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Fragmentation of Identity in Mohsen Al-Ramli's Novels (Fingers Pass) by Mohsen Al-Ramli

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Abstract

This research addresses the fragmentation of identity in the novel "Pass Fingers" by Iraqi author Mohsen Al-Ramli, as one of the most prominent themes reflecting the social, political, and cultural transformations experienced by Iraq, especially after 2003. The research is divided into: An introduction that covers the author's biography, milestones in his life, and literary output. The first section defines the concept of "fragmentation" linguistically and technically, linking it to the political and social transformations experienced by Iraq, particularly the sectarian and ethnic divisions and multiple affiliations after the fall of the former regime. The second section presents the practical manifestations of this fragmentation in the novel through an analysis of several scenes and narrative texts, which reflect the division between original identity (Iraqi/rural) and acquired identity (Spanish/immigrant). Key Findings: Identity in "Pass Fingers" is not fixed, but rather torn between two realities: one is an Eastern past marked by oppression and harsh traditions, and the other is an open Western one that harbors an internal sense of alienation. In the narrative, his attachment to his identity is reflected in the author's use of the original technique of "recall," despite his attempts to adapt to the new one. Identity in the novel experiences a state of sharp division as a result of alienation and nostalgia on the one hand, and rejection and new belonging on the other. The fragmented identity here represents an internal conflict within the narrator between belonging to the land and culture of childhood and his attempt to integrate into a Western society with different values. This reflects the crisis of postmodern man in a political and social context.

Introduction

In this research, we address the topic of identity fragmentation in one of the most important novels that shaped a dominant presence of identity. This novel is "Pass Fingers" by Mohsen Al-Ramli. The research begins with an introduction in which we present a definition of the storyteller and the story. In the first section, we present a detailed discussion of the concept of identity fragmentation (Khattak et al., 2021). The second section is an applied study, presenting texts from the story and analyzing them with an artistic narrative analysis that demonstrates the presence and effectiveness of identity in shaping the text. In addition, there is an introduction and conclusion, in which we present the most important research findings we have reached, followed by an index of the sources and references we have consulted. I hope that I have succeeded in this research, and I can only express my sincere thanks and appreciation to the esteemed professor, Dr. Talal Khalifa, for giving me the opportunity to research this important topic in accordance with his wise guidance. May God reward him abundantly on our behalf.

A Pause with the Storyteller and the Novel

In this section, we discuss the novelist Mohsen Al-Ramli and his novel, "Fingers Pass." Mohsen Al-Ramli is an Iraqi writer, translator, and poet residing in Spain. He was born in 1967 in the

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village of Sudeira, Sharqat District, northern Iraq. He earned his doctorate with honors from the Autonomous University of Madrid, Faculty of Philosophy and Arts, for his dissertation "The Influences of Islamic Culture on Quixote" in 2003. He is the brother of the late Iraqi writer Hassan Mutlaq. He is known for writing in both Arabic and Spanish (1).

Some of his books and texts have been translated into numerous languages, including Spanish, English, French, Italian, German, Portuguese, Turkish, Russian, Catalan, Albanian, Finnish, and Kurdish. He has also given numerous lectures and participated in numerous book fairs in Iraq, Jordan, Morocco, Spain, Portugal, Kuwait, Luxembourg, Qatar, Colombia, Algeria, Libya, Mexico, Costa Rica, and the UAE (2). In 1997, he founded, in collaboration with the writer Abdul Hadi Saadoun, the publishing house and magazine (Al-Alwah) in Spain. He currently works as a professor at Saint Louis University in Madrid. He also lived in Jordan during 1993-1994 and has lived in Spain since 1995, where he remains to this day (3).

(1) See: Al-Quds Newspaper, December 2020, article entitled (Mohsen Al-Ramli: The Violence of Imagination and the Semiotics of Violation).

(2) M.N.

(3) M.N. See: Al-Muheet Newspaper, June 10, 2015.

Among his creative publications are (1):

- The Gift of the Next Century, short stories, Jordan 1995.
- Searching for a Living Heart, plays, Spain 1997.
- Papers Far from the Tigris, short stories, Jordan and Spain 1998.
- The Scattered Crumbs, novel, Cairo 2000.
- The Scattered Crumbs, English edition, translated by Yasmine Hanoush, USA 2003.
- Happy Nights of Bombing, narrative collage and short stories, Cairo 2003.
- We Are All Widows of Answers, poetry (in Arabic and Spanish), Spain 2003.
- We Are All Widows of Answers, poetry (third edition in three languages: Arabic, English, and Spanish), Madrid 2008.
- Fingers Pass, novel (in Spanish), Madrid 2008.
- Fingers Pass, novel (in Arabic), Beirut 2009.
- Sleeping Among the Soldiers, poetry (in Arabic) and Spanish), Cairo 2011.
- Baghdad Oranges and Chinese Love, short stories, Jordan 2011.
- The President's Gardens, novel (in Arabic), Abu Dhabi and Beirut 2012.
- Profitable Loss, poetry (in Spanish), Costa Rica 2013.
- The Sweetest Riddles, poetry for children (in Arabic), UAE 2015.
- The Wolf of Love and Books, novel (in Arabic), 2015.

- The Masterpiece of the Night-Watchers, (fiction), 2017.
- Sons and Shoes, novel (in Arabic), 2018.

(1) See: Al-Mada Newspaper, 3/5/2016.

Joint Publications: (in Spanish and other languages)

- (Peace and the Word: Literature Against War) in collaboration with José Saramago, Ernesto Sábato, Pedro Almodóber, and others, published by Dar Odessa, Madrid, 2003.
- (Space of Words) in Spanish and Arabic, in collaboration with Juan Goytisolo, Elena Delgado, Kadhim Jihad, and others (translation and audio reading), published by the Foundation for Three Cultures, Andalusia, Spain, 2003.
- (Iraqis: Abu Nuwas and Others), an anthology, published by Miguel Gómez, Malaga, Spain, 2003.
- (Poems of Resistance of the Iraqi and Palestinian Peoples), La Espada y La Pluma, Bogotá, Colombia, 2004. • (Poems for Resilience and Building a Different World), Medellin, Colombia, 2004.
- (The Curse of Gilgamesh: Selections from Contemporary Iraqi Poetry), in Spanish and Catalan, Lindex Publishing, Barcelona, Spain, 2005 (1).
- (The Strong Noble: Seven Views of the Quixote), in Spanish and French, Centro Cultural Antonio Machado, Luxembourg, 2005.
- (Theater, Religion, and Society), Studies in Spanish, Valencia, Spain, 2005.
- (Literatures from the Axis of Evil Countries), in English, The New Press, New York and London, 2006.
- (Arab Theater: The Journey and Challenges), Algerian Ministry of Culture, 2007.
- (On Two: Traveling on the Border), in Spanish, Mónica Sanch, Madrid, 2005.
- (Poems Celebrating the Concept of the Republic), in Spanish, Málaga, 2006.

(1) Al-Mustaqbal Al-Iraqi Newspaper No. 1201, dated 5/8/2016

- (Living Voices), in Spanish, Toledo Selections 2013.
- (Seven Arab Poets in Spain), in Spanish, Madrid 2013.
- (The Contemporary Iraqi Poetry Movement: The Future of the Past), in English, Khulood Al-Muttalibi, Hurst & Hook, London 2012.
- (Necessary Words), in Spanish, Madrid 2015.
- (Culture: A Bridge Between Worlds), in more than one language, Zahra Zirawi, Publishing House France, Paris 2016.

- (100 Modern Iraqi Poems), in Chinese, Taiwan 2017 (1).

(Peace... Selections from Modern Poetry / Arabic-Spanish), in Arabic and Spanish, Madrid 2017.

(Selections from the Poets of This World), in Spanish, Argentina 2017.

Works Translated:

He began translating and publishing in the press in 1984. He has been a member of the Iraqi Translators Association since 1989, and a member of the Spanish Translators and Writers Association since 2008.

From Spanish into Arabic

- He has translated numerous literary books from Spanish into Arabic, including (2).
- The collection "Short Plays" by Miguel de Cervantes. Jordan 2001.
- Selections from Spanish Poetry in the Golden Age. Amman-Madrid 2002.
- Selections from Spanish Stories in the Golden Age. Damascus 2003.
- The play "Fuente Obijona" by Lopez de Vega. Amman-Madrid 2002.

(1) Al-Bayan journal, Issue No. 542, September 2015: 15

(2) Al-Mawqif Al-Iraqi Newspaper, Issue No. 1887, dated April 18, 2018.

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- A poetic drama (Student of Salamanca) by José de Espronceda. Amman-Madrid 2002.
 - (The Reality of the Novel in the Contemporary World: Testimonies and Issues). United Arab Emirates 2003.
 - (Water Cathedrals), a novel by Juan Massana. Madrid 2005.
 - (A Brief History of Spanish Literature: From the Middle Ages to the End of the Twentieth Century), a study (co-translation), Damascus 2006 (1).
 - (Salah Niazi and Songs for the Peoples Without Pigeons), poetry by Ana Julia Gonzalez, Madrid 2007.
 - One Hundred Colombian Poems: A Selection of Contemporary Colombian Poetry. Al-Mada Publishing House 2014.
 - (Spanish Literature in Its Golden Age). Al-Mada Publishing House 2015.

From Arabic to Spanish

- He has also translated numerous literary books from Arabic to Spanish, including (2).
- (Babylonian Anthology) Poetry, Madrid 2003.
- (Seats) Poems by Ibrahim Nasrallah, Madrid 2001.
- (Weapons of Comprehensive Expression) An Anthology of Iraqi Poetry, Colombia 2008.
- (On the Banks of the Tigris) An Anthology of Iraqi Poetry (co-translated), Venezuelan Ministry

of Culture 2006.

- (Second-Hand Life) Poems by Salah Hassan, Costa Rica 2008.
- (The Remaining Blame) Poems by Nujoom Al-Ghanem, Madrid 2014.

Honored by the International Association of Arab Translators and Linguists with a Certificate of Appreciation in 2007.

(1) M.N

(2) Al-Zaman Newspaper, Issue No. 6829, dated 12/5/2020, London

He has published numerous theoretical articles and given public and university cultural lectures on translation in general, and on translation between Arabic and Spanish in particular, in more than one forum and country.

He was hosted by the Madrid International Book Fair in 2003 to discuss his experience as part of the "Creative Translators" theme. He participated in preparing and editing a comprehensive file on translation published by Al-Alwah magazine in 1998. (1)

He has translated at international conferences, seminars, and festivals, most notably the International Poetry Festival in Colombia, Medellin, 2006.

- He has translated and published dozens of short literary texts from Spanish into Arabic, ranging from poetry, short stories, articles, investigations, dialogues, and more. These texts include texts by internationally renowned authors such as García Lorca, Pablo Neruda, Rafael Alberti, Borges, Mario Vargas Llosa, Octavio Paz, Juan Goytisolo, Antonio Gala, Italo Calvino, Carlos Fuentes, José Saramago, Camilo José Cela, Harold Alvarado, and others.
- He translated and published many short literary texts from Arabic to Spanish, including texts by: Abdul Wahab Al-Bayati, Muhammad Mahdi Al-Jawahiri, Nazik Al-Malaika, Aziz Al-Sayed Jassim, Ibrahim Nasrallah, Atika Al-Khazraji, Adnan Al-Sayegh, Abdul Razzaq Al-Rubaie, Salah Hassan, Suad Al-Kuwari, Issa Hassan Al-Yasiri, Muhammad Al-Nabhan, Dunya Mikhail, Kamal Sabti, Reem Qais Kubba, Salah Hassan, Shaker Laibi, Mahmoud Al-Buraikan, Mona Karim, Aqeel Ali, Jamal Juma, Kulala Nouri, Abdul Karim Kased, and Suham Jabbar.

(1) M.N

Hamid Al-Aqabi, Abdul Khaliq Kitan, Muhammad Mazloun, Muhammad Turki Al-Nassar, Dawoud Salman Muhammad, Hamad Al-Dokhi, and others (1).

In Theater

- His beginnings were in the late 1970s and early 1980s with school and university theater, writing, acting, and directing. His play (Searching for a Living Heart) was presented at (2).
- The Fourth North Festival in Irbid, Jordan, 1993.

- The Fourth Philadelphia University Theater Festival in Jordan, 2004.
- The Youth Theater Days Festival in Kuwait, 2005, where the play won four awards.
- The Second Omani Theatre Festival, presented by the Modern Art Troupe, opening play, 2006.
- The 18th Cairo International Festival for Experimental Theatre, 2006.
- He published his book (Searching for a Living Heart) with theatrical texts, Spain, 1997.
- He co-wrote the play (The Door to Heaven) with the Spanish playwright Elena Delgado for the Tacuara Foundation in 1998.
- He participated in the Valdigna International Drama Forum with his paper (Iraqi Theatre Between Two Religions and Two Occupations) in 2004. The paper was published in the book (Theater and Religion) in Spanish in Valencia, Spain, 2005.
- He participated in the performance (Jemaa el-Fna Square) in Spanish and Arabic, adapted from the novel (Cemetery) by Juan Goytisolo and directed by Elena Delgado, Madrid, 2002.
- He translated the following theatrical works from Spanish into Arabic:

(1) Al-Shabaka journal, Issue 369, October 2020.

(2) Sharjah Cultural journal, 2019

- A collection of short plays by Miguel de Cervantes. Jordan 2001.
- The play (Fuente Obijona) by Lope de Vega. Amman - Madrid 2002.
- A poetic drama (The Student of Salamanca) by José de Espronzada. Amman - Madrid 2002 (1).
- His play (In Search of a Living Heart) was translated into Spanish for presentation in Colombia in 2007.
- His play (In Search of a Living Heart) was translated into English in 2007.
- The well-known Iraqi artist and director, Karim Jutheer, in an article in the newspaper Al-Mughtareb, issue 322, published in Canada in 2000, said about his play (The Mourner), which was published in Al-Mada magazine, issue 22, Damascus, 1998: "What is credited to Mohsen Al-Ramli, above all, is his choice of the character of the mourner, a woman who uses grief as a function by mourning others at funerals. As far as I know, Al-Ramli was the first to pay attention to this character and incorporate it into a theatrical text." Regarding his play (Adel's Snake), published in Al-Mada magazine, issue 20, Damascus, 1998: "It refers to the theft of revolutions or heroism... and the symbol of the snake provided a rich basis for loading connotations of the snake's significant symbolic significance in human history, particularly in mythology and religions..." (2). He has published numerous articles on theater, both critically and theoretically, in Arabic and Spanish, and has given academic lectures on Iraqi theater. He starred in the short film (Cemetery), written and directed by Abdul Hadi Saadoun, Madrid, 2007. He has other interests in drawing and cinema (he won the European Support Award for the Development of Screenwriting in 1996 for the screenplay he wrote with Spanish director Antonio Conesa), and

television (he worked from 1996 to 1997 as a producer and presenter of the program.

(1) M.N.

(2) Al-Ahram Arabic journal, Issue No. 1109, July 28, 2018

(The Expatriate Window), which includes a section on Arab theater, with director Muzahim Al-Abdullah, on the local channel Cuatro Caminos/Madrid (1).

He also participated in the activities of the National Festival of Professional Theater in Algeria, Arab Session, as part of the scientific forum: Arab Theater: The Journey and Challenges 2007.

Awards he has received (2):

- Student and Youth Short Story Award (appreciation)/Baghdad 1988.
- Student and Youth Short Story Award (first place/shared), Baghdad 1989.
- Middle East Magazine Short Story Award, London 1996.
- Arkansas Award/USA 2002 for the English translation of his novel (The Scattered Crumbs).

Other information (3).

He began publishing in 1983.

- He worked in journalism (as a writer, correspondent, and cultural editor) in Iraq, Jordan, and Spain. He has published dozens of articles in the cultural press and specialized magazines in the Arab world and abroad, as well as in several Spanish newspapers and magazines (such as El Mundo, Ene, Ade Teatro, Puz de Galicia, Amancer, Mil Historias, Mirada Limpia, Cronicas, El Siglo Europa, etc.) and Latin American newspapers. His articles range from articles, investigations, interviews, translations, and texts.

- Member of the Association of Spanish Writers and Artists.
 - Member of the Association of Spanish Professional Writers.
 - Member of the International Journalists Association in Spain.
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(1) From

(2) Okaz Newspaper, Issue No. 19769, dated November 21, 2020

(3) M.N

- He participated in the "Novel and the Future" symposium at the 2006 Doha Cultural Festival.
- The renowned cultural supplement of the Spanish newspaper El Mundo described him as "one of the most important contemporary Iraqi novelists and playwrights and one of the most prominent translators of Spanish literary classics into Arabic," in its March 20, 2003 issue.
- He has written numerous introductions to books by other creative authors, such as Libyan

novelist Muhammad al-Asfar, Moroccan short story writer Ahmad al-Abdullah, Kuwaiti poet Muhammad al-Nabhan, and Iraqi novelist Hassan Mutlaq.

- He has written numerous critical articles on novels and short stories, including those on time in the novel, the character of the translator in the novel, place, technology, science fiction novels, and others.
- He has other interests in drawing and cinema (he won the European Support Award for the Development of Screenwriting in 1996 for the screenplay he wrote with Spanish director Antonio Conesa), and television (he worked from 1996 to 1997 as a producer and presenter of the program "The Expatriate's Window" with director Muzahim al-Abdullah on the Cuatro Caminos channel). Local/Madrid.
- He starred in the play "Jemaa el-Fnaa Square" in Spanish and Arabic, based on the novel "Cemetery" by Juan Goytisolo and directed by Elena Delgado, Madrid 2002.
- He starred in the short film "Cemetery," written and directed by Abdelhadi Saadoun, Madrid 2007 (1).
- Some of his books and texts have been translated into Spanish, English, French, Italian, German, Portuguese, Turkish, Russian, Catalan, Albanian, Finnish, and Kurdish.

(1) Al-Shabaka journal, Issue 369, 2020

- He has given numerous lectures and participated in seminars, evenings, conferences, and book fairs in Iraq, Jordan, Morocco, Spain, Portugal, Kuwait, Luxembourg, Qatar, Colombia, Algeria, Libya, Mexico, and the UAE.
- In 1997, he founded the publishing house and magazine "Al-Alwah" in Spain with writer Abdul Hadi Saadoun.
- He currently works as a professor at Saint Louis University in Madrid, USA.
- He lived in Jordan during 1993-1994.
- He has lived in Spain since 1995 (1).

The Content of the Novel "Pass Fingers"

Pass Fingers is the second novel by Iraqi writer Mohsen Al-Ramli. Fingers of Passage was first published in Spanish in Madrid in 2008 by Dar Al-Tarther Nombre. Its first Arabic edition was published in 2009 in Beirut by Dar Al-Arabia for Sciences - Publishers and Ikhtilaf Publications in Algeria. This novel was longlisted for the International Prize for Arabic Fiction (the Booker Prize) in 2010 (2).

The Novel's Content

Its events take place between Iraq and Spain and explore aspects of the transformational nature of Iraqi society over the course of three generations. It touches on diverse themes and topics

such as love, war, dictatorship, freedom, immigration, tradition, modernity, East and West, and more. According to what was published by Al-Hayat newspaper on Wednesday, June 3, 2009 in Beirut, regarding its content, “The events of the novel intersect between the past and memories of Iraq, the cradle of the writer’s childhood and the “cradle of civilizations,” and present events taking place in Spain, that is, between what connects a person to the homeland of his ancestors, and his life in the country of immigration that embraces those who come or flee from the painful reality of their country. The writer meets the viewer.”

(1) Al-Arab Newspaper, 2018 AD

(2) M.N.

The images highlight the essential themes of two different lives belonging to the same person. One formed him and still haunts him with longing, the other is acquired and lived voluntarily, imposed by adapting to the daily routine of a practical present: “Since I fled outside the Iraqi borders ten years ago, I have accustomed myself to forgetting until I settled in.” In an attempt to connect the two lives, the narrator cuts out newspaper photos of his original homeland, selecting the least harsh ones, and hangs them on the walls of his room. He looks at them and practices, as he says, “my first identity, my longing, my yearning to embrace my mother and brothers, to visit Alia’s grave, to swim in the Tigris River, to my friends, to our cows, donkeys, chickens, and the mountain.” Alia is his cousin and first love who drowned in the river (1).

What has been said about this novel:

The well-known Spanish writer Rafael Reig said of it: “A novel that poses questions we fear to ask ourselves and reveals to us what we, the Spanish, do not know about ourselves. At the same time, it is a journey of self-discovery through getting to know our father.”

The poet and critic Manuel Reina described it in an article about it in the newspaper Al-Bi-C as: “A novel charged with emotion, exquisite in its evocations and tenderness, and distinguished by its great ability to depict the contradictions and points of difference and convergence between the cultures of the West and the East... It is truly a gift for the mind and the senses.” (2)

Meanwhile, the playwright and poet Francisco Cienamor wrote about it, saying: “Beautiful, very beautiful are these scenes and stories that Mohsen Al-Ramli creates for us, which relate to love, tragedy, dualities, transformation, and the conflict between the traditional and the modern.”

Meanwhile, the cultural supplement of the newspaper El Mundo considered Mohsen Al-Ramli one of the most important voices in contemporary Iraqi prose.

(1) Al-Ittihad Al-Thaqafi Newspaper, Issue No. 207, dated 7/18/2018

(2) M.N

"Passed Fingers" is a revolution of the ego between the legacy of the past and the revenge of the present. It is a literary work with an exceptional narrative presence and multi-level artistic language, open to worlds, capable of creating new literary and intellectual avenues, moving the

still and silent within us around the world before us (1). Fahd Tawfiq Al-Hindal, Al-Qabas, Kuwait, Issue 13217: "This novel has succeeded in standing at the intersection of the worlds of East and West through this linguistic brilliance. The interweaving of the past with the present, and what relates to the narrating self and the other, as it is formed through its tense narrative and its vivid imagery in its tragic and comedic dimensions, makes the text full of enjoyment and useful for anyone who contemplates the relationship between the West and the East, and the reality of East and West alike." Dr. Muhammad Al-Masoudi, Al-Quds Al-Arabi, Issue 6386, London: "Mohsen Al-Ramli scatters the threads of the story with clear skill and leaves you to feel them and weave the narrative web. "Fingers of Dates" is a novel whose "dates" you can eat and lick your "fingers" after eating/reading.

Salman Zainuddin in Al-Hayat newspaper, September 2, 2009, London: "Between a deep sense of Eastern concepts and the various concepts and cultural frameworks offered by the West, this novel addresses multiple topics such as immigration, alienation, nostalgia, love, and the concept of homeland, through expressive images and powerful, moving scenes. But within a framework of tenderness that mitigates cruelty, and through a calm, humane outlook that seeks elevation."

(1) **Al-Mashreq Newspaper, September 2018**

Chapter One

Fragmentation and Identity: Linguistically, Terminologically, and Conceptually

Fragmentation

Fragmentation, fragmentation, fragmentation, so it is fragmented. The thing was fragmented: it was sharded, it was split into pieces. "The shells were fragmented from the pearl: it was cracked. The stick was fragmented: it was scattered into pieces - the wall was fragmented." Fragmentation: they were fragmented, they dispersed.

Fragmentation

[Sh Th Y]. (V: Khamā. Intransitive). Fragmentation, fragmentation, verb. Splintering. The stick splintered: its fragments flew away. The door panel began to splinter: to crack. The group splintered: it dispersed (1). Splintering

[Sh Th Y]. (N.D. Splintered). Splintering of the stick: its fragments flying away. Splintering of the board: its splitting. Splintering of the group: its dispersal. Shattering

The stick shattered into pieces, and they said, "The seashell shattered from the pearl." It split from it, and the people dispersed. (2)

Shattering

[Singular]:

The source of shattering.

- (Faz) The explosion of an atomic nucleus under the influence of a sufficiently intense particle bombardment, causing the nucleus to disintegrate and particles to scatter from it.

(1) Lisan al-Arab, root Sh, Dh, Y, Ibn Manzur, Beirut

(2) M.N.: root Sh Zh Y

Fragmentation

[sh z y]. (eng. Ṣaḥāḏā) 1. The fragmentation of a stick: its scattering into fragments. The fragmentation of a board: its splitting. The fragmentation of a group: its dispersal (1).

Fragmentation, technically:

It is a process in which fragments of a material are ejected as a result of exposure to shock or mechanical stress.

The concept of fragmentation is broad and can be defined according to the scientific context of the process. In the general mechanical context, it is the process that occurs when a fired projectile meets a projectile. In the field of nuclear physics and nuclear energy, fragmentation refers to the emission of neutrons as a result of the ejection of high-energy particles. In materials science, the fragmented (2) (1) laser is used.

There is no doubt that the novel contains a great deal of artistic engagement with the artistic propositions produced by postmodernist novels. Its overall artistic structure is characterized by fragmentation and division: "The opposite coexists with its opposite in an unbroken connection," as Abdullah Al-Ghadami says in his book (Postmodern Identities). Because Saudi society, too, is experiencing a state of transformation in which the conflicts between contradictory structures and identities have deepened over recent decades, I find here much that applies to those propositions that Hegel had arrived at when he linked the form of the novel to the content of the structural transformations that European society had witnessed during the rise of the bourgeoisie and the establishment of the modern state in the nineteenth century (3).

It is no longer a secret that Iraq is suffering today from an identity crisis that has led to a major political impasse that has dragged the country to the brink of civil war. The problematic conceptual interpretation of Iraqi identity

(1) M. N: Sh, Z, Y.

(2) Dictionary of Literary Terms, Majdi Wahba, Dar Al-Fikr, Beirut: 30

(3) M.N: 32

It began to expand within the controversial discussions, and since April 9, 2003, it has transformed into internal wars between the components of the Iraqi people (1). Language was not the only concern for the differences between identities, nor the multiplicity of sects and religions. Rather, the major problem that occurred was the identification and entrenchment of sectarian and national identities, and the political alignments that were formed according to sectarian and national identities, which led to the entrenchment of sectarian, racist, and chauvinistic concepts in the country. The further we move away from 2003, the more we find the gap between Iraqis widening, until sectarian isolation became one of the most prominent features of the capital, Baghdad, and the rest of the provinces (2). The fragmentation of Iraqi

identity extended to include all ethnic groups in Mesopotamia: Mandaeans, Yazidis, Christians, Turkmen, and Shabak, as well as Sunnis, Shiites, and Kurds. Concepts became clouded with fog and, later, with the smell of gunpowder. Accepting the other was no longer easy. Marriage to a Kurdish, Shiite, or Sunni woman from a different ethnicity or sect became fraught with danger and peril. This phenomenon was rare in Iraqi society and has dwindled to nothing due to this fragmentation. After 2003, Iraqi identity became so fragmented, unlike previous years, that a Yazidi girl was stoned to death for wanting to marry a Muslim. The religious justification provided by a Yazidi princess was present in her mind (3). All of this prompts us to reject the claim that the features of Iraqi identity, when formed, were vague and unclear, and closer to collage. How and the Iraqi identity through its formation, the Iraqi place was the most prominent in its dismantling and fragmentation until belonging to the place or the specific geographical area became above belonging to the homeland. This became clear after 2003. After it was hidden for the past forty years under the national slogan and the central issue, we clearly sense it in the ranks of the students.

(1) Takween Newspaper, December 6, 2020, Kuwait

(2) Okaz Newspaper, Issue No. 19769, November 20, 2020

(3) M.N.

Universities and army personnel formed groups that held ethnic identities. The people of Ramadi were in the dormitories, as were the people of Basra and Dhi Qar. However, these groups were peaceful due to the power of the central state at the time. When that power collapsed, these groups transformed into centers of hostile polarization, forming the beginnings of infighting and mobilization against Iraqi identity. Those who contributed to shaping and shaping this fragmentation into its final form did not yet realize the magnitude of the catastrophe that would befall the nation, and they themselves did not know how to mend this gap. This legacy transformed the problem from a nation into an identity or ethnicity. These hostile principles against the other were entrenched in private gatherings, transforming into the issuance of fatwas through mosques declaring other identities infidels. In Mosul, the Kurds were openly transformed into enemies of that identity. In the western regions, mosques became sources of fatwas against the Shiites. In the south, objections against the other identity were clearly expressed (1). Fragmentation was not limited to one group over another, and its negative effects extended to include everyone. Defending sectarian and ethnic identities instead of Iraqi ones has become a consequence of this fragmentation. Baghdadi has been forced to carry multiple personal identities to avoid being killed. Its negative effects include sectarian isolation, which prevents movement within a single country. Its effects include political infighting, which has reached its peak in deafening the ear to others. Defending them, even if they are murderous, is akin to defending the other, even if they are from the same sectarian identity (2). The identity we wish to discuss is the one with the damma on the ha and the kasra on the waw, which refers to a person. Research into identity brings the relationship closer to the concept of belonging, because the two are intertwined in function. Belonging affects the individual's contribution to the political, economic, social, and cultural life of the country in which they reside (3).

(1) Al-Zaman Newspaper, Issue No. 6829, December 5, 2020, London

(2) M.N.

(3) The Crisis of Identities, Chloe Douar, The Transformation of the World, translated by Randa Baat, Al-Maktaba Al-Sharqiya, Beirut, 1st ed., 2008: 331

The identity we mean is the special privilege that makes a person a person with his own characteristics and uniqueness, and whenever he loses it, internal conflict begins, and signs of instability begin to dominate his behavior. What is considered a sin in one society is considered a virtue in another society. This indicates that identity, with what it carries of rituals, customs, traditions, and values, is a semiotic privilege that indicates a social, behavioral, and psychological pattern (1).

(1) Cultural Identity between Universality and Globalization, Dr. Afif Bahnassi, General Authority for the Book: 3

Chapter Two

Identity Fragmentation and Its Textual Applications

In this chapter, we discuss identity and its fragmentation in the novel "Fingers Pass By" through our selection of texts from this novel that embody identity and its fragmentation. Among these is the following: "...the day my father Noah took my sister Istibraq to the city doctors to be treated for an illness that had withered her and caused her to defecate a yellow liquid in her clothes. Her constant consumption of carob powder, which the wise old women had prescribed, did nothing to help her, and her body wasted away... At the age of fourteen, she became pale and yellow like tobacco leaves, but she appeared more beautiful than her village peers because she was protected from the sun of the fields, which stained faces with the color of old wood. My mother would not assign her difficult tasks on the farm, so she was content with simple tasks around the house: making the beds, washing the dishes, sweeping the house, and hanging out the clothes. Istibraq gave birth to twins with another sister named Sundus, who died after nine months. They were weak, small, writhing in the cradle like two wet blankets. We all expected Istibraq to die as well, but she continued to live, even though she was thin and yellow, but she was kind and beautiful." (1)

This narrative scene, hidden in the author's memory while he was outside his town, represents his original identity, which embodies the atmosphere of the countryside, their customs, manners, and beliefs. Elements of the former dictatorial regime are also evident in all of these themes that the author spoke about. He highlighted his original Sharqati identity through the technique of recalling those scenes that were deeply turbulent within him and were a major reason for his migration to Spain. The girl who fell ill in the village was not taken to the doctor until after they had tried carob on her, because it is difficult for a girl to leave, and that is their nature.

The author embodies the dictatorship of the former regime through one of his scenes: "Noah set out from our first village, taking his daughter with them, and they arrived an hour later in the city of Tikrit. Before they entered the clinic..."

(1) The novel “Fingers Pass”: 5

One of the doctors, as Istibraq was walking behind him at a distance of a step, as he made way for her on the sidewalk of the market, a black Mercedes passed slowly and extended his hand from its window to Istibraq’s back, so the girl screamed in alarm and the father turned to her, who quickly got angry and pulled the driver by the neck, shouting in his face and lifting him as if he was lifting a jar by its neck until he threw him out of the car window. He was a thin young man wearing blue glasses over his iron shawerma and wearing a wide white dishdasha around his waist, a wide leather belt from which a pistol dangled at his waist. The black car continued its slow, empty ride until it collided with a parked car and stopped, while Noah pounced on the boy with all his strength, beating and cursing him, and the boy shouted, “Do you know whose son I am?” Noah repeated indifferently, “Yes, I know, you’re a son of a dog.” The white of the dishdasha was stained with the red of the boy who tried to reach for his gun, so Noah twisted his arm and held it high, then hit the ground with it. The young man remained motionless, while anger swept over Noah’s face. He bent down, took the pistol from his belt, and extracted the magazine. Then he found himself surrounded by shopkeepers and market animals, a group lifting him up like a fighting bull, saying to him, “Are you crazy? This is the nephew of the vice president’s secretary.” Then he found himself being carried from the darkness of the police beatings on his stomach to the darkness of the stomach of a cell. He knew nothing about Istibraq, because when she saw the blood, she defecated. The yellow stain on her perfumed dress and sat in front of a nearby shop window crying and trembling like a raindrop, until some good men took her to her village in the morning where my mother washed her and covered her in the bed and she told her grandfather Mutlaq who was sitting at her head what had happened and he rose up shouting to the family “If a dog barks at you, don’t bark at it, but if it bites you, bite it.”... This is the saying that he has been famous for in the villages since his childhood (1). In this scene, the narrator embodies the dictatorship and tyranny of the former regime that dominated the reins of power and was rampant in its corruption. There is no doubt that these manifestations embody the original identity of every Iraqi.

(1) The novel “Fingers Pass”: 5

He lived in that era and witnessed injustice and oppression at the hands of the corrupt authorities at the time. Despite the mistake made by this man wearing the dishdasha and belt, the owner of the Saddam-style Tikriti uniform at the time, when he was beaten by the girl's father, all hell broke loose because he was one of the corrupt dictator's lackeys. However, the girl's village clan did not remain silent and rose up, and those tribal customs formed the original identity of the storyteller who narrated the events. “Everyone rushed to get the clubs, swords, daggers, rifles, and pistols out from behind the mattress benches and from the garbage heaps where they had been buried. My mother pointed to a spot in the mud wall of our house for me to dig after she had removed the (Ayat al-Kursi) plaque. She handed me an axe, saying, “Hit here.” I started hitting the wall and hitting until the axe hit metal and said, “Take out this box.” I widened the circle of my hits, which became light tapping until I realized the boundaries of the box. I took out a rusty tin plate and said tenderly, “The box is your grandmother’s gift to us at the wedding.

What's in it is your grandfather's gift in front of your father." Then she added, "Take it to your grandfather." It was heavy, and if it weren't for the darkness and the short distance, I would have opened it on the way, but I was patient until I placed it in front of my grandfather, who was surrounded by five of my uncles and one of my maternal uncles. He opened it and took out a disassembled rifle and two pistols wrapped in cloths damp from the petroleum grease that covered the weapons. Relatives were flocking to the My grandfather's house, where tension swells faces and conversations, bitter coffee and memories of battles and the mobilization of manhood (1). The author embodies the Arab tribal identity through clothing and its characteristics: the keffiyeh, weapons, bullets, and weapons wrapped in cloth for women, as well as the grease that coats their weapons. All of this war culture was integral to the Iraqi character, especially among the people of Tikrit, who imbibed that terrorist Saddamist culture and began to treat him in kind, revolt against him, and not remain silent, like the people of the city who resorted to submission and obedience before his dictatorship.

(1) The novel "Fingers Pass": 5

"We did not sleep that night. All the Al-Mutlaq family and those who married into them from the village gathered until the house and courtyard were crowded with men preparing their belts and stuffing them with bullets. The keffiyehs on their shoulders and hands were reacquainted by shaking hands with the joints of their weapons, while the women were busy cooking and bringing the ammunition hidden in bundles of old clothes... whispering about what had happened to Istibraq... and fear... and the children were playing war games, and whenever they stopped to rest, their eyes examined the weapons in their fathers' hands and tried to touch them while sitting politely next to their fathers until they would fall asleep or be busy talking. Some of them begged their mothers to tell their fathers to take them with him, but their mothers would rebuke them sharply... and when the night grew long, the children slept in their mothers' arms or on the grass, and the men sat in small groups while my grandfather reminded them of the early Muslim conquests and recited the Quran." (1)

The narrator projects his own moral projections and identity onto these descriptive scenes. The military identity never left the imagination of even children, who often attended conflicts with their fathers, having been indoctrinated with the culture of war games from an early age.

From this Iraqi identity, deeply rooted in his roots, emerges the Spanish identity, which emerged from his own persona, distant from Iraq, having emigrated from it to escape the dictator. "I found my father by chance last Saturday night in Madrid, where boredom creeps into my soul on weekends, so I wander the streets and dark alleys aimlessly. I entered any nightclub or bar, and I could not believe myself, nor did I believe what I saw in a nightclub crowded with different nationalities: immigrants, tourists, Spaniards, of course, actors, marginalized people, merchants, smokers, night owls, peace activists, racists, opponents of globalization, and allies of leaders... We all hear the clinking of coins. I put something in the hand of the worker who brought the beer crates, and my father went back to shaving and asked me: What do you do with the remaining time? I said I read and write sometimes and go to the cinema. He said: Have you read Lorca and Alberto?

(1) The novel "Fingers Pass": 5

In Spanish? I said yes, but I don't like their poetry very much. I prefer Juan Ramon Jiménez and Bethany Alexandra. He said, "Unfortunately, I don't speak Spanish yet, just a few words. What do you write... poetry?" I said, "A few poems. I write stories better, and I have published some of them in Iraqi opposition newspapers." (1).

In this scene, through the bars, beer, Spanish culture, and its books, he embodies his developing identity in those Spanish cities.

"One of them stopped me on the stairs and said in a stern tone, "This is not right. You must pay for the garbage. We are in Spain, not your country. Here there is a law." What should I tell her? Will she understand if I tell her that the first law in the world was enacted by Hammurabi the Iraqi in his obelisk?... Her tone and words provoked me. (2) However, despite his acquired Spanish identity, he recognizes the authenticity and antiquity of Iraq and his original identity when he mentioned the Obelisk of Hammurabi, mocking the Spanish woman who was attacking his country and his Iraqi identity, challenging her with the law of her country that she boasts about.

"I was content with this world of mine where I practiced my first identity, my longing and yearning to embrace my mother and brothers, to visit Alia's grave, to swim in the Tigris River with my friends, to our donkeys and our cows... Here I listen only to Arabic songs and cook Iraqi dishes... I suffered a lot to get here and suffered even more to legalize my residency and find a source of livelihood. I now like living in the midst of this freedom... When I am outside my apartment, I care about what they care about: matches, evening wrestling... But I am from my family from there. When I return to my apartment alone, my father suddenly appears different."

(1) The novel "Fingers Pass": 5

(2) M.N (26).

About the one I found there, or the one with whom I have lived my memories throughout these years. Where do I place him in my world, divided into two? (1)

In this scene, he openly declares the conflict of identities within him, oscillating between past and present. When he leaves his home, he is with his acquired Spanish identity, and when he returns, he is with his original Iraqi identity. He is amazed by his father, who appeared in Spain in a different form, having acquired his Spanish identity but being severely torn apart by his original identity.

Conclusion

The research reached the most important conclusions, the fragmentation of identity being a narrative concept that entered the arena of modern narrative and criticism as a result of the circumstances suffered by the Arab people in general, and Iraq in particular, during the days of the former regime, from dictatorship, tyranny, and the collapse of principles. All of this was reflected in society, which found its only refuge in traveling outside Iraq, leading to alienation and the fragmentation of identity for the individual. Thus, we find expatriates in their novels

divided into two identities: their original identity and their acquired identity. This division became evident in their writings. The geographical, spatial, environmental, political, and cultural aspects prevalent in the author's environment (Sharqat) were reflected in his novel. In his novel, he possessed two identities: an Iraqi identity and a Spanish identity, having immigrated to Spain. This novel received acclaim and distinction, as it is the author's second novel. It was written in Spanish and then Arabic, and it won awards.

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