

NARRATIVE EVENT AND ITS COORDINATION

Alyaa Ali Shahi Alshammari and Abdul Alameer Mutar Faili Alfindawi

College of Education for Humanities, University of Karbala – Iraq

Before delving into the depths of narrative events and their formats, must know the event, which was the function of being a product of events that preceded it. The action of the narrative character may not be completed with a clear concept, unless the event is frequented by a group of narrative texts. The concept of event in general refers to “the event that goes out of the ordinary, this meaning was what we find in the “historical or political event” (1), the event was one. Prob explained it in the study of the tale, "depending on its internal structure, explaining the classification of the story according to the topic or date, he noticed that stories contain fixed elements and variable elements. The variables were about the names of the characters, the fixed elements are the events that the character takes, these events are the functions that constitute the basic elements of any narrative (2). The event was an indispensable element, it forms the backbone in the structure of the novel and by it determines the importance of the work and determines the extent of its success and failure. It was a series of facts narrated in a technical narration, which is included in a special framework (3). The narrator may seek to master the events of his novel and narrate it, weaving aesthetic threads to add spirit and vitality to the text. The system is defined as the structural structure that serves to transmit Meroe (4).

That is, it was the means that the narrator deliberately chooses to convey to the narrator, there may be several methods for this, once he seeks to present it in a logical sequential manner, and at other times it is implicit, circular, or chaotic, where he chooses according to what he deems consistent and homogeneous with the narrative text that he works on and works on.

The event, from a narrative point of view, means: “a change in the situation expressed in the discourse by a verb in the form of “to do” or “happening” and the event can be “act” or “action” (5). It was also considered as “the transition from one state to another in a story (6).”. The event cannot develop unless it is linked to active and distinct personalities, and they are the ones who work “on the interrelationship and unity of events. It was on which the adjectives and adverbs are based, and therefore the presence of at least one character is an indispensable criterion of the text’s narrative criteria (7).

The first topic: event format:

Since the format is the method that the narrator chooses to communicate the events to the narrator, he may follow a set of ways to be presented in the logical sequential style and once he presents it in the style of the inclusive or circular format or perhaps chaotic, and all of this is limited according to the angle of the narrator’s view of the text and how it is consistent and consistent With the narrative text and the events in which it works.

The format in the language:

We find it in Lisan al-Arab as the arrangement of everything, it was not in the manner of a single system, and it was coherent, which is consistency. Its regularity in the plant and its good structure and coordination (8) “and since the system is one of the linguistic elements that gain its value, Ferdinand de Swiss defined it, as he

sees that the system” is those linguistic elements that gain their value by their relationship among them, not independent of each other (9) ”.

“The follower of the term system finds that it transcends various sciences, as it has been employed in scientific and intellectual fields such as mathematics, logic, philosophy and sociology...and in the end it does not depart from being a single general system and a group of scientific or philosophical accumulations that form in essence a single system” (10) ”, how close was the relationship between the narrative elements, as they remain in dire need to be organized and arranged and based on “a logic that reveals conflicts between actors and transformations in their situations and their relationship to a specific end and known, authorized or implicit results (11).” These formats depend on what goes through the writer’s imagination, his view and his style in his proposition of the novel. “It must be noted that the structural formats of events and how they are organized, emerged from the efforts of the Russian formalists, as they referred to several types of formats and divided them into succession, embedding, and circular (annular). Parallelism and stimulus (12). These formats are determined by time, so whoever “traces these formats with their different names and classifications finds that time determines them, and precisely successive images and according to the path in which the event is organized, it is possible to determine the grants that are to determine its characteristics after that (13).

The formats were manifested in the narrations highlighted in this research - Bohemia Ruin - Divided - The Seventh Days of Creation - Al Rawaq - Lovers and Phonographs and times in a clear and different way, where the formats were strengthened and the narrators took great care in arranging and narrating events, every narration is hardly devoid of an event based on a specific and different format. The narrations are not limited to one system in the order of events, but we find that the formats differ from one narration to another and also in the narration itself, and one of the most prominent of these formats.

1. Sequential format:

This format is "one of the simplest and most common types in the history of shearing and the oldest in all its forms and types (14)". It was defined as "the facts that follow in time (15)", was distinguished in this system, or what distinguishes this system, is that its events are arranged “in a successive manner so that the components of the narrative material succeed one part after another, without regression or distortion in time. That was why this format in narrative discourses is considered one of the simplest forms of imaginative narrative prose, gives this system its advantage over other drafting systems is its initiation, which works on the volatility of the narrative material, and not only the news activity associated with the characters, but the determination of the temporal and spatial background of the entire text (16). It was defined as “the time that proceeds in a natural sequence, the past in it before the present, and the future in it after the present, and it is the only appropriate time for the plot.

The traditional sequential system may be divided into two parts (17):

Ascending timeline:

The one in which the balance is between the time of the story and the narration, and the events in it follow as the sentences follow on paper in the form of lines that pull their precedents with the corners of their suffixes, it may have negative repercussions on the nature of the novel, as Butor says, he then necessarily transforms persons into things, it was only possible to see them from the outside.

descending timeline:

In it, the narration time presents the events narrated to us from their end in a gradual, descending regression

until it reaches the beginning, and it is linked to the police plot (18). The sequential system was defined as “the system that depends on the narration of events according to a specific chronological hierarchy that does not go beyond the scope of the spatial and temporal sequence. It is the method used in the majority of famous narrations (19).”, this system was considered one of the formats "that has been known for a long time and has dominated for a long time the art of storytelling in its various genres, often things go in this way(20), "in a clear and uncomplicated way.

It takes some by the necks of others, and it was governed by the law of causation, this format was the most frequent in the narrative narrative, and the oldest and simplest, it was also found in the palm tree and the neighbors as well.”, therefore, we find that this format was followed by many narrators in their narrations, both famous and not famous, because of its importance in coordinating temporal and spatial events as part of the known event. The narrators used it in their writings to contribute to coordinating events according to a sequential format understood by everyone, the most important characteristic of this system is that “the text in it is arranged chronologically in a successive manner so that the components of the narration material succeed one part after another, which contributes to smoothing the flow of the matn in time, as it is one of its other features, sowing (meteorological prophecy) foretells of what will be on board, which reveals its subordination to the logic of causation, where the former is the cause of the latter, and perhaps this is one of the most important characteristics of the successive texts” (21).

We may see this pattern in the novel “Bohemia Ruin” in some places in the novel, the narrator deliberately employs the sequential pattern in the arrangement of events, as he works to mention nightmares as if they are one of the basics of the text and its flesh, as it does not constitute a break in the narration, as he intended to use the sequential format in this text: “My wife’s mother comes out and throws me from a high altitude and from a reviled height.” There was an angel when I approached him. Snakes, serpents, and crocodile eggs came out of his stomach and hatched on my face and inside me, and I ran into a nearby river, when I wanted to drink, a girl who is my friend’s sister told me that the water is bitter, the river is dry, the drought is strange, and the eye that nourishes this kingdom is in another place, and you have to search for it (22).

He deliberately used the sequential system in arranging the events, and we see that the narrator directs the narration according to a reception that is consistent with a special Iraqi vision and feelings, as the novel talks about a period ranging between 15-20 years, and we may find the events of this novel “a set of incentives, but they were arranged according to the sequence imposed by the work” (23). This sequence prepares him for the concept of time, as it provides a suitable structure to be a backbone on which the text is based (24). The successive sequence was mentioned in the novel I divided it was (the first section from 1950 to 1975) (25). The events in that novel were sequential and mentioned in a sequential manner, after she died, she committed suicide.

The narrator deliberately mentioned the events that happened to them after her death, saying, "Two days after the incident, the death of Queen Alia was announced in Baghdad, but one of the people of the house or the hostel in which they rent, he wouldn't have heard of it or cared and they were all busy in mourning which lasted for three long days, where the big house was not without the comforters who flocked from all over Al-Dahana, Bab Al-Sheikh and King Ghazi Street, everyone who heard of the tragedy came either to mourn or to quench his curiosity by seeing the father and mother bereaved by their daughter and grandchildren, everyone has curious questions that they ask in a reassuring way, and the answers and feedback... I remained, and during

the successive days and nights of mourning, I became insomniac, only sleeping for a while. She lies down to sleep with her two younger sisters next to her. She sees in her imagination the moments of drowning that were divided. She sees the water filled with her older sister, and she is no longer able to catch her breath. She imagines her with her eyes closing, her long thick hair, and it has become her only refuge, which she was allowed to hold on to in the many and frightening darknesses, but she is frozen from movement, so she does not seek help (26)."

In the text, the events were followed in a sequential manner, so there was no separation or disconnection in their narration or movement from one time to another, if the events happened in the past and in a sequential order, the narrator deliberately went overboard in conveying the events that happened or occurred in the past. Employing his narrative talents in expressing events in a sequential manner without placing obstacles and complications in the text in front of the recipient, they were interconnected events and mixed with reality, as the narrator seeks in this format to narrate the events in a sequential manner, as he is subject to "the logic of causation, the former becomes a reason for the latter, and the narrator continues to weave the plot of the text, bringing it forward in a horizontal, linear fashion, so the narration's text becomes aggravated at a moment when it is the climax, then it breaks out at the end in which the narrator closes the text (27).

We note that this system "if the story is absent and turns into a descriptive painting whose elements are linked only by spatial juxtaposition (28)". We note that this pattern has appeared in several places in the novel *Lovers, Phonographs and Times*, and it was the successive pattern, it appeared at the beginning of the first chapter until the third chapter, in which she had narrated what happened to her and her life. She lived between her exile and her return to Baghdad and meeting her family, so she recounted the events in a sequential order. The one who is ready for something is sufficient for the weakest of his reasons - the phrase resonates in the consciousness of Noha Jaber al-Kitabkhani, like a musical imperative, the phrase she sang while she was in the labyrinth of dissipation, in the subway, shielded by the shield of unity in the midst of the crowd... The train stopped at the Odeon station, and before she got off with the door open, a man who smelled of wine and sweat pushed her elbows and sped off, and she lost her balance. She would have fallen had it not been for the support of an old French woman with purple hair... Nuha said, shocked by Hayat's talk: We must leave now, visit us soon, dear Hayat. Jaber is alone at home and we should not be away from him for long...

I will call you soon and visit you when I finish my preoccupations.

We are waiting for a call from you.

I will visit you very soon even though my preoccupations are endless..

While they were in the taxi, Umm Noha said:

The life of the Babylonian changed a lot, she became offensive and decisive.

Mama, don't judge her. A life has gone through disasters and calamities that the most powerful men can't bear.

This is a normal reaction.

- I don't know, it's not the life that I know. Unfortunately, it has changed.

- We all change without regret, mom, we must change and accept any change (29).

2. Nested format:

It is the sequence that is the opposite of the sequence of sequence, as the events are not sequential. It was what affects the narrative time of these events, so the future takes precedence over the past or the present over the past (30), which gives the recipient the task of coordinating and arranging these events by "reorganizing them,

the previous event is not a cause for the next, rather it is adjacent to it, and the results may appear before the causes (31). The interlaced pattern is also one of the patterns that "appear in the correspondence novel, where the message is a mediator of the story and an element in the plot.". it was also known that it is one of the most complex types of narration due to the multiplicity of the maqam in it. The interlaced pattern may represent an evolution in the cutting style because it involves a kind of complexity that requires a transition from one idea to another, with more than one voice overlapping and mixing, which requires an intelligent reader to collect it as well, he can rearrange things in his mind after comprehending and realizing them. This overlapping multiplication came as a reaction to the hegemony of the boring successive construction (33).

We may notice that pattern in the novel - Bohemia of Desolation - he did not mention the events in sequence, but rather he relied on the present and after him the past and what he faced and confronted in his life "This is how I fell in love with the river, it was a knife that will kill me forever. Even the sun, when it turns to Baqubah, has fallen into the illusion of the imaginary and the fluid hysterical contradictions on the banks. I am not so enigmatic, certainly not, but the scarce and rebellious mist that rushes like panthers makes the gates of the world something magical, where the wife and children await you while they look at you with distorted looks, as if they want to know this delinquency... Damn, I didn't mean that at all, but they were standing there, far from the bank, and there were trees springing out of the mist, like all things in my life.

My wife's eyes were teary, and my children's eyes have many questions, but I was drowning in the mist. There was a scene formed which consisted of palms, trunks, heads and eyes mixed with pain. I didn't want them to come. I ran away from them, but my wife knew the way to my departure and came with the children as if to take a last look. I laughed as I scooped up from the river. They do not understand anything of what happened in this world that I created by chance with my fingers and my mind. Poor children, lost in the heavenly storm, where the Lord is playing the air guitars, the most beautiful, perfect, and wonderful melody of a wandering... The river does not have that, love has nothing but vain gestures. My wife is trying to give the wind a smile. I was looking at her, concerned with pain. The strange and absurd pain scattered the morning on the side of the road. We were a group of tired, wanderers, Amir Al-Hallaj, Musab Amir, Muhammad Al-Ahmad and Al-Baha Al-Qadri, he was drifting deep so that a lilac rose comes out of the river for the sake of Salah Zangana and the wandering of a wounded bird also (34).

We note that time here is not one, and it will not be in the past alone or in the present time, but rather several times overlapped among themselves, thus, the interference pattern represents a kind of complexity, as the transition from one idea to another and the overlap of more than one sound and its mixing, he needs an intelligent reader who can rearrange things in his mind after comprehending and realizing them (35) "and sometimes.". The interaction may approach a rotation that depends on telling two stories at the same time, this was done by stopping one phase of time and the other phase of another, it may be a kind of (narrative arrests) that is based on dealing with a major story that can contain and not a small story, or a group of stories that are told at the same time and alternately, and the alternation pattern may be based on narrating events that may differ in place and time, but from one story, or when the events alternate in their occurrence at the same time, and this is related to the vision of the narrative event, not how it is constructed (36).

This narrative vision has been achieved stylistically, the interlacing system between many levels, in which the narrator employs many memories, scenes, and crumbling possibilities, this was because the writer at the moment of writing takes the position of selection, he tends to recall and record the facts of his life that he

remembers only, and considering that memory is one of the important pillars in the creative process, it is considered the vessel that contains the human past with all its parts and pleasures (37).

A novel that was divided was intended to make the overlapping text between the folds of its writings, and this is what we find where the narrator conveys events from the present time, to move us to the past tense, when a father who divided his brother remembers what happened to him, so he proceeded to do so in an overlapping format without chronological order, rather, he reviewed the events that took place in the past in the present: "Mullah Ghulam, the father of Qismat, was convinced that he found the grandchildren who died by drowning.". The calamity of death that befell their home was the result of the evil and misery that the long winter winds bring to them, for you have always been pessimistic about him, his height, his cold days, and the diseases he brings whenever he comes, those that nest in his hot and vomit nights while grinding exhausted, emaciated bodies, you may get used to that when death comes to sever the necks of whatever family and friends it facilitates, it will come before the lions in winter, even the one who kidnaps loved ones after sudden accidents, it is often associated with the exact season of cold and darkness, just as his young brother died traveling less than a year ago under a carriage pulled by an old donkey, and it fell with its weight on it, killing him, Mullah Ghulam Ali had made his winter desires following what he was doing from his people who came from (Bisht Kuh) that is, beyond the mountain, that they were actively working in the summer in their trade and cultivation and herding their sheep, when winter approaches them, they return to their villages hidden in the arms of the mountains, and they retreat there, and do not approach work that requires travel or effort that makes any of them or their mules their livestock exposed to dangers, there was nothing worse than slipping the hooves of a mule that struggles up or down a rugged mountain covered with snow, that was why the winter was less vigorous and blessed, with many diseases and troubles for the Kurds (38).

The follower of the text will find in it the events moving in time with reference to some tools and letters, which enters the text and transfers it from time to time, where we see the events overlapping with each other in an overlapping format that tells the events, which happened with him in the past to enter it into the present tense. Among the novels in which the overlap pattern was followed are the novel of lovers, phonographs and times, the novelist worked to convey the events that occurred in the past with him and her lived reality. She moves from telling the details of her life to telling events and stories about her ancient ancestors, with this, she proceeded to highlight the overlapping text in her novel: "Nuha opened the first volume of the volumes of her father's grandfather, Subhi al-Kitabkhani, and found the following fragment written in a beautiful Persian script:

We were born out of love

We were created out of love

We tend to love

We are carried in his arms

The Greatest Sheikh Sultan Al-Arifeen Muhyiddin Ibn Arabi

She turned the first page to find a folded piece of paper that had turned pale yellow, I confess to these notebooks that will bear the burdens of my years, and I will reveal myself, my passions, and the bitterness of my soul. I will judge myself and hold it accountable. Here I am alone in a retreat in the tea-store room, immersed in the stench of Indian, serendipity and boy tea... What am I going to do with my life amidst my stifling world and my failed steps? I am the alienated stranger in the midst of my family and my city. In the alienation of the soul,

when its loneliness becomes an eternal destiny, I find myself separated from what is around me, to reject what is imposed by frustrating customs and traditions, as if I were a strange plant planted in a field of the morning morning (39).”.

3. The circular format:

In this context, the story or narrator begins with a specific situation and then returns to the same situation at the end, that was, the writer or poet repeats the passage or the idea he began with in the conclusion, either with the same vision or with a new, different vision (40). This pattern often “occurs when there are multiple narrators in the same text, as they repeat the same events from their own point of view.”. It intends to “continue the poem or the novel, tight and woven, in which the events revolve in a round manner, like a circular ring, in which things return to where they ended (41)”. In some cases, the writer may rely on the use of a format in writing events, contrary to what they actually happen. The novel is presented in reverse from its end, so the narrator begins to narrate these events from a point that may represent the conclusion of the novelistic event, then it displays what preceded it to end at the starting point again, that was, he begins to narrate the events in a continuous sequence until he reaches the first point with which he began the storytelling (42). Also, this system does not depend “on the beginning and end of an event, but also includes the beginning and end of a specific psychological moment (43)”.

We see this pattern in the novel “Bohemia of Desolation.” To the extent that this novel represents a desire for freedom, it is also a cry in the face of an important stage in the history of Iraq: It was the eighties, the period in which Iraq experienced the harshest political authority, the most severe psychological collapse, the cruelest barbaric wars, and everything turned into a trifle and meaningless (44). Since the text in the novel *The Bohemia of Desolation* “is in urgent need of interpretation, although the texture of the narration is clear at first glance, it adopted simple connotations, but the new and illogical combination of ideas, the text matures in a way that makes it ready to produce meanings in a variety of forms, where the writer deliberately integrates the senses in a strange way that puts meanings in a state of instability (45).

We note that this pattern has been embroidered by a narration that is divided into its beginning and its end. They began to see the incident in all its details and with all the movements in it, as they described the incident, and were surprised by it.”. The patrons of the café, which is located on the corner of the street adjacent to the river, said that they saw the division of cattle when they came that night in a hurry, accompanied by a two-year-old girl and a baby. They said that they recognized her silhouette when she stood at the river, then took off her sandals and then her cloak, to reveal her pregnant belly, which was blown out behind her bulging dishdasha, made some of the café’s customers shake off the effects of staying up late to pay attention to it, however, she did not give them much time to understand, so she simply and quickly threw the baby into the river, then, before the night-nights woke up from the suddenness, or one of them thought of rushing towards her, she had thrown the little girl and then herself (46).

The last hours in the world passed and she wept bitterly and silently, her eyes shedding nonstop, anyone who lived through her suffering could have killed himself just as she did, but her sick spirit was not the only reason why she prepared herself for death that night when she rose a little before midnight next to her slumbering husband. She carried the two children into the dead of darkness and left the house without noticing any of her residents, whenever she was tired of her heavy load, her daughter would come down from her lap to let the little girl walk a few steps, staggering from the intensity of fatigue and sleepiness, while she rests for two

minutes, she presses her calm and reassuring baby to her chest, her journey did not extend far from the house in which she lived with her husband, which was not far from the Tigris River, with some patience and the endurance of walking with her heavy load that exhausted her strength, she was divided, facing the fate she had chosen for herself, without being completely sure of its occurrence. Something in the bottom of her heart, anguish, dictated her to take off her sandals and her cloak to face death, devoid of her supplies and belongings. The one she got used to during her short passage to this life burdened with everything that is not binding. Only her attachment to hope remains for a few seconds, however, at the moment when she took the initiative to throw her baby into the river, all the voices within her had subsided, and a terrible silence swept through her, including that voice. The one who kept knocking on her chest while she was running fast to her death, the voice that kept echoing full of hope..

- We will survive, we will survive ... (47) "The circular pattern was marked in the novel *I divided*, where the position of the first novel was in the beginning. It was an incident of suicide - she was divided - and her children, then she went back again at the end of the novel to mention the suicide situation, but every situation was narrated in a different way. At the beginning of the novel, the events were narrated by the café-goers, they transmitted the event in the way it was presented to their eyes, conveying all these events with great astonishment and astonishment, and also conveyed the time of the incident, who passed through only a few minutes either at the end of the novel, she transmitted the events by dividing herself and she was not suffering from harbingers and fears for herself and her children from what she heard about what would happen to them after years. There were many narrators in the text itself, where it was once on the tongue of the narrators and once on the tongue of a case that divided itself as the events were repeated, but each from his point of view of the event, and thus the novel became more plot, sober and more precise, as the events took place in a round manner as a circular ring in which the events returned, where it ended and also expressed the psychological state of the division, it was the controlling fear and hope for survival, as for the psychological state of the café-goers, it was amazement, astonishment, and surprise as well.

4. Inclusion format:

It was one of the formats adopted by the writer as a means of presenting the events of his story to the recipient, this system was based on the emergence of many stories within the framework of one story (48). If you narrate a tale or story within another story, the first story becomes a framework for the second story, and perhaps the text of *One Thousand and One Nights* is the clearest example of it. Since the embedding system depends on the mother story branching into other sub-stories, but it is not conditional, with the multiplicity of narrators, one narrator can complicate relationships between different story passages (49).”.

This system may employ an attempt to fill a void within the narrative work on the one hand, and a search for diversity on the other hand (50), or it may be that the events of the novel consist of “a scattered group of events that are not linked by causal relationships. It was governed by neighboring relations, not interconnected relations, so it may come in a free effect from the constraint of succession, overlapping among themselves without taking into account the nature of time (51). The inclusion format may have two sides. The first is that it includes events that happened to the main event with an almost remote connection, hHowever, it is explained to him at the same time, and the other side may be far from the course of the main event (52). The embedding format is a form of discourse in intersection and overlap. It involves inserting a story into another story, breaking into it, interrupting its narrative flow, it may be called a framed narrative, an inlay, or a narrative

within a narrative. The embedded story may be a spin-off from the parent story, arising from it and having a close relationship with it, or it may be outside the scope of the main body, which makes the narrator stop telling the original story, the mother, to tell the new story, and then return to complete the first, resuming its narration (53), we note that the writer who intends to write the embedding format “must be an original artist, that was, he does not care at all about the salvation of any model whatsoever, and the one who does not look for one thing is to express himself after receiving the emotional shock of work, or a person, and whether we want to express a reality that was previously formulated, or a natural reality, the possibility of reaching its deep truth is not achieved, except within the conscience of an artist (54).

We see this pattern in the narration - *The Seventh Days of Creation* - where the narration in which Abd al-Khaleq al-Rikabi said: The novel remains my favorite because it represented the basic shift in my understanding of the contemporary novel. This novel came as a result of a deep saturation with the Arab and Islamic heritage. In fact, I aspire, from an early period, to adopt traditional methods in writing a contemporary novel, in an effort to consolidate features that give the novel a special aesthetic. Forged methods add variety and richness (55)". We note that the novel - *The Seventh Days of Creation* - which is one of the most important novels of al-Rikabi and is considered one of the Iraqi epic novels that must be celebrated especially. Criticism abroad has forgotten it and no one has been exposed to it, as if Al-Rikabi is accused of committing the crime of living in a homeland whose borders have been reduced to a mere wheelchair that lives, writes and dreams inside and judges the times, this epic novel presents events dating back to several centuries of Iraq's history. In its artistic construction, it relies on various historical, epistemological and epistemological references for the sake of sobriety and consolidation of the idea of the text, and work to strengthen the narrative construction, these references set by the writer as a background to the fictional imagination. She did not use it as it is, but rather the work of the novelist by giving it a legendary and historical dimension, here the writer also intends to differentiate the novelist from the historian. The novel depends on two levels of time: the time of storytelling, that is, the time of the novel, and the time of events. The narrator said that the main focus in the novel and the point of convergence of times is: The process of creation means that the text is born during the time of writing, and also through the overlap of times, and the convergence of characters, not before or after it (56).

In his controversial novel, Abd al-Khaleq al-Rikabi was able to build a text in which there is a lot of intelligence, as he was honest in what he excelled in making parallels between “the past and the present” and between “the city of the ancestors and the present city” and also between “the world of the inner and the world of the apparent” and what he did in *The absolute biography* on which the events in which he excelled are based and coordinated in a manner characterized by everything that is new and realistic.

The style of the novel is smooth and shows the intelligence and cleverness of the writer, as he deliberately balances the reality he lives through through the characters he employs in the novel, such as "Badr, Shabeeb, Al-Rawi, Abu Balqis and Warqa" and the other imaginary reality in the pages of "*Al-Rawaq*", in this narration he deliberately coordinated between fiction and reality, as we find that the pattern of embedding had been found in the seventh days of creation. The narrator took multiple narrations and put them in one narration, which is the mother novel within a system, where “the author built his novel on six books that represent the narrations of the six narrators” three of which they built with the voices she inherited and the sorrows of a chain of narrators who passed on the craft from father to grandfather ... and the other three.

They built it in writing: the fourth of them with a pen, the fifth with the pen (Al-Qubia) and the sixth with ink (57). In other words, the novelist does not present a biographical and historical account that belongs to a specific social group of residence and time, which is called the (Bashiq) clan. Rather, he presents an epistemic novel in which languages, methods, knowledge and procedures overlap, all revolving around the real, the textual, the social, the subjective and the mythical... An organization in light of a special dynamism for the organization of relations posed by social realism is often marked by tension and controversy (58). At the level of narration, we note a historical trend on the “style of narration (One Thousand and One Nights) - that is, the pure narration that combines two discourses: the biographical / biographical discourse - which is what the six narrators do in the narration (The absolute biography) (59).” We note that the format of the inclusion in which he walked on the path of the Thousand and One Nights, as expressed by Al-Rikabi, saying, "I have long been a prisoner of a great ambition represented by the inspiration of the book (Alf Leila Wa Leila)", that was, arriving at writing a novel with a synthetic plot that is distributed among a frame story that includes a body full of multiple stories, however, the realization of that ambition was colliding with the sad fact that this (theme), despite its apparent simplicity, it is in fact extremely complex, as this precious book is in fact the product of generations of narrators, storytellers, poets and historians. They left to time and the tastes of the recipients the task of including their texts in that enchanting book until its copies were numerous and differed by the number of its copyists...(60).

Margins

- (1) Dictionary of Narratives, Muhammad Al-Qadi and others, Dar Muhammad Ali Tunis, 1, 2010, p. 145.
- (2) The structure of narration in the mystical stories (components, functions, techniques) Rising Star, Internet.
- (3) Literature and its arts, Izz al-Din Ismail, pg. 159, Dar al-Fikr al-Arabi, Cairo, 1976.
- (4) The single voice sees “Articles in the Short Story: Frank O’Connor, translated by Mahmoud Al-Rubaie, the National Center for Translation, 2009, p. 20.
- (5) Narrative Dictionary, Gerald Prince, translated by Sayed Imam, Merritt for Publishing and Information, Cairo, 1st edition, 2003.
- (6) A Dictionary of Narratives, Muhammad Al-Qadi and others, p. 145.
- (7) The same source, p. 457.
- (8) Lisan al-Arab by Ibn Manzoor Abu Fadl Jamal al-Din Muhammad ibn Makram, Dar Sader, new revised edition, volume thirteen, chapter Noon, 1993 AD, p. 247.
- (9) The Ideological Pattern and the Structure of the Narrative Discourse, Berkane Selim, University of Algiers, Ministry of Education and Scientific Research 2003-2004, p. 10.
- (10) Cultural Arrangements in the Novel “Al-Khabiya” by Jamila Talbawi, speaking note for obtaining a master’s degree in the field of Arabic language and literature, specializing in modern and contemporary criticism, Elham Wastani, p. 34
- (11) Building the event in the poetry of Nazik Al-Malaika (a textual approach), Najwa Muhammad Juma, Basra Literature Journal, University of Basra, Issue: 44, 2007: 94-119.
- (12) The structure of the event in the poetic text - the experience of the poets of Mosul as a model: pg. 211-227.
- (13) Narrative Dictionary, Gerald Prince, translated by Sayed Imam, Merritt for Publishing and Information, Cairo, 1, 2003 AD.

- (14) Narrative Structures in the Iraqi Poetry of the Seventies - A Text Study (Master Thesis), Shaima Sattar Jabbar, College of Education for Girls, University of Baghdad 2002, 81.
- (15) Look at the artistic structure of the war novel in Iraq, Abdullah Ibrahim, House of General Cultural Affairs, Baghdad, 1st edition, 1988 AD, p. 7.
- (16) The Narrative Imaginary - Critical Approaches to Visions, Intertextuality, and Signification, Abdullah Ibrahim, The Arab Cultural Center, Beirut, 1, 1990 AD, p. 108.
- (17) The traditional sequential time, the time that proceeds in a natural sequence, the rising temporal pattern in balance between the time of the story, narration and events, the descending temporal pattern, Internet blog...<<https://lahodod.blogspot.com>
- (18) The Evolution of Narrative Methods in the Visual Arts: A. M. Dr. Heba Abdel Mohsen Nagy p. 19
- (19) The Narrative Space of Jabra Ibrahim Jabra, p. 73
- (20) The Narrative Imagination, Critical Approaches to Intertextuality, Visions and Signification,
- (21) Daabdullah Ibrahim, Arab Cultural Center, Beirut, Casablanca, 1, 1990, p. 108-109
- (22) Bohemia Desolation p. 178
- (23) Analysis of the narrative discourse, time narration focusing, Saeed Yaqtin, 3rd edition, Beirut, Arab Cultural Center, 1979, p. 6
- (24) The Novel Bohemia of Desolation, an interpretive study in the dialectic of text and time, researcher, M. Ruqayya Iyad Ahmed, Journal of the College of Languages, Arabic Language Unit, p. 16
- (25) A novel that was divided on p. 11
- (26) I divided pages 13-14-15
- (27) Time in the Arabic Novel p. 65
- (28) The Theory of Constructivism in Literary Criticism, Dr. Salah Fadl, House of General Cultural Affairs - Baghdad, 3rd edition, 1987, p. 415
- (29) Lovers, phonographs and times p.9-150
- (30) The Artistic Structure of the Novel of the War in Iraq, Abdullah Ibrahim, House of General Cultural Affairs, Baghdad, first edition, 1988 AD, p. 39
- (31) The Narrative Imaginary - Critical Approaches to Intertextuality, Visions and Signification, Abdullah Ibrahim, The Arab Cultural Center, Beirut, 1, 1990, pp. 109-110
- (32) Muhammad Al-Qadi and others, Dictionary of Narratives - First Edition - 2010 - Dar Muhammad Ali Publishing, Tunis, p. 234
- (33) Critical reading in Supergravity of the critic > Ahmed Farhat [https://cofarts>uobaghdad.edu.iq](https://cofarts.uobaghdad.edu.iq)
- (34) Bohma Desolation p.10-11
- (35) 156-157, Diwan Mihyar al-Dulaimi (d. 428) Egyptian House of Books, 1st ed., 1926/2/2
- (36) Constructivism in Literary Criticism, pg. 423, Poetry 7, and Narrative Space according to Jabra Ibrahim Jabra: 77
- (37) Look at the buildings of the event in the last confession of Malik Ibn al-Rib, Abdullah Habib Kazem, Salem Juma Kazim, No. 25/2012, p. 74
- (38) I divided p. 24-25
- (39) Lovers, Phonographs and Times, p. 153-154
- (40) Tongues and Literary Criticism - In Theory and Practice, d. Maurice Abu Nader, Dar Al-Nahar, Beirut,

- d.T., 1979: p. 85
- (41) Looks at the narrative structure in the Iraqi poetry of the seventies - a text study (Master thesis) Shaima Sattar Jabbar, College of Education for Girls, University of Baghdad 2002 A.D. p. 86
- (42) Look at the artistic structure in the Arabic novel in Iraq, p. 41
- (43) The Narrative Structure in Nizar Qabbani's Poetry, Master Thesis by the researcher "Intisar Juwaid Idan", College of Education for Girls, University of Baghdad 2002, pg. 59
- (44) The Internet: Publisher: Dar Al-Tanweer for Printing and Publishing, Bohemia of Desolation: Salah Salah: Books - Neel Wafurat <https://www.neelwafurat.com>
- (45) The Novel of Bohemia Desolation: An Interpretive Study in the Cue of Text and Time, researcher, Marquia Iyad Ahmed, Journal of the College of Languages, Issue (23) of the College of Languages \ Arabic Language Unit, p. 11
- (46) I divided p. 13
- (47) I divided pp. 292-293
- (48) The Artistic Structure in the Arabic Novel in Iraq, p. 11,
- (49) The Structure of the Narrative Text from the Perspective of Literary Criticism: Dr. Hamid Hamdani, The Arab Cultural Center, Beirut, Casablanca, 2nd Edition, 1993 AD, p. 49
- (50) Literary Theory p. 289
- (51) The artistic structure of the war novel in Iraq, a study of narration systems in the contemporary Iraqi novel: Abdullah Ibrahim, House of Public Cultural Affairs, Baghdad 1988, p. 45
- (52) The transformation of the novelist discourse in Iraq, a PhD thesis submitted by Mushtaq Salem Abdul Razzaq, Council of the College of Arts, University of Basra, p. 58
- (53) See the analysis of the narrative discourse (time - narration - focus), Saeed Yaqtin, Arab Cultural Center Beirut, Casablanca, I (4) 2005 AD, p. Dr. Mohsen Jassim Al-Moussawi, House of Public Cultural Affairs, Baghdad - 1, 1991, p. 66, and the narrative space of Jabra Ibrahim Jabra, Dr. Ibrahim Jandari Nima, House of Public Cultural Affairs, Baghdad 2001, i 1, p. 85, and the theory of the formal method, p. 22-182.
- (54) Cinema between Illusion and Reality, Born Warren, Tar Ali Al-Shobani, The Egyptian General Book Organization, Egypt 1972, p. 15
- (55) An interview with Abdul-Khaleq Al-Rikabi, interviewed by Alaa Al-Mafraji, Al-Mada newspaper, issue 4869
- (56) <https://ektab.com/%D8%B3%D8%A7%D8%A8%D8%B9-%D8%A7%D9%8A%D8%A7%D9%85-%D8%A7%D9%84%D8%AE%D9%84%D9%82>
- (57) The Seventh Days of Creation Novel p. 16
- (58) See Afaq magazine: Journal of the Union of Maghreb Writers - Issue 8-9/1988, an article (for the successive semiotics of the novel) by Vladimir Kreiz Nisky Presentation: Abdel Hamid Aqar - p. 173
- (59) The Novel p.20
- (60) Al-Aqlam Magazine, Issue (1-4) -1997, an interview he conducted with the novelist, Ward Bader Al-Salem, pg. 46