The Notion of Space within Diverse Fields of Cognizance

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Edited by

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CONTENTS

Part 3: Revisited Spaces

Part 4: Space and Cultural Studies

PREFACE

DRISS BOUYAHYA

> *But because the distributions and partitions of knowledge are not like several lines that meet in one angle, and so touch but in a point, but are like branches of a tree that meet in a stem, which hath a dimension and quantity of entireness and continuance before it come to discontinue and break itself into arms and boughs.*
> —Sir Francis Bacon – The Advancement of Learning, 1605

Interdisciplinary research appertains to the adequate amalgam of sapience from multifarious realms, mainly to cast light on a real controversy (Brewer, 1999). It is an inlet argument for indulging the mono-disciplinary orthodoxy and meet the current challenges of the post modern era (Wilson, 1999).

Interdisciplinary frontages in research, education and institutions attempts to surmount the agglomerate between cognizance concoction in academia and knowledge entailed for puzzling out societal knots (Hoffmann-Riem et al., 2008). Hence, I conceive that, we academia, could effortlessly make the occurrence for interdisciplinary be a novel paragon in social sciences and humanities.

In this regard, this volume is the concoction of an array of disciplines that stretches out from sociology, philosophy, religious studies, psychology, cultural studies, among others. Since the recorded history of humanity, space has intrigued several scholars, philosophers and researchers. Space is the limitless three-dimensional extent wherein individuals have relative positions and undertakings. In addition, space has always moulded ideas, ideologies and the course of history. All disciplines have dealt with the notion of space, such as cultural studies, religious studies, gender studies, media studies, sociology, anthropology, philosophy, hard sciences, and humanities, among others.

Space is an interdisciplinary concept that is used variously in Sociology, Philosophy, Cultural Studies, Geography, Literature and Politics. No one can give a precise definition to space because of its extensions and multiple

implications. Within such a framework, it is simultaneously far harder to see space as static, fixed, or given. It is in constant flux and has multifarious settings or ramifications. Space plays a crucial role in all humans' demeanours. We can dwell in, circulate through, scout and shield. Humans can easily pinpoint to its essence and embodiments. However, beyond this plausible identification, we find it amazingly difficult to encapsulate space or confront it. One might wonder whether there is a chasm between entities, or whether a contiguous analysis would unfold tiny particles of air or other matters.

These interrogations interpellate an array of related questions, such as whether space is a feature of the physical universe or it is a suitable concoction of our minds. If so, do we construct space from spaceless sensations, or are we born with the idea of space? Philosophers, namely metaphysicians and epistemologists, have long sought replies to these inquiries. For instance, Aristotle believed that the place of an object was the inner wall of its container. According to Aristotle, the universe was not a lacuna - it is utterly filled with matter- and the outer area of any object must be proximate with some other matter. Nonetheless, the Aristotelian notion of space accumulated a lot of criticism and led to its abandonment.

For the sake of novelty, this book sheds light on writings that initially formulated the problematic of space in a way that is relevant to the volume´s rationale, such as Newton, Heidegger and Foucault. Most current researchers argue that space as represented by the brain or mind is contingent on the relationship between objects or stimuli. Hence, it is vital for both the relative and the absolute theories. Throughout history, there has always been a series of antitheses: psychological vs the physical space, absolute vs relative space, innate vs learned or constructed, and Euclidean vs non Euclidean. The psychological space refers to any space which is ascribed to the mind either as an intrinsic aspect or as an imminent or highly likely produce of the common agency of the mind, and which would not occur if minds did not exist. Psychological spaces can take many forms, such as concepts (O´Keefe & Nadel, 1978).

This book´s ultimate target is to provide an interdisciplinary approach of how space meanings are created and how they impact individuals' perception, sense of belonging, identity, actions and ideologies. In this volume, we would like to fill large gaps in the literature which mainly result from the lack of interdisciplinary research. The book promotes contributions that shed light on the multiplicity of voices and narratives on space, on their

co-existence and forms of interactions, and on the way they emerged from and reshaped relations of power (Foucault, 2003).

The volume encompasses nine chapters that cast light on the notion of space in various realms of sapience; this approach is inspired by the growing interdisciplinary endeavour on the translation of space and/or spaces in human life. The essays gathered here provide thoughtful reflections and a road-map for future research vistas. The ten contributions exemplify the trends described above. The book is made up of four parts structured around themes related to the notion of space in multifarious realms of cognizance. Part 1 is composed of contributions that are especially relevant to space´s signs and signification within semiotics, literature and religious architecture. Part 2 encompasses philosophical and psychological reflections on space. Part 3 includes essays that revisit space in urban and cinematic settings. Part 4, finally, provides cultural introspections on space.

In Chapter 1, Mahdia Abarchah contends that space, including its synonyms, such as place, milieu, setting, context, environment, area, universe, cosmos, among others, raises a pertinent point about the relationship between space in literature and the real world. In this essay, she attempts to demonstrate that, along history, the use of space in fiction has been a process of linguistically and imaginatively transforming the external reality into an aesthetic simulacrum. In addition, she relied on Baudrillard's model of simulacrum which he defines as an image gradually departing from its origin. The novels and short stories selected to illustrate the views suggested underline the basic techniques and thoughts of three major literary movements: the pre-modern, the modern and the post-modern.

In Chapter 2, Mohamed Bernoussi depicts how semiotics conceives space by giving illustrative examples and research tracks exclusively devoted to Moroccan culture. Besides, it aims to display that space is a set of meanings which human beings use to give sense to their existence and their bodies. Places, therefore, give meaning to human existence, but at the same time determine the behaviour and attitudes of these same human beings. In this respect, he tackles entities, such as space and modelling power, space and value system, and space and memory.

The final chapter of Part 1 is Driss Bouyahya´s essay that commences with shedding light on writings which initially formulated the problematic of space in a way that is relevant to the study´s rationale, such as Newton, Heidegger and Foucault. Then, the essay analyses and discusses how some

religious structures are maintained, constructed or located close to the site of some noteworthy events or memories.

Part 2 centres on the inquiry to determine the ultimate essence of space within philosophy and psychology to better comprehend and grasp diverse ramifications of space´s manoeuvrings. Thus, Marouan Lahmidani´s chapter seeks to adjudicate the ultimate nature of space that has long been an element of the world onto-genesis; however, the many ways that the category of space has invested shows that ontology requires a scientific representation whenever it is called for a new conceptualization of reality. Hence, the retrospective review of such conceptualizations underlines two major turns on the issue. The first one is linked to the intellectualized ontology under the hegemony of ancient and modern rationalism; the second is supported by the transcendental conditions of the knowing subject. The imagery is eagerly engaged to humanize our perceptual and spherical horizon of being.

In Chapter 5, Brendan Valentine outlines the fundamentals of perception, a subfield of psychology, atypical perception found in individuals with mental illnesses, and anecdotal evidence of altered states of perception to explore how the subjective nature of human sensory perception defines and limits one´s understanding of the world around.

Part 3 reviews the concept of space in cinematic and urban studies in order to interrogate the literary, intellectual and cinematic Western perspectives. In this regards, Abdelaaziz El Bakkali´s chapter discusses the way the Western literary and cinematic accounts have defined Morocco as a space of various encounters. Described as an itinerary route to the mystic Orient, the country has been deemed as a point of departure to speak about nuances of topographic reductionism and dreariness. Whereas in Chapter 7, Rachid Othmani argues that the city is an interesting concept insofar as it covers institutional, social, material dimensions. Thus, while studying the city in its human and spatial dimension, we unveil that sociology is challenged by a variety of phenomena, such as neighbourhoods, associations of individuals, incivility, exclusion, among others. The theoretical analysis attempts to raise the specificity of the city.

Finally, the last part uncovers and discusses the portrayal of space in Cultural Studies. In this regards, Imane Belahcen´s chapter takes a stab on Western notions of space. It attempts to explicate with the philosophical undertones of what space designates for Western men of letters. It also tries to offer an alternative understanding of space. This alternative approach is

genealogically traced in the Arabo-Islamic tradition. Finally, Abdelaziz Bouzian´s chapter overviews argumentatively the representation of space in Cultural Studies. It suggests approaching the concept in ways that secure a microstructural analysis of how space has been outlined by various "imaginatives". The essay also examines two interlocking mechanisms which disciplined space in Cultural Studies´ arenas, namely the Visual and the Textual. The latter are crucial in analysing spatial configurations.

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PART 1:

SPACE AND SIGNIFICATION

Chapter 1

Space in Literature:
An Aesthetic Simulacrum

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Abstract

Space, including its synonyms: place, milieu, setting, context, environment, area, universe, cosmos... is among the topics that attract the interest of many scholars. One of the major related questions raised is the relationship between space in literature and the real world. This article attempts to demonstrate that, throughout history, the use of space in fiction has been a process of linguistically and imaginatively transforming external reality into an aesthetic simulacrum. To clarify this viewpoint, the discussion will be based on Baudrillard's model of simulacrum which he defines as an image gradually departing from its origin. The novels and short stories selected to illustrate the views suggested in the discussion will underline the basic techniques and thoughts of three major literary movements: the pre-modern, the modern and the post-modern.

Keywords: Space, literature, simulacrum, aesthetic, pre-modern, modern, post-modern

Introduction

In Latin, simulacrum signifies "likeness, similarity." It is generally defined as "an image or representation of someone or something," (Wikipedia). The relationship between an image and its origin was a central topic that marks the Greek philosophers' thought particularly Plato's. "The Simile of the Cave" (Plato, 1974, pp. 316-324) dramatizes Plato's differentiation between images and reality. The tale illustrates how human beings are trapped and

imprisoned within the limited knowledge provided by their senses, and their inability to perceive the truth behind the sensory phenomena that are just copies of the Ideal. Being just a copy, art is taken to be "removed from truth":

> The art of representation is therefore a long way removed from truth, and it is able to reproduce everything because it has little grasp of anything, and that little is of a mere phenomenal appearance (Plato, 1974, p. 426).

Such a departure of an image from whatever its origin would be is further developed by Jean Baudrillard (1994, p. 16), who pertains that there are three "orders of simulacra." Concerning the first order, which he associates with the Pre-modern period, the image is a clear copy of the real. In the second order, however, the distinctions between the image and its basis begins to break down because of mass production and the proliferation of copies. Such productions, according to Baudrillard, misrepresent and mask the underlying reality by imitating it so well, thus threatening to replace it (e.g. in photography or ideology); however, there is still the possibility for one, through analysis and critical thinking, to unveil the hidden facts of the given presentation. In the third stage of simulacrum which is associated with the Postmodern era, there is no longer any distinction between reality and its representation but only simulacrum: the time when one has lost all ability to make sense of the distinction between the natural and artificial, and thus one has been confronted with "a degenerative evolution in modes of representation in which signs are increasingly empty of meaning". (Baudrillard, 1994, p. 162) To sum up how an image (or simulacrum) gradually departs from its origin, Baudrillard (1994) underlines the following stages:

> These would be the successive phases of the image:
>
> 1 It is the reflection of a basic reality.
> 2 It masks and perverts a basic reality.
> 3 It masks the absence of a basic reality.
> 4 It bears no relation to any reality whatever: it is its own pure simulacrum.
> (p. 162)

These phases of simulacrum are taken in this article as a model to analyse the function of space in literature. That is, how space in fiction (including locations, environments, setting ...) either copies, distorts, masks or simulates reality. Moreover, the article goes further to illustrate that space, being a simulacrum, turns into an aesthetic device. The discussion will be related to three literary eras: Pre-modern, Modern and Post-modern.

Pre-modern Era

The pre-modern basic literary movement is Realism. Realism, in literary history, is usually associated with the effort of the novel, in the 19th century, particularly in France, to establish itself as a major literary genre, as uniquely capable of revealing the truth of contemporary life in society. The adoption of this role led to a detailed reportage of the physical minutiae of everyday life especially a detailed description of space: countries, cities, buildings, furniture, food…etc. To create such detailed environment, an author has to be immensely informed about every aspect of city life; that is why most novelists used to travel frequently abroad or spend hours in a library to collect particular and detailed information. This process of copying reality with great precision does not only contribute to establish the characters' identities but also has an impact on the reader. In that, such similitude presents an illusory realistic atmosphere so that the imaginary characters and plot sound as credible as possible. Concerning this point Maupassant, in his "Preface" to *Pierre et Jean,* has this to say:

> To make true consist then in giving the complete illusion of truth, following the ordinary logic of facts, and not in slavishly transcribing them pell-mell as they happen...From this I conclude that Realists of talent ought rather to be called Illusionists...And the writer has no mission other than to reproduce faithfully, with all the methods of art which he has learned and can command, this illusion...The great artists are those who impose their particular illusion on humanity. (As cited in Chattopadhyaya, 1959, p. 81).

The illusory function of space can be illustrated while discussing setting in Gustav Flaubert's novel *Madam Bovary*. Along the progression of the novel, space seems to widen around the heroine: Emma passes from the restriction of the convent (where she lives with her father, Mr. Rounault) to Bertaux Farm. From the farm, she accompanies Charles her husband, to Tostes, a small village where they settle when she marries him. Unable to support her narrow life in Tostes, Emma will eventually convince Charles to leave the small village in order to settle in a nearby town, Onville-L'Abbay. As an attempt to cure her nervous illness, she will even make stays in Rouen. It is there that she betrays her husband with her lover Leon. The space along which she moves identifies and marks the changes in her personality. Her movement from a narrow space to a larger one is parallel to her gradual change from a restricted person into a revolutionary one, challenging the moral and cultural constraints. This identical relationship between the protagonist's displacement and the changes in her attitudes tends to add to the novel not only a sense of credibility but also an aesthetic touch. To be more specific, the physical description of her surrounding,

metaphorically, embodies her immediate emotional experience. This can be noticed at a climactic moment of her sadness and despair:

> *Mais c'était surtout aux heures des repas qu'elle n'en pouvait plus, dans cette petite salle au rez-de-chaussée, avec le poêle qui fumait, la porte qui criait, les murs qui suintaient, les pavés humides ; toute l'amertume de l'existence lui semblait servie sur son assiette, et ,à la fumée du bouilli, il montait du fond de son âme comme d'autres bouffées d'affadissement. Charles était long a manger ; elle grignotait quelques noisettes, ou bien, appuyée du coude, s'amusait, avec la pointe de son couteau, de faire des raies sur la toile cirée.*

> (But it was above all at mealtime that she could bear it no longer, in that little room on the ground floor, with the smoking stove, the creaking door, the oozing walls, the damp floor-tiles; all the bitterness of life seemed to be served to her on her plate, and, with the steam from the boiled beef, there rose from the depth of her soul other exhalations as it were of disgust. Charles was a slow eater; she would nibble a few hazel-nuts, or else, leaning on her elbow, would amuse herself making marks on the oilcloth with the point of her table-knife.) (As cited in Auerbach, 1957, p. 426).

Erich Auerbach has already commented on this paragraph saying:

> The paragraph forms the climax of a presentation whose subject is Emma Bovary's dissatisfaction with her life in Tostes. ...All this Flaubert describes in several pictures, which portray Emma's world as it now appears to her; its cheerlessness, unvaryingness, greyness, staleness, airlessness, and inescapability now first become clearly apparent to her when she has no more hope of fleeing from it. Our paragraph is the climax of the portrayal of her despair. (Auerbach, 1957, p. 426)

Being a portrayal of the character's emotional state, the detailed description of her surrounding (smoking stove, creaking door, the oozing walls…all the bitterness of life… served on her plate) refers symbolically to her inner condition rather than the external one.

 As an outgrowth of such realistic style which depicts both external and internal realities, the end of the nineteen century saw the birth of another movement that came to be known as "Naturalism". As Emile Zola was an outstanding figure in this period, it is worth quoting his opinion:

> …The novelist is equally an observer and an experimentalist. The observer in him gives the facts as he has observed them, suggests the point of departure, displays the solid earth on which his characters are to tread and the phenomena to develop. Then the experimentalist appears and introduces an experiment, that is to say, sets his characters going on in a certain story

so as to show that the succession of facts will be such as the requirements of
the determinism of the phenomena under examination calls for. (As cited in
Chattopadhyaya, 1959, p.64)

Therefore, space is not only used as a container to locate characters, it is not
only a 'solid ground' under observation, it may also be that phenomenon
under experiment and which implicitly illustrates a philosophical concept:
Determinism. This can be clearly detected in Jack London's short story, "To
Build a Fire" (London, 1902):

It is an adventure story in which a man, accompanied by a wolf-dog,
foolishly, and despite warnings, decides to venture into the cold across ten
miles of Yukon wilderness in temperature dropping to seventy-five degrees
below zero. Striving to survive and in order not to freeze to death, he tries
to build a fire. Unfortunately, a pile of snow falls on the fire, putting it out.
Unable to build himself another fire, the man died.

In the story, the setting--nature-- showed no mercy when the man struggled
to re-light the fire using only his palms. "He was losing his battle with the
frost. It was creeping into his body from all sides." (London, 1902). This is
to imply that Man has no free will in this world. To implement the values
of Determinism in "To build a Fire," the protagonist is described as a human
being shaped by his environment—nature-- to such a degree that he cannot
truly escape the given situation. This is to say, being a development of
Realism; Naturalistic literature utilizes the environment not only to create
an illusory space, tarnishing the imaginary world with concrete and credible
setting or to echo the characters' emotions and attitudes but also to show
how fierce and apathetic the physical world can be. Aesthetically speaking,
the setting turns into an antagonist against which the protagonist fight.

Modern Era

Such aesthetic interaction between space and characters is further developed
in the modern period. A large number of writers, including Joseph Conrad,
Dorothy Richardson, James Joyce and D.H. Lawrence have been called
"impressionists" because they were deeply influenced by the aesthetic
techniques of the French painters, who were not satisfied with mere
objective reality; they strove to concretize a full realisation of an experience.
And thus, descriptions of space in narratives were used as rhetorical devices
that concretize the author or the characters' impressions. This can be noticed
through discussing the interaction between setting and the protagonist in

Katherine Mansfield's short story "The Garden Party" (Mansfield, 1921). This is how the story starts.

> After all the weather was ideal. They could not have had a more perfect day for a garden-party if they had ordered it. Windless, warm, the sky without a cloud. Only the blue was veiled with a haze of light gold, as it is sometimes in early summer. The gardener had been up since dawn, mowing the lawns and sweeping them, until the grass and the dark flat rosettes where the daisy plants had been, seemed to shine. As for the roses, you could not help feeling they understood that roses are the only flowers that impress people at garden-parties; the only flowers that everybody is certain of knowing. Hundreds, yes, literally hundreds, had come out, in a single night; the green bushes bowed down as though they had been visited by archangels. (Mansfield, 1921)

The atmosphere here seems to be perfect: The "ideal" weather and the abundance of flowers, "hundreds, yes, literally hundreds, had come out, in a single night." This exaggeration in describing natural surrounding is a process through which natural elements turn into what T.S Eliot called 'objective correlative' in that, the author translates Laura's ideal views and impressions into a beautiful natural tableau. Her conception of life is illusory, for she is so innocent that she realizes no social discriminations; and thus, space becomes the embodiment of Laura's overflow of happiness. Yet, it is worth mentioning here the passage that describes Laura' short journey from her extravagant space to the Scott's thrifty environment:

> It was just growing dusky as Laura shut their garden gates. A big dog ran by, like a shadow. The road gleamed white, and down below the little cottages were in deep shade. How quiet it seemed after the afternoon. Here she was going down the hill to somewhere where a man lay dead, and she couldn't realize it. Why couldn't she? She stopped a minute. And it seemed to her that kisses, voices, tinkling spoons, laughter, the smell of crushed grass were somehow inside her. She had no room for anything else. How strange! She looked up at the pale sky, and all she thought was, "Yes, it was the most successful party." (Mansfield, 1921).

In this context, Laura's mood has changed into a state of sorrow and melancholy. The space too is described pejoratively: it was "growing dusky," "the little cottages were in deep shade," "pale sky." Endowing the setting with darkness and paleness, the author metaphorically depicts the sorrowful atmosphere that overcome both the Scott's family and Laura. However, while seeing the dead man she feels both sorrow and happiness; Sorrow because he passed away leaving his family in a disastrous situation. Yet happy, for she sees death as a sound sleep, where one is so remote from

conventions and social discriminations. Thus, her movement from her environment (upper-class conventions) to visit another environment (lower class convention) results in her emotional and psychological growth from an innocent girl ignoring the real meaning of life to a mature one who manages to grasp the significance of life. Indeed, space in "*The Garden Party*", as a simulacrum, transcends the real to reflect aesthetically the psychological and emotional states of the characters, basically, the protagonist, Laura.

Within the same century, there were writers interested in what is called Magic Realism. It is a style of writing in which a writer adds magical as well as supernatural events into realistic narratives. Initially, this movement started with Latin-American writers with their representation of reality with extraordinary and complex and magical elements to show that their culture as vibrant and complex. This technique, which echoes Baudrillard's third stage of an image, is applied in Franz Kafka's fiction such as "The Bridge" (a short story that narrates the situation of a man , stretching his body, tries to play the role of a bridge :

> I was stiff and cold, I was a bridge, I lay over a ravine. My toes on one side, my fingers clutching the other, I had clamped myself fast into the crumbling clay. The tails of my coat fluttered at my sides. Far below brawled the icy trout stream. No tourist strayed to this impassive height, the bridge was not yet traced on a map. So I lay and waited; I could only wait. Without falling, no bridge, once spanned, can cease to be a bridge (1971, p. 411).

A man bridges the gap over a ravine; a human being is integrated into space. He attempts to ignore human characteristic in order to adopt himself totally with space:

> Straighten yourself, bridge, make ready, rail-less beams, to hold up the passenger entrusted to you. If his steps are uncertain, steady them unobtrusively, but if he stumbles, show what you are made of and like a mountain god hurl him across to land. (1971, p. 411).

 Yet, the man- made bridge cannot control human traits, and so because of his/its curiosity to know who is the first passenger who will cross *it*, the bridge "turned…around" and falls down. Describing his fall, the man says:

> He jumped with both feet on the middle of my body. I shuddered with wild pain, not knowing what was happening. Who was it? A child? A dream? A Wayfarer? A suicide? A tempter? A destroyer? And I turned around so as to see him. A bridge to turn around/ I have not yet turned quite around when I already began to fall, I fell and a moment I was torn and transpierced by

> the sharp rocks which had always gazed up at me so peacefully from the rushing water. (1971, 411).

This dream-like story transcends the real and thus it is subject to various interpretations. If it is analysed from a Marxist point of view, the bridge made by a human body may stand for the working class, for usually workers who construct a bridge. While attempting to be a bridge, the man, as a labourer, uses his physical effort. On the other hand, the man who appears, holding a stick by which he investigates the quality of the bridge and the one who tests if it is solid by jumping, mercilessly, with both feet on its middle, may stand for a proprietor or a representative of capitalists.

Therefore, space in "The Bridge" does not only transcend the real, it is not only a phase of simulacrum that creates a new version of the real, but, moreover, it symbolically presents the suffering of lower classes.

Within the movement of Magic Realism, space in literature could be an environment far reached as planets in science fiction. The short story, "*All Summer in a Day" by Ray Bradbury (1954)* is a case in point. It is a story about the children of rocket men and women, who have come to the planet Venus, where the sun shines for only a few hours every seven years and where the people live underground, sheltered from the daily drenching rains; therefore, the children born there know nothing about the sun except the artificial form of "sun lamps". However, Magot has memories of the sun on Earth. Being jealous of her experience, the children torment her. So cruel they are that they lock her in a closet when they are informed that the sun is about to rise on Venus. Not mature enough to understand the gravity of what they have done, they enjoy themselves and appreciate the sunshine. However, the experience of playing outside in the sun for the first time has turned them mature enough to realize that what they have done with Magot is dangerous and finally "The children feel awful and let her out of the closet".

Both space and the girl, Magot, share the same experience: the long absence of the sun; both of them therefore are "fading": "colour of rubber and ash, this jungle, from the many years without sun". This "stunned world" results in the girl's physical decay

> She was a very frail girl who looked as if she had been lost in the rain for years and the rain had washed out the blue from her eyes and the red from her mouth and the yellow from her hair. She was an old photograph dusted from an album, whitened away, and if she spoke at all, her voice would be a ghost (Bradbury, 1954).

In addition to causing her physical decay, the deadly atmosphere affects deeply her psychology: So unhappy she is that she neither plays with children nor communicates with them. Her successive memories of the Earth imply that, in comparison to Venus, the Earth turns into an ideal planet, far reached; it exists only in her imagination: whereas, Venus is used in the story as an image that masks human beings' original space: the Earth. As Baudrillard states, defining the third stage of simulacrum, "It masks the absence of a basic reality". Moreover, being a functional device, affecting the characters physically and emotionally, this "waist land" represents a phase of an aesthetic simulacrum.

Post-modern Era

While Modern literary writers most of the time depicted the world as a mirror reflecting human beings' inner experiences, Postmodern thought, on the other hand, stemmed from a belief that reality itself is a construct, and thus each mind has its own understanding of it; therefore, reality comes into being only through our interpretations of what the world means to us individually.

Among literary works that exemplify this period is George Luis Borges' fiction, particularly his short stories 'On Exactitude in Science' and 'The Other,' where setting, echoes, respectively, Baudrillard's third and fourth stages of simulacrum. The story is structured in one paragraph:

> …In that Empire, the Art of Cartography attained such perfection that the map of a single province occupied the entirety of a City, and the map of the Empire , the entirety of a Province. In time, those unconscionable maps no longer satisfied, and the Cartographers Guilds struck a Map of the Empire whose size was that of the Empire, and which coincide point for point with it. The following generations, who were not so fond of the study of cartography as their forbears had been, saw that vast map was useless, and not without some pitilessness was it, that they delivered it up to the inclemencies of sun and winters. In the Deserts of the West, still today, there are tattered ruins of that map, inhabited by animals and beggars; in all the land, there is no other relic of the disciplines of Geography. --Suarez, Viajesde varones prudentes, libroIV, Cap.XLV, Léroda, 1658, (Borges, J. L, 1946).

Baudrillard (1994) comments on the story saying:

> If once we were able to view the Borges fable in which the cartographers of the Empire draw up a map so detailed that it ends up covering the territory exactly (the decline of the Empire witnesses the fraying of this map, little

by little, and its fall into ruins, though some shreds are still discernible in the deserts — the metaphysical beauty of this ruined abstraction testifying to a pride equal to the Empire and rotting like a carcass, returning to the substance of the soil, a bit as the double ends by being confused with the real through aging) — as the most beautiful allegory of simulation, this fable has now come full circle for us, and possesses nothing but the discrete charm of second-order simulacra. (Baudrillard, 1994).

Though there is a reference to an Empire as a setting in the story, it is immediately masked by the existence of a map that is put on the foreground covering the whole space: "a map so detailed that it ends up covering the territory exactly". The map then, seems to have the characteristics of a *real* landscape, and so it exemplifies Baudrillard's reference to a third phase of simulacrum when an image "masks the absence of a basic reality." Representing an Empire, the map has, moreover, an aesthetic function. It is "the allegory of simulation;" it symbolises the fate of empires which history has proved that they are apt to come to an end; or, generally speaking, the map, being an artefact liable to destruction, implies the postmodern belief that any system is apt to fall apart as there is no fixed standard and values.

Above all, the function of the map reaches the last stage of simulacrum, hyper-reality: it finally simulates the origin (the Empire). Baudrillard himself confirms this final step:

> Today abstraction is no longer that of the map, the double, the mirror, or the concept. Simulation is no longer that of territory, a referential being, or a substance. It is the generation by models of a real without origin or reality: a hyper-reality. (Baudrillard, 1994).

To illustrate more the view that space in fiction turns into a hyper-reality, this study will analyse another short-story: "The Other" (Borges, 1986, pp 3-10). This is the plot:

The narrator, named Borges, encounters a younger version of himself –a second Borges. The two characters meet and begin to converse. Meanwhile, they discover that both of them are variations of one person, each existing in distinct periods of time and space. Consequently, the two characters are faced with disturbing existential ambiguities. Even the location of this meeting is not definitely clear. Whereas, the older Borges believes it to take place on a park bench facing the Charles River in Massachusetts, the younger Borges insists that the river they are facing is the Rhône in Geneva. This confusion sets the stage for further complications that will arise as each character attempts to prove that he does exist in reality. Discussions ensue and the older Borges offers several 'proofs' that he is the one who exists,

suggesting that the younger Borges is simply an image in his dream. With the hope that he might be able to produce something to support his claim, the older Borges presents his younger self with a dollar bill so as to prove that the encounter is taking place in the United States during the year1969.

Space in "The Other" enhances the reader with open questions such as: where does the event in the story take place? Where do the older and younger Borges meet, in Massachusetts or Geneva, facing Charles River or Rhône River? Indeed, Borges---the author-- manipulates space in the way meta-fiction writers do. Meta-fiction is a term given to the literary text in which a writer self-consciously criticises his characters, their feelings, their action..., in order to draw the readers' attention to the fact that the text is an artefact. In doing so, he brings on the fore the clash between reality and fiction:

> Meta-fiction novels tend to be constructed on the principle of a fundamental and sustained opposition: the construction of a fictional illusion (as in traditional realism) and the laying bare of that illusion. In other words, the lowest common denominator of Meta-fiction is simultaneously to create a fiction and to make a statement about the creation of that fiction. The two processes are held together in a formal tension which breaks down the distinction between 'interpretation' and 'criticism' and merges them into the concept of 'interpretation' and 'deconstruction,' (Waugh, 1984, p.6).

Luis Borges follows the same procedure: As a realist writer, he refers to an exact setting where the narrator sets. "It was about ten o'clock in the morning. I sat on a bench facing the Charles River…" Yet soon the author deconstructs the reference to this specific place by stating that the other Borges, who sets on the same bench, claims that he has been living in Geneva: "Argentine, but I've lived in Geneva since 1914". And so, an argument is carried on between the two characters. Reconfirming his claim, the old Borges says "This is 1969 and we we're in the city of Cambridge." "No" argues the other, "I'm here in Geneva, on a bench, a few steps from the Rhône". Where are they exactly? Any answer is apt to be deconstructed by another and thus the exact location in the story remains suspended, fluid, for the story maintains the ambiguity of space. While deconstructing any interpretation of milieu, the text not only violates the realists' tendency to present an exact mirror of setting, it also implicitly criticizes the illusion of credibility that the classic authors attempt to construct in their fiction. Because of this paradoxical use of space and other literary techniques, Borges is listed among Metafiction writers. His objective, then is not to copy the real space but to create an alternative notion of space that simulates the external one and thus constructs a new version of 'reality' or rather a hyper-

reality. Moreover, being paradoxical, the space functions aesthetically in the text; as a figural technique, its ambiguity highlights the ambiguity of the characters' identity: Who is the real Borges and who is the one in the dream? Indeed, none of them is real, because both of them exist only in the author's imagination. Above all, the ambiguity of space in the story could have an impact on the reader, for it directs his / her attention to solve a puzzle within the text, a process which digress them from the external word? The text appears to be, then, an artistic game in which the reader is totally involved. Any participation in this game is purely linguistic and Rhetoric. Indeed, the setting in "The other", because of its linguistic and aesthetic ambiguity, presents a post-modern belief in plurality of meaning, plurality of reality and plurality of systems.

Conclusion

Baudrillard believes that simulacrum is an image that has been, progressively and historically, separating itself from reality; an image could copy, reverse, mask and finally simulate its origin. Based on this model of simulacrum, space in fiction, being a verbal image, little by little, detaches itself from the visual world. First, in the pre-modern period, space in narratives was mimetic, an image copying with certain exactitude the external world. However, this imitation most of the time functions as a rhetorical device that colours stories with a sense of certitude. In addition to that, space could be shaped and manipulated in accordance with the characters various moods. Later, in the modern times, space was 'internalized'; that is to say, it was used basically to reflect and objectify human impressions. However, setting in fiction would transcend and reverse the real through the creation of unfamiliar, supernatural or fantastic images. Furthermore, post-modern writers, while attempting to deconstruct the traditional mimetic portrayal of space, present new pictures of reality. In so doing, they either mask the origin or construct hyper-realities, dissimulating the real.

Yet, while Baudrillard's notion of simulacrum sounds cynical, for it ends by negating reality, origin or essence, space in literature, being a simulacrum, becomes liable to operate as an aesthetic or rhetoric device – illusion, metaphor, symbol, ambiguity, among others.

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CHAPTER 2

SPACE FROM A SEMIOTIC PERSPECTIVE: MOROCCAN SPACE AS A CASE STUDY

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Abstract

The purpose of this essay is to depict how semiotics conceives space by giving illustrative examples and research tracks exclusively devoted to Moroccan culture. Besides, it aims to display that space is a set of meanings that human beings use to give meaning to their existence and their bodies. Places, therefore, give meaning to human existence but at the same time determine the behavior and attitudes of these same human beings. The following issues will be addressed: space and modelling power, space and value system, and space and memory.

Keywords: modelling space, places of memory, space and values

1. Space from a semiotic point of view

The places and space that we visit regularly model our bodies. The body is a space within a space. It has an inside and an outside and boundaries or limits that connect the inside and the outside. As Gianfranco Marrone notes:

> "*While verbal languages are articulations of sounds in mutual presupposition with structures of the signified, spatiality is a series of structures of extensions (real or metaphorical) in mutual presupposition with a series of culturally and historically determined structures of the signified.*" (Marrone, 2017: 133-134)

The words and sentences that we use structure and give meaning to our bodies and ourselves as well. In the same vein, places and space overall are

articulations of concrete or imaginary places. These latter are linked to meanings determined by our culture and our own bodies in ways that are often programmed or voluntary. Sometimes they are involuntary or accidental.

Accordingly, for semiotics, the opposition between subjective and objective space is obsolete. It cannot occur because subjectivity and spatiality are in permanent interaction. We dwell places, but places also inhabit us. We act on places, but places act on us. Subjectivity is something that is continuously constructed because of a pre-subjective body. This latter is supported by language and culture in general and in permanent interaction with the other bodies that we are dealing with (inter-subjective bodies). To sum up, the modelling power of space over the body lies in the idea that places are semiotically considered as forms linked to contents and involving human bodies in a permanent discourse and in a permanent signification.

Based on these principles, semiotics has developed a series of ideas and lines of thought. In fact, there is not one delimited conception of space from a semiotic point of view, but several lines of research and investigation are launched according to the traditional categories of semiotics.

2. Space and enunciation

If we approach places and space from a pragmatic point of view, we can set out a series of research vistas related, for example, to their modelling power. In other words, their capacity to determine certain behaviors or to suggest certain attitudes. In this case, places have an enunciated power. They address us in a more or less suggestive, a more or less constraining way to suggest or even impose behaviors and ways of projecting ourselves in places in order to be able to invest them. The Moroccan house and the Moroccan living room are vivid exemplars.

With regard to the first example, the traditional Moroccan house and the traditional urban space are characterized by two diametrically opposed qualities: smallness and vastness. The structure of traditional Moroccan cities is made up of very narrow little streets leading to large and spacious houses. This sometimes has a considerable influence on the way bodies are.

What essentially characterizes the Moroccan house is that space is first and foremost to be shared. It is the place for transmission and conservation par excellence. Therefore, an intimate space is practically non-existent, and the body to some extent suffers this intimate deficit. The family space is a