A Comparative Study of Space in R. Bradbury's *Fahrenheit 451* and N. Mahfouz's *The Journey of Ibn Fat-touma*

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المستخلص

يتنـاول هـذا البحـث مفهـوم الفضـاء السـردي ودوره المحـوري فـي تشـكيل البنـى الأدبيـة وإنتـاج المعاني. ويميّز بين فضاء الحكاية وفضاء الخطاب، مبرزًا كيف يسـهم كـلٌّ منهمـا فـي بنـاء الإطـار السردي العام. ويؤكد على أن الفضاء عنصر ديناميكي يرتبط ارتباطًا جوهريًا بـالزمن والشخصيات والأحداث والمكـان. ويولـي البحـث اهتمامًـا خاصًـا بالتفاعـل بـين الفضـاء والـزمن مـن خـلال مفهـوم "الكرونوتـوب" لـدى ميخائيـل بـاختين، والمقاربـة الفلسـفية لبـول ريكـور فـي فهـم الـزمن والسـرد. وانطلاقًـا مـن منهجيـة متعـددة التخصصـات، يستكشـف البحـث الأبعـاد النفسـية والفلسـفية للفضـاء، لا سـيما مـن خـلال كتـاب "جماليـات المكـان" لغاسـتون باشـلار، الـذي ينظـر إلـى الفضـاءات المألوفـة بوصفها انعكاسًا للذاكرة والخيال والحياة الداخلية. كما يُفرّق البحث بين الفضاء المـادي والفضـاء الأدبـي، ويتنـاول الفضـاء الاجتمـاعي باعتبـاره سـاحة تتجلـى فيهـا التقاليـد الجماعيـة والهويـات والعلاقـات بـين الأفـراد. ومـن خـلال معالجـة هـذه الأبعـاد، يُسـهم البحـث فـي تعميـق الفهـم للفضـاء بوصفه عنصرًا غنيًا بالدلالة ومركزيًا في السرد الروائي.

الكلمات المفتاحية

الفضـاء السـردي، الكرونوتـوب، فضـاء الحكايـة وفضـاء الخطـاب، غاسـتون باشـلار، التحليـل متعـدد التخصصات.

Abstract

This research investigates the concept of narrative space and its central role in shaping literary structures and meanings. It distinguishes between story space and discourse space highlighting how each contributes to the overall narrative framework. The study emphasizes space as a dynamic component intrinsically linked to time, characters, events, and place. Special attention is given to the interplay between space and time through Mikhail Bakhtin's chronotope and Paul Ricœur's philosophical approach to temporality and narrative. Drawing on an interdisciplinary methodology, the research explores the psychological and philosophical dimensions of space, particularly through Gaston Bachelard's The Poetics of Space, which views intimate spaces as reflections of memory, imagination, and inner life. Furthermore, the study differentiates between physical and literary space, and examines social space as a site where collective traditions, identities, and interpersonal dynamics are enacted. By addressing these dimensions, the research contributes to a deeper understanding of space as a rich and meaningful element in narrative fiction.

Keywords: Narrative Space, Chronotope, Story and Discourse Space, Gaston Bachelard, Interdisciplinary Analysis.

Space was not given much consideration in narrative theory at first, primarily for two reasons. First, Gotthold Ephraim Lessing's classification of narrative literature as a 'temporal' art form led to space being considered too obvious to question. The second reason was that, compared to the temporal directedness (or 'teleology') of the plot, space in narratives, particularly those written before the 1800s, frequently seemed to serve only as a general background setting. Authors of literary works thought that space, not chronology, could be reduced without any obvious loss in narrative. Simple stories may omit spatial descriptions entirely, yet they still maintain a sense of temporal order. In fact, a story can unfold on an empty stage without diminishing the audience's comprehension of the events. However, disregarding chronological order often makes it more difficult to follow and understand what is happening (Herman et al. 711).

Despite these previous reasons, the emergence of the spatial turn theory leads to a greater recognition of the importance of space. The theory of the spatial turn goes through four stages. First, contrary to Lessing's opinion, early 20th-century definitions of narrative structure and style – such as those by Henry James – draw heavily on visual metaphors from spatial arts like painting and architecture. Second, Joseph Frank, in his essay Spatial Form in Modern Literature, explains how writers like Joyce and Proust create a spatial structure by showing events that occur at the same time instead of following a strict timeline. Third, Mikhail Bakhtin introduces the influential concept of chronotopes, meaning "time-spaces." He argues that space and time are inseparable, with time acting as the 'fourth dimension of space,' aligning with Einstein's relativity theory (Zoran 1984). Fourth, In the 1940s and 1950s, French philosophers Maurice Merleau-Ponty and Gaston Bachelard advance the idea of 'lived space,' addressing space as it relates to literature and human experience (Herman et al. 712).

Thus, the significance of space in narrative has become increasingly evident, rivaling that of time. In recent years, space has attracted growing attention from scholars across various disciplines. Just as time is essential for understanding the progression of events, space is equally vital for shaping the very existence of the narrative. As the role of space becomes more central to narrative analysis, it becomes necessary to distinguish between different layers or dimensions of spatiality. One such distinction is between story space and discourse space. This difference is most clearly observable in visual storytelling. The part of the universe that is truly seen on screen in a movie is known as explicit story-space; everything that is off-screen to us but is visible to the characters, within earshot, or hinted at by the action is

known as implied story-space. In movies, story-space is "literal," meaning that all of the objects, dimensions, and relationships are comparable to real-world items. It is abstract in verbal narration and necessitates mental reconstruction. Accordingly, films serve as a suitable medium for demonstrating story space (Chatman 96–97).

Story space in films can be articulated through several key visual elements that shape the viewer's perception of spatial relationships. First, scale and size refer to the actual dimensions of objects, which can be manipulated on screen by altering their distance from the camera, thereby affecting how large or small they appear. Second, contour, texture, and density are important in constructing visual depth; while cinema can clearly depict contours and density, it conveys texture primarily through shadow modeling techniques. Third, position plays a critical role, encompassing the physical placement of objects, their spatial relations to one another, and their orientation relative to the camera's lens. Additionally, the degree, type, and coverage of reflected light, along with the use of color in color films, contribute significantly to defining spatial qualities. Finally, clarity or optical resolution indicates whether an object is in or out of the camera's focus, thereby influencing the viewer's attention and perception of space (97-98).

Discourse space, as a broad concept, can be described as the focal point of spatial attention. It represents a specific area within the overall story-space that the discourse highlights, guiding the implied audience's focus. This space is shaped or enclosed to meet the needs of the medium, whether by the narrator or the 'camera eye' – in a literal sense for film or metaphorically in written narratives (Chatman 102). The following example clarifies the difference between story space and discourse space. If a reader examines a story set in a grand palace, the story space encompasses the entire palace, including all its rooms, gardens, and corridors. However, if a writer focuses solely on describing a single room where the protagonist is sitting, then this room becomes the discourse space, as it is the specific part highlighted for the reader.

Space in visual arts differs from that in fiction, because space in fiction can never be fully shown. It is hard (and possibly boring) to describe a room's interior down to the last visible detail, but it is not difficult at all to represent a room in its entirety on film. A room can only be described in verbal storytelling by referring to a limited amount of roughly 'graphic' description; fortunately, readers will 'connect the dots' and imagine the remaining details as they read (Jahn 67).

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After exploring the significance of space in relation to time in narration and distinguishing between discourse space and story space, this study will examine how space interacts with key novel components, including place, plot, characters, objects, and time.

Space and Place

Space is always misunderstood as place. However, space is considered a broader concept. It includes more than spatial meaning or the place where the events and scenes occur. In Routledge Encyclopedia of Narrative Theory, space is defined, at its core, as the environment where characters within a story exist and interact. It consists of several factors: the boundaries distinguishing it from other spaces on the same level, higher, or lower levels, the objects present within it, the living conditions it offers, and the temporal aspect connected to it. In this context, narrative space encompasses both physical landscapes and the surrounding conditions, whether friendly or hostile, including elements like climate and atmosphere. Setting is defined as the real immediate environment of a character, object, or event. If this setting is a room, this room is a part of a set of framing spaces (Herman et al. 712).

In The Journey of Ibn Fattouma, Mahfouz writes: "I went to bed; not since leaving my homeland did I enjoy such a welcoming one. I rose early, and breakfast was brought to me in my room" (Mahfouz 81). At first glance, the scene appears confined to a private room in an inn during the night. However, a closer reading reveals that the space extends beyond the physical boundaries of the room. The inn itself functions as a transitional space between Ibn Fattouma's past and the new cultural world he is entering. The presence of Qindil, the servant who brings him breakfast, further links the personal space to the larger social structure of the land of Halba.

The aforementioned idea is confirmed by Manfred Jahn who defines literary space as the setting in which things and characters are placed; more precisely, the setting in which characters travel or reside. This definition show that space consists of time, place, characters, and everything surrounding them including the environment. In this sense, literary space carries more than just a steady 'place' or 'setting'; it also includes climates, gardens, cities, and everything else that might be thought of as geographically located including people and/or objects (67). Hence, place is just one component of space. However, the characteristics that are given to a place such as, fictional or real, wide or narrow, open or closed, are also given to space.

Place in the story can be real or fictional. Real places used in prose, such as London, already exist in reality, but London mentioned in the novel is not the real London readers know. The writer also may add a new description from his imagination to transfer it to a fictional place (Fludernik 42). Mentioning a real place like London in a novel makes it familiar to the reader. It lessens the feeling of alienation, but the new description from the writer's imagination creates elements in the novel.

In narrative worlds, spatial organization can be classified into three main types: narratives featuring interconnected subspaces, allowing characters to move freely between different locations; narratives containing distinct and ontologically separate spaces that generally remain isolated, except in exceptional circumstances, as seen in Alice in Wonderland by Lewis Carroll and The Chronicles of Narnia by C.S. Lewis; and narratives with completely independent spaces that do not interact, except through metalepsis, a technique where one narrative level intrudes upon another, often occurring in stories with nested narratives (a story within a story) (Herman et al. 712).

Any representation of space generates a particular perception of it, influenced not only by the writer's imagination but also by the perspective of either the narrator or a character. These perspectives can be classified as either real or imagined perception. As a result, it becomes evident that fictional space is closely connected to the concept of focalization (Jhan 68). Focalization is the process through which a story is presented from a specific perspective or viewpoint, conveyed by the narrator but not necessarily their own (Rimmon-Kenan 73).

Space and Characters

In Narratology: Introduction to the Theory of Narrative, Mieke Bal reinforces the idea that space is closely linked to focalization. She argues that, while space is a crucial narrative element, it is more ambiguous than other components. Positioned between focalization and place, space can sometimes be described by an external focalizer in ways that mere physical presence cannot achieve. However, a character's subjective perception often succeeds in portraying these aspects, emphasizing the relationship between characters and space (124).

For example, in Fahrenheit 451, during the scene of the city's complete destruction, it is evident that everything is entirely destroyed. However, this does not evoke sadness in the reader's mind because Montag does not describe it as a tragic scene; instead, he perceives it as a new beginning.

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Hence, the character's viewpoint influences the perception of space. In this way, the character's perspective plays a crucial role in shaping the representation of space.

Another example in The Journey of Ibn Fattouma can be seen when Qindil arrives in the land of Mashriq, a strange place for him. Upon seeing Arousa for the first time, he feels as if he is in his homeland, remembers Halima, and names the new girl 'Halima Al-Mashriq.' He stays in Mashriq for five years and considers it his homeland. The scene where he first sees Arousa, along with his description of the place, is influenced by his perception of the girl herself, the crowd around her, the atmosphere, and his memories – elements that shape the story. This illustrates how space is influenced by and connected to the characters, linking discourse to the story.

A character's relationship with space stems from the senses they use to interact with it. Smell and taste have little effect on the recognition of space, while the other three basic senses –hearing, sight, and touch – play a crucial role in shaping spatial perception (Bal 125). The effect of hearing is particularly evident in the following quotation: "Whistling, hands in pockets, walked across the upper floor of the fire station and fell down the hole" (Bradbury 16). The word "whistling" suggests that the character feels safe in this environment. The space here is imbued with a sense of security, making it clear to the reader that this place is familiar to the character. The passage then provides specific details about the location – the fire station – framing the space within the narrative. In general, space is not only defined by description but also by the reader's imagination, their mental reconstruction of the setting, and the psychological state of the character as conveyed through speech and actions. Furthermore, in "hands in pockets, walked across," Montag's casual walk, his confidence, and his overall movements influence the perception of space, reinforcing the sense of security mentioned earlier.

Another instance appears in the following passage: "The alarm sounded. The bell in the ceiling kicked itself two hundred times" (Bradbury 48). The loudness of the sound conveys the vastness of the space. Moreover, the way it is described creates a sense of urgency and insecurity, emphasizing the need of emergency. The depiction of this space is shaped by how the characters perceive it through their senses, which they then convey to the reader for better understanding.

Turning to the Arabic novel, the following quotations serve as examples. "We saw the caravan by the light of the torches. The darkness spread all around us" (Mahfouz 17). Through Qindil's visual description,

readers can infer that the place is a vast, open space where people wait in the darkness, illuminated only by torchlight, just before dawn. Similarly, auditory details further define space. "Sheikh Maghagha whispered in my ear, 'Don't fail to catch Ibn Hamdis' caravan'" (Mahfouz 17). The act of whispering suggests that Qindil is in close proximity to Sheikh Maghagha, allowing him to hear the words spoken softly. In contrast, "At the same time, the voice of the owner of the caravan was raised as he called, 'Departure is right after the dawn prayers'" (Mahfouz 17). The loudness of the caravan owner's voice indicates the presence of a large crowd. Thus, sensory details – sight and sound – help construct a vivid and immersive sense of space, allowing readers to grasp the environment in which the characters are situated.

Certain perspectives are linked to specific places, shaping the story's space as experienced by the characters. A character can serve as the focal point of perception, positioned within a scene, observing it, and reacting to it. Similarly, some locations may be depicted from an anonymous perspective, independent of any particular character's viewpoint (Bal 124-125).

Inner space (i.e. enclosed areas within walls or confined places) does not always evoke a sense of safety. The meaning of space is not fixed but rather shaped by the characters' emotions at the moment of narration or dialogue. For instance, in The Journey of Ibn Fattouma, when Qindil is imprisoned, the setting is enclosed and narrow, yet it lacks any sense of security. While spatial framing plays a crucial role in defining space, it is ultimately the character's perception that determines its nature. Mahfouz depicts how space may be insecure though it is enclosed, as follows: "The prison was on the outskirts of the city in a desert area. It consisted of a vast space underground, with narrow apertures in the ceiling, and walls made of large stones" (Mahfouz 69). Here, despite being an enclosed space, the prison does not provide safety due to the character's experience and perception.

There are stereotypical combinations that indicate the connection between space and characters. When the reader sees this combination, he immediately realize that it indicates a specific situation. For example, in the Middle Ages, the expression of love scenes had to be in a place with trees and a river, or at a still night, with a moonlit sky and sparkling stars. Later eras had other combinations, and it is also possible that each writer had his own combinations (Bal 130).

Space and Plot

Spaces in a story serve different functions. On one level, they act as mere settings or backdrops for events, sometimes thoroughly described to create a vivid representation, while at other times remaining in the background with minimal emphasis. However, space can also take on a more significant role, becoming a thematic element in its own right. In such cases, space is not just a passive setting but an active influence on the narrative, shaping the fabula (story events) and even taking precedence over them. The significance of where events happen becomes as crucial as how they unfold in that space. In both background spaces and thematized spaces, the role of space can be either static or dynamic. A static space serves as a fixed framework within which the story takes place, regardless of whether it is thematized. In contrast, a dynamic space impacts the movement of characters, shaping their journey. For instance, characters need open paths to travel across vast landscapes such as countries, seas, or skies. A fairy tale hero, for example, must venture through a dark forest to prove his courage – thus, the existence of the forest itself becomes essential to the narrative (Bal 127).

Mahfouz managed to present space as a dynamic element that gives power and support to the other elements in the narrative. He says: "The caravan moved off in a darkness that betrayed the first glimpses of dawn… the stars were grouped above us, they looking at us and we at them… the darkness vanishes and light shines, and the desert shows itself without boundaries, like extinction" (Mahfouz 51). Here, the space is framed by the desert, but the character is not stationary; instead, he is traveling along a path he must follow. Along the way, he encounters numerous stars and caravans. Space in this context is not merely a static location but a dynamic entity in motion. It encompasses not only physical surroundings but also events, objects, characters, and the constant transformation of places. This movement gives space an active role, shaping the journey rather than serving as a passive backdrop. Bradbury manipulates various types of space in his novel. The following quotation elucidates how space is related.

"They had two machines, really. One of them slid down into your stomach like a black cobra down an echoing well looking for all the old water and the old time gathered there. It drank up the green matter that flowed to the top in a slow boil. Did it drink of the darkness? ... The impersonal operator of the machine could, by wearing a special optical helmet, gaze into the soul of the person whom he was pumping out." (Bradbury 26)

In this scene, the setting is a bedroom where four characters interact. The two men operate the machines with complete detachment, devoid of any emotions. Their indifference highlights the theme of excessive reliance on technology and its dehumanizing impact on society, reducing individuals to mere machines that function without concern for one another. Although this space is indoors and typically associated with safety, it lacks any sense of security or warmth. The prevailing tone is one of indifference.

In many travel narratives, the character does not necessarily need to stop to reach their destination. Instead, the journey itself often serves as the primary objective, offering transformation, liberation, introspection, wisdom, or knowledge (Bal 128). The Journey of Ibn Fattouma, serves as a prime example of travel literature, where the act of journeying is central to the narrative. Rather than merely reaching a final destination, the protagonist's movement from one land to another shapes the story itself. His travels are driven by a quest for understanding different civilizations and uncovering alternative ways of life, ultimately seeking answers that may help improve his homeland.

Space and Objects

Space is presented on stage in a scenically way, in pictures and films it is photographed, and in verbal narration it is described. Space in novels is different from space in films in that it relies on filling in the gaps in cooperation with the reader. It is not possible in a verbal narrative to describe an entire room with all its contents in the fully details. Unlike cinema, the camera lens describes everything in detail without leaving room for the audience's imagination. (Herman et al. 713).

The way space is perceived depends on the objects within it. The characteristics of these objects – such as their size, color, and shape – directly influence how a space is experienced. For instance, a sparsely furnished room may feel more spacious, while a cluttered one can seem more confined. Additionally, the arrangement of objects within a space plays a crucial role in shaping perception. Some narratives provide detailed descriptions of objects, making space more tangible, whereas others portray space in a more implicit or ambiguous manner (Bal 126). Furthermore, as previously mentioned, the tactile experience of objects influences how characters perceive space and, in turn, how it is conveyed to the reader.

The theoretical ideas above become clearer when the study examines how objects act as active agents that change the spaces around them in the

two chosen novels. In Fahrenheit 451, one banned book hidden behind Montag's ventilation grill turns an ordinary living room into a secret place of resistance; its mere presence marks the home with both risk and hope. The large parlor screens – three of them, soon to be four – also change that room into a virtual world, showing how technology can take over physical space and cut off real human contact.

Mahfouz uses a similar approach in The Journey of Ibn Fattouma. In the land of Mashriq, the objects that define the space – such as the plain linen robes, and unadorned mud huts – create a world that feels distant from time and modern life. These material elements are not just background details; they reshape the space into one of simplicity, stillness, and resistance to change. The absence of luxury or decoration gives the entire setting a timeless and restrained atmosphere. In this way, objects do not merely reflect a cultural philosophy – they actively construct the environment, making it feel morally and spiritually distinct. Across both novels, objects are not passive; they shape how narrative spaces are experienced and understood, guiding the reader's sense of atmosphere and meaning.

Space and Time

Although the narrative's flow represents 'space,' 'time' must constantly be involved as well. Certain tasks, like walking home from work, tidying up a certain room to make it looks good, and moving through a storyline events, all these descriptions convey their space that needs to be completed in a set amount of time (Cobley 15). Time is considered the forth component of space (Herman et al. 712). This reveals the inseparable relationship between space and time.

When discussing the relationship between space and time and their significance to one another, the works of two authors in this field must be mentioned – Mikhail Bakhtin and Paul Ricoeur. When addressing Bakhtin's contribution to this aspect, his book The Dialogic Imagination must be highlighted. This book consists of four separate essays. The concept of 'chronotope,' which is the core focus of the third essay titled Forms of Time and Chronotope in the Novel, was coined by Bakhtin to explain the interaction between time and space in literary texts. The term is derived from Greek roots - 'chronos', meaning time, and 'topos', meaning space. Bakhtin defined chronotope as follows: Chronotope (literally meaning 'time-space') is the inherent connection between temporal and spatial relationships as they are artistically represented in literature (Bakhtin 84).

In this article, Bakhtin reviews different types of chronotopes that appeared in the history of literature: First, at the level of the ancient Greek novel (Adventure Time), time and place were merely a background for events. Time is linear and does not make internal change as the novel begins and ends at the same point without any change in the characters. Place is imaginary or distant such as an island or mythical cities. It is called adventure time because everything happens by chance and there is no initiative in human life (act of god) (86-110).

Chronotope in the novels of Apuleius and Petronius, which are distinguished from the previous ones in that they combine realistic and imaginary narration, makes time flexible. Metamorphoses/ Asinus aureus combines reality when the character roams cities and markets and illustrates the nature of daily life, and fantasy when the character turns into a donkey during his adventures. Here time and space overlap but do not deeply affect the characters. Time is irregular and discontinuous as the novel is divided into separate adventures. Space is not only a background for events but it affects them and affects the development of the plot. Bakhtin indicates that these novels were the basis for the emergence of the Picaresque Novel (111-129).

However, ancient autobiography and biography chronotopes shows that this genre is limited to prominent figures, and events are confined to significant battles, political decisions, and scientific achievements – all external actions. There is no focus at all on the personal lives of the characters. Time does not reflect the psychological development of the characters. Here, time is the time of achievements, where the writer focuses on his public accomplishments according to the role he plays in society, rather than his personal life. Space and time are merely a backdrop for events and do not influence the characters. These autobiographies and biographies contributed to the development of their counterparts in European literature and later European novels (Bakhtin 130-146).

Bakhtin also explains the impact of historical inversion on literature, stating that folkloric literature does not reflect real history but rather community desires. The folkloric chronotope reconstructs time and space in a way that transcends reality, leaning more towards imagination. This allows for the creation of literary worlds rich in symbols and meanings. Space is imaginary, and rapid transitions through time make it unrealistic, as seen in mythical novels where the hero travels to parallel worlds in mere seconds. Space in these parallel worlds is ancient but idealized. In addition, this folk-

loric realism had a significant influence on the literature of the Middle Ages and the Renaissance (146-151).

Moreover, in chivalric romance, time does not follow a specific logic, as events happen suddenly – the hero may be in a castle and then suddenly find himself in a forest, with the setting shifting to serve the plot. The space is enclosed and defined, such as forests or castles, places associated with heroes and nobles. Time is not real but mythical, like the time in fairy tales, yet it carries a degree of subjectivity. Throughout all of this, the characters do not change or develop over time (Bakhtin 151-158). The opposite is true in postmodern novels, such as Montag in Fahrenheit 451. As time passes, his beliefs shift from one extreme to the other by the end of the novel, transforming from a follower of authority to a rebel advocating for freedom.

The discussion has focused on the major chronotopes—those that are most fundamental and far-reaching – while also recognizing that each of these can encompass numerous minor chronotopes. In fact, as already mentioned, any motif can possess its own unique chronotope (252). In his concluding remarks, Bakhtin emphasizes the importance of chronotopes of various types and highlights their centrality in modern literature. He demonstrates how chronotopes serve as the foundation for the relationships between time, place, and characters in the novel, particularly in modern works where temporal and spatial dimensions tend to be multiple and overlapping (257–255).

Paul Ricoeur's analyses of narrative time and plot provide tools for understanding the intersection of time and space in narrative. He states that plot is the medium that integrates time and space, as events are arranged in chronological order within a specific space that contributes to shaping their meaning. He also introduces the concept of triple mimesis; one of the key ideas that illustrates the relationship between time and space. This mimesis declares how narrative is formed and reinterpreted, making it a valuable tool for analyzing the interaction between time and space in literary texts.

Psychological and Philosophical Space

Bachelard discusses space from a philosophical and psychological perspective, focusing on the concept of the house. He views the house as the first intimate space that shapes human consciousness and enhances a sense of security. The house, according to him, is a small world full of memories and emotions, granting it profound symbolic and poetic significance. The

writer declares that all inhabited places carry the essence of a home. Even the simplest shelters inspire the imagination to build walls and encircle them with a sense of safety. Regarding memories, Bachelard suggests that individuals bring their past with them to inhabit a new house, much like the old saying, "we bring our lares with us" (39-41).

In the following quotation, "The room chosen for me was simple, even primitive; its floor was sandy, and it possessed a bed (which consisted of a wooden board laid on the ground), a chest for clothes, and cushions in the middle. No sooner had I finished checking through my bags than I hurried to bed with the eagerness of someone deprived of normal sleep for a full month. I slept deeply" (Mahfouz 20-21). Mahfouz's description of the room in this quote indicates a simplicity that highlights the space as a physical and philosophical entity at the same time. The sandy floor, the simple bed, and the basic chest are all elements that show the nature of the modest and simple life that the hero coexists with. However, despite the modesty of the room, it is found that the hero feels nostalgic and safe in it. This feeling is consistent with Bachelard's view that 'simple shelter," no matter how humble, provides a deep sense of tranquility and comfort.

The primitive room becomes a symbol of a safe space far from the noise and complexities of the world. Here, space embodies a power that restores a person's psychological balance. For the protagonist, the room rebuilds his connection with himself. Additionally, space is revealed not merely as a geographic location but as a vital space that embraces a person psychologically and emotionally. Bachelard believes that space, especially a house or room, represents a symbolic space for forming memories and experiences that are rooted in the subconscious, and this is evident in the protagonist's sense of returning to "normal sleep," as if the room restores his natural sense of life. Mahfouz, in this quotation, succeeds in employing space as a source of security and tranquility, giving the novel a philosophical dimension that goes beyond direct narrative.

Bachelard also discusses the dialectic of inside and outside in the same book, offering philosophical and psychological reflections on the evolving interplay between inside and outside in shaping the human experience of place and space. He moves beyond the superficial understanding of inside and outside as mere spatial boundaries to explore how they influence perception and imagination. He delves into how this dynamic space reflects a psychological and emotional conflict within humans, revealing deeper layers of meaning in the relationship between the self and the surrounding

world. He explains that the inside is typically associated with a small space, while the outside is vast and expansive. However, what is small can also be vast in its own way (215). For instance, a very small room might represent someone's entire world – it encompasses their whole space and everything they are connected to. While physically small, it is immense in its emotional and psychological significance. A philosophical contradiction emerges in his statement to deepen the understanding: "Too much space smothers us much more than if there were not enough" (Bachelard 221).

This suggests that overly large spaces can make us feel uncomfortable, even more than narrow spaces, which can also be suffocating. Here, the individual seeks a balance that provides a sense of security. In literature, excessively vast spaces are sometimes used as symbols of isolation and loneliness. For example, in The Journey of Ibn Fattouma, overly vast spaces at times represent existential alienation and estrangement for the protagonist. This is evident in the descriptions of his journey across the vast desert, separating the various lands he travels to. The desert here is not merely a geographical space but a symbolic space carrying profound philosophical meanings.

Also, the vast space by which Qindil describes the prison embodies a profound state of isolation and loneliness, where the spatial expanse becomes a psychological reflection of inner emptiness. Instead of offering a sense of freedom, the wide-open space becomes a symbol of estrangement, devoid of any point of connection or familiar landmark that might provide reassurance. In this context, the prison is not merely walls or tangible restraints but an emotional state that amplifies the feeling of loneliness, where individual identity dissolves into a vast expanse filled only with silence and cruelty. This contrast between spatial openness and psychological distress highlights the suffering of a human being stripped of the connections that give life meaning and existence.

The following presents an analysis of some selected quotations, as follows: "The other strange thing was this vast, empty space; it was as though I had moved from one desert to another. Was this in truth the capital city of Mashriq?" (Mahfouz 23). In this extract, the desert represents the boundless space that evokes in the protagonist a sense of alienation and loss. The absence of boundaries, walls, or fences signifies a state of uncertainty experienced by the protagonist upon encountering this unknown. The desert here is not merely a physical emptiness but also a psychological void that carries an existential experience, threatening to erase identity.

Another example illustrating the same previous idea can be found in: "The rising of the sun revealed a flat desert throughout which were scattered many wells… stretching in both directions as far as the eye could see" (Mahfouz 145). The vast, extended space here evokes in a person a sense of infinity and the smallness of man, symbolizing the human experience of life as a journey towards the unknown.

In the land of Ghoroub, where familiar sounds and objects are absent and far from inhabited places, the protagonist feels emotional isolation. Mahfouz described the entire town as wide-open lands, unfenced and without walls, yet green – a symbol of positivity and comfort. However, the boundless expanse also pointed to the isolation created by the vast space, pushing the protagonist to confront himself, seek deeper meaning in his life, and embark on a journey of reflection and search for truth.

Among the concepts that deepen our understanding of the human psyche, Bachelard points out that the nightmare is not inherently frightening; its terror lies in the loss of one's physical home and the disorientation of the soul. Fear does not originate from the outside; rather, it is an internal state arising from within us. The fear here stems from the inability to return inward (inside ourselves), raising the questions: where can a person escape to, and what can they seek refuge in? Where can they find protection? (218).

This is evident in Montag's dream, where he was being chased by the mechanical hound. In reality, Montag is afraid of being discovered because he possesses books. The hound here represents the political forces that hunt down anyone who owns books. This nightmare is a reflection of his inner fear of being caught breaking the law and his sense of helplessness against the oppressive regime. In this dream, Montag found no place to hide from the mechanical hound. Another example that demonstrates how dreams reflect our feelings rather than containing emotions in themselves is when Montag dreamed of Clarisse, the girl full of life and movement. He dreamt of her because he longed for a true, simple, free life devoid of oppression and authority control.

From this dialectic, while examining the inside and outside conflicts of the characters, it is found that the inside represents the psychological state of the individual, while the outside symbolizes their ambitions and the challenges they face. For example, when Qandil settled with Samia, had children with her, and forgot about his journey to the Land of Gebel, he was struggling his internal desire for stability (representing comfort and security) and

his role as known to others – a traveler (the outside conflict, representing adventure and openness to the unknown).

"Doors that open on the countryside seem to confer freedom behind the world's back" (224). Doors and windows are considered boundaries between the inside and the outside, as Bachelard explains. In Fahrenheit 451, Montag's escape from the city to the countryside symbolizes his transition from an oppressive, closed-off world to one of freedom. While there is no literal door, the city represents a confined space where the protagonist feels stressed and suffocated. Upon reaching the countryside, it is as if he has opened a door to a world where he experiences freedom, comfort, and safety.

Despite the absence of actual doors, the philosophical meaning is clear and tangible. In this example, the character feels secure in the open space – in the "outside" – which illustrates that the relationship between the inside and the outside is not fixed. The outside can provide a sense of safety when it aligns with what the character desires and prefers. Here, human emotion governs the situation and serves as the primary influence on it.

Literary and Physical Space

In Narrative Space and Time, Gomel discusses the concept of 'space' as an essential element in narrative literature, noting that space is not merely a background for events or a simple spatial framework, but rather a dynamic component that reshapes the story and influences the perception of characters and events. The author begins by clarifying the difference between literary space and physical space, where literary space refers to the creative perception of space as it appears in the narrative, while physical space remains linked to physical reality. Gomel asserts that literary space emerges from the interaction of different narrative elements, such as characters, time, and events, making it a tool for exploring philosophical ideas and cultural concepts. The author also refers to the concept of Impossible Topologies, which represent places that defy physical and logical laws, such as imaginary worlds or multiverses. She explains that these topologies are used in literature to redefine the boundaries of the possible and the impossible, which contributes to explore complex existential and epistemological issues (1-24)

The exploration of spatiality within various media forms has garnered significant scholarly attention, particularly in the context of how these spaces are experienced by audiences. In her 2015 article, The Spatial Expe-

rience of Games and Other Media: Notes from a Theoretical-Analytical Model of Representations of Space, Fragoso presents a comprehensive discussion of the spatial dynamics inherent in games, drawing connections to other media such as literature, photography, cinema, and television. Fragoso's work introduces a theoretical framework that categorizes space into three distinct types, the 'imagined space', the 'utterance space' and the 'material space'.

The 'Imagined Space' represents the fictional world or narrative universe depicted through mediums such as literature, games, or other storytelling platforms. According to Gérard Genette, this space relies on the concept of the 'diegetic universe,' which refers to the framework or world where the story unfolds, excluding the story itself. This space is entirely immaterial, as it is constructed purely in the imagination of the audience based on the elements provided by the medium. Utterance Space is the space in which visual or auditory representation elements exist, such as images or sounds that appear on the screen. It focuses on the symbolic and visual elements that are used to communicate the content of the imagined space to the audience. Material Space, on the other hand, includes everything that is physically present in the user's environment, such as the player's body, the devices used, and objects in the physical environment. Although this type may be considered simple compared to others, it is essential to understanding the full spatial experience, as it is directly related to the user's interaction with the media (Fragoso 216-217).

To conclude, natural space is created by placing locations and the things within them next to each other (Lefebvre 101). On the other hand, literary space consists of the references produced by adding these things to each other, the signs of their presence here and there, the meaning of the reader's reception of that physical presence, and how these things that are next to each other interact.

Social Space

The concept of social space originates by Emile Durkheim. It takes shape through encounters, gatherings, and simultaneity (Reed-Danahay 12). But what gathers or is gathered? The answer is everything that exists within space – everything created by nature or society, whether through collaboration or conflict. This includes living beings, objects, works, signs, and symbols (Lefebvre 101).

Social space is shaped by a complex, multifaceted process involving both natural and societal influences, blending perception, experience, and theory. Every social space carries a history rooted in nature, with unique

characteristics like site and climate. Unlike traditional historiography, which fragments time, the history of space reflects the continuous imprint of society and events, creating a living, interconnected whole. Early societies measured space using bodily references, reflecting an intimate link between the body and space, a connection that faded over time. The adoption of new deities often brought with it new spatial concepts. This highlights how space evolves not only through physical occupation but also through cultural and social integration (Lefebvre 110-111).

Marc Auge also defines anthropological or social place as fundamentally geometric, consisting of three spatial forms: lines, intersections, and points. These forms represent routes connecting places, crossroads where people meet, and central locations of significance like religious or political monuments. Together, they shape social spaces, defining boundaries and relationships between different groups and areas (56-57).

Ague elaborates deeply on the concept of 'anthropological place,' which refers to a concrete and symbolic construction of space. It serves as a reference point for individuals within a society, defining their identity and relationships. These places are historical and meaningful, shaped by cultural rituals and practices. Examples of anthropological places include the division of spaces in traditional houses and villages, which are not only physical but also social, organizing relationships, alliances, and rituals. The layout and use of space, like birthplaces or homes, define one's identity and social position. Anthropological places have three key characteristics: first, they are places of identity, where individuals are assigned to specific positions. Second, they are places of relations, where social rules and interactions occur. Third, they are places of history, where meaning is passed down through generations, marked by stability and rituals (51-55).

An example of social space changing with the changing of gods or ideological systems can be found in The Journey of Ibn Fattouma across the protagonist's, Qindil Ibn Fattouma, journey through different lands, such as the Land of Haira, the Land of Halba, and the Land of Aman. Each land represents a distinct social, political, and religious system, reflecting how social space transforms according to the values and beliefs governing each place. In Bradbury's Fahrenheit 451, the society in which the protagonist, Guy Montag, lives is a clear example of social space that is shaped and transformed by dominant ideas and prevailing ideological systems. This social space totally changes when he escaped to the countryside.

Moreover, Bourdieu considers social space central to his theory of practice. Bourdieu argues that physical and social space are deeply inter-

connected. In Pascalian Meditations, he states that social space is often re-
flected in physical space, though sometimes with distortion, shaping the way
individuals and their attributes are arranged. He describes physical space as
a tangible manifestation of social space. Importantly, he does not equate so-
cial space with the physical locations where interactions take place. Unlike
those who see social space as tied to physical settings and material condi-
tions, Bourdieu views it as an underlying system of symbolic classifications.
This system is shaped and represented through the positioning of individuals
and their habitus (Habitus is a notion that outlines the social resources and
skill set that influence how people interact with the outside environment
(Ramsey 1)) within physical space. His theory of practice emphasizes the
relationship between social structures and human actions, challenging the
strict separation between them. Social space is not something people simply
exist within; rather, it is actively created through their interactions, perspec-
tives, positions, and strategies (Reed-Danahay 7). The researcher determines
that Bourdieu's concept is closely tied to the minor spaces created by each
character in specific events. This implies that a city can encompass multiple
social spaces, each shaped by the social factors influencing different groups
of people.

Conclusion

This research has demonstrated that narrative space functions as
more than a mere setting for events; it actively shapes the fabric of literary
works and influences the interaction between narrative elements. By clarify-
ing the distinction between story space and discourse space, the study illus-
trates how both contribute to structuring meaning within a narrative. A cen-
tral outcome of this research is the confirmation of the intrinsic relationship
between space and time, where both dimensions work together to define
characters, events, and narrative progress, notably through Bakhtin's con-
cept of the chronotope and Paul Ricœur's perspectives.

The interdisciplinary nature of this study leads for a deeper explora-
tion of space's philosophical and psychological roles, drawing on Gaston
Bachelard's spatial theories. It also highlightes the distinction between liter-
ary and physical spaces and emphasizes social space as a reflection of col-
lective and individual experiences shaped by cultural, religious, and educa-
tional environments. Through theoretical analysis supported by practical
examples, the research underscores the essential role of narrative space in
enriching literary texts and conveying human experience within diverse con-
texts.

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