

## **The death and personality transformations In the novels of Mohsen Al-Ramli**

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### **Abstract**

The personality is one of the most important narrative structures in novels and stories, as it is the actor who undertakes the task of moving events, whether at the level of action, movement, or at the level of psychological and emotional experience. within the text.

Among those narrative details that scholars and critics tried to point out is the issue of the transformations practiced by the text on the characters through events and their development. We find that they transform from one situation to another according to the circumstances presented by the novelistic experience. It is formal at the level of features and qualities. However, it must be shared by a chief matter, which is the structural activity that must find its resonance within the narrative event.

In the novels of Muhsin al-Ramli, the expatriate Iraqi writer, and in his six novels, which we will study here, (death) will be the agent of the central transformation that casts a shadow over the events and on the characters in particular, to direct them however he wants according to the contexts of the novel, and we find it occupies the position of the most important influence in it.

The study is entitled (Death and personality transformations in the novels of Mohsen al-Ramli), and it came in consideration of the presence of active death in these novels, as it is the most prominent and most capable of giving characters the energy of change within the text, negatively or positively, knowing that this negative and positive is not linked to failure, success and private employment. By death technically, but by the experiences offered by novels.

Death has practiced important transformations in these novels that are linked to the core of the narrative event, as we will see during the analysis of the texts, despite the diversity in events, environments, and characters.

The study tried to indicate this aesthetic structure and artistic value of the novels of the writer Al-Ramli, which revealed the vitality of his writing, as well as the effectiveness of construction and formation.

### **The concept of a novelist**

Personality represents an important element of narration, which is difficult to dispense with in any narrative literary work. If it sometimes weakens or loses its luster at other times in some narrations, so that the importance of place or time takes precedence over it, then in our study we cannot dispense with it because death is linked to man and his presence in life.

The importance of the character within the literary work is related to the importance of (the actor), the producer of the event. The character, during its movement and interaction with other structures, will first form the structure of the narration, and then produce the signification after that. It consists of the totality of speech that describes it, depicts its actions and conveys its thoughts and sayings) (1) It is a textual object that wears in the word its shape and form, with which it performs its representative role within the structure of the narration, that is, it is (the component with which the novel writer tries and through stylization of language according to a special code and a distinctive format The approach of that realistic human being, whom we usually refer to by the word (person) to denote the individual whose natural, economic and social factors combine in the formation of his body and psyche (2), this linguistic presence of the personality structure within the literary work, Roland Barthes called to describe it as (mere paper beings) (3). In the sense that her life and existence do not go beyond the scope of the novel's page, even if they are similar to the characters who move in the open air outside the novel, their source and origins remain the language and the writer's imagination, and thus, they do not differ from the term (created characters) that (the poet's imagination creates them and gives them an identity And a name, a title and an experience, so it seems complete personalities of flesh and blood, but its reference is the structure of the poem itself that you presented, because if you search in the books of men, media and translations, you will not find a trace of them even if they are similar to other characters, coincidence will be

responsible for that congruence or similarity Because the birth and emergence of these characters was from the womb of the poem (4), the writer seeks through this to achieve a high level of persuasion by deluding the reader with the truth of what he sees, what he reads, and the events that take place within the text, and this would achieve interaction and emotional participation with the text.

The character, then, is a linguistic textual structure that is formed according to the imagination of the writer, who gives it the roles he wants, and controls it right and left, forward and backward. She is completely submissive to him, and he dictates to her the ideas he wants to convey to others. Philip Hamon says about the presence of characters in the novelist genre, that (It often turns into programmed signals according to the directions of the narrative game and the writer's aesthetic and ideological choices) (5)

In this study, we will try to point out an important issue that was linked to an essential duality in our study, which is the duality (personality / death), which is the study of personality transformations through the effect of the act of death on it, which led to it changing its reality and life significantly at the level of experience and at the level of construction.

In this study, we will try to be faithful to a specific approach that we will follow here, which is represented in the connection of all the structural procedures and textual formations that we point to the theme of death exclusively. They are the ones who take care of the process of introducing and building characters and the impact of death on their transformation and construction in the novels of the Iraqi writer Mohsen al-Ramli.

The study will attempt to monitor the transformations of the characters in the novels of Mohsen Al-Ramli through the effect that death has on their behavior and life and the events that follow accordingly.

The study dealt with all the novels of the Iraqi writer Muhsin al-Ramli, which are (The Scattered Fate, Tamr Al-Asaba, The Wolf of Love and Books, The President's Gardens, Bint Tigris, Sons and Shoes).

Choosing death as a study project in Al-Ramli's novels represents a successful choice for it because of its active and structural presence in it, and its dominance over all other structures and various textual stimuli.

#### **Death and character transformations**

We will try here, to study the phenomenon of the phenomenon of transformations in the narrative structure, and here in particular to monitor the transformations in the structure of the personality at the level of its growth, the development of its roles and the transformations of its attitudes that the act of death produced; Not surprisingly, the presence of transformations in the characters means that they have a constructive activity within the text, and that their movement was not a traditional stereotype, so that they appear to be one-dimensional characters, but rather that they are often interactive characters, evolving with the development and growth of the narration, so we can describe them as personalities It has a third dimension. Therefore, we can classify it among the main and pivotal characters, which are characterized by a lot of conflicts, whether they are external with other personalities, or internal psychological (1). Therefore, we find that the writer creates all the circumstances in which he makes the character play his role in the forefront, or in the term of cinema, heroism. Therefore, it is part of the construction of the node in the novel, and also part of the construction of the solution in it, so we find it from the beginning of the novel, and even its conclusion related to the event, and one of its most important features is to lead the course of the event. (2) As long as it is associated with the event, and the event cannot be In any way, it can be a fixed event, so these characters seem to move from one situation to another and from one situation to another, they are in a state of constant change with the progress of time (3). Our role will be to point out these transformations, and to pursue their causes, which will undoubtedly be related to death only, and not to something else; according to the subject of our study, with our full belief, that there are other causes, certainly other than death, that would achieve these transformations.

In the novel (The Scattered Fet), we find that the transformations in the personality appeared in the form of a coherent sequence, in which the link was (death), whose influence seemed to move from one character to another and from one new event to another, and thus it differs from other novels on this subject, specifically Because there is one main axis for all transformations represented by death in its general form, and by it we mean here, death in war, and it is a topic related to the larger nation: (Iraq), which resulted in other positions that were reflected on the level of the smaller nation, the special level: (the village):

**((The summer heat intensified and the war became more fierce, so convoys of the village's youth returned to us in coffins, flags and bravery medals, and to compensate them, the police launched a large campaign to arrest the fugitives. Independence..)) (1)**

The most prominent event here, is the event related to death (convoys of martyrs), which prompted the government to take a new path to compensate for the shortage in the army. The arrest of the fugitives was the spark for the fundamental transformations in the events of the novel, through the arrest of the fugitives, among whom were the sons of Haj Ajil, who we will stand on important developments due to this incident, which is the execution of one of his sons, Qasim, whose execution pushed the events to a high degree of tension:

**((The director of the officer pointed to those with him to blindfold him, and the police platoon lined up in front of him according to instructing them with a blasphemous word ... and the officer shouted, "Throw it).. so the bullets went out and Qassem fell on the ground under crazy rain, and his body was strewn with red holes..."( 2)**

Here, specifically, the moments of Qasim's execution because of his desertion from the army. This event came as a result of the intensification of the battles that we referred to in the previous text, which led to the infliction of the maximum punishment on deserters from the army, among whom was Qasim:

**Intensified war (death) → Arresting the fugitives → (Shift) Qassem's execution.**

The event of Qasim's death, in the novel itself, turns into a central textual focus that works to redistribute roles again and build new events, from the transformations that occurred due to (death), specifically Qasim's death, as it led to a transformation on the character of Father Ajil, whose entire life changed and returned to him his old illness:

**((...with the headband that Ajil had not put on his head since Qassem's execution, and he missed the village coffee council and the people, retreating in the corner of the guest room, lying on his back, staring at the painting that Qasim drew.... He stopped telling his grandfather's heroism, or heroism Abd al-Wahed, stop talking except from signs of asking for water..)) (3)**

The most important changes can be noted:

**Qasim's execution transformations**

**Unzi Al-Aqal → a clan symbol**

**Absence from village coffee → interruption of social contact.**

**Stop talking about the heroism of his grandfather and his son → stop bragging**

**Signals → silence.**

It also seems that the character was a fertile ground for transformations, and this is self-evident, as it was affected by the loss of the son, who died in this painful way. Indeed, Sheikh Ajil was until recently proud of one of his sons who brought him dead in the war, but the execution of Qassem reformulated many new concepts. The character of the grandfather, and this in itself is a transformation. In addition to the return of pain in the Adam's apple as soon as he heard the sound of bullets that were fired at Qasim at the moment of his execution:

**((..alternate with a rose to wipe the thread of blood that came down from Adam's apple in Ajeel's neck ... that thread that reappeared after more than seventy years, after hearing the first shot on Qasim's body, Ajeel felt the hedgehog's needle hurt him without forgetting She did not hurt him like this until the moment of her indulgence when playing yesterday among the boys of dishdasha before his medical glasses..))(1)**

We find that the verb (become) represents a textual sign of the transformation that occurred in the personality in terms of health, as the pain returned to him after more than 70 years, coinciding with the first shooting of the death bullet in Qasim's body; Down to the death of the grandfather at the end of the events due to the accumulation of sorrows and pain on him:

**((His silence increased, his needle bleeds, and his gradual melting increased, day after day, until after that he disappeared into his bed... and died... He was light and white, like a dead white dove, when they carried him to settle beside the graves of his sons))(2).**

We find that the verb (increased) indicates the accumulation of influence and pressure on the personality, which is then the pressure that pushes to achieve transformations in it:

**increased → The silence/ the bleeding / the dissolution → became in his bed Matt (transformation)**

(Death) continues as a structural actor in the novel (The Scattered Crumbs) to crush the characters internally and externally and leave its mark on them, and this time we point to the transformation that appeared on the behavior of one of the heroine characters in the novel (Warda):

**((Wada became silent and wandering for a long time, looking inside her at the convoy of absentees in their final departure, noting that she did not complete her conversation with Qassem... that cut talk that no one else spoke to him or anyone else, except what is my procedure for living and my routine..))(3)**

The text reveals fundamental transformations in Warda's life, even if it is not detailed for us, content with what is general, but it is filled with silent details (long silence) / (long wandering), and the reason is related to the departed from her life, the group of dead who died for various reasons but left this wandering and left behind them are these sorrows, which represented a group of transformations in her personality. However, the most prominent transformation in her life was her acceptance of marrying a socially inferior personality, the personality of Ismail, who agreed to marry him on the condition that he avenge her dead:

**((You mean you will avenge us for that stranger. Far..?))**

**He said: (It is the same).**

**She said, "Will you marry me?"**

**He gasped, he answered in agreement with joy and determination: - ((I will carry out the plan)) (1)**

From here, we find that Qasim's execution was not a simple event in the novel or a secondary event, but rather a fundamental event that was able to influence and move all events.

If we move to the novel (**Tamr Al-Asaba**), we will find that it does not differ much from a structural point of view, from the previous novel, in terms of the impact of a central event related to death on its events in general, and on its characters in particular, which led to the occurrence of a number of fundamental transformations on it.

We find that Salim, the main character in it, emigrated from Iraq to Spain because of the most prominent incident that caused a rupture between his clan in the village and the government, and the great killing of the sons of this village from his brothers, cousins and relatives, which opened the narration to major and important events, as we shall see.

The first transformation that our study indicates is linked to the personality of Salim, who we find making a historical decision to migrate from the village and Iraq to Spain, and this transformation was linked because of the killing and intimidation that happened to this clan and the village in which they live:

**((Since escaping out of the arcs of Iraq ten years ago, I settled myself into oblivion until I settled down without realizing that I was carrying out the last decision of my village to disintegrate...there are no messages between me and it, no news of it to me or me to it. My father was the last I saw him there, I saw him From the window of the host without seeing me, and I left at dawn without saying goodbye. Then I did not see anyone from my village and convinced myself with certainty that I would never see anyone from her, she would not see me and I would never see her.. Even if I wanted to, she would not accept me because I betrayed her when I left her secretly after I left The seventeen bodies rotted in it and its air became unbearable..))(2)**

This migration moved the events from Iraq, where the small village in which Salim lived, to Spain, the new home in which new narrative channels opened with new events. Therefore, this event is one of the most prominent transformations in the narrative event in the novel, specifically in the life and personality of Salim.

The transformation also occurs in the father's personality, when he also migrates to Spain because of his request for revenge, and also for what happened in the village from the killing of its children, but migration outside Iraq was not the main transformation in his personality, but rather what happened to its internal and external behavior as the text presents us that:

**((I found my father by chance last Saturday night in Madrid, where I was bored at the end of the weeks, so he walked in the streets and dark alleys without a goal, I entered any discotheque or bar, I could not believe myself and I did not believe what I saw in a discotheque full of different nationalities from immigrants, tourists and Spaniards of course, hippies Gays, marginalized people, smokers, night people, peace supporters, racists, anti-globalists, skinned heads. This man is clean-shaven. Light baldness over the forehead. Long hair tied back and two small tufts of it dyed red and green. Three silver rings hanging from his left ear; earrings. This is my dad!?!)) (1)**

Here we can point out the structure of the transformations in the father's personality, starting from the place where Selim saw him, the discotheque, and ending with the new appearance in which he appeared to be incompatible with his personality when he was in the village (shaven mustaches / long hair / tied hair / hair dyed in various colors \ It resembles women...) From here comes the son's questioning about his father in the form of drawing a picture of surprise and astonishment at what he witnessed from the father's condition. These questions, and this astonishment, accompanied Selim about his father's new condition, for quite some time, which demonstrates the impact of the profound transformation in himself and what It will later reflect on the events:

**((I did not go out of my apartment all that evening. I ate three eggs and a salad, and I had no desire to cook. I spent time thinking about my father and remembering trying to arrange what happened so that I could understand my new father who is here))**

The structure of transformation moves between there and here, between two images that seemed completely contradictory on the level of the body to the greatest degree; the internal structure preferred unknown to the son over the personality of his father, so the transformation in the image of the father will continue to drive many of the events that will take place away from Iraq, in Madrid specifically.

The novel (**Tamr Al-Asaba**) continues to follow up on the stinging questions that the son poses within his internal dialogues about everything related to the new image of the father, and then matching them with the past, where the atmosphere of the village, these questions that we find hold on to the transformation of the character and present them as part of the new Madrid event in the novel, let's stop once Other questions and the confusion in the heart of the son Salim as a result of what he witnessed and what he sees every day about his new father:

**((..and so on until my father suddenly appeared, different from the one I left there, or from the one I lived with my memories of all these years. Where do I put him according to my world divided into two?... His previous image was included in my inner world... Memory And the apartment and these uncolored pictures and blood. But I see him now that he does not belong to him and at the same time I cannot count him completely within my outer world. His friends here are not like my friends, and his work is not like my work, and his behavior is not like mine.. Rather, he is not like himself..))(3)**

This division between here and there in the two images of the father, for the son, reveals the nature of the origin in the division of Selim's personality between her inner world belonging to the village and Iraq, and her new outer world, represented in Madrid, but these two worlds tried to make the son's personality a criterion for matching the father's behavior on them, but they It failed to achieve this, in order to reinforce the image of division more, and then reinforce the image of transformation more:

**His friends → are not like mine**

**His work → is not the same as mine**

**His women → do not look like women**

The transformation achieves a complete picture of the division or separation between father and son in Madrid.

The grandmother's death causes a transformation in the grandfather's personality in the same novel, and the image of the transformation appeared through the state of complete isolation in which he lived after her death:

**((..and since it is his habit to enter first to the guest hall to greet my grandfather, who has been staying there alone with his books since the death of my grandmother..)) (1)**

Despite the shortness of the phrase that pertains to the image of the transformation associated with the personality of the grandfather, who has been summarized (who resides in it alone since the death of my grandmother), it carried a cumulative temporal dimension through the temporal pronunciation (since), so that the two cases of closure and isolation are the two images of transformation in his personality until the day his death. (2)

In the novel (**The Wolf of Love and the Books**), we stand on a narrative text that is different from all the texts of his novels, which is reflected in the nature of its structure, which is divided between the duality of (the I / the other), or (he / she), which distributes the event to these two structures that engaged in a separate dialogue. It was based on another duality, which is (the real/virtual), and then moved between these two structures, in the presence of an imaginary structural engine at the level of reality, but it appears textually through the name, which is the character (**Hassan Mutlaq**). It is a novel closer to the structure of the biography and notes written in a retrieval method. From it to the novel, and even if it is a novel, it is closer to the Brecht Westernization method in theatrical art, in terms of the marriage between the concrete reality of the author's appearance and artistic writing and disguise through the method of representation.

The whole novel can be considered a form of transformation, rather it is a novel of major transformations, the events of which emerged as a result of this transformation that was achieved due to the execution of Hassan Mutlaq.

The first transformation that the novel indicates is the emigration of its hero from Iraq due to the execution of his brother, and the subsequent events and coincidences that follow:

**((From this e-mail and his secret word...the whole story that led me to travel and a search that has not ended yet)) began. (3)**

The transformation appears entirely here through the establishment of a narrative text linked to the execution of Hassan Mutlaq, to whom this email is associated, and it is the most prominent site in which the events will take place. The email here is like Ali Baba's cave, whose password no one knows, but it will be an entry point for writing the events of the novel, and an entrance to form its narrative structure, the structure of transformations:

**((The important thing is that this mail was opened without knowing how it happened! Then a new door opened with it that changed the course of my whole life)) (4)**

We find the release in the two texts (all the story \ my whole life) has been linked to the e-mail, which is part of the history of Hassan Mutlaq, who was executed, up to the conclusion of the novel, which breathes in writing through the chisel of this e-mail with nearly more than 400 pages.

Among the images of the transformation that took place on the character and life of the protagonist, we see here the image of the psychologist, who seemed to be afflicted with pain and sadness, as well as the brokenness left by government harassment:

**((Since his execution, stigmatizing him for treason, and preventing us from holding his funeral and not mentioning him in the press or even in cultural cafes, I felt an incurable stab inside me. At that time, the idea of suicide for the first time in my life came to me. It was quickly dismissed by a completely contradictory idea... as if it was an inspiration, an idea Doubling life with an amazing challenge I made up my mind to make a lifelong decision: to live for two, for me and for him, to publish everything he left of manuscripts, texts, stories, notes and drawings, to collect and republish everything I wrote about him, to write about him myself and motivate others..)) (1)**

The tools of transformation here are related to death: execution / treason / prevention of condolences / prevention of his mention... All of this led to a first transformation at the level of psychological construction, causing a psychological crisis that was linked to the personality of the brother.

Then the most important transformation occurs in the personality when the psychological pressure doubles on her to decide to commit suicide, an idea that appeared to be the result of the psychological situation: suicide (occurred) for the first time. Then comes the positive transformation that restored the personality to its correct psychological structure, when it decided to continue life for the same reason I tried to commit suicide for him, which is to revive the character of Hassan Mutlaq through his art, writing about him and his various productions, and bringing him back to life through these literary means, which is what will happen after that in the novel.

In the same novel, and within another site in it, and about another important character, we find there is a new transformation from another style that occurred to her, and this time, on the cultural level of the heroine character Hyam, and also we find that the character indicates the reasons that led to this transformation:

**((Let me tell you something before this topic. Because of the two shocks, dreams of suicide and my failure in studies; I turned more to reading, I read and digested the various schools of psychology so that I interpreted anything I saw or heard according to the opinion of psychology and this led me to parapsychology in depth. To focus exercises, influence others, and read some magic books, all of this was done in a short period...))(2)**

The personality Hyam identifies two reasons for the intellectual and cultural transformation of her personality, especially with regard to her study of psychology, and the two reasons are; The suicide of her friend, and this is what concerns us as it enters into the idea of the study on the effect of death on the events of transformation. It enters here as an important reason; Then the other reason, which is her failure to study.

The mere occurrence of a transformation, may not mean any importance to the text and its events, if it is not an effective structural transformation interactive with the different structures, so the cultural transformation may be a logical matter, I studied and learned and the matter is over. However, in fact, it was associated with psychological methods, magic and parapsychology, which gave the character of Hiam the ability to influence the other, which happened within the events of the novel, during its relationship with the co-narrator; Hassan Mutlaq's brother, which represented the essence of the novel. Also, the cultural characteristic of her personality made her open to personalities of the same level who attracted them and were attracted to them, especially the hero with her brother Mutlaq, who also represents an educated personality, which led to the occurrence of attraction and rapprochement between them.

The influence of Hayam's personality, due to its cultural, spiritual and physical privileges, was able to achieve a great impact on the personality of the participating narrator. whom he loved, but death snatched her from his hands:

**((Somehow, I began to feel a certain stability, so that, under the influence of reading her emails, I began to think of women and love, after I had completely eliminated it from my mind and from my life since the first girl I loved died, being burned in a kitchen while frying eggplant slices)) (1)**

First, it is necessary to refer to the influence of this lady on others, and on this character in particular, which was evident through her writings (the effect of her email readings). Very much recorded by the novel on this character within its events:

**Co-narrator (I) <-- the effects of her emails (Hiaam)**

**Regression to the past →**

**Shift I → think about women/love.**

Among the important transformations that affected the life of the character Hiam, in the same novel (The Wolf of Love and Books), is the death of her mother, and then the execution of her father, and what these misfortunes took place on her life and on her family, and the subsequent transformations that changed her lifestyle and position within her family and the map she drew New for the future:

**((My mother died very early, she was only fifty-one years old.. At that time we felt that we had lost everything, mother and father. My father was withering and often absent-minded and vagrant in his wanderings. When we talk to him about one topic, you find him talking about another topic. He loses control of me. What he thinks, he speaks criticizing the government and the party wherever he is, and not only in party meetings, so he was arrested.... Real misery overwhelmed us, the tragedy of his disappearance, or in fact his disappearance and later prevented us from asking about him, and after the fall of the regime we knew that they tortured him a lot and then executed He was hanged and buried in one of the mass graves, as we have not been able to reach the remains of his body until now))(4).**

It is also clear that Al-Ramli is trying to exploit all events to condemn the previous regime, and he does not start from a subjective view, although he was stung by the fire of injustice. Rather, it is an objective view adopted by more than half of the Iraqi society about the brutality of the former regime, so we find that the tragic writing dominates The discourse of narrations by Mohsen al-Ramli, which is reflected in the nature of the representations of death in them.

In another location of the novel, the character completes the reasons that changed her life and reality (transformations) and draws new lines and other paths for her:

**((After the death of my mother and the absence of my father, many problems occurred, psychological, material, social and others. I became like a mother also to my sister. I persuaded the youngest to marry only six months after my mother's death. I tried to reconcile everyone, but the problems kept getting worse and falling on us from all sides, And whenever a problem arises, my sister has no one but me to turn to....))(1)**

The mother's death early in her life, was the first spark of transformation for this family in general, which led to the father losing his psychological balance, and this is what led him to insult the government and then arrest

and kill him, so that all responsibility is transferred to her, so she plays the role of mother and father together to her two sisters, as well as About addressing the fate of the family as the eldest daughter.

Death is still the most prominent engine in Ramli's novels, as it is the source of the transformations that are practiced on the narration, and it is affected by it, and then led to it. Subsequent investigations of this chapter.

If we move to the novel (The President's Gardens), we will find that it is also one of the novels whose characters have undergone great transformations due to the various events that were associated with death and murder in its forms, and which continued with the next novel (Bint Degla).

One of the most prominent transformations that we point out in the two novels is the transformation of the attitude, division, of one of the important characters in it, from her father, Sheikh Ibrahim. The other story continues the search for her father's body:

**((Only Kisma, the widow who had become an orphan since this dawn, objected and wanted to keep her father Ibrahim's head until his body was found... Then they pushed her away to where the women gathered, who were astonished by her position because they knew that she was not always in agreement with her father But, as usual, she resolved not to obey, and she will see what she will do))(2).**

The text indicates the existence of a previous rift in the relationship between her and her father, but it also reveals the existence of the seed of transformation through her desire to search for his remains:

**((She decided the matter and decided to go to the house of Abdullah Kafka, as he is the only one who can help her carry out her intention to search for her father's body because he is his closest friend to him..))(3)**

The task of searching for the body represented a prominent event in the two novels, interspersed with major events and many situations that this character went through and those who fought with her this task to be a way to reveal the new division position and the nature of her feelings that she discovered towards her betrayed father, after all that psychological estrangement and the estrangement that was between them.

In the narration of (Bint Dijla), we will find this desire ardent on the part of Qasma, whose marriage happened to Sheikh Tariq, simply because he agreed to help her in searching for her father's body, as well as a strange feeling in her represented by the desire to die in the same way in which her father died. Part of her feelings of guilt towards him:

**((She was recalling the image of the edges of the slain neck, the image of the slaughter, the moment of slaughter, the prick of the slaughter, the edge of the knife, the edge of the knife passing over the skin in the first moment...what could go through the mind of the slain, in those last seconds of his life. Since the arrival of her father's head in a banana box! How I imagined that! How much she was tormented at first!... Then the matter gradually turned into an internal desire to slaughter someone or an object and wished more that someone would slaughter her. She wants to feel exactly what her father felt, she wants to atone for Her guilt and the torment of her conscience, because she has disgraced him since her childhood, because she has alienated him since she first saw his left leg without a foot...))**

The repetition of the behavior of the practice of slaughter, even if it is in a self-representative manner, leaves an impression about the psychological structure of the personality, and the feelings of remorse that she experiences. The head in order to achieve even a simple thing of peace of conscience; just as her wish, which was revealed by the knowledgeable narrator, to be slaughtered, seemed to anticipate future events related to the fate of the division of the woman who was killed in the same way in which her father was killed and what she wished from the cut of her neck.

**((.. she feels a desire to be slaughtered. She looks at the knives, their shapes, sizes, the delicateness of their edges, and sometimes she touches the edges with her fingers. Does anyone in this universe desire to be slaughtered! Absolutely..a unique experience..))(2)**

We are facing strange human behavior! It occurs out of a sense of failure and remorse towards the murdered father. It is then a constructive behavioral shift in her personality.

Among the images of the transformations that occurred in the fictional characters in Al-Ramli's novels is the important transformation in the nature of Abdullah Kafka's life after the death of his adoptive parents, Saleh and Maryam. This sense of orphanhood after their death was responsible for forming and strengthening his pessimistic view of life as well:

**((In that period, Saleh, Abdullah's adoptive father, died of a heart attack... and exactly twenty days later, Maryam died in grief for him. At the same time it grows inside him more...))(3)**

The most prominent feature that distinguished Abdullah's personality was that pessimistic view that was known about him to everyone, and that gloom that enveloped his entire life. From here, we discover that the reason that led to the creation of this spirit in him and its transformation into this image, was linked to the death of the two most important personalities close From him, namely, Salih and Maryam, who left in him that dark hatred for this world, and we find that this vision of life played roles in directing events and intensifying their tension.

We can also consider the death of his Christian companion in the family, Behnam, as a turning point for his life, which he lived in the prisons of Iranian families for nearly twenty years. His death intensified the feeling of sadness, sorrow and loneliness, which negatively affected the rest of his years spent there:

**((After the killing of Behnam, my prison became double, and my inner death deepened. My soul recovered from speaking, listening, and anything, and I was completely isolated. Sometimes I did not sleep for long days and other times I slept like a dead man, I did not share anything with anyone, and I did not pay attention or pay attention to anything. It is wrapped in a stone box. I do not share a smile, sadness or talk with my colleagues. It is as if I have lost any sense, so that they sometimes call me (the rock of death..))(1)**

The dimensional image (after) reveals to us the impact of the transformations in Abdullah's new life after Behnam's death:

**Behnam's death → is a double prisoner → my death is deeper → silence → solitude... → (Death Rock)**

Although the transformation in Kafka's personality was partial and gradual, including the period of captivity, he contributed to building his overall personality after his return to Iraq and to his village, so his personality settled on this pessimistic image.

And in a side event, but it is very impactful from the human point of view, which Al-Ramli's novels focus on such issues of a social nature, and their relationship to the Iraqi situation at the time, especially the impact of the government and its policies, which Al-Ramli tried to expose, as it torn Iraqi society, and dressed him in blackness and diaspora and inflicted pain Not for every Iraqi family, but for every Iraqi person. Therefore, the importance of these human situations of a daily nature comes from here, from the side stories whose characters witnessed important transformations and at which the novel stood what related to the life of the character Ibrahim during the wars he fought and the many situations he faced during those wars, as well as the characters that he encountered and emerged through Social relations opened the narration to events, including the story of his friend Ahmad Najafi, whom he met during the days of the army and fought many battles together. Therefore, we find that the novel focuses on the personality of Ahmad Najafi, whose killing of his two brothers in the Iran war affected his whole life, not on the level of sadness for him. He lost them, but rather on his emotional experience with his childhood sweetheart, who was waiting for her to graduate in order to be associated with her, so their death was the cause of the most important changes in his life:

**((Ahmad, from his childhood, loved the daughter of their neighbors, who became a beautiful university student. Like Abdullah, he agreed with her to postpone their marriage a little, then a little, so that the war would end or until she completed her studies, but the killing of his two brothers in the war suddenly put him in a bitter situation, as His mourning mother begs him to do like many and marry the two widows of his two brothers to protect them and their children from being scattered... His mother cries, kissing his hands: Please my son, it is in your hand and you alone to preserve the unity of the family and the home))(2)**

Here we stand on the reasons that will lead to a transformation in Ahmed's life, which, as we can see, are related to the death of his two brothers in the war that brought woes to Iraqi society:

**((He prevented, ran away, and cried, but the eyes of his two brothers' young children, the grief of their widows, his mother's fading, her pleas and the pressure of the social values system forced him to submit....but he lost his girlfriend who refused and her family refused to marry and he is in this state with two wives and a breadwinner for a large family, He was crying on Ibrahim's chest, and Ibrahim calmed him down by saying, "It is your division and your share, my brother, for every being has a destiny and an inescapable destiny.)) (3)**

The point of view represented by Ibrahim's last phrase about division, share, and destiny affirms the achievement of a total transformation in the life and reality of Ahmad, in which all happiness and hope he hoped for from the future and the future have been scattered.

The matter also turns to Ibrahim's personality, which was greatly affected by the accident of the death of Ahmad al-Najafi during the withdrawal from Kuwait in the Gulf War. It became a turning point in his life and a tingle in his conscience that accompanied him for a long life because he felt remorse for leaving his companion in the wars dead on the road between Kuwait and Basra, Fadl. This position is always recalled from time to time, as the novel restores along its pages and long textual distances:

**((Towards Basra, they were walking, when a plane bombarded them with bursts of death, and they fell with others. Ibrahim saw Ahmed fall fifty meters to the right, with a piercing stomach, bleeding and moaning. Those were fleeting moments, as if a mine had exploded under him. Ibrahim passed out afterwards, Even before you are aware of the location of the injury in his body)) (1)**

From here begins the journey of remorse, from the moment Ahmed fell during his death, and their final separation, so the feeling of failure towards his colleague caused him pain whenever his memory of this matter came to him or alerted him:

**((When passing near Najaf, he wished his companions if they would limping for a few minutes to the house of his friend Ahmed.. but they refused, saying: There is no time for that, and walking in the cities**



now is very dangerous. He did not insist on them, for in his depth he was not sure of his desire to do so. With this visit or its usefulness, what would he say to them? .. We were together for months and in withdrawal, then I no longer knew anything about him! Would he tell them that he was wounded or killed? And if he was wounded, why did he not try to save him? Why and how did he abandon him? The least is to be sure of his death, life, or the place of his fall.. the matter kept torturing him fiercely)). (3)

The text reveals the psychological conflict left by the accident of Ahmed's death on the way to withdrawing from Kuwait, and these many questions presented by the text are nothing but a reflection of this conflict and the feeling of remorse, which left a wound in Ibrahim's conscience, which remained with him until the end of the events of the novel, where he was able, and after For many years, to get rid of him, by carrying out humanitarian work after the fall of the previous regime, by guiding people to a number of mass graves in which their children were buried:

**((Ibrahim was tormented..and still is, because he could not do anything for the corpse of his friend Ahmad Al-Najafi, so this is an opportunity, to do something, to ease the burden of recurring remorse because of that. In the midst of this suffering and in search of more feeling for those breaths of comfort, the matter developed In his thinking, to archive all the unknown bodies, to name, describe and specify their locations, so that they will not remain forever just lost or unknown, like hundreds of people he saw and thousands heard about in wars and in mass graves)).(3)**

The text indicates the continuation of the feeling of remorse and its continuation:

**Ibrahim was → tormented → and still is...**

That is, the transformation continued to affect the personality, digging into its conscience, reaching an important point in his life, through which he worked as a digger to bury the dead who had been betrayed by the regime. To be about a new transformation of a positive nature on the conscience of Abraham through this humanitarian work:

**((He felt his conscience would be more relaxed and would stop his long reproaches for leaving the corpse of his friend Ahmad al-Najafi in the desert. And most important of all, his sudden acquisition of this respect and appreciation from the person he cared most about, his daughter Kisma... something he never expected.. So he decided to continue until He delivers the last information he has to its owners, even if it costs him to search for them himself)). (1)**

Here is a turning point in Ibrahim's life, which brought him back a sense of his humanity, which he felt lost the moment he left his comrade Ahmad al-Najafi when he withdrew during the Gulf War, and this comfort after that was the reason for his assassination because of his work in guiding people to the graves of their dead.

It seems that Mohsen al-Ramli's novels have a high value of interaction and mutual constructive influence between their narrative elements, or it is a dialectical structure that moves between subject and subject, crystallized into narrative images based on transformations in all its joints, and this is a matter that seems logical in the accounts of narrative art, in particular, of the space The textual, spatial owned by the novel, which enables it to accommodate major human events, as it is able to deal accurately with different societies, with their various problems, Roland Barthes talks in some of his writings about the novel as (a work adaptable to society) (2) and this is certainly It differs from one writer to another, in terms of the possibility of reading reality, but certainly also, that this is what happens in the work of fiction.

Just as we were with previous novels whose narration was produced through the game of transformation in the event through the transformation of characters, internally and externally, we in the novel (Sons and Shoes) will be with the same method of manipulating the way of constructing the event that will result in a set of transformations later, to draw a new form For its narrative structures, and this would break the monotony of narration based on the method of the novel in the style of biography.

From the first moment, we will stand on the reasons for the transformations in the novel (Sons and Shoes), which are also related to death:

**((In revenge for the death of my daughter in Iraq, I gave birth to twenty-seven children in Spain and Colombia)) (3)**

The novel starts from this knot that the protagonist of the novel, Amir, pointed out in the structure of this novel's opening, rather in its first line, which is the death of his child hours after her birth, so that the narration movement is linked to this event, and all transformations are attached to it.

The protagonist continues to present the problems of the central node of the event, which will be responsible for all the transformations in it, the characters' attitudes, decisions, behaviors, etc.:

**((Her death changed the course of my life and my destiny..and it is impossible for me to forget that bitter night in Baghdad..I was carrying her small body in a cardboard shoebox...))(1)**

From the beginning, the text tries to provide justifications that make the next narration to be on the level of the event, the birth of 27 children between Spain and Colombia. So here is the center from which the transformation that will affect all of the novel with its various joints, especially its characters and the events associated with them, all related to the most important focus: death:

**His death → changed → my life.**

**Forgetting → is impossible → to remember continuously**

This incident keeps recurring throughout the pages of the novel, and it will be the source of the transformations in it; the incident of burial of the girl in the way it took place, and the resulting problems that led to the loss of his marital relationship, so that the novel with its upcoming events is a reaction to this event, which witnessed a fundamental change in the behavior of The heroine, Amir:

**((In a way, I began to think about the issue of childbearing as a kind of revenge against Zahraa and Sinu and myself, and from my father who deprived me of brothers and friends and of all the deceptive social and human systems. For kidnapping my daughter and destroying my love and compensating for her loss and the loss of my love, I sometimes tell myself that it is a compensation for the loss of my first child (Amira al-Zahra'). What rituals befitting a dead person, for here I am making up for it all with more life)).(2)**

The character Amir is here trying to justify what she began to practice in terms of changing her behavior due to the large number of illegal marriages and the large number of children, between being compensation for his dead child, and his loss of his first love, his wife, and between his awareness that everything he does is originally justification, nothing but. The text presented here is the most prominent results of the transformation that emerged on the internal level of the self and then produced an external behavior represented by the journey of childbearing and the overwhelming life chaos in which Amir lived.

The image of the most prominent scene in the novel remains from time to time within the pages of the novel / event to represent the alarm bell and memory in the consciousness of a prince; this on the one hand, and on the other hand it works to move the narrative act, its tension and intensity whenever the narration is organized into side branches of new events to exercise the role of the transformation structure The centrality as he began in the beginning of the novel, in the events of Colombia, the character re-evokes the events of the death of the girl, and this is years after the events of Spain and Iraq:

**((..but I made it clear to her that I will not get married in any way, because I am not fit for marriage, or engagement, as experience indicates... She disappointed my father's dream of me, and my wife Zahraa, who explicitly said she and her family, that I am a failed husband, or I am not fit to be a husband at all, ... as I was not a father with the level of responsibility imposed in dealing with the death of my daughter ((Amira al-Zahra)...))(3)**

And the story of the death of his daughter reappears again, when he married in Colombia and knew love again:

**((The only time I saw Erasima's tears was when I told her about the night I buried Princess Zahra)) (1)**

The complex of the death of the child and the loss of his first, true love, his wife Zahraa, remained with him throughout the novel, directing his behavior and decisions to a new turning point that was able to stop the chaos of his life, and return its stability to stability, in other words, the character will be facing a new transformation that I can describe as A shift towards stability and stability, and also through love and marriage based on rules and regulations, not chaos.

Among the other transformations in the novel, regarding the character of Emir herself when his second wife, Abrasima, who bore him one child, Guevara, died. We find that the most prominent transformation is his emigration from Colombia and back to Spain:

**((I had made my decision to get out of this whole town, not just the house, and my decision made him and his family and others saddened him. They tried to dissuade me from him, but I told them that I could not bear to stay here anymore, because everything would remind me of her and kill me, even the trees would remind me of the green of her eyes, and the rain of her death. .))(2)**

The death of Abrasima had begun to operate in a reverse way from his condition when his daughter died and his separation from his first wife Zahraa when he began to form an awareness of putting things back in order and his life would be more organized, especially when he left for Spain and then returned to Iraq

**((Before I left, I recommended Hani to follow my children in the rest of the villages. I recorded their names and the names of their villages for him on a piece of paper...I left him three thousand dollars to distribute to them...))(3)**

We also find there is an intellectual shift that occurred in the personality of Amir because of Abrasima, which affected him a lot:

**((..and her words are ringing in my head...I feel that I am gradually transforming in much of my thinking and behavior into something like Abrasima...))(4)**

**Conclusion**

It also seems that death appeared to be a prominent structure that was able to achieve textual effectiveness in all novels, and at all narrative levels, especially at the level of the personality, its movement and its effectiveness, as death represented a structural engine through which the writer was able to draw his various events with their complexities and intertwining mediated by this important theme. The history of the characters and their graphic movement lines were directly related to him, as well as the relationship of other events related to the character's movement with him as well.

Through the six novels, we find that the value of the fictional characters from a technical point of view was linked to this important theme, not at the level of movement and action, but at the level of its construction as well. Even the places as we passed during a number of texts during the analysis.

Our choice to study personality transformations, I find it a successful choice, since the personality is closer to being affected by death than any other narrative structure, as it is the one on which death exercises its will and presence. From here we found that this structure was completely obedient to the effectiveness of death as a structure and subject.

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