

The Significance of the Title and its Components in the Novel of (The Pomegranate Tree Alone)

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Abstract

The title is the novel's identity and the first step in developing a communicative strategy to bring together all of the title's interacting parties both inside and outside the text, surpassing structural limitations. It is a critical component that helps to clear and accurate text comprehension. Modern critical studies have tended to investigate it as a significant compositional structure, thus authors have turned their attention to it as a semantic emphasis that differentiates it. It is diffused throughout the text and dissolved in it, as it is a component of it that has a direct and indirect interaction with it, causing a change to many implicit implications. The study focused on the title as an effective semantic marker that conveys both explicit and implicit information. We observe the title's broad connotations in its approach to the novel's original text, which enriches and opens it up. Sinan Antoine's work (The Pomegranate Tree Alone) looks to be about closures, deciphering codes, and answering riddles.

Introduction

This study examined one of Sinan Antoine's important fictional works. The novel sheds light on the reality of the 1980s war in Iraq, and the 2003 war, followed by the changes of regime, and the dramatic changes that followed in the political and social aspects in Iraq. The novelist was able to create various titles imposed by the variables and events that affected the Iraqi society in particular, to capture the political and social transformations that emerged due to such transformations and differences in cultural outlook. Moreover, cultural liberty has a strong influence on the novel arena to be transferred into a novelistic discourse that has witnessed in addition to the cognitive openness that the fictional arena witnessed, and its transformation into artistic intentional connotations that commensurate with the nature of the analysis. Hence, the manifestations of the title and its universality of which necessitated the type of analysis. The researcher is committed to considering the character's vision, perspective, and current idea expressing personal data, cultural cognitive, and religious outlook. The features of the novel emerged to become a nightmare novel. The items of the novel are presented, starting with the introduction, second the data and components, and then the title and its relationship to the text. Finally, it's the connotations of the title.

Prelude

The title is an important aspect in modern critical studies, as it is formulated intentionally to name the text or narrative discourse to define and reveal it. Moreover, the title is the key to the text and the factor to capture the reader. It has its procedures as it is considered the first semantic sign and the main component of the text under which the larger structure is included. The main title does not work in isolation as it provides the reader with initial knowledge that can be accessed from through it to novelist's world. In this regard, the title is a sign that (it indicates signification and is signed on the point between the text and the world to become the strategic point of intersection from which it passes through the text to the world and the world to the text)⁽¹⁾,

We find that (Genette) realized the size and seriousness of the title when he said: (The title is the most important element of the parallel text, raising some problematic points and thus requires great analytical energy, since the title device, as we know it from the Renaissance, is often a group of semi-composite, unreal elements. It is linked to a complexity that is not exactly related to its length)⁽²⁾, The title constitutes a semantic form through multiple functions to entice the reader, excite and provoke the mind, and raise questions to become a structure in itself subject to analysis ⁽³⁾. (The title is a deep structure, established by a semantic system that draws it from the possible and the potential and allows for its interpretation and reformulation) ⁽⁴⁾, because it is an important component of the elements of the parallel text as a sign that is positioned at the forefront of the text and thus has a profound impact on the reader's reception of the text ⁽⁵⁾, so the intentionality of the title appears through the writer's will to make the reader follow it.

The title has various functions, including the designative function, such as designating the name of the writer, the descriptive function, through which he says something about the text, and the suggestive function, which is more closely related to the descriptive function. As for the seductive function, it attracts the supposed reader ⁽⁶⁾, to highlight its importance and danger, as

it casts the shadows of its authority on the recipient to ask his permission to enter the world of the text. The title also emerges to reveal and disclose itself ⁽⁷⁾. This can't be ignored during the reading process, as it constitutes an essential and parallel text to the text that turns into a philosophy carrying an indication of the nature of the novel and is a textual threshold that we cannot understand except after understanding what the title refers to.

The framework of the novel and its data

(The Pomegranate Tree Alone) is a novel by the Iraqi Sinan Antoine. Its first edition was published in 2010 AD. It comes into (255) pages. It is distinguished by its sections consisting of (55) chapters, having no subtitles. On the cover, the main title of the novel is distinguished by its strangeness. The interior is a verse from Surah Ar-Rahman, {wherein are fruit and sheathed palm trees}, and a hadith of the Noble Messenger about the blessed fruit and its value.

Enlightening the content of the novel and its events

The events take place between two interconnected places, a realistic place and a strange imaginary place represented by dreams and nightmares. The real place is Baghdad, which contains a partial place, which is Al-Mughisil (dead body washroom) in Kadhimiya district, and displays pictures of Muthanna city. The events happened during the war against Iran in the 1980s. So the novelist returns to highlighting the end of an era of dictatorship and the effects of the 2003 war, scenes from Baghdad's College of Fine Arts. The work explores the dialectic of death and life, the depth of their interrelationship, and the perpetual, unending fight between them. It also describes the hero's (Jawad) encounter with death and how to deal with corpses in (Al-Mughassil), before presenting his relationship with art. And his interest in it, making it similar to life, deliverance from death, or escape from it. **(He proceeded to speak passionately about art, claiming that it is tied to immortality since immortality is a fundamental concern for man because he is ephemeral and hence wants to leave a mark in this world before dying. Art is a challenge to death and time, as well as a celebration of life.)**⁽⁸⁾

The author describes conflicts and the consequences, martyrs, and victims they leave behind. One expression of this is the hero's loss of his brother, the doctor, and his sacrifice in the Battle of Al-Faw. The story opens with a nightmare about the hero's sweetheart (Reem), which foreshadows future events and the hero's labour at the bathing area of the dead. As for the lover who arrived, she will disappear to an unknown destiny. This dream is generated from the consciousness of the narrative imagination of the development of events, and the dream vision (nightmarish) is the first anticipatory stage of events. So the novel's hero (Jawad) relates it to recollect his terrible, painful memories and the loss of a buddy during the Iraq-Iran conflict. Then the focus shifts to the 2003 war, the collapse of the Firdaus Square statue, and the occupation of Iraq. What is going on in terms of bombs, assassinations, instability, kidnappings, and the victims, with death taking many forms and shapes. Images of the dead dispersed and heaped up in the streets surround it, thus death takes on its most heinous forms in the Iraqi arena, transforming into nightmares that torment (Jawad) eternally. Only the pomegranate tree has witnessed the sights of death. It is a mirror of Iraq's crisis reality, which has devolved into a flowing river of blood, complete with the most horrific pictures and scenarios. The tree is quenched by the water used to wash the deceased, thus the hero refuses to eat its fruits because it is nourished by the people's water. It signifies a tight bond. Between death and life, and their respective functions.

Title Structure and its Components

On the cover page of the title, there is an essential compositional structure that has to be examined. Reading the title structure is done in a fragmented fashion and treated as a mini-text that is susceptible to comprehension, analysis, and interpretation by the reader⁽⁹⁾. The title arrived in a compound form (Only the Pomegranate Tree), and the writer meant it to be a nominal sentence in an attempt to unify and reinforce the meanings to prevent consecutive shifting occurrences.

Most writers like to make titles nominal phrases (to express the meaning of the object and its value)⁽¹⁰⁾. It is an unconscious endeavour of the author to progress towards stability, aiming to stop the degradation of values. The term proves the meaning of the object without requiring renewal gradually⁽¹¹⁾. It is the antithesis of activity, which is characterized by renewal and event. The novel's title transcends time, renewal, and occurrence.

The Reflection of the Title

1. The predicate takes precedence over the subject for rhetorical reasons, such as interest in the antecedent; because the writer desired unity and specificity of this specific tree. ⁽¹²⁾.
2. There is an implied deletion owing to the title's whole meaning, which may be assessed as (Only the pomegranate tree survives) or (Only the pomegranate tree knows). The writer either wants to survive or learn. She informs (Jawad) about what is going on inside the bathtub, and he delves further by following the title inside the text. Deep within the novel, it requires referring the reader to other connotations, because of the fictional text⁽¹³⁾.

The temporal component was important, as we see the movement across time to narrate events to make Iraq a theatre and an open narrative space by narrating its memories from multiple times, resulting in a tense temporal event characterised by oscillation between the past and the continuous present of scenes of death, corpses, and continuous nightmares.

In terms of the level of the objective component (the title component), the novel's title contains an objective component, and the writer creates (the pomegranate tree) with human characteristics such as memory, feeling, and memory power. To record history and events and make it a witness to the various images of death represented by the corpses responding to (the bather),

the novel was a clear shift in the meaning of (the pomegranate tree) or (the fruits of the pomegranate), even if it is in the sense of Middle Eastern culture.⁽¹⁴⁾

Connotations of the title in the novel

Regarding the level of the objective component (the title component), the novel's title has an objective component, and the writer creates (the pomegranate tree) with human qualities such as memory, feeling, and memory power. To record history and events and make it a witness to the various images of death represented by the corpses responding to (the bather), the novel was a clear shift in the meaning of (the pomegranate tree) or (the fruits of the pomegranate), even if it is in the sense of Middle Eastern culture. **(As for me, my heart is an abandoned home with broken windows and demolished doors; spirits tamper with it, and the wind travels through it.)**⁽¹⁶⁾

The title, when it is inserted, becomes the interpretative key to the text by which the reader may enter the world of the text to search, investigate, and find out the confusing information that was done with the aim of the writer or unintentionally⁽¹⁷⁾. We can see the title's alterations as a result of the numerous meanings associated with event acceleration and frequency. (Jawad) He recognizes the tree in his innocent, childish sense through the tree's status in the hero's father's mind **(under the window there was a door leading to the small garden in which was the pomegranate tree that my father loved a lot)**⁽¹⁸⁾,

The creative novelist, with his intentional will, grasps the threads of concepts, characters, and events to form a fixed law that runs to serve the title⁽¹⁹⁾ and directs the reader to feelings of love and satisfaction for the blessed tree in all heavenly religions, to demonstrate the father's love and attachment to this tree. Jawad recalls his father's response to his question: **(To free the deceased from the pain of the grave, as he subsequently informed me. Sometimes he would plant branches of sidra (Christ's thorn jujube) or pomegranate instead of fronds)**⁽²⁰⁾. The notion of (the pomegranate tree) shifts to the religious side, as it is placed with the deceased to relieve the pain of the grave.

The pomegranate is highly valued, and the pomegranates of this world are very different from the pomegranates of paradise. The pomegranate is a fruit and medicine, and although the fruits of the pomegranate are similar, they differ in flavour, including sweet and sour. This connotation blends with the bitterness of dying⁽²¹⁾. The author (brings in some religious allusions and utilizes them in the narrative to rely on the religious heritage)⁽²²⁾. The title appears in another place to take its pure meaning, saying (I remembered how I had asked my father about the reason for placing palm leaves or pomegranate leaves with the dead person).

On that day, he recited a Qur'anic verse: **"In them are fruits, salvation, and pomegranates"**⁽²³⁾. The author emphasises the religious significance of pomegranates in Islam, highlighting their mention in the Holy Qur'an. According to Surat Al-An'am, **"Qanwan is a lowland and gardens of grapes, olives, and pomegranates, similar and not alike."** Look at their fruit⁽²⁴⁾. The novel's title took another turn as the frequency of occurrences increased, interwoven with an evocation of the perpetual dialectic of life and death, as well as the forces of cohesiveness that exist between them.

The novel's title took another turn as the frequency of occurrences increased, interwoven with an evocation of the perpetual dialectic of life and death, as well as the forces of cohesiveness that exist between them. The tree took on a new meaning, to be like someone who takes life from others in order to survive, to have an ugly aspect, and to thrive and bloom in the water of corpses and the dead. **(I walked out to the tiny garden Background: I crouched in front of the pomegranate tree that my father loved so much, drank the water of death for decades, and is now prepared to suck the water streaming from his corpse.)**⁽²⁵⁾, It's the same pomegranate tree he adored and cared for for years, sipping water from his corpse and filling its thirst in order to survive and thrive. The title is a recollection that is imprinted on the conscience. To construct a tributary, the hero is called from implicit memory and organizes this connotation, directing thoughts and recommendations to the reader in which he finds a comprehensive and detailed description of this idea⁽²⁶⁾. The title's meaning appears to be focused on the sense of hatred and disgust through the suggestion of blood.

(All the deep-red pomegranate blooms have begun to bloom. I used to eat the fruits of this tree when my father gathered them and carried them back to our house enthusiastically, but I stopped because I realized that they were drinking from the streams of death.)⁽²⁷⁾, Jawad discovers that the colour of its seeds is blood, a deep red, and this is a deep subtitle rooted within the text, represented by the hero's hatred of the concept of death and the colour of blood, making the (pomegranate tree) the one that carries these hideous connotations among its branches. The title grows in a new direction, and the (pomegranate tree) turns into the beloved and becomes an objective comparable to her image, as he finds her shape similar to the shape of the pomegranate, assuming many of its exterior aspects. **(I imagine Reem standing nude in an area full of blossoming pomegranate trees. The wind swings the branches, making the red blooms look like they're waving to me from afar.)**⁽²⁸⁾. The notion of "the pomegranate tree" was relocated in this area and developed an intersexuality with the story "The Pomegranate House" by Oscar Wilde, which depicts his sweetheart (Hades), whom he abducted and fed to her with pomegranate seeds⁽²⁹⁾. He created a dream image of his lost beloved's pomegranate tree, which is closely related to the novel's title. Sometimes the vision overlaps with the nightmare, such that the picture of the beloved, and the sensations of love, are

mingled with the image of blood. **(I approach her and notice two pomegranates on her chest instead of breasts. She realises I am staring at the two pomegranates and smiles, embracing them with her palms from beneath. Her lips and nails are both the colour of pomegranate blossoms. I hurry towards her and hug her, causing the right pomegranate to fall and slide on the ground. I reach down to pick it up and notice little red spots developing on my arm. When I looked back, I saw Reem weeping, attempting to stem the flow of blood from the pomegranate.)**⁽³⁰⁾. This change shows the writer's capacity to defy and pierce the standard, and it contributes to the reader's interest ⁽³¹⁾. The novel's title appears in a new face to offer a different connotation, which is anger and disgust, and it casts the shadow of the hostile attitude towards (the pomegranate tree), shifting from an objective component to a personal one. **(I peered outdoors and noticed pomegranates dangling from the tree's limbs. The comparatively cool October air began to sneak into the room, changing my mind about... I took off my jacket and asked Mahdi whether he liked pomegranates, and he nodded. I told him he could pick up the pomegranates later and take them. At home, he praised me and asked if I didn't like it. I told him I liked pomegranates, but not from this tree.)**⁽³²⁾. The link between the title and the content is exposed through verbal and suggestive repetition, which suggests and derives sub-titles that cause the reader to notice the internal patterns of the text and the amount to which they are compatible with the title⁽³³⁾. The title's structure relates to numerous implications, including societal and psychological ones, presented via the character of the hero (Jawad). **(So I promised Mahdi that I would direct "Yum Al-Rummaneh" In recent months, I'd become accustomed to sitting in the chair I'd placed in front of her to communicate with her. She had become the only one in this world. Her flowers were: The crimson ones have appeared on the branches, like sores that breathe and call.)**⁽³⁴⁾

The author's concealed goal transforms the pomegranate tree into a continuous buddy and companion since it is the source of his secrets and anxieties. The text reveals its deliberate character, which extends beyond the text and its link with the social and cultural surroundings, leading to the creation of many mirrors and meanings for the primary title⁽³⁵⁾. We seek the psychological importance that represents the general surroundings of what the author lives, which influenced him in some way, and which he then communicates to the reader in the form of a professional novelist. **(I had mistakenly put in her words "the pomegranate tree" instead of "the spring of basil": O pomegranate tree, I long for love and my body is slender... Be patient with the Most Merciful; patient with the Most Merciful. Be patient with your ailments, pomegranate tree!)**⁽³⁶⁾. The Iraqi traditional song leads the reader to a profound psychological significance since it is interlaced with various verses and poetic puns. In the original song, he referenced the basil plant, which develops, leaves, blooms, sheds seeds, and ages in a year to resemble the beloved ⁽³⁷⁾. The pomegranate tree plays the role of the beloved, who admonishes and asks to speak with her. He expresses agony and sickness, but in that sadness and illness, he goes beyond the loss of reason and reasoning and searches the depths of himself to discover that he is sinless save for one sin, which is love. However, he refuses to let his love be a sin that requires forgiveness. And repentance, and here a basic emphasis emerges: (the pomegranate tree) plays the role of the lover in an integrated fashion, in which the sense of love focuses itself directly. It must generate a visual space that appears as a subtitle ⁽³⁸⁾. The picture of the beloved here is an objective equivalent with semantic and crucial coherence with the primary title, which contains semantic pieces with the same meaning ⁽³⁹⁾. The writer returns to the second core of the story, which is the meaning of death and the anguish and grief it conveys about the situation in Iraq after 2003 AD.

(I stared at its black soil, which was damp from the washing water it had just absorbed. This tree is wonderful. It has been sipping the water of death for decades, but it still leaves. Every spring, it blossoms and produces fruit.)⁽⁴⁰⁾.

The word death mixes into every recurrent meaning of the title and every idea that takes on a new picture that arises via the structure of the text ⁽⁴¹⁾.

(Is this why my father enjoyed it so much? He used to claim that each pomegranate contains a grain of heaven. But paradise, indeed, all paradise, is always present someplace else, but hell is here and rising by the day. These pomegranate roots, like me, are in the depths of hell. I wonder if the roots show everything to the branches, or if they hide what harms them.)⁽⁴²⁾

The language contains various implications, and each connotation makes it a window into the awful circumstance and the anguish he is experiencing and enduring, forcing the reader to engage with the text as (a document that bears particular meanings and values)⁽⁴³⁾. It contains the writer's proclaimed and secret ambitions, which help him attain hidden aims.

(The living die or travel, whereas the dead constantly arrives. I used to believe that life and death were two distinct universes with defined borders, but now I see that they are inextricably linked. They sculpt one another.)⁽⁴⁴⁾

The significance of death is evident since it is a primary event component that corresponds to the main title. (The Pomegranate Tree) mixes death and life in an equal and interrelated manner, resulting in fusion. The writer melts the importance of death and life in the term to emphasize their interdependence and sculpting one another.

The term acquires another form and has a clear and plain meaning in the transition of the pomegranate tree itself into a topic. **(This was something my father and the pomegranate tree both understood. I'm like the pomegranate tree. But all of my branches were severed, shattered, and buried with the bodies of the deceased. My heart has withered like a pomegranate. It beats with death. Every minute, it drifts away from me into a deep abyss. But nobody knows. No one. Only the pomegranate tree... knows.)**⁽⁴⁵⁾

Here (the pomegranate tree) becomes another self for the hero (Jawad), so the title moves out of the circle of the mind and into creativity and innovation, creating a gap of tension and deviation from the ordinary⁽⁴⁶⁾. He transforms the personal component into an objective component, making himself a dry tree and endowing the tree with human characteristics.

Conclusion

The title held the highest position on the throne of every literary work, and it is the crown of the novelistic work in the kingdom of the text. It featured aspects and characteristics that characterized it as a text with literary possibilities and potentials within the parallel text process. Perhaps the research's interest in the significance of the title, its components, and its structure stems from its seductive aspect, which captures the reader's attention and piques his curiosity about the text's hidden meanings. It serves just as a procedural key to access the text's environment and open what is closed within it. As a result, one can meditate on the following results;

The title continues to appear in its dialogue with the text from the beginning of the novel until its end.

*The effectiveness of the title was evident in its explicit appearance thirteen times, each time suggesting a different meaning than the one before it, which necessitated its follow-up throughout the novel.

*The title is an important procedural key to understanding and opening what was vague.

*The repetition of the title in more than one place makes it a parallel text within the original text of the novel.

Abstract

The title is the identity of the novel and the first lintel and has a communicative strategy to bring together all its interactive parties inside and outside the text, transcending the limits of structure. It is an important cornerstone that contributes to receiving the text in a clear and correct manner. Modern critical studies have tended to study it as a significant compositional structure, so it has become the focus of attention of novelists as a semantic focus that distinguishes it. Through the wording, it is spread throughout the text and dissolved in it, as it is part of it that forms a direct and indirect relationship with it and creates a shift to multiple and implicit connotations. The study dealt with the title as an effective semantic sign that carries other implicit meanings. We notice variety of connotations throughout the title presenting the original text, so it enriches and opens. Its closures, decoding its codes, and answering the questions raised, and this is what the novel (The Pomegranate Tree Alone) by Sinan Antoine appears to be.

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