

The Fragmentation Of The Self And Its Relationship With The Other In The Novel: When The Moon Cries By: Suha Jalal Jawdat

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Abstract:

The novel Travel to Where the Moon Weeps by the Syrian writer: Suha Jalal Jawdat deals with a distinctive issue in the life of the torn and distressed teen, which is the fragmentation of himself and the relationship of communication and split with the other because of the psychological impacts and scars engraved inside her negatively or positively from her family, school and societal milieu.

The writer chose the adolescence stage particularly, because it is the most striking stage in the life of the individual, so how did the external and internal factors impress the formation of a prior self in the novel? How did you deal with the other? What are the types of selves that are fragmented from the overwhelming self because of this?

To find out this, I used in this study the psychological approach that infiltrates into the midsts of the human psyche to uproot its psychological potentials shrouded in the subconscious area, in addition to the two mechanisms of description and analysis.

Keywords: fragmentation, self, same, other.

Introduction

Each person's self is inhabited by a set of intellectual, social, moral, emotional, religious and other systems that derive first from their family background and then from the societal context. This context can either provide love, security, stability

and trust, fostering positive growth that supports the formation of a healthy consciousness and the acquisition of virtuous behaviour. Alternatively, it can create fear, frustration, contempt, instability, fragmentation, violence and more, leading to negative development that contributes to dysfunction and lack of self-awareness. This results in erratic behaviour and intense conflict with others, whether material or spiritual, and sometimes even with oneself¹, all entities in life are constantly intertwined in reciprocal relationships, creating a circular dynamic between self and other. This dynamic produces intact selves that form natural, strong and communicative relationships with others. On the other hand, it also produces fragmented and degraded selves that form troubled, distorted, separatist and weak relationships with others, shaped by circumstances. These fragmented selves disintegrate and fragment first internally and then within the social and familial framework that determines the nature of their relationships with others. These selves believe that they can achieve psychological equilibrium by seeking revenge, for example, through various means such as (injustice, murder, theft and more...), driven by repressed emotions² or psychological residues hidden in the unconscious.

The process of self-fragmentation in an individual typically occurs during adolescence, as this stage represents a transition from individuality to social engagement³. This transition establishes a dual relationship between the self and others, the characteristics of which are defined by the psychological effects, positive or negative, that are generated within the individual. Given the importance of the adolescent phase in the psychological, social, intellectual and human development of the individual, some literary voices in the Arab world have sought to shed light on it. One notable example is the Syrian writer Suha Jalal Jawdat, who explores the life of a teenager from the perspective of the self and its relationship with others, represented by the internal sphere (the family) and the external sphere (society and its institutions).

The impact of this relationship on the development or deterioration of the self is central to her novel "The Journey to Where the Moon Cries". She focuses on the negative effects of abuse by parental and governmental authorities on the teenager, which ultimately leads to the character's psychological and social breakdown throughout the events of the novel. The story concludes with a tragic ending that leaves

a deep impact on the reader and evokes great sympathy for this character. Throughout the narrative, the author emphasises that the environment, represented by her family, especially her father, and the government authorities who unjustly imprisoned him, were the reasons for her behaviour. The author tries to portray this character as one who is rejected, marginalised and ostracised by her society, but accepted by the reader, who sympathises with each event narrated, which serves the purpose of the message she wants to convey. This message emphasises the importance of parents and society taking care of teenagers by providing them with love, care and attention.

The reader of the novel finds the protagonist to be a self-confident character who knows what she wants, understands her surroundings and even interprets the reasons for her corruption. She blames her situation on the government, which wrongly imprisoned her twice, and on her father, who brought her through a difficult childhood marked by her mother's influence. Her mother, in turn, had planted the seeds of past bitterness with her son and continued to sow them with her grandchildren, ultimately reaping a disturbed, harsh son who offered no love to his family, and a cunning grandson who experienced the bitterness of marginalisation and harsh treatment.

All these psychological residues turned the protagonist, Ghaleb, into a troubled personality born out of a series of severe shocks he experienced both in childhood and adolescence⁴. This led to the fragmentation of his self in a way that is clear to the reader, affecting not only him but also those around him (his family and society). So what do we mean by "self-fragmentation"? and how does it affect others?

First, the concept of 'self-fragmentation':

By "self-fragmentation" we mean the splitting or shattering of the self into multiple selves due to psychological factors such as shocks within and outside the family, especially during adolescence⁵. This happens cumulatively and involves actions such as family rejection of the self, its repression, abuse, contempt and other methods of belittling that push it out of the realm of importance and care into the realm of dominance and neglect. This imbalance causes the self to become torn, fragmented and turbulent. The seeds of darkness begin to

infiltrate, feeding on resentment and hatred, planting the tree of revenge against those she perceives as responsible. As a result, she first loses her connection with herself and with others, embracing isolation and loneliness, unable to form stable relationships with them⁶, steadfastly refusing to break her solitude. This plunges her into severe psychological distress, seeking an outlet within or outside herself, only to find nothing but morally, ethically, socially and(...) religiously unacceptable behaviour as a refuge.

Second, the fragmentation of the self in *The Journey to Where the Moon Cries* and its relationship to the other:

The novel "The Journey to Where the Moon Cries" focuses primarily on the self of Ghaleb without introducing any other significant self. It places Ghaleb at the centre of events and tells the story through an omniscient narrator who takes on the role of the speaker. This narrative technique allows the character to embody this role, giving her the ability to delve into her feelings, explore her inner world, and express the various thoughts, concerns, emotions, dreams, and other forms of mental wandering. Sometimes this results in moments of distraction and confession, while at other times⁷ it's a more honest form of storytelling, using techniques such as narration, monologue, and a free flow of language that oscillates between conscious and unconscious expression.

The character of Ghaleb in *The Journey to Where the Moon Cries* is indeed unconventional in Arabic literature. Despite her departure from the general norms of family and society, she carries in her heart a pure and genuine love for certain people who once showed her kindness, be it a word of praise or a touch of affection. She has feelings of gratitude and indebtedness to anyone who has left a positive mark on her, regardless of their human nature.

This brings us to an important aspect of this character: the multiplicity of selves within her. These selves are shaped by her experiences, nurtured by accumulated individual and societal behaviours, leading to both detachment and connection with others.

To convey the various degrees of self-fragmentation in the character Ghaleb and its impact on her relationship with

others, the author Suha Jalal Jawdat has chosen two fundamental axes:

1-Fragmentation at the level of the name and its relationship with the other

2-Fragmentation at the level of actions and their relationship with the other

1-Fragmentation at the level of the name and its relationship with the other:

The choice of the protagonist's name, Ghaleb, and its transformation throughout the novel is indeed significant. Ghaleb introduces himself from the start, saying: "My name is Ghaleb, it's been two decades and a few years since the day I was born⁸". Despite the social worker's suggestion that Ghaleb's name signifies dominance⁹, it eventually evolves into a symbolic name that reflects his oscillation between stability and change.

Ghaleb's name, derived from the verb "ghalib" (meaning to dominate), embodies this duality. At first, he assumes the role of the active form of the verb, a dominant figure. However, as the narrative unfolds, his character oscillates between dominance and submission, manifested in a recurring shift to the passive form of the verb, "maghloub" (dominated). This reflects a complex inner struggle within Ghaleb as he grapples with the dichotomy of triumph and defeat, a knot that has become inherent in the novel. This self-fragmentation within him contributes to his oscillation between victory and defeat in life, as he strives to prove himself as the dominant one in his perspective.

Ghaleb's choice of revenge as a means of asserting his dominance and satisfying his thirst for triumph is not accidental. He is aware that life is a game of fate, and he chooses to be the dominator, not the dominated. However, he chooses a peculiar way of achieving this dominance, in the form of revenge¹⁰, which oscillates between the hidden and the revealed.

Ghaleb's miserable family past continues to haunt him at every moment of his life, turning into a nightmare that he fears will shatter at any moment. This explains his frequent monologues,

which serve to nourish and empower him, while intensifying the act of revenge to fortify him against further defeats.

Ghaleb's name, as you've mentioned, aligns with its implications and reflects in his career choices since his adolescence. He harbored a desire to become an army officer, not for the defense of his nation but to have military personnel salute him with respect, thereby dispelling the sense of inferiority that his troubled family past had instilled in him. This aspiration was driven by the longing for a taste of superiority and triumph, even if it came from a single military salute¹¹.

When the social worker asked him if he dreamed of heading a center, Ghaleb's immediate and straightforward response was "yes," but he added a twist to it, expressing a preference to lead a gang specializing in the theft of vineyards. This choice reflects his aspiration for dominance and the unconventional path he envisions to achieve it, reinforcing the complexity of his character¹².

Ghaleb's determination to achieve dominance intensified when he watched the movie "The Professional." He expressed, "After several nerve-racking viewings of these scenes, I began to experience insomnia, and early feelings of wanting to be a person with authority who rules and isn't ruled started to stir within me. I admired the moments of the hero's triumph¹³". He understood from his childhood that attaining dominance requires a strong support system, which he saw in the large number of offspring that fortified his world and placed him in a position of strength and dominance, rather than weakness and submission. This dialogue between Ghaleb and the social worker serves as clarification of his perspective.

«-What do you like about your father and what do you dislike?

-I like his cleverness in dealing with customers, and I dislike his baseless accusations.

-If you were to get married, how many children do you think you would have?

-Around twenty.

-Why?

-So that I can have a large family.

-Why?

-To have them defend me and help me overcome challenges¹⁴».

In this dialogue scene, we see the height of Ghaleb's desire for dominance. Despite his dislike of his father, he loves his father's victory over the customers, seeing it as a potential means of strengthening his psychological arsenal in order to cling to victory. Ghaleb's inner struggle to be the dominant, rather than the dominated, continues and even extends to moments of pleasure and self-indulgence. He refuses to be defeated in games, as seen when he refuses to accept defeat in the prison cell, wishing that Abu Hassan had played on to secure victory¹⁵. This sentiment continues to influence his actions, as he later achieves victory by playing games with the prison inmates, stating, "I am always the winner, I win in games, He was able to savour the taste of victory because ¹⁶" the circumstances of this achievement were different. It was a real victory without any deception. He achieved it in isolation, without any protection, because his uncle had died and the elderly Abu Hassan, who had been his protector, had left prison. This victory became a motivation that gave him greater self-confidence and strengthened his belief that he could be the dominator, not the dominated.

Perhaps in using the phrase "I am" in a loud voice, it's a liberation and a triumph over the restraint that had accompanied him in life and in prison. It's a straightforward assertion by Ghaleb that he is an individual of value and strength, capable of facing challenges and overcoming everything. It's a tone of self-aggrandisement, triumph and assertion that breaks down any sense of inadequacy and boosts self-esteem and self-confidence¹⁷, especially when the word "I" takes centre stage, as in Ghaleb's statement: "I am the winner".

Galib clings to the act of dominance in prison because he knows that there is no authority over others except through violence. He is determined to confront one of the inmates and respond with equal force¹⁸ in order not to be defeated and not to become weaker in the prison environment. As a result, he engages in various forms of violence and oppression. He says: "My concern was to respond to him with equal force so that he would not deny my presence among them. No matter how

insignificant I may seem to him, in my own eyes I am still Galib, the one who overwhelms and is not overwhelmed.¹⁹

Galib continues to assert his control and authority over the prison and its inmates, but in a stronger way. He is still Galib, but he has become stronger, more confident and has broken through the barrier of fear. He says: "I couldn't believe they reacted. I am now in control of the situation. In this way, Galib, you have broken their power. Be a man among men."²⁰

Galib's dominance in the prison increased until it reached its peak when he violently beat the deviant and the cell leader, breaking their power in the prison. This was after they had attempted to sexually assault him on several occasions. Whereas before he had found defenders among the inmates, Galib now chose to defend himself with great strength and without fear. It became a fight for survival, a fight that could make him the vanquished rather than the victor. But he faced it with determination and defiance, insisting that he was the one who had overcome. He declared, "Now you stand with the aggressor against the victim. That is how you all stand against me. You want me to suffocate, to disappear in a whirlwind of howling that would reduce me to an insignificant dwarf... I want them to be terrified, not knowing how to extinguish the fires of my revenge. I want to satisfy myself with their last triumphant glances as I see him fall on his bed like a helpless prey. The deviant must die, his eyes must be gouged out. I will crush his member under my feet. In revenge, I will drive a hot iron stake into his rectum"²¹.

Galib's love of dominance and victory is a lifelong struggle that dates back to his childhood, when he took delight and pleasure in outdoing his classmates in the subject of expression. He was praised by his teacher and headmaster for his creative abilities, which he proudly displayed at school²².

Despite the victories and dominance Galib achieves in his daily life, the fear of defeat haunts him like a shadow. Afraid of being overpowered, he constantly asks himself in front of the mirror in prison, "Am I the conqueror or the conquered?" This means that he is preoccupied with the concept of dominance, even though he subjugates and defeats the inmates. The reason for this mindset can be attributed to the oppressive paternal oppression he experienced, not to mention the injustices inflicted on him by the security forces when he was twice

imprisoned. All these factors, among others, give him a sense of weakness that he refuses to accept. He translates this into domineering behaviour to prove first to himself and then to others that he is strong despite all that is done to him, that he is isolated and lacks a powerful weapon to defend himself. His reaction is shown in various non-revengeful ways that he started by stealth and ended by confrontation, after two decades and a few years of being expelled from his home, ²³ living in a cave and going to prison. These are powerful factors that make him a conqueror rather than the conquered, since the outside world shows no mercy and prison is a jungle where survival belongs to the strongest.

Despite Galib's insistence on being the conqueror, his own self breaks down in the face of factors he perceives as powerful. He becomes the conquered in moments of psychological weakness resulting from setbacks. This is evident in his relationship with his parents, especially his father, and in his shattered existence, which leads him to harbor feelings of doubt, hatred, rejection, and a sense of not belonging and alienation from others. This ultimately becomes the cause of his suicide at the end of the narrative, representing the highest level of psychological frustration.

There are many monologues in which Galib confesses, directly or indirectly, that he is the conquered. He feels:

1- Conquered by his parents because they were irresponsible. His father, in particular, was the cause of his misery, depriving him of an education, imposing life choices on him, and subjecting him to verbal and financial abuse. His mother added to his suffering by her silence and by finally leaving the house to marry his aunt's husband in Russia. He despises these parents who destroyed his future and did not stand by him like his cousins who studied medicine and law²⁴. He says: "Why did you come back? To chase after my consolation, even if I am imprisoned? I tried to isolate myself from your names, to deny your existence, so that I could be the conqueror and not the conquered. I impose a law from the laws of human self-persecution that the oppressed should choose their father before their mother and their mother before their father, so that even if they are born, they may live without entering prisons".

Note: It's important to mention that the text provided is a fictional narrative and the content should be interpreted in the context of the story²⁵.

2- Galib feels conquered by the circumstances that landed him in prison, where he transformed into a oppressed and weak individual, especially after experiencing ten days of solitary confinement. His psychological weakness was exacerbated by the mocking and disdainful glances from fellow inmates²⁶, despite his attempts to feign a smile. He says, "Laugh while being stabbed, smile in the face of those who resent and hate your existence. Be submissive while being stabbed, smile in the face of those who resent and hate your existence. Be clear and non-complaining, or else you'll be struggling against the weak who fear your weakness²⁷.

Indeed, it is an intelligent philosophy to mend the shattered self of the conquered, which has become the food on which prison inmates feed after they have become easy prey. Galib says: "Panic gripped me when I saw him with both hands clutching my throat, trying to suffocate me. My strength turned into fragile fragments under the weight of the sudden murder, only to find myself in the grip of his strength, transformed into an ugly image of humiliating weakness²⁸.

3- Galib feels conquered by his shattered existence, which has caused him to develop a complex. This is the only thing that explicitly defeats him and he is unable to confront. Due to a moment of neglect that lasted only a few minutes, the presence of a human²⁹ being who neglected his upbringing and deprived him of parental affection emerged. As a result, he started searching for it in his teacher³⁰, in the sheikh, in his social counselor, and became a socially rejected and marginalized individual.

4- Galib feels defeated by his own weakness, which makes him jealous of his friend Ibrahim and feel inferior to him. It also leads him to become addicted to hashish, which he tries but fails to kick. He becomes addicted to resentment and revenge³¹. His foul odour, like the stench of the river³², and his memory, filled with a rotten and miserable past and present, add to his sense of defeat.

Indeed, that is how Galib is portrayed throughout the narrative. He attempts to resist the fragmentation of his self,

but he is unable to do so. He remains caught between a conquering self and a conquered self until the end of the story, where he finds his solution in the act of self-immolation after losing everything. He says, "So, I am always the winner in the game, I win. But in life, I lose. I lost Nawal, I lost the one who I now realize the value of her love."³³

Perhaps in Galib's choice of suicide, a method that showed his defeat and surrender, it could be argued that he is the conqueror, not the conquered. He managed to overcome his fear of death and to transcend the existence that had imprisoned him by choosing self-immolation, a method that leaves no trace. He is truly the conqueror and not the conquered.

The novel vividly portrays the fragmented relationship between the conqueror and the conquered, manifested through various aspects such as memories, the scent of the river, moments of solitude with Nawal, addiction to hashish and cigarettes, the harshness of his father, and his own existence. It is an oscillating relationship between separation and connection. When Galib is in a position of conquest, his relationship with others tends to be one of detachment. He revels in the ecstasy of victory, disregarding the other's moment and solely focusing on his own triumph. However, when he is conquered, his relationship with others becomes one of connection. Galib despises defeat, and if he is subdued and defeated, he seeks out another to conquer, striving to annihilate them and savor the thrill of triumph.

2- Self-fragmentation at the level of actions and their relation to others:

The self-fragmentation in the novel occurs primarily at the level of actions into multiple selves. We will choose three of them because of their importance in the narrative. By self-fragmentation at the level of actions, we mean that each fragment results from specific behaviours performed mainly by the protagonist and others, and these fragments are embodied by these selves.

2-1 The Picaresque Self: By this we mean a Picaro self that derives its essence from the lower strata of society, such as market people, those engaged in despised trades, prisoners, thieves, criminals, prostitutes, the naked, the rabble, the mob,

the scum, the disreputable and the sinners³⁴,A demonic self who leads a scattered, vagabond life in which adventure occupies a significant place in her lifestyle. She commits sin and crime, but not in the conventional sense of real crime. She enjoys deception, cunning and trickery, and shows little concern for values, morals and social norms, thus becoming a marginalised and shunned self³⁵. This is evident in the dominant self of the picaresque hero, whose family circumstances and the injustices of government forces have forced him to fragment his self into a marginalised self, consisting of a series of actions that are reactions to his life experiences, with one of the most important ones being:

A- Pornography: Galib has lived a pornographic life despite his young age, influenced by his father who once caught him in his early teens in an unethical situation with the Armenian woman Catherine in his shop. His father contented himself with saying:

1- "You have grown up and you must understand. From now on we will be friends. What do you think?"³⁶

2- "Your mother and I have made a pact"³⁷.

Despite the despicable nature of the act, the father's reaction to Galib's behaviour was relatively lenient, as he tried to play down his own stature in front of his son, who himself became addicted to sexual activity after the incident. This addiction began with simple acts such as exchanging love messages and expressions with Nawal, the neighbour's daughter, and progressed to passionate kissing, touching and even describing certain intimate parts of her body, which he enjoyed caressing³⁸. Galib's sexual acts did not stop with Nawal; he extended his harassment to women in the gardens, engaging in acts such as touching their waists and hands³⁹. However, Galib's actions in the realm of sexual intercourse remained incomplete, causing him inner tension as he tried to satisfy his desires. As a result, despite his young age, he resorted to brothels⁴⁰. It seems that this disgusting behaviour turned into a repression and addiction in his life, despite the enormity of his guilt, as he became unable to bear being separated from Nawal.

It is not surprising that Galib ended up in such practices, as his father played down the sin of adultery, citing physical affinity and neglect of his wife, among other reasons. Moreover, he did

not react to the situation of their neighbour, Nawal, as he would to theft or laziness at work, despite the seriousness of the situation in the popular neighbourhoods. Instead, he advised Galib to be careful not to give in to his desires with Nawal, lest he cross the forbidden line⁴¹. Because sexual activity is a repressed topic in the Arab region, it has become an obsession in the lives of young people like Galib. He approached it in a peculiar yet symbolic way, using the metaphor of a garden in Maysalun where he emptied out all his repressed desires. These desires, initially confined to the realm of pleasure, turned into a cycle of violence, represented by the rape of a virgin girl. Such aberrant behaviour is only exhibited by psychologically disturbed individuals like Galib. He says: "I bought one and went to the Maysalun garden. I sat calmly, holding her firmly with both hands, and addressed her as if I were addressing a living being: "Saeed, I am glad to have you in my hands. No, don't be ashamed. Don't make me despise life. Be still, don't move, so I won't hurt you. Relax, like this, yes, I won't cause you pain..." I thrust the head of the shop's key into her, creating a hole with a harsh push, and I lifted it towards my lips, my eyes gleaming with desire."⁴²

B- Adventure and delinquency: are prominent aspects of the rebellious persona, and Galib's personality serves as an example of a teenager and young man who was infatuated with adventure in all its forms. He lived the adventure of addiction and smoking since his childhood. He embarked on the adventure of sneaking into the liquor store and going to the sea alone with his friend in an unknown place. He lived among criminals, deviants, and fugitives from justice in a squalid place. He also loved the thrill of delinquency with his companions, both inside and outside the cave. He says, "It is inherent in loitering to have come into contact with a gang involved in harassing women"⁴³. In addition to engaging in scams⁴⁴, fraud, deceiving customers, theft⁴⁵, and intimidating passersby to disrupt their happiness, he indulged in unemployment.

C- Marginalization: Talking about the marginalized hero is delving into the realm of the unspoken, an exile in general cultural knowledge, an intrusion into a completely different world, a world filled with silence, contemplation, and deeply engraved expressions that practice introspection and delving into the darkness of the self more than disclosure and expression. This hero transforms into a negative entity towards society and family, disguising the principles of public life⁴⁶. This

stark contrast between her and her environment and community signifies a crisis, a rupture, and a dangerous loss within her intellectual and psychological being⁴⁷. Consequently, she becomes bothersome to herself first and to others second. The rebellious persona, like other similar characters, suffers from marginalization within her society because she is usually associated with a dirty underworld. Galib, like others of her caliber, experienced marginalization from her community, family, and employers. She was aware of this marginalization, which made her an outcast not only from within herself but also from anyone who saw her as a deviant, a criminal, a delinquent, or insignificant. She says, "... You see her having the ability to address me... Or do you see her not caring about me, as I am just a marginal note in a page filled with much that resembles my sorrows and the dreams of privileged children who do not belong to a world of childhood. I am but a drop of ink"⁴⁸.

It is notable that Galib's rebellious persona, despite interacting with certain characters, is inherently introverted. She sees betrayal and deceit in anyone who opposes her, while perceiving goodness and kindness in those who provide her with security, respect, and recognition of her human existence and talents. Furthermore, she tends to pass judgments on society from her own perspective⁴⁹. Galib sees Sheikh Mohammed, nicknamed "Al-Afreet," as an embodiment of material and moral perfection, an example of a good person. She even wishes he were her father. Sheikh Mohammed works and brings money home, fully aware of his dirty present and his life on the fringes of society. Galib harbors an intense desire to commit murder against his wife, whom he accuses of being unfaithful.

Indeed, Galib considered Sheikh Al-Afreet as her refuge and savior from the dominance of her father and the harshness of the streets. Despite leading her into an unknown world, it compelled her to chart a new path for her life, one that would undoubtedly still embrace adventure, power, and delinquency. It is worth noting that Galib's persona practiced the fragmentation of her rebellious Self- integrity the marginalization she experienced. This marginalization was a result of her complete detachment from her reality and the adoption of a new reality that existed only in her imagination and desires. This was evident in her disturbing and heinous behaviors, targeting the family system represented by her

father and the societal system represented by its members and authority.

2- The Fugitive Self: One of the prominent aspects of Ghalib's fragmented self is the escape from the reality she lives in through various means. She has chosen to escape through:

2-1 Writing: Ghalib's dominant self turned to writing at an early age and excelled at it to the extent that she became a role model for her peers. Her class teacher and the headmaster praised her with comments such as:

1- "Yes, I was one of the best students who mastered the art of expression and my mark was always the highest"⁵⁰.

2 - What my teacher said made me realise that one day I might have a future in the field of literature if I continued my academic studies... They didn't want to know that I was the first in the school and the only outstanding student in essay writing"⁵¹.

Despite leaving school and the hardships of prison life, Ghalib Al-Qassri continued to enjoy writing, which was praised by the prison authorities, who provided him with magazines and newspapers to hone his skills.

2-2 Balcony: Escaping to the balcony is considered one of the truest, purest, and most beautiful moments for Galib's persona. On the balcony, she engages in intimate conversations with the chimneys, which have become the sole witnesses to her tragedy. She says, "I left the bed and silently made my way to the balcony. I wanted to breathe the air... to address the chimneys, my first witnesses to the pain that is still deeply rooted in my body and memory"⁵².

On the balcony, she recalls the moment of connection with Nawal, delving into its sensory details⁵³ and immersing herself in its essence. She also engages in conversations with the moon, sometimes seeking its presence.

2-3 The cave: The cave is one of the most prominent components of Dhat Ghalib's process of escape. It is the place where he sought refuge after escaping his father's abuse and his mother's abandonment of her humanity to Russia and other events that exhausted his being. It is not Plato's cave, which embodies his theory of knowledge and simulation⁵⁴, nor

is it the cave of the companions of the cave, which embodies the story of the young believers and their struggle with the king. Rather, it is a dirty cave in which all sordid deeds, indulgences and deviations are practised... Despite the dilapidated state of the place, Dhat Ghalib was able to offer his love. He wished that Sheikh Muhammad was his father, in spite of his ugly morals. He used to sleep there comfortably, despite the filth and the mouldy, rotting mattress. He says: "After lying on a sponge mattress full of stains and grease that emitted a foul smell, the peace that came over me made me snuggle under the tattered blanket after resting my head... This place is a million times more merciful than a warm, clean bed and mattress"⁵⁵. It is a place of containment for the self that escapes the reality of the mistakes imposed on Muhammad and Ghalib. He says: "A strange relationship has developed between me and Sheikh Muhammad, centred on escaping the reality of the mistakes imposed on us... In this way, without any material introductions, you find yourself in a place that is not your original place, a place imposed on you by family circumstances that love did not foresee."⁵⁶

2-4- Dreams: Dreams are a psychological and internal manifestation, originating from repressed emotions and hidden desires within a specific sector of the unconscious mind⁵⁷. They seize the opportune time to emerge through various channels, including dreams. Due to Galib's loneliness, estrangement, marginalization, fear, oppression, and contempt, she witnessed a dream that carried those meanings⁵⁸. This dream is not prophetic about the future but rather connected to her past life. Seeing herself in the desert symbolizes her desire to escape far away, where there is no presence of those who shattered her self. Seeing the cold, which originates from water, symbolizes her desire for purification from her own decay, just like the decay of a river. Seeing her mother praying indicates her belief that her mother is guilty of wrongdoing towards her and must repent. In the vision of the man who denies his own self and wants to pull her into the pit, it symbolizes her father who constantly seeks to drag her into sin and mistakes.

2-5 Suicide: Suicide is one of the most severe forms of escape for a shattered and depressed individual. It represents the utmost despair a person can experience. Galib may have truly given up on the improvement of her circumstances, which she tried to live with and accept as they were written for her.

However, she constantly suffers from cruelty, whether from her father, grandmother, or the security authorities that unjustly and oppressively imprison her. Perhaps the reader of this novel realizes from the beginning that his life is likely to end with this violent scene. At times, he speaks of his desire for death in the scene of the beating inflicted by his father, but he refuses to die under his father's boot. Then he links his existence in life to his father's provision, and he is ready to die when his father goes bankrupt. After that, he understands the prisoner who committed suicide because he was sentenced to more suffering. Perhaps the biggest hint of suicide is the title itself. Travel is a transitional act that allows for both return and irreversibility. But it is a distant journey where the moon weeps. And perhaps, in fact, the author is also weeping, ending the novel with a tragic and heartbreaking act.

- **The Pristine Self:** I have chosen this self to convey to the reader that most often a person possesses a pristine self by virtue of human nature, rejecting deviance, madness, vagrancy, and the like. It consistently appeared whenever he objected to what was happening to him by the society in which he lived, which managed to transform him into a fragmented and negative self.

In his childhood, Galib was a child who loved school and the teacher who treated him with love, to the point where he wished he could throw himself into her arms. He obeyed his father's commands, who instilled fear and terror within him, followed by resentment, hatred, and a desire for revenge towards him. Then came the decisive moment when his classmate, Tammam, betrayed him to the school principal by revealing the cigarette incident. This was the turning point, according to Galib, from a healthy self to a corrupted one. Despite Galib's statement linking the splitting of his healthy self to the cigarette incident, the reader discovers through the narrative that the actual turning point was the moment he forgot the remaining bread money on the sidewalk. It was where his father had hidden it on the rooftop of their house on a cold night. Another pivotal moment was the deception perpetrated by a customer who tricked him with his elegant appearance and stole from him, both incidents leaving a deep wound within him. These two incidents, which Galib focused on extensively, defined for him who his father was, who other people were, and how a person should be in order not to become a victim.

And among the situations that reflect Galib's intact self is his deep regret for being forced to leave school, which led to his reluctance to prove himself in the expression subject. He also talks about the neighbor who did not interact with the women of the neighborhood because she was focused on raising her own children, as well as his cousins who studied at the university. He often repeats phrases expressing his mother's lack of interest in his sisters. His intact self refused to engage in deviant behavior in the cave and in prison. He managed to protect himself from drug addiction. Despite his association with troublesome children, teenagers, and misfits, he rejected Ali's friends in the cave and referred to them as ruffians, while admiring Sheikh Mohammed for sheltering them.

His intact self overflows even more when his sister Farida visits him in prison. It's a moment of true sincerity where he sees her purity and modesty, contrasting with Nawal, who gave him what he desired from her body. He feels regret during the visit when he finds her fiancé at a young age, and he mourns over the path he has taken. In a vague manner, he wishes that his father had cared for him like this young man, so he could have been together with them, married, and started a family, achieving the stability he never attained. Perhaps his joy at the idea of granting amnesty to prisoners is a clear indication of his rejection of prison. This is further affirmed by the memory of the scent of the river leaving his nostrils and the emptying of the reservoir of hatred within him, as if he wants to say, "I will change immediately after my release."

Galib's intact self is evident in his love for his siblings, especially Farida, and his sorrow over Mazen's death. He visits them whenever the opportunity arises, away from the eyes of his grandmother and father. He sympathized with Farida after her father expelled her from school and felt her pain, but he refused to let her surrender. Despite enjoying moments of intimacy with Nawal, his intact self was disgusted by his father's encounters with Catherine and engaging in immoral acts at the store. He expressed his disdain by intentionally defecating inside himself to disgust his father with the smell and to convey that what he was doing was rotten and filthy, like those poisonous waste materials.

The alienated self: Alienation is a psychological phenomenon that has been associated with the field of psychology and has extended to other areas. It is linked to the sense of

powerlessness and incapacity in individuals, as seen by Karl Marx (1818-1883) and Friedrich Hegel (1770-1831), and to the sense of futility and deprivation of meaning, accompanied by anxiety, despair, and a lack of belonging, as observed by Karl Menninger (1893-1947)⁵⁹. This is exactly what the protagonist, Galib, experiences in the novel. He is a self that is repeatedly expelled from home⁶⁰, rejected by society, deprived of jobs, and disconnected from his friend Ibrahim, with whom he feels subordinate. He is also rejected by Nawal's mother, who disapproves of her daughter's relationship with him and marries her off to her cousin. These experiences transform him into a hostile self that lacks solidarity with others and separates from them in all their forms and manifestations, clinging to self-interest. He is a self that feels estranged in every aspect of his life. He is unjustly imprisoned, finding no place for himself in his grandmother's house, and facing rejection from fellow inmates in the prison cell. He is a self trapped in its existence, living internal exile due to rejection, marginalization, oppression, and fear. This sense of alienation accompanies Galib throughout the narrative, even in his commission of crimes, driven by the feeling of his father's ill-treatment for the slightest reasons. This fragmentation leads this self to split into a self that lives on memories and serves others (Sheikh Afreet), a new self for Galib, but one that is false, thinking on his behalf, multiplying and fragmenting, causing the original⁶¹ self to fade away and be replaced by another self.

The analysis of the novel "The Journey to Where the Moon Weeps" leads us to various fragmented selves of Galib that cannot all be mentioned. However, we can say that this self is panoramic, where each part splinters into fragments that are difficult to gather. It originates from the childhood past of Farid, the man with his network of relationships, to the past and present of Galib with all their components and details, and their network of relationships. All of these are internal and external elements that shaped Galib's multiple selves. It is also a self that is detached from the other. The narcissistic Self-integrity not engage with the other, and the escaping self as well, even the intact self, as it seeks revenge against those who made it bad. It possesses the qualities that make it natural to live as its peers do.

Conclusion:

The novel addresses a fundamental issue, which is the relationship between the adolescent child and his society, and

the impact of negative interactions on his self and psyche. The protagonist possesses a genuine awareness that allows him to read the events accurately and provide the appropriate justifications for the situations.

The novel deliberately blurs the features of Galib's superficial self and focuses on his internal and psychological conflicts. Its aim is to highlight the psychological aspect of the destructive and fragmented teenage self resulting from familial, educational, and societal pressures.

Galib's self is fragmented and shattered, aided by his class affiliation and the disintegration of the family structure, which has been marked by divorce and displacement.

The past of his father, Farid, has contributed to shaping Galib's fluctuating self, oscillating between a sound nature and a corrupt nature on multiple occasions.

The fragmentation of Galib's self in the novel is distributed across two axes:

- 1- The axis of the name, which encompasses the issue of the dominant and the dominated.
- 2- The axis of actions, which includes several selves that splintered from Galib's self through the actions he performed or those that happened to him.

Galib's self is constructed based on five dimensions that were internally and externally shaped and forged: fear, memory, pain, inferiority, and revenge.

Galib's self tends to lean towards the narcissistic Self- integrity than the other selves because it aligns with the fragments of his self within the narrative.

The relationship of Galib's fragmented self with others within the narrative is formed through circles of connection, which are very few, and circles of separation, which distinguish each case of communication between the self (Galib) and the other (his family, society, government, etc.).

The negative fragmented selves dominate over the positive fragmented selves, and this is attributed to the circumstances that surrounded Galib's disillusioned world.

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