

The Female Body Image In The Novel " Wallada Bint Al-Mustakfi In Fez" By Dr. Mohamed Abdurrahman Younis

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Abstract :

The female body has enchanted old and new , praising, describing and portraying it. The body has become enslaving and captivating it describers and. Some of these describers made it a symbol of chastity and virtue; others have freed it and taken it away from the veil of decency, planted the seeds of debauchery and devout values on it, and they they went on to portray 's body merits, and their ornaments such as jewelry and perfumes, and made it a way to seduce rulers and kings, and he was the accesses to every tyrant’s heart.

Dr. Mohamed Abdurrahman Younis’ novel " Wallada bint al-Mustakfi in Fez" " is one of the novels that depicted the female body’s charm as an end in itself, drawing its way and illuminating sensitive areas affecting the dominant trinity: Sex- Religion- Politics to reflect political, economic, social or moral livelihood issues.

Keywords: novels, Writers. Women. Sex- Religion. political

I. The image concept:

The term image is one of the most interesting critical concepts in the field of literary criticism. Poets, philosophers and critics took an interest in it and tried to define a clear concept of it, but there was difficulty in defining a unified concept of “Image”. Conceptually, the picture is ambiguous because it is a very broad concept, and the difficulty of adjusting the unified concept is because of the use of this term in different sciences and in different movements and doctrines that study it, and its breadth to express many aspects of human creativity, but we will try to gather some concepts about the image as follows:

a. Linguistic definition:

In Arabic lexicons, the term "image" appeared as follows:

From the article image, depict, depicting any making of it a shape and an image, Almighty said, "He it is Who shapes you in the wombs as He pleases. There is no god but He, the Exalted in Might, the Wise.(1) In the “Wassit » dictionary, "The image, the shape, the sculpture is the matter and that is said this is on three images and the image is what it's like to be abstract and imagined in mind and intellect(2) and in the “Al-Mohit” dictionary, "the image is (P) images... Used in the sense of type and quality”.(3). And the image in literature is the expression of the spiritual and sensory incarnation of this multiple and single cosmic rhythm.(4)

b. Idiomatic definition:

Concepts have been diverse in defining the concept, patterns and forms of image: "Its ancient concept was based on the similarity between poetry, photography, painting and

analysis and on an interest in rhetorical forms of image such as analogy, metaphor and euphemism." [5].

More recently, it has been understood differently from one critic to another. We find Ahmed Dahman displaying the image as "a complex mental and emotional composition that reflects the poet's psyche, captures feelings and helps to expose a deeper meaning than the poem's apparent meaning through the feature of suggestion, symbol and image is organic in poetry experience so each image has a specific function that is synergistic with others and in keeping with the general idea" [6].

The image is "a representation of visual realities, both intellectually and visually, or a direct recognition of the objective outside world, as an incarnation, sense or vision. This representation is characterized on the one hand by intensification, reduction, conciseness, miniaturization, imagination, conversion and, on the other hand, by amplification, magnification and exaggeration. The image-to-reality relationship is thus a direct simulated relationship, a controversial reflection relationship, a symmetry relationship, a stark paradox relationship, and the image is of a literal and visual nature at other times. In other words, the image is verbal, linguistic and interactive, as is a visual non-verbal image. The image is of great importance for the complete, concise and condensed transmission of the objective world in a few visual units [7].

Thus, the image has multiple and diverse concepts that critics disagree about defining, although these definitions overlap. In our study we aim to study the narrative image in the novel rather than the artistic image.

2. The concept of the body and its relationship with women.

The body is a language of communication with the outside world and the soul container is of a primordial, multi-functional nature, characterized by specific physiological

characteristics depending on the nature of its gender because the body has no truth, but history.

The concept of the body image is based on the so-called self (the ego), which exercises its action and attempts to control it out of instinct; From this, the identity of the body can be regarded as the self, and the body is therefore "a preliminary given facts that constitutes the source of life, movement, action and consciousness, which is a pre-acquisition..., And the soul is a body-drive principle, mentally controlled... He occupies his daily relational ability, It is the soul that performs the function of the life force driving the body "[8].

However; Mohamed Annabi considered the body in its sexual portrayal, as a text consisting in a woman; It is more likely that treating women in language and literature as solely a sexual entity; The end of writing thus becomes a mere highlight of femininity in its implicit and declared nature, and art becomes an echo of deep desires even if this contradicts society [9].

And here, the soul overlaps to tell of its deprivation by generating physical psychic action and the struggle of soul with the body), and the female body becomes an engine of the narrative process and the body becomes "a miniature of the universe with its movements, seasons, with its life and death, its desires and asceticism... The body is an existential human condition [10].

The novelist has embellished the female body in order to inform the recipient reader about some of the thorny issues that concern his society and surround it, and tries to reflect a particular significance that he wants to convey through his movements and "the subject of femininity and its context: regarded as a fundamental effective as a language, symbol and suggestion... The movement of the text is the movement of the body, which provides the text with an enormous burst of meaning, according to which the narrative flows through

the internal movement of the body so that the repercussions of vision are confined to the body and in one part of it, the body as focus of practical, instinctive and functional manifestation, and the cultural legendary permanently, living permanently under colonial threats of metaphorical suggestive uses; Through these uses we do not read the movement, or gesture, we do not read the interconnectedness of these movements and gestures, but we only read the texts generated by the movements . "[11]

The details of the body thus remain present in the length of the linguistic course within the novel, since women are a feminine being with the highest peaks of emotions and desires, and these self-ascendants are embodied by their physiological description, which helps us to knock on the door of their components toward the society in which they live; Because the female body prevents the entire world from breaking its wide libidiness that make it a source of secrets, where "the female body in the novel remains the one that holds the reader's imagination and thought , and the language that serves to blow up the body's things continues to prevail." [12].

3. The image of the female body in the novel " Wallada bint al-Mustakfi in Fez" by Mohamed Abdurrahman Younis

The novel of " Wallada bint al-Mustakfi in Fez " came a tangent between reality and imagination where the novelist Mohamed Abdurrahman Younis made it a body bound together. Through the female bodies found in the novel, he tried to embody a lot of thorny issues and made the female body tend to break many connotations. It is through "decadent sexual relationships that lack love that these relationships seem immersed in all that is consumerist, in voracious spaces that devour man humanity and dignity, and through these relationships the narrative gives rise to a set of ideological, political, economic and societal patterns." [13]. By "integrating reality with fiction through dialogues between real

historical figures dating back a certain time with other figures separated from them by a long period of time," [14], this reveals the refusal of reality by the novelist Mohamed Abdurrahman Younis, by invoking the symbols of golden historical era.

The novelist used the body to speak through it, and through its beauty, its charms and attractions reflecting ideological and political tendencies.

The novel began by mentioning the relationship that Sheikh Abdullah Al-Omari has with Zanuba. This suspicious relationship that scholar has with his friend's wife has made him a model of perversion in the society; Despite his scientific and religious degrees, he does not leave bars, dance halls and nightclub. He is interested only in enjoying and tasting the woman's body in order to satisfy his swollen desires. He says, "On the blessings of the illuminated crisis, on the impact of the organic composition of the body symphony, I conjure mirrors, dreams, wishes, body spice...I'm getting quietly into this woman's oasis." Zenoba, who in turn was thirsty for sex, fumbled her chest, and her breast looked towering. The nipple that fell asleep ten years is atrophied... She wakes up and asks for warmth, kohl, and a tattoo, you feel that her body's pores are swollen for Cinchona smells and evenings.(the dark alleys at the edge of the city. They were stuck... Walking towards once after fresh affectionate left "[16]

This womanly body declares its disobedience and revolt against the values that have ruled it 10 years and tries to free itself from oppression, skin and oppression, whipping and repression into the world of so - called freedoms with fake slogans, and here's Zanuba that prepares her body for Omari.. It shined Silver.. The body turns transparent under water droplets... Forgive me, Hadi. I'll give my body to your friend Omar to smell it. My grandfather killed me and brutal... She massaged sensitive places from her body.. Breast.. Her nipples. These two napping nipples since the palm man

died... The nipples woke up tonight... She washed her eyelash and removed the ashes of time and wild wet nights... Her body looked a white page tagged as beautiful blue dress. Who revealed her beauties... Top breasts.. White arms.. Full thighs flowing as Shafshawn Falls.. The last drop of perfume she sprayed over her nipple and under her armpit.. And between her fleshy thighs, styled like marble columns(...) And here's the woman who's splashing with perfume, massaging her body to be red, and flickered again for this beautiful man. A woman without a man protects her as a scarecrow in smock. Crazy blood lust in a woman's arteries if she don't find a man who's defusing it into deadly bacteria and spinal fever that spoils brain cells "[17]

The body of a Zanuba in a patriarchal society is one of the oppressive and weak images of a society ruled by thirsty wolves eager for lust.

Through it "the novelist paints images of the human violator and its attributes of hunger, vagrancy and deprivation" [18].

"And Fez... The old Moroccan city and the Andalusian heir was loved by the hero Abdullah al - Omari as well as others, but the flesh merchants shift the city from its purpose and its objective[19]. The body of this Lady Fatima El-Idrisi is raped in the downtown of Fez by a policeman, The novel says: Sharp knives cut off Fatima's body beneath this pig's hissing who preys on her... The car is shaking. The city spins pale in front of her eyes.. The sky is bleak black.. Thirst takes her out, and Abi Rakrak river's freshwater flowing which serve drenching pigs, beasts and sodomites, and the beautiful tender body crowned with silver crowns sobs beneath the body of this sweating pig, stink (smell), and cheap liquor "[20]. However, Fatima calls out Abdul Rahman, Al-Dakhil to release her from the prison. Hence, the narrator summons historical figures who have played a role in shaping history and building countries in past times, that may restore lost

glory in the hands of the Karakoch Iscariot and his soldiers.

The novelist portrayed the central character Fatima Al - Idrissi in an aesthetic image that diffuses her grace and self-esteem of herself and her family history; And shaped her aesthetic and wonderful body specifics, its contours with more magic and excitement... contours.. Her tall fleshy stature.. Her glamorous eyes.. Her black hair hanging up her butt, longest woman in Fez.. The descendants of the Idrisid dynasty coffer the city a luminous charm.

Fatima was a symbol of the Fatimid civilization that governed Morocco and the Idrissid was its noblemen. Today's reality, however, abolishes history, violates the sanctity of Nobles and sells every civilized heritage.

The novelist summoned Bint al-Mustakfi, the prestigious Andalusian poetess in the history literature and poetry of Andalusia, to live in an atmosphere of chaos, debauchery and evil which dominate this epoch, that is why she only used her body as a means of seducing men, including Abdullah al-Omari. She says to him in one occasion: "I hold you as a brown nevus over my breast nipple, and the sooner the nipple snooze, she awakened her in one of your nights, and I hope you are not ungrateful or thankless (...) And she painted him the most beautiful painting, and put him as a tattoo in the chest of the Red Palace and my chest palace, and I gave him a heart and an arm and a nipple, but he bitted the latter and stained it with blood, Oh, God, what harshest are these Bedouins... Give them a chest with two towering palms on it, they contaminate it with their saliva and sperm, (...) I set out for him the most beautiful island of body, with its wave, bays, oceans and palms "[22].

The novelist has portrayed the body of Wallada, making it a cognitive value at this time that does not recognize good, and thus a symbol of it bearing many ideological and political issues that have demonstrated the injustice and arbitrariness of rulers in our present time.

The novel ended in many realistic spaces in its narrative and dialogue, magical, historical and multi-heritage in its cognitive and intellectual backgrounds, and an open end on more good and sinister possibilities at once.

Conclusion:

The novel of "Wallada bint al-Mustakfi in Fez" written by the novelist Dr. Mohamed Abdurrahman Younis, came as a mythical epic of excitement and astonishment, as well as more realism and magic. Therefore, the present is blended with the history that the novelist conjured to glorify the age of civilization, and condemns the present era and its perverse concepts that have made its rulers the slaves of the flesh, and young people in front of their bad lusts and impulses.

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