

**Text and the Interplay of Meaning:
A Study in the Sumerian Mythological Space in
Dunya Mikhail's *The Iraqi Nights***

Key Words: Dunya Mikhail, illusionary space, Iraqi Nights

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ABSTRACT

Many common concepts are not accurate in Arabic critical books either because of translation or the lack of resources. One is the connection of woman poetry in expressing the inner worlds, emotions and sentiments of a woman with an attempt to impose a culture that challenges the masculine culture. Dunya Mikhail (1965-) sees that woman can go through all the fields that male poets write in since she believes that there is no difference between the two. Therefore, a woman can write in every field but she differs in her visions of writing even when she uses the same techniques used by the man. The question here, what is this different vision of the woman? The answer will be it is the nature of employing thoughts, ideas and their construction in the text. The most important thing lies in the concentration on certain aspects that form and draw the world from a feminine point of view. This vision specifically leads us to study Dunya Mikhail's collection of poetry *The Iraqi Nights* (2013). One way to penetrate this vision is the domain of mythological space. It is considered as a world that contains the text and makes an integrative relation between the vision, devises and techniques.

What does mythological space mean? Each completed poetical text has two main worlds; a world that forms the text and a world that furnishes it. The formed world is created in the mind and the subconsciousness of the poet. It is an illusionary space. Whereas the other world is the textual space that is revealed by the drawings of the poems. It is a textual space. This study concentrates on the illusionary space because it is the incubator for thoughts and the poetical act of the text.

In *The Iraqi Nights*, the poet makes use of the Sumerian mythological space whether in characters, symbols, suggestions or written symbols that furnishes the text and creates a new vision concerning the values of life in Iraq specifically after the wars Iraq had undergone.

This paper is divided into an introduction that sheds lights on the concept of mythological space and its types in this collection of poetry. First section deals with the illusionary space of the text. The second section studies the techniques of poetical readings as symbols, characters and drawings within the texts. It ends up with a conclusion that sums up the findings of the study.

Introduction

The meaning of space is connected with the concept of the place to the extent one can not distinguish between the two especially in the critical Arabic studies that coincide with the emerging of the narrative theory whether in practice or speculation in modern Arabic literature. Such studies transform the visions of the narrative theory to the study of the structure of place in poetry and its connotations and themes without any clear ideation of it. Such visions were left without shedding lights on them till specialized books were translated or written about the notion of place (Nejmi 6).

Space is not only a textual formation. It is the formation of the inward and outward dimensions of the textual experiment. A clear and accurate understanding of the space is achieved by the relation that connects and brings close together the outer and the inner dimension of space in the text. Space is determined by the ability of the reader to discover its boundaries and reveal its formation. It is the awareness of the reader of space that parallels to or even exceeds his awareness of the approaches of analyzing the text. The reader can follow the spatial dimensions through knowledge and fictionalized intuition.

Yumna Al 'eed sees that criticism produces knowledge of the text (20). This knowledge completes the discovery of the hidden meanings of the text under its linguistic system. In this respect, space is formed by language. But the most important thing is how to discover the space that hides beyond the language. This discovery is not done or fulfilled through the language of the text only because the space of words forms only the inner dimensions whereas outer dimensions are a mixture of hidden senses and feelings behind the words or even notes of memories and a web of complicated culture. So space is a mixture of differences. It is formed by the strength of the language through its suggestions and connotations (Nejmi 46).

There is no final distinction between space and place and it is misleading in practice. According to Aristotle, "place" is the adjacent boundary of a containing object, while space is the inner boundary of the containing receptacle; a thing's place can be quitted, but its space can not (Kestner 15). Joseph A Kestner states four main possible functions of the space in the novel. The first function of the place is "as the operative secondary illusion in the text", while the second functions appear "through geometric qualities like point, line, plane, and distance". The third function is constituted by "the relation of the novel to the spatial arts, "while the fourth function of the space incorporates the reader in" in a dynamic relation with it [the text]" (21-22).

This study focuses on the "virtual" spatiality which is one of the illusionary spatiality after the "geometric" and before the "genidentic". The virtual spatiality describes the secondary illusion "which involves the literary text and its relation to the spatial arts of painting, sculpture, and architecture". It designates "those qualities of the spatial arts which are in a secondary, that is potential, state in the text" (69). For this, the pictorial presented by the scene has two dimensions. One is concrete being in the text whereas the other is "an image of becoming rather than of being," even if it is related to an earlier scene or picture. It is a visual change in which the relation between the being and the physical picture spread beyond the textual frame that contains it. So, "the effect of being beyond the frame is so extreme" (Kestner 71). Therefore, it is not astounding that a text has a "complementary process" (84) or as Susanne Lagner states that it is a virtual space whose purpose is "to make tactual space visible". Lagner calls it "volume" (qtd. in Kestner 94). This means it is the formation of the space. There are two spaces for any object in the text "one which it occupies and one with which it is coextensive" (96). The same can be seen in the mythological space. It is "not only a shape in space, but a shaping of space" (94). Such dimensions that are resulted from the shaping of space are not only visual but also sociological dimensions that open to become inner and outer

spaces in the text. These dimensions may spread to become motifs that have fundamental roles in the textual techniques and to fulfil the theme. Space becomes an identity of the text (Nejmi 7).

Therefore, reading space in a literary work is the outcome of reading not a textual product. To be more specific, the strategy of the literary space is the strategy of writing as well as of reading. It is perhaps because of this overlapping; the concept of space spreads without any "division that draws its boundaries" (Nejmi 29). Therefore, one can find literary space, ideological space...etc. In such a way, each spatial strategy has many goals (Nejmi 31).

The mythological space intertwines with the real sociological space and becomes the fourth dimension in the text since the scope of the space is "the field of the memory and the unreal," and here it will be no more than a "virtual suggestive space". Space does not exist in any place because it gathers all places and its existence is only symbolic (Nejmi 47). This space is the hidden indirect appearance that is illuminated through certain

unconventional techniques (Murtadh 144) and it extends beyond the language.

In the pursuit of the mythological space in the poetry of Dunya Michael, the researcher follows what can be called the intention of reading. Many writers and poets directed their works by using Sumerian mythology especially after 2003. They make real connections with the Iraqi social reality in an attempt to deepen their thoughts and visions. The poet works hard to find a correlation between the mythical and the daily space within the boundary of the text. The daily space starts the moment the eye see views and then these views are changed to a socio-cultural dimension that has a specific ideological subject. Hence, establishing a mythological space depends on creating a peaceful illusionary place when reality failed. Thus, the textual space is the space that writing occupies (Hameed 55). Space is vaster than the place and here the place is the space component (63).

Sumerian Mythology: The Illusionary Space in the Text

The use of characters, symbols or Sumerian and Babylonian gods is clear in Iraqi poetry but the way in employing such myths and symbols differs from one generation to another. This is the production of the new reality that is imposed on the Iraqi intellects that start using and presenting new conceptions and views that are concerned with the everyday vocabularies and the sub-identities. In doing this Iraqi poets show their adherence to the Iraqi identity after the appearance of sub sectarian, ethnical and racial identities. In another hand, employing everyday vocabularies and inserting those in the mythological climate does not mean depending on a culture where the text hides behind but transforming the text into a unit that is hard to be dismantled into parts. This is seen in the poetry of Dunya Mikhail.

There are two important issues related to the poetry of Dunya. First, the illusionary virtual space where visions, places and signs are intertwined and produced an indicative open space. Second, is the textual space that employs the geometrical dimensions that complete the text and is interwoven visually. In this section, the poem "The Iraqi Nights" is the sample of this study.

In the Prelude of "The Iraqi Nights", the poet recounts a tale to be as a frame that encircles the poems and at the same time a place for the action and a fountain to the poet's thoughts. In this tale, history with all its stages exists and be in a hypothetical relationship with reality. This tale is the space that the reader fills with his/her conclusions and fancies.

"In the land of Sumer, where the houses packed so closely together that their walls touch, where people sleep on rooftops in the summer [----]. In that land, Ishtar was walking through the souk looking for a gift for Tammuz. She wanted to buy everything, even the skull hanging there..... And the card she forgot to pay for contains neither Cupid nor

his arrows... and it does not tell her story on the thousands and second night."

On her way back, she was kidnapped by some masked men. They brought her down into the underworld through the seven gates. These poems Ishtar wrote on the gates suggest that she wasn't killed at once. Or perhaps her words drew her abductors' attention away from thoughts of murder (3).

The purpose behind the sentences chosen from the prelude is:

- 1- The reference to the land of Sumer is a reference and suggestions to the root and the origin of the Iraqis and their social fabric.
- 2- Houses are so close together is an example of life in Iraqi cities and their social life. It is the city of Baghdad.
- 3- Ishtar walking in the souk is a reference to the Iraqi woman who has the priority in the social scene and makes life continues when this life is doomed to be ended by crimes committed by outer or inner criminal gangs.
- 4- The hanging skull symbolizes reality and the repetitive daily scenes.
- 5- The thousand and second night refers to Baghdad the Iraqi city. It is a clear sign that the tale is going to be continued.
- 6- The written poems refer to the history and culture of Iraq. They also refer to the act of life that forces death to come to an end. It is the birth of new life despite death.

Such basic parts form the dimensions of the space which consists of the minute as well as partial details of life. In addition to that, the poet allows the reader to follow the poem within five interrelated lines that form the indicative as well as the spatial textile. The poem starts with:

"Her hand holding a gift, her mother's outstretched hand behind her,

the hand of her childhood doll, who sings when you press a button,
the hand of her abductor, dragging her along,
the hands that wipe away a tear,
the hand that turns over the nights
in an old calendar,
the hand that waves in greeting
or farewell
or for help,
the hand with all its lines:
the line of life,
the line of love,
the line of fate..." (4).

The opposite page of this prelude has a drawing of the palm with all its distinguished lines in the fingers. This means that the poem is controlled by five forces whether inward or outward. The researcher tries to uncover these forces and find the relationships between them. Space appears in the inner structure of the poem. The concluded indications of these lines have three main dimensions. The first dimension is the use of vocabularies of everyday life with all the minute tangible or perceptible details. The second dimension is the narrative dimension of the history of Iraqi feminine sacrifices. Third, the line of fate as the poet calls. This line forms the inner dimension of the poem. It reveals the mythological space of the poem. The outer dimension is the textual appearance that opens to a geometrical space. This prelude is not a key of the poem but it is the base of the artistic experience of the poem and the creative poetical vision that is created.

The poem consists of seven stanzas. Number seven has sanctity in the Iraqi as well as in the human imagination. The history of Iraq is about seven thousand years. The underworld consists of seven layers and Ishtar had to pass its seven doors. Number seven is also connected with the public imagination such as incantation, envy and be secure from evil. This means there are mythological dimensions beyond the text.

In the first stanza, there is the game of bride and groom as in "In the first year of war/ they played "bride and groom"/ and counted everything on their fingers" (7). This game has many connotations such as childhood, innocence and life itself. There is also the game of war as in "Then the war grew up/ and invented a new game for them/ the winner is the one/ who returns from the journey alone" (6). This game of war refers to loneliness, cruelty and death. It is the everlasting struggle of man between life and death but death is a human creation that is the cruellest and the vilest thing. The dichotomy of life and death is connected with:

1- Folk mythology. It is the game of creating life and how to introduce it through the fancies of a child. It is a participation process.

2-The mythology of reality. It is the game of going to war and returning from this journey alone. There is no participation process.

3-The outcome of the two games is the myth of sacrifice. Tammuz sacrifices himself for the sake of Ishtar who returned from the underworld alone without him.

If one rethinks of the first stanza by reversing the formula into folk space- the space of reality- and mythological space. One can find that it is the mythological space that contains the other spaces of the poem and appears as a fourth dimension that gives the hidden meaning and the theme of the poem.

In the second stanza, there is a change from narrating the action to the action itself. This stanza strengthens and deepens the three dimensions of space in the first stanza. Ishtar tells her story:

"Five centuries have passed
since Scheherazade told her tale.
Baghdad fell,
and they forced me to the underworld.
I watch the shadows
as they pass behind the wall:
none look like Tammuz.
He would cross thousands of miles
for the sake of a single cup of tea
poured by my own hand.
I fear the tea is growing cold:
cold tea is worse than death" (7).

There is a clear identification between the characters of Ishtar, Scheherazade and the Iraqi woman. Being a narrator of the action, Scheherazade tells what she had undergone and suffered in the underworld. This, the mythological dimension is formed beyond the story of Scheherazade and gives the story a historical depth. Whereas the presence of the Iraqi woman forms the real everyday dimension. This changes the story of Scheherazade to a real daily event through her using colloquial Iraqi expressions and makes the reader sense the social life especially in using "cup of tea". This cup of tea is connected with the memory that brings love and warmth to life. The first and second stanzas

represent the stage of anxiety, fear, suspense and obedience. The next stanzas narrate events that happened in the underworld. They represent contemplation of the self, of things and an attempt to find and draw the way to live again:

"I would not find this cracked jar
if it weren't for my loneliness,
which sees gold in all that glitters.

Inside the jar is the magic plant" (8).

So the jar is the important thing, not the plant because it is the depth by which one can rearrange things. Life in the underworld is not the same as that in the outer world; it is the underworld that makes us see life again. In other words, the jar represents the underworld while the plant represents the upper world. It is the underworld that helps to discover the upper world. The depth of the jar refers to the vertical dimension that gives the space its meaning. Thus, from this spatial perception, one realizes that:

1- The horizontal discovery of the world, "And we'll journey, as fast as light / to all the continents of the world" (8). It is the journey from darkness to light and from the underworld to life. It is a fast journey to discover the world.

2- The vertical discovery. It is freedom, the knowledge of secrets and the survival, "and all who smell it will be cured / or freed / or will know its secrets" (8). Such vertical discovery embodies the everyday minute details and spreads to the cosmic and fatal as revealed in the fourth and fifth stanzas.

The poem ends in the seventh stanza which seems to be unrelated to the space of the poem. A thorough reading of the poem exposes the return to the space of reality:

"In Iraq,
after a thousand and one nights,

someone will talk to someone else".

This poetical sentence has two indications. First is anticipation in reading the reality and how life will be in Iraq. But the time of writing this collection of poetry is 2013 which means those dangerous events happened earlier about half of a decade and the reader is aware of that. Hypothetically speaking, if the poem was written in 2003, so the textual transformation would take place in an early stage which is embodied in the first two stanzas. The importance of the second indication lies in shedding the reader's attention to the transformation from the mythology of history to the history to the mythology of reality. By the mythology of history, the researcher means the date of the stage that creates in the minds of the Iraqis stories that do not relate to the nature of their society.

The importance of this conclusion lies in the success of the poet to fill the reader's imagination with fictitious stories of thousand and second night. In doing so, she assures the different connotation of the fictitious stories. In the first stanzas, such stories refer to the Iraqi origin, root and culture. At the same time, it refers to the principle of the myth and the end of the tales that may confuse the mind and drive it away from reality. At last, it draws the space of reality and these are some of its dimensions:

1- The distance:

The close distances appear in "someone talks to someone else", "market will open", "women will walk the streets", "children will go to school", "disputes will take place/ without any explosives". Such images are scenes taken from everyday life. This means that the place is completely inhabited and shows the social, economical and cultural relationships. It is a civil place that is formed within the space of human relationships away from any ideology.

2- Freedom

The space of the city is a free one. Each one has equal duties and rights as in "Gulls will spread their wings/ the sunrise will be the same".

3- The invention of life and its renewal

"small feet will tackle the giant feet of the Tigris"; "A cloud will pass over cars"

Techniques of Poetical Functioning

Techniques used by the poet show her ability, awareness and anticipation in twinning between the nature of the experience and the ways of its formation. Here lies the uniqueness of the poetical experience. In this section, the concentration will be on the geometrical space in the text that adds and deepens its mythological space.

The researcher will work on the symbolism of the woman and the geometrical formation of the poems through the drawings. These two issues form the textual space which is the fourth dimension of the mythological space. The woman is the fundamental symbol that appears as the basic pillar of almost all poems. It can appear and disappear beyond metaphors, images or allegories to affect the poetical experience. It can be divided into fragments that might not appear in the poem and here is the role of the reader's imagination to grasp, conclude or anticipate them. This symbol controls the structure of the poem with its suggestions. Here it is necessary to mention that dealing with this symbol has no relation to the gender of the poet being a female, but the researcher emphasizes the feminine vision which is the centre of the work. This vision presents the woman as the "cosmic mother" who does not abandon the adherent world. It is the 'elderly mother' who appears in "The Iraqi Nights" in three figures. Ishtar represents creation, giving birth to life and mothering things. Scheherazade represents permanence and giving. The last stanza of the poem represents the continuity and the circle of life. In a poem entitled "At The Museum", there are four short scenes for the small Sumerian goddess. The first

scene represents her "stands behind the glass/ her raised hands/ touching the sky". The second scene represents "she's slightly bent over/ her lowered hands pointing to the earth". The third scene refers to her as "preparation for sleep". The last scene ends with "she closes her eyes/ her hands across her chest/ is she hiding a secret?" (41)

These four scenes are the complete cycle of life. It starts when the sky permits the beginning of life. This life is completed on earth and then disappears in the earth. This assumption still hides the secret that only the woman knows. It is not because she is the omniscient but of her being a secret of existence. This leads to drawing the geometrical dimension that connects two spaces; a divine space where the divine secret exists and an earthly space where life is. The woman occupies the vast space between the two worlds as seen in the "the goddess has grown"(41).

"A Debate" is a poem that reflexes the previous thought but in a new vision. The core of the debate is the earthly world. Who owns it and who runs it? "But the seed was busy feeding the land and had no time to answer" (55). The seed is the daughter of the sky who is responsible for running the affairs of the earthly world.

In "A Half Burned Page on al Mutanabbi Street," woman represents the continuity of life:

"This page floating in the air?

This floating page from a half-burned book?

This half-burned book on al-Mutanabbi Street?

Al-Mutanabbi Street, whose tales cut short by a bomb?

This very page from *The Ring of the Dove*?" (60)

In referring to the book of *The Ring of the Dove*, one can find the central connection in the poem. This book is about love and love stories in Arab societies and the "a half-page" refers to the half-burned part of this world which is Iraq. The woman is the one who gives love. This love only balances the formula of the earth by making life continues.

In "Tablets" the poet says, "The tree doesn't ask why it's not moving / to some other forest/ nor any other pointless questions" (18). The tree grants life to the earth and the forest. This tree is sooner changed into a forest. The tree symbolizes a woman. A woman with love and sacrifice changes one thing in life to life itself. What is noticeable in the poems of this collection, the control of the earthly world with all implicit or explicit references to the daily life of the Iraqi society? This world is run by a woman according to her vision.

The second issue to deal with is the formative geometrical dimensions. Such dimensions appear in the drawings that encircle the poem and form the ultimate picture of it. They form the text through a vast space that spreads on the page with a clear connotation to the written text. This geometrical space involves the written poem within the artistic frame. Its first dimension depends on the "line" that embodies the nature of the theme of the poem. It is precisely the drawing of the letters. It is the drawing that is formed through the reproduction of the old Iraqi languages especially the Sumerian one. The other dimension is embodied in the drawing of the theme as seen in the following figures:

"The shadows

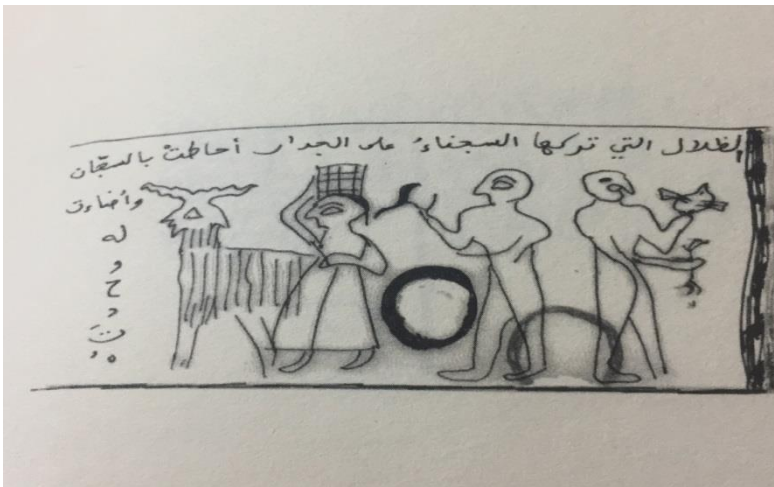
the prisoners left

on the wall

surrounded the jailer

and cast light

on his loneliness" (Tablets 26).



In the first figure, there are three walls and an open direction. Some drawings hypothetically express visions and perceptions of the prisoner. There are also dark shadows and white spots on. These drawings are not only to fill probable blanks in the poem, but their existence is necessary to understand what can be called the unawareness of the poem. Each character in this artistic expression adds a new role to the main idea. For instance, the direction of the bull is towards the open horizon. This horizon leads to ease and relief. The bull is followed by a woman and then by two men who take two different directions. The man who turns his face away symbolizes darkness. It is the darkness of the jailer/ the authority. The other man represents the resurrection of life and its renewal.

From this picture, one can bring back to mind the drawings that are carved on the walls of caves and temples by our Sumerian's ancestors. These pieces of art of caves are proofs of their awareness of life. This leads to understanding the mythological space in the poem.

"A single inch

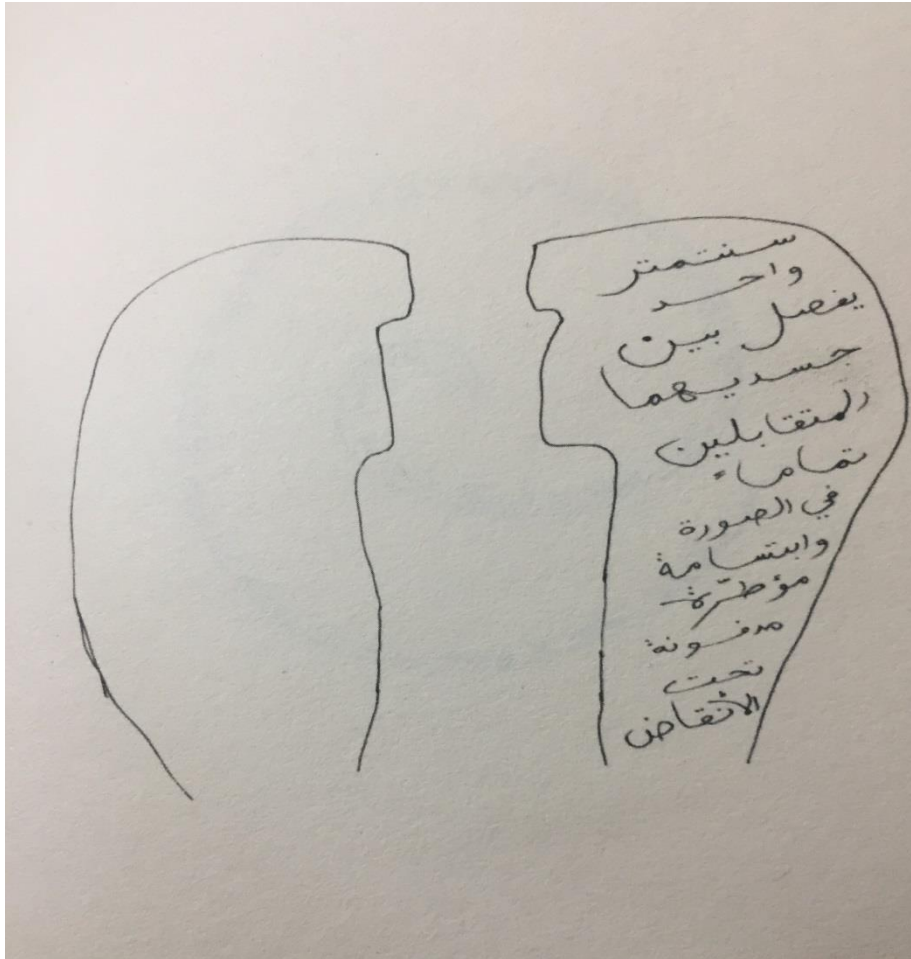
separates their two bodies

facing one another

in the picture:

a framed smile

buried beneath the rubble" (14).



From this figure, one can conclude that the two faces that are facing one another represent two geometrical dimensions. The apparent dimension is represented by the metrical distance "inch". It is the distance that separates the two bodies. The other dimension can be concluded through the writing of the poem inside the frame of the woman's face. While the face of the man is left blank which means:

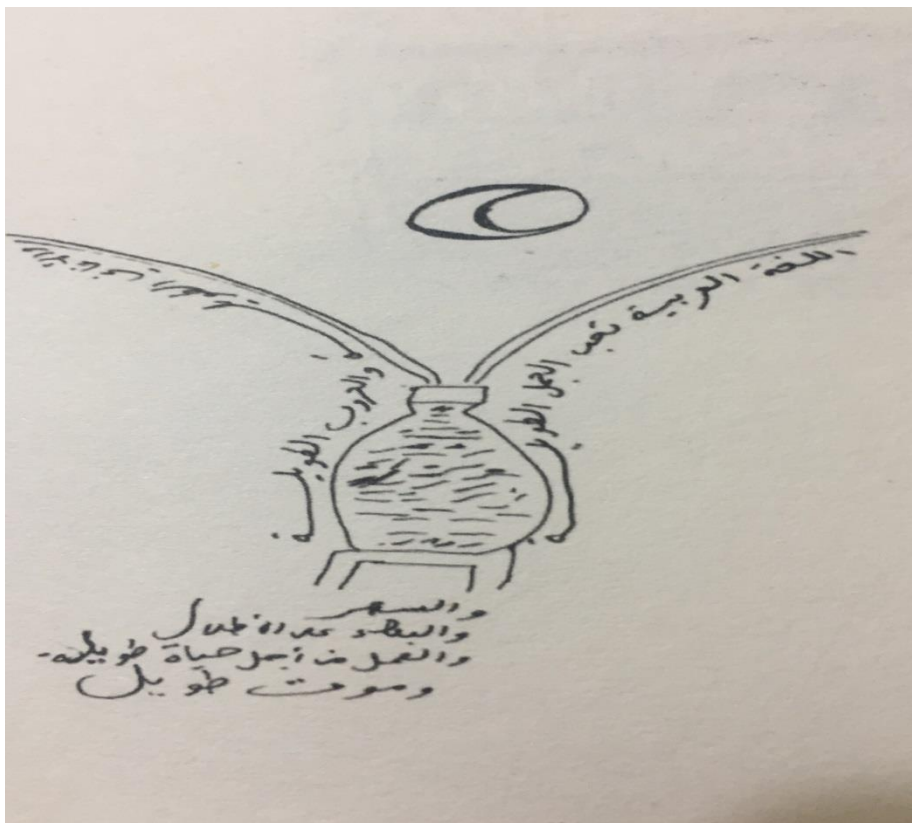
- 1- The distance of an inch is the limited horizontal distance. Whereas the vertical distance is doubled through the act of burying.
- 2- The physical closeness and the spiritual remoteness. This is revealed in the existence of the rubbles.

3- The role of sensing that the woman played through the drawing of the face.

Such inferences enable the reader to find a geometrical space that has mythological dimensions. Such dimensions are revealed through the drawings associated with the poems.

In the "Tablets" there is a geometrical dimension that represents a traditional dimension:

"The Arabic language
loves long sentences
and long wars.
It loves never-ending songs
and late nights
and weeping over ruins.
It loves working
for a long life
and a long death" (30).



The correlation between the written text and the drawing is the inkpot and the writing feather. This forms the deepest dimension of the poem. The poem has more than one paradox. It has short sentences that express length. The distance it occupies on the paper is short but it reflects the sense of length through the inkpot. This inkpot is a tool of never-ending writing. The paradox here refers to the dimension of the mythological space. It stresses the writing which is a reference to what Iraqi people knew in their first civilization.

Conclusion

The main notion in this paper stems from the assumption that the poetical text has two main worlds; one forms the text and the other furnishes it. The first is the illusionary space that exists in the mind and the subconsciousness of the poet, and the latter is the textual space that is revealed through the format of the writing and the drawing of the poem. Therefore; the mythological space rises from and within the textual space. Dunya Mikhail uses mythological space to furnish her poems and to create a new vision that reveals the values and the creation of life in Iraq. This country suffers from successive wars and aggressive attacks.

Another important thing is discussed in this paper, is the misunderstanding meaning of space and place in Arabic studies. This paper shows that the place is created within the space. This space is not textual information rather than a formation of the inward and outward dimensions of the textual experience. Accordingly, this relationship depends on the readers' ability to discover its basic borders.

The poet depends on three women characters and gives each one of them a certain role. Ishtar, Scheherazade and the Iraqi woman represent the place that is surrounded by the space of the man and reveal the reality of the Iraqi society through the use of the tale of thousand and second night. The mythological

space encircles other spaces and enlightens the theme of the selected poems in this paper.

There are also three dimensions of the mythological space and are represented by distance, freedom and the invention and renewal of life.

The poet uses the symbol of the mother as a technique to be the central point of the poems either in its explicit or implicit appearance.

Finally, the poems in this collection are accompanied by drawings that help the reader to remember what the Iraqis have inherited from their Sumerian ancestors. Such drawings and carvings on the walls of caves and temples show our ancestors' awareness in life and this leads to rendering the mythological space in the collection.

النص وتفاعلات المعنى:

دراسة الفضاء الميثولوجي السومري في مجموعة "الليالي العراقية" لدنيا ميخائيل

الكلمات المفتاحية: دنيا ميخائيل ، الفضاء الايهامي، الليالي العراقية.

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الملخص

ثمة مفاهيم شائعة في كتب النقد العربي لكنها ليست دقيقة، إما بسبب الترجمة او نقص في المصادر، ومنها ارتباط الشعر النسوي بالتعبير عن عوالم المرأة وخوالجها ومحاولة فرض ثقافة مقاومة للثقافة الذكورية. وترى دنيا ميخائيل أن الشاعرة "المرأة" يمكن أن تخوض الميادين التي يخوضها الشاعر "الرجل" وليس من فرق بين الاثنين. لهذا بإمكان الشاعرة ان تكتب برؤية تختلف بوضوح عن رؤية الشاعر على الرغم من إمكانية خوض الميادين نفسها والى حد ما تقانات الكتابة نفسها.

ما الرؤية المختلفة إذن؟ الرؤية المختلفة تكمن في طبيعة توظيف الافكار وبنائها في النص. والاهم هو في التركيز على جوانب تأثيث العالم من وجهة نظر انثوية. وهذه الفكرة هي التي قادتنا لدراسة مجموعة "الليالي العراقية" للشاعرة دنيا ميخائيل، وقد أثرنا الدخول الى

فكرتنا من نافذة "الفضاء الميثولوجي" بوصفه عالماً يحتوي النص وينشئ علاقة تكاملية بين الرؤية والادوات والتقانات.

ماذا نقصد بالفضاء الميثولوجي؟ إن كل نص شعري مكتمل له عالمان رئيسان. عالم يشكله واخر يؤثته. الاول في ذهن الشاعر ولاوعيه، فهو الفضاء الاليهامي. بينما الاخر تظهره الكتابة النثرية وهو الفضاء النصي. وتركز الدراسة على الفضاء الاليهامي لانه يشكل محضناً للأفكار والتشكيل ومن ثم الاداء الشعري. وقد لاحظنا ان مجمل نصوص الشاعرة تستثمر الفضاء الميثولوجي وتحديداً "السومري العراقي" شخصيات أو رموزاً أو إحياءات عامة أو رموزاً كتابية، لتوثق به نصوصاً وفق رؤية جديدة ترصد قيم الحياة وخلقها في العراق بعد أن عانى من حروبٍ واعتداءات جمة.

وقد قسم البحث الى مقدمة تتناول مفهوم الفضاء الميثولوجي وأنواعه في المجموعة الشعرية. والمبحث الاول يتناول الفضاء الاليهامي للنص، بينما يتناول المبحث الثاني تقنيات الاداء من رموز وشخصيات ورسوم. وينتهي البحث بخاتمه تلخص اهم ما توصل اليه البحث.

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