetic container that helps to rebuild them and market them to the recipient in an influential and highly acceptable way; therefore, the literary text was considered "an aesthetic and cultural formation at the same time, where the rhetorical data or components of the artistic image become influential tools that motivate the cultural analyst to fathom the systematic connotations in the structure of the text..". And always behind these aesthetic and rhetorical formations lie systems lurking, for the system, “is of a narrative nature, moving in a codified plot, so it is hidden and implicit and always capable of disappearing, and uses many masks, the most important of which is the mask of linguistic aesthetics.” Thus, “the poetic language in the contemporary Arabic novel relies on intellectual and social rhetorical systems, because the novelist notices before him many expressive ways that form his awareness on the one hand, and help him in writing on the other hand.” This is similar to what Salah Salah said in his novel: “Leaves of the Fornicating Time” grew on the roofs of dilapidated houses in a country that was very hungry despite the hidden wealth that spread throughout the spaces of ecstasy rooted in the soul. This poetic language that describes the living conditions in Iraq passes through two social systems, the first of which indicates longing for that environment despite the gloomy situation that surrounds it, and the second of which indicates a low social status despite the abundant good that Iraq enjoys. It is noticeable that the second system is related to another cultural system that is deeper and more deceitful than the social system, which is a political system that expresses external ambitions for that wealth and the conspiracy of exploitative regimes to achieve personal interests at the expense of the Iraqi people, which led to this deteriorating social situation that Salah Salah depicted for us in a poetic language that concealed all this gloom in the shadows of its beauty, as “the language Poetry is that through which the author expresses latent poetic energy and superior ability to express, and makes good use of it in appropriate situations and the most appropriate situation, without that compromising the narrative discourse and its characteristics, seeking thereby to break down the imaginary barriers that separate expressive genres. It is worth noting that these characteristics that distinguished the poetic language of the writer Salah Salah and colored the linguistic system in his novels, can be addressed through the following:

a- Simile:

The poetic language is based on various elements, perhaps the most prominent of which is the simile, which enjoyed a prestigious position in ancient Arabic rhetoric, and was a sign of the quality of poetry. Here in the works of Salah Salah, we notice a striking presence of this phenomenon that conceals a social system that

indicates the influence of authentic Arab culture. We can represent this with what came in the novel "Papers of the Fornicating Time", when the child narrator was describing his home with his mother and grandmother, and he said: "The door was a piece of iron painted with an anti-rust color, high like the walls of distant cities in memory"

The narrator compares the high door of their house to the walls of a distant city in memory, and it is known that the simile comes to clarify what is Mysterious, and bringing the distant closer, but the simile in the previous text has increased the ambiguity of the meaning, so what is that city? Perhaps the narrator wanted to describe his miserable childhood and his alienation in that house from which he was forbidden to leave due to the persecution of society because his mother was Jewish.. In the novel "How to Kill a Rabbit" we find the author using a nice simile full of meanings, so he said: "The snow began to fall. The sight of the forest is my humanity, my care, white like the hearts that welcomed us." He likened the whiteness of the snow to the whiteness of the hearts of the nuns of Mother House, and here we glimpse a hidden social system that indicates the effect of the humane treatment that the narrator received despite the religious, political and social differences... The treatment that he received is based on humanity, which does not look at a person on the basis of his religious beliefs or political orientations, but rather on the basis of human compassion and good treatment.

b. Repetition:

Repetition is manifested as a linguistic mechanism that characterizes the poetic language in Salah Salah's works. Repetition has been manifested in two forms, which are:

□ Verbal repetition:

We can represent this by repeating the (no) in his saying: "I call from the deportation room where the soldiers laugh foolishly before heading to the front, to the coming new era where there is modern law and where there is no curse, no death, no women who kill, no revenge, no madness, no depressions... and in the end there is no crying, no resurrection, no wars, no dead, no arrests, no parties.."

Verbal repetition in this context indicates rejection of all these phenomena that sweep Arab societies, and these successive no's imply a social system that exposes the Arab reality that is a curse, death, women who kill, revenge, madness, depression, crying, and resurrection. Wars, dead people, arrests, and parties...

And similar to that is what we find in the novel "How to Kill a Rabbit", where he declared, saying: "The search procedures end, or there is no search at all, as if you are entering a whorehouse: everything inspires trust. They trust us, you, her, them. The homeland does not, with him, with us, with them. A feeling of a quince's sigh and shoes."

This verbal repetition (with us, with you, with her, with them, with him, with us, with them) may indicate the state of loss that the narrator is living, or perhaps it indicates something further than that, symbolizing the loss of the Arab person and his dispersion in the exiles of foreign lands, as everyone - we, you, she, they, and him - is fleeing or seeking to flee from the hell of hunger, displacement, wars, and conflicts that our Arab countries have suffered and are suffering from. Or perhaps the previous text is an attempt by the writer to self-flagellate by referring to the inspection procedures in Arab countries and comparing them to their counterparts in Western countries, those procedures that reach the point of humiliation and insult, as nothing saves you from the mood of the Arab border policeman, no religion, no language, no history, and no passport, while in civilized countries you hardly feel those procedures, despite the religious and cultural differences of those who come to them...

□ Thematic repetition:

In Salah Salah's novels, the scene of the communist mother who opposes the authority is repeated, in contrast to the narrator's son's affiliation with the authority.. This is the psychological war that the hero lives between his political affiliation, and his mother who represents the emotional affiliation.. And every time he depicts for us the moment of the authority's execution of the mother, he presents us with a new detail that contains many patterns, some of which are political and social, and this is what we find in three novels, which

are: the novel "Bohemia of Destruction", followed by the novel "Papers of the Fornicating Time", and then The novel "Esthology", and we can formulate this thematic repetition through the following table:

**Table (1) A model of thematic repetition in Salah Salah's novels: "Bohemia of Desolation", "Papers of the Fornicating Time", "Esthology"**

Novel	Hero	Woman	Society
"Bohemia al Kharab " "Ruin"	He missed his mother who married when he was young, and she was killed after he grew up because of her affiliation with another party	There are three main women: The mother: around whom the hero's memories revolve Rose: a classmate and then a whore of power The grandmother: to whose house he takes refuge and from whom he hides his academic failure	In a state of chaos, moral and cultural decay, and in a state of political conflict, poverty, and hunger.
	The main women: The Jewish mother Rachel, his paternal grandmother who raised him, and many women with whom he had emotional and sensual experiences since his childhood.	A mentally ill person recalls his memories in Iraq since he was a child until he became a Baathist. In his childhood, he suffered from being orphaned and losing his Jewish mother who married after his father's death under pressure from her family, so he stayed with his paternal grandmother.	" Awraq alZaman al-Daer" Papers of the slutty time"
	here are also three main women: The mother: with whom he spends his time trying to protect her from the pursuit of the security men. Umm Walid: the whore of power who the events reveal was one of his colleagues at university and then becomes a fugitive from the same power. And the grandmother: also the one in whose house he hid and was raised by her	also he lost his mother, and here too she got married when he was young, and he took it upon himself to protect her when he grew up because she fled from the Baathists because she was one of the contributors to spreading the Communist Party.	"Estlogia"

c. Description:

What is meant by description here is: "Representing things, states, situations, or events in their existence and function, spatially rather than temporally. The narrator may specify the described at the beginning of the description to make it easier for the reader to understand and follow, or delay specifying it until the end of the description to create anticipation and suspense." (We can illustrate this by saying: "The winds were sweeping the unpaved streets that were still mud and silt... From the end of the street, herds of cows and sheep were advancing, panting, then, their steps quickly followed one another to reach our house, stirring up mosquitoes and deadly odors."

This description of the details of the place where the narrator lived as a child makes the recipient feel the credibility of the novel's events, and on the other hand, it implies a social system that describes the deteriorating situation of the environment in which the hero was raised, and perhaps his description of the streets as (unpaved) indicates the government's failure to perform Its tasks and its lack of interest in improving the living conditions of the people and depriving them of the minimum requirements of a decent life, while you find it on television, radio and newspaper screens, cracking the heads of its citizens with its achievements and pioneering experiences in governing and managing the country.

Thus, after this short journey with Salah Salah's novels, we found that the language he employed in his novels - whether it was classical Arabic or colloquial dialect - was employed with care and complete knowledge to give the text an aesthetic and semantic dimension that contributes to exposing many of the cultural patterns within the text, and takes the reader to a large space of imagination and interpretation to form the meaning that the writer left subject to the readers' ability and the extent of their comprehension and understanding of the text. Conclusion: Through what has been stopped, it became clear to us that the novelist Salah Salah in

his novel collections has used a narrative language that can be described as special, and this specialness comes from his awareness of the importance of language in the process of narrative creation, as language for him has been manifested according to special laws and uses, linking in its employment the goal (purpose) with the meaning, where the meanings that he seeks to reveal according to a vision that tries to bring the purpose closer, and Salah Salah was able to include in his language implicit systems that cannot be revealed from the first moment of reading, as language was for him the source of narrative construction and the axis of constructing the event, as that multiplicity between colloquial, classical and poetic language expressed a high narrative ability, in which he tried to find a kind of entertaining artistic communication between him and the recipient, as he is aware of what the modern critical theory has come to, which is based on elevating the status of the reader, as authority has become confined to his hand, but that diversity witnessed by the novel text by Salah Salah can be understood as diversity in the intellectual and cultural systems of the recipient His text, meaning that he is a narrator who took into account the cultural backgrounds of the characters in his novel, in addition to his awareness of the determinants of language at the level of the narrative structure, as the poetic narrative language has its determinants and necessities, and the same is the case for the colloquial language and the classical language, meaning that he is fully aware of the mechanisms and laws of the narrative game.

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