

Magical realism in the Iraqi short story

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Abstract:

This research deals with magical realism by describing it as a new style and type of literature and a narrative theme different from the traditional narrative.

Where the researchers traced the emergence of magical realism as a term, a concept, and its representations in the Western narrative, and representations in the Western narrative, and its received on the Arab side, and the research was adopted to study the most prominent elements of magical realism within the Iraqi story, and its narrative representation. We chose a group of Iraqi stories that represented this new type of narration, in which reality merges with non-reality, forming a new reality called magical realism. The research dealt with the emergence and representation of magical realism, then the elements of magical realism that were the focus of these stories' work, represented by the myth and its application among Iraqi storytellers, Then the research moved to the miraculous, its representation, then the real and the magical within the Iraqi story.

Keywords:

Introduction

The narrative develops and diversifies as life itself develops, and new sects, currents, and types emerge, including magical realism, which the German critic (Franz Roh) called for; after that, it took the path of Latin writers such as Borges and Marquis until it became associated with them and became closer. Magical realism tends to mix reality and fantasy reality with advanced modern techniques and methods.

As realism is based on myth, the miraculous, and the magical, and some add the surrealist to it. Through myth, the writer hides and hides among his texts, leaving a space for the reader to involve him within the text and deceive him/her into producing the significance, and the miracle plays the same role, but in a way that the reader remains in a different state, Rejection, and acceptance of the new reality, while the writer resorts to the magic element in breaking the traditional narration, and transforming the recipient from a static

To a participant within the story, all this diversity takes place without the story losing its formal form and artistic texture.

The German critic (Franz Roh) was the first to use the term magical realism in 1925 A.D. in his critical writings and his discussions of German pattern trends. Within the literary and narrative field, in particular, it belongs to the Cuban narrator (Alejo Carpenter), as he used it in the introduction to the novel (The Kingdom of This World) in 1949 A.D., in which he used the term strange reality, and he talks about the spread of surrealism in Latin literature (2). Thus, we note that the term magical realism came from Germany, then spread to Latin America, To denote a new written art in line with postmodernism trends, then it settled as a term in narrative art, to then clash with terms within the same concept, such as the miraculous, surrealism, and myth. But he remained linked to Latin America and South

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American writings in particular, such as (Angel Asturias, Alejo Carpenter, and Gabriel Marquis) (2).

Marquis is considered the most prominent writer of magical realism until it was associated with his name by many researchers and critics, but it was not a special heritage in Latin American literature. The tales (Of the Thousand and One Nights) represented it well, to the extent that Borges himself stated more than once that he was inspired by the tales of the Thousand and One Nights. But it was associated with Latin American literature due to the emergence of a large number of its writers in the fifties for this narrative type, which led to the documentation of this connection (3).

In fact, the realism that emerged in Latin America was the result of two things, one of them: was that the writers of this continent were very interested in pursuing creative development in the world, especially in Europe, especially those avant-garde movements, such as Futurism, Impressionism, Expressionism, Cubism, Surrealism, and Dadaism. The other matter: is the return of the myth among these writers (4).

Although magical realism attempts to represent reality, it does not reflect this reality like the rest of the realist trends. Rather, it is ((the precise and calculated balance between two elements, the real and the fantasy or the imaginary. The real is what is happening on the ground...The aspect of fantasy is the use of unrealistic elements, and the real and fantasy must be mixed using advanced modern techniques and methods. In the storytelling, the narrator relies on general symbols, which he tries to build anew, to make them stem from within the narrative discourse, and all of this is manifested in the preoccupation with the circulating and living in the life of the individual and the group in a narrative way. As the magic of reality and the way it is resurrected in a new and different way make it approach or enter the circle of myth. But it should be noted that ((the intent of magic in magical realism is not in its common sense, i.e. talismans, sorcery, incantations, and the use of supernatural, metaphysical elements within the familiar realistic elements, a natural use that does not surprise the reader(6)

On the Arab side, we note that The Thousand and One Nights represents a state of inspiration for the heritage that is within the works of magical realism. There are other historical roots in the Arab heritage that have a long history in magical realism, which is represented in many books and works, except for One Thousand and One Nights, as we find in the book (Crowns in the Kings of Donkeys, Songs, and Folk Lives) (5).

The breadth of the concept of magical realism made it consistent with the terms included in it and falling under the circle of its narrative activities, such as myth, the miraculous, surrealism, and the fragmentation of the narrative in a new architectural way, far from the old narrative, and its known mechanisms. Magical realism proceeded to combine what is old and modern, the ancient represented in the miraculous, as in the stories of the Thousand and One Nights, and the hadith, represented in the use of myth in an artistic, literary and cultural sense (5).

Some are trying to find a kinship between magical realism and surrealism, as the latter appeared during the twenties of the last century, and (Franz Roh), who is considered the first to create the term magical realism, wrote about it during that period as well, not to

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mention that many of those who believed On the tide of magical realism, they are seen as surrealists (5). But it is noticeable that surrealism sees every beautiful wonder, but it does not search for reality, unlike magical realism. The fact that the author stands outside these events, away from them, is why he does not take the initiative to explain and explain.

First: the myth

Realism has benefited from modernity and post-modernity and from the writer's artistic and cognitive premises as well; the Iraqi narrator found in the mythical form a great ability to present his fictional art in a new form or in a different style from what was prevalent in the traditional narration, as the narrator noted that the myth has (It is a window to communicate with his idea, and with the recipient, in light of that great symbolic characteristic of the myth, which may agree in its predicate from the emotional experience to the experience of the creator, or the experience of the group, then it becomes qualified again to be the new symbolic bearer, as it was a carrier for the first symbol)) (7).

The myth stems from human thinking to understand the secrets of the universe and what is happening in reality, especially those mysterious and difficult-to-explain events. The language in myth can reveal more complex features than those found in any other kind of linguistic expression; The fact that language in the myth shows some special qualitative characteristics. Myth has taken an important space in literature, art and culture in general until some considered the twentieth century the century of myth, and it was influential among Latin American poets during the twentieth century, and at the Arab level, the generation of leadership in contemporary Arab poetry has been inspired by myths in an expanded way, such as Al-Sayyab, Louis Awad, and Al-Bayati (4).

Accordingly, the thinking of the contemporary man may ((need to create myths and rely on them to give meaning to his existence, and through which he resists and transcends historical inevitability, and therefore transforms cities, events and material and moral things - and even his dreams and fantasies - into myths that have a common function, which is to stop time (9). Most of the scientific issues and discoveries and the cultural and ideological elements in daily life might turn into new myths stemming from reality, compatible with the spirit of the age if special foci were made available to them. All this is in working on the circulating and living in the life of the individual and the group in a new narrative way (10).

As long as myth stems from a belief in one of the issues within this universe and man's relationship with it, it must be in common with other issues, and its existence is based on faith as well. That is because myth ((a popular word in criticism, which embraces an important area of meaning, and religion shares with popular aphorism, anthropology, sociology, psychoanalysis, and fine arts)) (11).

The use of myth within the story requires an elaborate architectural narration; otherwise, it is an excess filling outside the geometrical construction of the trends of magical realism. Myths may turn in a symbolic direction and a figurative dimension in their expression of some historical or religious facts, which will have a clear impact on contemporary reality, and that is why myths may share with poetry that they are tested from a deep linguistic

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source, and this is what some Iraqi leader worked on, so we see the poetic language It slips into the narrative.

It is noticed that the myth may develop ((under the influence of the narrator, who soon forgets its religious origin, and takes the form of a fairy or folk tale)) (12). Perhaps the writer resorts to an incident or a historical figure that has a realistic representation and gives it a mythical tinge, making it within the realm of magical realism. But we should consider that drawing inspiration from the short story of the myth requires caution and caution; Because myth, folk tale, and myth in its structures, contents, and events are a story, and the story's dependence on a story is something different from poetry because the poetic symbol depends on the image in constructing the symbol, while in the story it depends on the patterns and behaviour of the character or the place of the event despite its existence based on its existence. The convergence of literary genres (13).

In the Al-Yashin collection, specifically in the Al-Abjar story, we find this mythical pattern, as the narrator, Juma Al-Lami, deliberately created a mythical creature in this mysterious creature (Al-Abjar), in which the narration ranges between the reality in which the events of the story take place in the locality of Al-Majidiya and the neighbouring orchards. The task of telling the events along the narrative line is entrusted to the co-narrator.

The events begin with the sighting of Al-Abjar, and the disappearance of their friend Abd Ali Yusuf that night among the palm trees of Al-Dairi ((When I wanted to ask Abd Ali Yusuf about something that crossed my mind, I could not find it in my side and saw the boys' eyes shining. He is Abd Ali Youssef; the boy had left Al-Diri palms about two hundred meters behind him, sometimes walking slowly, and sometimes playing a childish role, and in front of him and behind him and on his right and left there is a rounded green halo that drags white light behind it, Shamil Al-Abjar shouted: Abd Ali went with the Abjar)) (14).

Here the narrator activates the characteristic of realism between the youth's play and the disappearance of Abd Ali Youssef and the appearance of Al-Abjar. Then the theme of fear was formed, and it became the centrepiece and cornerstone in most of the narrative stops, so the narration alternates between the search for Abd Ali Youssef and between contemplation and description of Al-Abjar, that mythical being who became the most prominent event of the Mahalla Al-Majidiya.

To give the narrator a mythical dimension to Al-Abjar, he made the space of the story and the place of events an open theatre between those vast orchards and between the (Gharbia) castle, that unknown castle shrouded in mystery, by saying: (And in the middle of this void stands the (Al-Gharbiya) castle, a building that differs in shape. About the castles built by the owners of the land in southern Iraq, which are built of brick stones, the stones are stuck to each other using a liquid whose composition you did not know. One day, the captain of builders was asked about this material, and he replied without enthusiasm, by God, I know nothing about it.

However, I think that the stones were boiled in the fire of Hell, and then they were lifted from there to the Al-Gharbia region." (19). The magical realism within the narrative discourse is represented by this hidden call to the mythical being (Al-Abjar), which calls to

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approach him and submit to his voice. This submission was represented by Abd Ali Youssef in an attempt to get close to (Al-Abjar) and enter into the potential of this mythical being, and to know what it carries and what it represents through the magical call of (Al-Abjar). We hear the narrator saying: ((The Abjar was riding a green light ball with a sparkling white tail, so he said to Abd Ali: Come, my son. The man, who was said to be the abacus, stopped before him for a while, the palm forest blazed with a flickering light, and the forest was now lit up with a striking phosphorescent type.

It is noticed that the narrator tends to sensory representations to make the magical image closer to reality, but as soon as he waits to surprise the reader with this mythical pattern that is identical to the popular heritage and the existing cultural pattern.

In the story (The Age of Cities), the narrator Mahmoud Jandari tries to reconstruct the mythical event from multiple myths through a historical narrative and a selection of different times and places, through which well-known historical figures and cities appear, through an organized narrative crowd, to begin his story with this symbolic initiation ((The sun has risen On Babylon, astonishment and shivering erupted in its land, and the scents of myrtle and jasmine spread in its wilderness, and the smell of stagnant incense wafted in the darkness of its temple, where the great Marduk was sitting on a platform of stone... So a peacock extracted from his luggage a tampon made of his grandpa's leather and pecked on it with three devils. From his fingers, cities rose up from the sand, cities from water, and cities from blood." (15).

The narrator deliberately cuts the narrative and temporal jump by clicking on the tambourine (Peacock), which takes a symbolic turn within the discourse of the story. Through the objective narration of (Peacock), the narrator goes to narrate the epics and myths and tries to rearrange them in a narrative form and type of events to serve the story. And the storyteller's vision provided that the mythical employment in this epic way did not lose the story its realistic form, as if it elevates reality to the rank of myth or what we can call the synthetic reality.

The character of (Peacock) remains the main driver of events and their success through a group of dualities ((Peacock sang as if he was an abdomen of angels, or among the jinn / sang and the wind carried the words of Ibn Al-Waleed Al-Makhzumi to the ends of the earth... The peacock tapped the tambourine, and the city rushed with a bloody heart, The evening shadows surrounded it, and the minarets and domes were covered, and shepherds came to it from the nearby valleys and mountains... Peacock was terrified when he saw the moon of the Levant washing with its blood and its people performing ablution with its death rattle, and he saw the birds in the sky of Damascus picking up words) (22). Here the events lost that causality. Despite its historical reference, there is no central unity for it, but rather an intentional fragmentation between (Marduk and Nimrod) and (Al-Hallaj Al-Junaid) a big time difference, to move in its narration of dates and events down to the modern era, then it soon returns again to a time Previously, the events would return again in a circular and consistent manner. At the end of the story, the symbolic initiation returns, as if it places upon the reader the task of contemplation and thinking about existence and the reality of life and death, man, good and evil. For multiple dualities, his mythical narration began

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((The sun shone on Babylon, so what was left in Uwais' quiver? Uwais died, and the two men did not meet! He was reading Persian poetry.

And this is how Ibn Hisham does whenever the range of speech becomes narrow for him, the sea, and the sea is not afraid of the stick, so he clings to the tail of the stopper ... and Babylon is the end of the age of cities. It came out of the age of cities, the age of the sword, and the age of speech a hundred centuries ago / before Damascus stood with its seven gates, we said / they gathered The storytellers and headed to Baghdad on foot, guarded by the soldiers of King Zuraiqm/ they took the Hatra-Anbar road and touched the walls of Kufa, in the front of them Ibn Hisham walked, and in the back of them Ibn Hisham walked) (22).

It is clear here that the historical cover has formed a distinct type for his mythical narration, as the narrator transports us through history from one era to another, dismantling the myth and history, picking up fragments from here and there, in an incoherent and disjointed manner, trying to put the current and the condensed myth of our reality.

In the story (Mystical Music), the mythical realism coexists in a long narrative breath, coloured in a clear poetic language, as the writer Lutfia Al-Dulaimi based this type of narration with her high knowledge and cultural store, and the realistic narration is embodied in the state of love between Al-Numan, which is (Samiya al-Numan) Arabic, and interested in Sufi music with (Fakhri Turkli), descended from Byzantine origins, a descendant of the glories of Byzantium. And in it, the mirrors, the way they work, their arrangement, and the miraculous events that they cause to form the mythical event within the story. However, the story begins with the method of retrieval, where sadness descends on Samia Noaman after the death of her husband (Fakhri Turkle), so we hear the omniscient narrator saying: "The soul was blessed with its peace when the body succumbed to mourning, but the lady (Samiya Al-Numan) remained under the dominance of that Sufi music throughout the eleven months of mourning. (16)

The narration of the events continues in a retrospective manner, similar to the preparations of the main character in the story (Samiya al-Numan); while Sufi music fills the place, this melody splits a picture of her husband ((After a while, she heard of voice hidden Sobbing came to her, feel the remnants of silence, and when it continued she distinguish a weeping voice) Fakhri Turkle), in the nights of his despair and the days of his inability to solve the mystery of mirrors, as he resists his collapse in front of (fire-phobia) and the life he destroyed, with his sterile Byzantine dream)) (25).

This suspense intended by the narrator is a narrative awareness to create a horizon of expectation in the reader, and open possibilities for what the issue of mirrors will turn out to be and the myth passed down by generations to reach its climax (Fakhri Turkli), who narrates the event himself saying: ((Samiya I gave you when I married you a princess One of the princesses of Byzantium, yes, you are the wife of the last descendant of the emperor's dynasty (Constantine XII), and I now find that it is your right, a year after our marriage, to tell you about (the secret of the Byzantine mirrors), this secret that the family has passed down generation after generation, since the time of my grandfather Constantine, who was killed In the hands of (the Ottoman Sultan Mehmed the Conqueror), while he was defending his capital that was burned by the conquerors, the story of the secret says that

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the mirrors of the Imperial Palace in Byzantium were distributed in various cities and kingdoms,

After the burning of the vitreous enamel and looting by the conquerors, none of my ancestors reached the real number of mirrors. These mirrors, which have such an amazing property, will be considered, if achieved, as one of the most important wonders of the East - if they are placed in a certain order - provided that their real number is complete - and in a specific hour By day, it will show a miraculous scene of the ancient city of Byzantium, the city will be seen alive, in which the palaces gates and the reflections of the sun on the Bosphorus shine, the crowns shine, the swords of warriors coalesce, and the domes of the Hagia Sophia church ignite in a miraculous royal scene)) (25) narrative awareness attempt to rewrite history. Which was shaped by the ambition of (Fakhri Turkli) to draw inspiration from the heritage of Byzantium and restore its glory by rearranging the mirrors, which indicates the reconstruction of the self, and the construction of the present history, for what mirrors represent in terms of interpretation and narrative displacement within the formulation of the story, and within the daily scene.

Second: the miraculous narrative

The Iraqi narrator noticed in the miraculous narration a narrative method in which he corresponds with confrontation and the intentionality of writing due to several factors, so he returned to the heritage, simulating it sometimes and invoking it at other times in a way that shows what is silent about it, in a way that is far from censorship and ruling regimes. The miraculous tends to penetrate everything realistic and reasonable, to embrace everything that transcends this reality by breaking free from the constraints of the logical and the daily, to form a space for liberation from the restrictions and heavy restrictions of custom, so that the miraculous becomes a critical stand between rooting and renewal, between returning to Western theories and openness (17).

Hamid Abu Ahmed has indicated that magical realism is based on three basic connections, counting the miraculous as one of these connections (5). The miraculous, according to Todorov's definition, is ((the frequency that a being feels only knows natural laws while it is facing a supernatural event as it appears)). (18). Todorov restricted the miraculous to the angle of the imaginary and the real. As for the optional condition, it is the frequency that makes the reader state of being in accord with the character, and in the third condition, he singled out the special way of reading by the reader, in which the issuance of a qualitative position away from the hermeneutic and poetic (19).

It is noticed that the concept of the miraculous does not have a fixed state, so what was miraculous may turn strange, or even natural, due to the passage of time and the developments accompanying it, and this is what leads us to talk about the boundaries between the miraculous and the types close to it within the narrative organization. In this regard, Shoaib Halifi admits the difficulty of systematically separating the fantastic, the miraculous, and the strange, in terms of function, because of the subtle overlap between them, which prompted scholars after Todorov to read literary and narrative texts according to precise methodological concepts (20). That the latter made the strange a genera, while

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Saeed Yaqtin considers it a pattern. As for Munther Ayachi, he believes that everything that is out of the ordinary, regardless of its level and limits, and unreality, falls within the mythical or mythical dimension (21). As Al-Siq Bou Allam objects to Todorov, Also because he viewed the miraculous as an independent literary genre, and Bu Allam goes that we can consider the miraculous as a theme and a function that imagination generates in more than one genre and genre (22).

In light of the foregoing, we find that defining the miraculous falls on the reader's shoulders, as he/she is the one who performs this task, and he/she is the arbiter which determines whether the text belongs to the miraculous or not. That is because the miraculous ((occurs based on confusion or common hesitation between the subject (personality) and the reader about what they receive, as they have to decide whether it relates to reality or not as it is in the common consciousness)) (23). In storytelling, we notice that the character in the miraculous story tries to achieve its magic and miraculousness through its transformations and the conflict and difference it creates with other characters within the narrative space working in it or with the characters of its external world. Perhaps the miraculous personality stems from and expresses reality, and its importance crystallizes from transcending this reality to the intervention of the unfamiliar supernatural (24).

The narrator may resort to creating a mental place that does not have a tangible reality, and he gives it a miraculous touch so that it turns into a miraculous place by the action of imagination. As for miraculous time, it is what the narrator intends to do to disrupt and break the hierarchical frameworks of time and make the task of arranging them entrusted to the reader by seducing and deluding him as an element participating in the narrative formulation. To create a mental place that does not have a tangible reality, and he gives it a miraculous touch so that it turns into a miraculous place through the act of imagination. As for miraculous time, it is what the narrator intends to do to disrupt and break the hierarchical frameworks of time and make the task of arranging them commissioned to the reader by seducing and deluding him as an element participating in the narrative formulation.

And when we look at the wonder and his presence within modern storytelling, we find that he was not cut off from the Arab heritage, It was replete with many heritage texts, and the tales of the Thousand and One night are the most important and famous source in the Arab arena, preceded by models and followed by them as well, as is the case with popular biographies, the message of forgiveness, and the message of Hayy bin Yaqzan, but this creativity was not matched by the creativity on the side theory until relatively late.

In the Iraqi story, we find the work of the narrator Juma al-Lami in his group (Who killed Hikmat al-Shami), especially in his story (The Night in Miss M.'s Room on the Miraculous, where the narrator was able to transform daily events into a miraculous narration. While Miss M was practising her hobby In her room every day, the miraculous narration came to place the reader at a crossroads between believing in what is happening as illusions and fantasies or subordinating him to the wondrous outside natural laws (((From the outside, Miss M's room looks like any ordinary room except that it is almost inside. It is strange to see the rooms inhabited by females. Above the mirror adjacent to the door of the room is a

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picture of a small tiger trying to descend on its mother. Above it is a rectangular panel (3 x 5) representing a human with the head of a dog embracing a large doll in the form of a girl of about twenty years lying on her face. And groaning under the weight of a person with the head of a dog) (25).

The objective narration comes through the omniscient narrator to describe the personality of Miss "M" and her social situation stemming from daily reality, and this is a preparation for the reader before entering into the elaboration of the narration, after which the narrator completes an event in that room with Miss "M" in a way that the reader cannot believe. And to increase his deception and suspense, the event came in a parallel way, where the first event narrates what happened in the picture hanging inside the room ((The tiger started moving its front hands on the buttocks and the back of its mother. To him and speaking to the night in a low voice... The tigress was a blessing on her hind legs, preoccupied with herself, engrossed and fascinated by the teddy bear that controlled her buttocks, thighs, and hind feet, so she turned her face towards Miss M and began to open and close her mouth.)(37) This miraculous event came in a parallel way with the other event, which is what Miss "M" does in her room. The narrator, by way of the camera, filmed what the character Miss "M" had done inside the place of the story (the room) as if the reader was watching a movie. What will happen to the events inside ((So Miss M got up from the bed and headed towards the mirror, she was naked in front of the mirror, and the night was still lying behind on his chair, watching the spider that was getting bigger little by little, until he extended his proboscis to the girl's neck, so he wanted to Speak: Huss, said the girl, he was working now. She closed her eyes and began to retreat to the bed, and the spider levelled on her back, sticking its proboscis into her nipple, while his eyes were like two embers of a volcanic stone.

The spider descending from the picture and its transformation into a living creature, then what happened between this creature and the girl, is a miraculous thing that cannot be subjected to the laws of nature. Perhaps the narrator used this humanization of the creatures within the picture to deceive or distract the reader, in addition to expressive metaphors and rhetorical images. The narration within the story is a way that transfers the story from the realism that it started with to the magical realism that it ended with through the miraculous narration.

As for the story (The Tale of the Named Jumaa Who Suddenly Disappeared), the story begins in the manner of police films, where the narration begins with the disappearance of Jumaa, and it does not come through a single narrator, but through a multiplicity of voices, so that there are multiple points of view about the disappearance of Jumaa, and the miraculousness of this character lies. And the way of disappearance in the voice of (the old pilgrim), and what she narrated about the disappearance of Juma'a ((in one of the afternoons, and while I was in the middle of a group of women at the door of the house, we told the secret tales and the problems of the alley, so we cut off the hard time that flogs us with his merciless whip. The skinny and his glasses that framed his sunken eyes like two dark wells... which made me hit my elbow with little Jabbour, who was alarmed, clutching his side and listening to me. I ordered him to follow Juma'a like a shadow hidden in the

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walls... So he saw Jumaa standing quietly, opening the bag and taking out a hat; Jabbour swears by the deepest of faith that he has never seen anything like it in his life. As soon as the hat rested on his head, "He is safe and sound," he disappeared completely as if he had never been born. (26)

The way the character (Jumaa) disappears in this way, similar to magic and the actions of a magician, such as the presence of a hat, the reader cannot accept that with this simplicity, except to move the story towards a miraculous narration. But the narrator soon restores the narration to reality by conveying the views and voices of the narrators.

, Sometimes the narrator conveys to us what the banana seller saw, and she saw the ruling authority suppressing jumaa, and it saw the reason behind his disappearance, so she narrates the event saying: ((I came close, hiding behind the walls. I got closer.. the body was off and covered with white cloth, and when they tried to get him into the ambulance, the headgear shifted a little, so a shaven head and a pale face appeared, bruised by bruises and tumours, but I knew him, despite his pallor, I know he's Jumaa)).

40). In this part of the story, the narration takes another direction towards symbolism in expressing those cases of disappearance that young people are subjected to, for whom Jumaa has become a symbol. Before this sound, we hear the voice of (the owner of the ruin), which conveys to us the disappearance of Friday in the manner of a dream, but the disappearance of the character around which the events of the story revolve remains in this illusory and unclear form and similar to a maze is the purpose and intent of this miracle that the story revolved around and relied upon.

In the story (The Mission), the writer Ahmed Khalaf resorts to a miraculous beginning from the beginning of the narration, as he assigns the narration of events to a body without a head, which is the closest we can call an impossible narration. Where Empowerment of the dead narrates what constitutes a violation of the laws of the world by inserting an element that does not comply with the regulations of reality (27). The narration is issued by a narrator who is not originally qualified to tell us a story, so we hear the corpse talking about the events that took place with it ((It seemed very difficult my task. Those who cut off my head were my friends, with guys my age. Indeed, I did not hide my sarcasm from them when they did what they wanted. It is not reasonable that this should be done with the simplicity with which they dealt the matter. I watched my head roll and in front of me was a row of friends) (28).

Within this impossible narration, and when the headless dead performs the task of narration, the reader becomes confused and hesitant when he does not find any justifications to do this task, which forces the reader to transcend the possible and the impossibility, the reasonable and the unreasonable, to continue the narration of events realistically except for the narrator himself. Which formed a miraculous narrative within the text, so we hear the corpse speak ((I said: I told my father what happened to me with my friends in the company of my life, and how they conspired against him and cut off my head, and rolled it in the dunghills, and cursed my mother and father and cursed the hour from which I came to the world and their city)) (43). It is noted that the method of retrieval in time, the transfer of events, and what happened to the main character within the story, of how to cut off his

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head, makes it imperative for the reader to search for a new interpretation that does not belong to reality, and perhaps it is closer to the artistic reality, which is within the miraculous circle of the narration and its magic.

Third, the real and the magical

The relationship between the real and the magical constitutes an opposite relationship outside the text and an artistic complement within it. This duality activates the memory of the reader and the recipient about accepting the magic element, starting from the concrete reality, and perhaps ((the fluidity that combines these two contradictions is affected by the method that appears to be a logical method, even sane, Rather, it is especially in the performance of the most intense scenes that deviate from the topics of logic, and in violation of the requirements of the mind, and it is a kind of Kafkaesque performance that deals with fantasy scenes steeped in the imagination" (29).

In the Iraqi story, we note that the most important characteristic of fiction in it is that the narrator produced his narrative imagination based on reality in a way that makes this image more attached to reality with a narrative awareness and a high artistic composition. As the imaginary text is characterized by being a non-referential synthesis despite its reference to reality. Referring to reality in the imagination is a function, as it contributes to the poeticity of the imaginary text, which may be aimed at reality (29)

The narration was keen to transcend the old realistic narrative dominants towards a narration compatible with the reading awareness and the life development that occurred outside the narration system and the causing in influencing it. The reader notices that the realism of the text is not its real reality, but rather it is a certain understanding of realism, which may be the realism of the text and it's not outside it. Because the narrator is fully aware of violating the reality of reality with the imaginary narration, leading to the mixing of the imaginary with reality (31). This fluctuation between the real and the magical within the Iraqi story transforms the recipient from a silent recipient to a co-recipient, and an effective element within the narrative organization, to fill the gaps, and fill the gaps, What was kept silent about it was a conscious narrative trick by the narrator himself.

The real and the magical are embodied by the storyteller Abdul Sattar Al-Baydhani in his collection "The Women's Castle" (32). Where he mentioned in his story (Fish and Prestige) this connection between the lived reality and the magical element, so that the magical element is mixed in popular themes related to magic and lower works. The story begins naturally and tangibly by talking about (Al darkey), and her captivating beauty, and the talk of the police commissioner (Jassim) on the lips of a narrator participating in the story, which is (Zakiya al-Farsha), then the narration develops to enter into an aspect of suspense during the courtship event between Wahiba al darkey and his manager. The school - the young man coming from the capital, to enter into an escalation of events ((At that, she stopped attacking my face and made a ring of her palms, clasping it firmly on my neck. I lost my balance and crumpled up like a dead man who died in the first moment... I gathered the remnants of my strength and found myself collapsed. I surrendered the ammunition of

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my life to the paws, and the prestige of the gendarmes erected over my body like a ravenous wolf." (48)

The turmoil or the moment of madness to wahiba al darkey represents the imagination, but the reality represents the moment of returning to her normal state, then after that, spiritual logic and the world of the unseen, and illusions dominate the logic of the narration. wahiba al darkey's mother intervened to save her daughter from the states of change and madness that befell her, resorting to Sheikh Daoud after her father tried to take her to the hospital with psychiatrists ((In his hanging room that was filled with incense and smoke of dry herbs, he lay Wahiba al darkey on her right side, like a prepared lamb for the slaughter. ... He called out names with a strange pronunciation in a commanding voice as he ascended the pulpit... He summoned her mother and began explaining to her: Your poor daughter is tied to a magical work!

The mother shuddered for a moment and asked in confusion.

- Oh, how is Maulana?

- They tied her with devilish magic sticks, and her matter is difficult... Her magic is wrapped in a fist from the hair of her head, and they have thrown it into the river and been swallowed by a sheatfish) 48.

The narrator directed his speech directly to the recipients and did not put the reader in a state of confrontation with reality despite entering the world extracted from magic and the unseen. Extracting magic revolves around reality and its activities, but at the highest levels of reality, then the magical moment comes, after Sheikh Daoud managed to magic in a strange way from wahiba Al darkey, the reader imagines that the pace of the narration has decreased, and the narrative plot will go to the end, except that the writer and on the lips of the narrator - Ibn Wahiba al darkey, surprises the reader by retracing the time with narrative events that are out of reality ((which is natural that all I told it to you before now, I did not witness it, for I was born almost three years after the appearance of the sheatfish, and I am the son of the firstborn wahiba al darkey....The only thing that I saw with my own eyes and no one else saw was the killing of my father and the disappearance of my mother without many people believing me... When I woke suddenly to the movement of heavy breaths, I thought that they were falling, and this is the shriek that I used to, but the voices rose with what looked like an appeal for aid or Sobbing, I pushed the cover off my face and watched my mother climb up on my father's bent back, and my mother was panting as she raised the knife above her head... I did not see the man the neighbours were talking about, but I saw - I am sure of that a black fish that looked like a sheatfish that jumped into the Sheikh's basin. David, as they described it to me, was thrown longitudinally at the entrance to the hall. My mother lifted her and held her fin, and I don't know if she had flown or slipped on the tiles) (48). Here the magical sense is complete when Al darkey's prestige escapes in this miraculous way to end the story in this magical type, where Flying Wahiba over the fish and its disappearance, to make the reader a partner in the production of the significance and the story ending, and to achieve the communicative function.

And in the story (Gold) (33). The writer Ward Badr Al-Salem started his story with the method of the circular event. From the end of the event, the narration begins, where the

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gold is obtained in a magical way outside of reality, so the narrators then try to retrieve what happened from the events and how (Mutashar) obtained this gold. But the narrator tried to narrate sarcastically, describing the main character in the story (Mutashar), saying: ((The day it was rumoured that he had become a man of gold, the village did not believe him because someone like him would be nothing but a damaged finger or an entrail that chickens would peck, and what our village hears of is The grip of a rotten wind from his hungry stomach, and he has certainly become deranged... The miserable entrail has indeed proven that he is a man of gold and was able to turn our surveil against his round golden coins and to make us hear the sound of gold falling in his pockets) (52).

The realistic narrative was formed by the way of life of (Mutashar and his wife) in marsh Al-Sanaf, and what these two characters carry from the identity of the inhabitants of the marshes, and the view of the people of the marsh to (Mutashar) when he was poor (a miserable entrail), then the narrative coup, and the great transformation that occurred in the character with the occurrence of Gold, in a way that is outside the reality and is included in magical realism, so we hear Mutashar narrate the story of his obtaining gold in the host of Sheikh Rahi Al-Abadi, he says: ((You must believe, I could not believe it at first.. but the pounds that filled my pockets forced me to believe.

I will tell you everything to give you comfort and the comfort of Sheikh Rahi... It was a huge buffalo swimming in the water and surrounded by tangled reeds, but my surprise was great when I saw the buffalo, as it was white as cotton... Did you see a white buffalo!!?... And suddenly, Something rattled between her strong jaws, and I thought because of the continuous chewing, but I heard a metallic rattle between her thick teeth, as if she wanted to fall, so I unconsciously extended my hand to pick up the first three pounds of gold! And before I pulled my hand in amazement and disbelief, a few more pounds fell, and then she began to vomit more gold." (52)

From within the marsh and the way of life, this cow emerges that vomits gold, which the reader cannot subject to the law of reality, so events emerge from the mantle of reality into the circle of magical realism. The event remains just a myth in the eyes of the characters within the story, which started with a dream to get gold and ended with a dream of getting it again.

The same writer has a story entitled (The gnat Trees), whose events also revolve in the marshes around one of the villages of Al-Madan that suffers from the gnat phenomenon. From the midst of the marsh, he tells us about a magical force from the vast forces of the universe, which may lead to some symbolism within the narration of the story.

Where daily events turn into an event that does not belong to reality, an event in which the exotic is mixed with the miraculous, forming a narrative picture of these wondrous creatures (gnats). Gnats turn into mythical creatures that grow with the events within the story, making a wall that blocks the village and prevents them from leaving ((We are tired of this strange miracle that time has thrown in our green spot, and we have left the nearby villages of Madan because they can no longer stand the deadly hum...And one cold morning, we were in our last slumber; among the roar of the hum, the silence of the village was ripped apart by a long human voice. It was a burning scream, which remained like this

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for quite some time. We went out frightened with the first sun and saw a strange man who was cast by the storm into our circular river, surrounded by swarms of gnats and assailed by many clouds with their frightful hum, The man was struggling with his hands and feet and all his body, but the scattered clouds soon gathered into a mighty grey cloud that fell on him like a stone hammer and threw him to the ground.

At unbelievable moments the man was fading, ending, and rising, as we see it with astonishment, in this horrible insects texture which carried the corpse of the man before our eyes to the high trees, carried by the gnats in its millions, and during astonishing moments the man became part of a tree and became the same colour) 52. The spatial space of the marshes shifted from amiable to hostile, casting a shadow on the characters inside the story, and the reader outside it, so the characters became a maze, my soul became tense, and the reader was confused and hesitant about the events and did not belong to the real reality, leading to the maze of events and the maze of narration, and the acceptance of the reader's realism A new, magical realism within the fictional text, due to the large interpretive spaces within the text through an omniscient narrator.

Conclusion :

- The Iraqi narrator became acquainted with magical realism as a new narrative style, and he dealt with it with a written awareness and a highly artistic formulation in his storytelling.
- The myth formed a narrative body that the Iraqi narrator was able to absorb in his fictional writings and employ in the service of seeing the narrative and the narrator.
- The miraculous in the Iraqi story stems from the ideology of the Iraqi reality, not separate from it, expressing a cultural identity within the story.
- The Iraqi narrator mixed between the lived reality and the magical reality to create for himself a narrative imagination of his own, touching the real reality in some parts, but it remains closer to the artistic reality that emanates

Footnotes:

- 1) See Literary critic's guide, d. Megan Al-Ruwaili, Dr Saad Al-Bazai, The Arab Cultural Center - Casablanca, Morocco, 3rd Edition, 2002: 348
See Magical Realism in the Saudi Novel between Influence and Influence, Amani Ahmed Abul-Hassan, PhD thesis, University of Sydney, 2017: 48.
- 2) See Magical Realism in the Saudi Novel between Influence and Influence: 50.
- 3) In Magical Realism, Dr Hamed Abu Ahmed, Dar Al-Sinbad for Publishing and Distribution, d. I, 202: 25.
- 4) See Magical Realism in the Novel, Dr Hamed Abu Ahmed, Supreme Council of Culture, d. T, D.T.: 6.
- 5) Magical realism in the works of Ibrahim al-Koni in the novel (The tumour) as a model, Salah al-Din Abdi, Journal of International Humanities, 2012, No. 19 (4): 89-108.
- 6) Magical Realism in the Five Cities of Salt by Abdul Rahman Munif, Reda Nazimian, Critical Illuminations Magazine, Eighth Year - Issue (29), 2018: 112.

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- 7) The legend in the novels of Naguib Mahfouz, d. Sana Shaalan, Al-Jasra Cultural and Social Club, d. T, D.T.: 50.
- 8) See: Myth and Meaning, Claude Lévi-Strauss, translated and presented by: Dr Shaker Abdel Hamid, revised by Aziz Hamza, House of General Cultural Affairs - Baghdad, 1, 1986: 7.
- 9) Approach to realism in literary creativity, d. Salah Fadl, Egyptian General Book Authority - Cairo, d. I, 1978: 311.
- 10) See Personality patterns in the modern Iraqi story, d. Faraj Yassin, House of General Cultural Affairs, 1st Edition, 2010: 40-46.
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- 12) Forms of Expression in Popular Literature, d. Nabila Ibrahim, Egypt Renaissance House - Cairo, d. T, D.T.: 12.
- 13) Introduction to the myth and the beginning of its employment in the Iraqi story, Mahfouz Faraj, Al-Hiwar Al-Tamdun, Issue (3437), on 7/25/2011.
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- 15) The Mastabat of the Gods, Mahmoud Jindari, Dar Al-Azma, 1st Edition, d.T.: 27-28.
- 16) Sufi Music, by Lutfia Al-Dulaimi, House of General Cultural Affairs - Baghdad, 1, 1994: 26.
- 17) See: The Miraculous in the Contemporary Arabic Novel, Comparing Thematic and Analytical, Bahaa Bin Nawar, PhD thesis, Faculty of Arts and Languages, Hajj Lakhdar University - Batna (Algeria), supervision: Dr Tayeb Bouderbala, 2012-2013: 10.
- 18) An Introduction to Miraculous Literature, Tzvtan Todorov, translated by: Siddik Boualem, presented by: Muhammad Barada, Dar Al-Kalam - Rabat, 1, 1993: 18.
- 19) The same source as 18-19.
- See: The Poetics of the Fantastic Novel, Shuaib Halifi, Publications of Difference - Arab House of Science Publishers, 1st Edition, 2009: 60.
- 21) See Al-Kalam and Al-Khabar, Introduction to the Arabic Narration, Saeed Yaqtin, The Arab Cultural Center, 1, 1997: 199-200. Reading is seen on the margins of the narrative, a contribution to the spread of fictional knowledge, d. Munther Ayachi, Nineveh House, 1, 2017: 132.
- 22) See Introduction to Miraculous Literature: 20.
- 23) Arabic Narration, Concepts and Manifestations, d. Saeed Yaqtin, Vision for Publishing and Distribution, 1, 2006: 267.
- 24) See The manifestations of the miraculous discourse in the personality, the novel (The Dreamer) by Samir Qasimi as a model, Dalilah Babikra, Master's thesis, Faculty of Arts and Languages, University of Larbi Mhidi - Umm El Bouaghi, supervision: Dr Hafida Sawalmieh, 2015: 284. See: Miraculousness and its narrative form in the Epistle of the Followers and Whistles, by Ibn Shahid Al-Andalusi and Manamat Rukn Al-Din Al-Wahrani, Fatima Al-Zahra Attia, PhD thesis, Faculty of Arts and Languages - University of Mohamed Khider - Bokra (Algeria), supervision: Ali Alia, 2015: 46-47.
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- 27) See The Impossible Narration, Dr Hassan Sarhan, Al-Quds Al-Arabi, May 5, 2020.
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- 30) See the reader in the text, articles in the audience and interpretation, translation: Dr Hassan Nazim, Ali Hakim Saleh, United New Book House, 1, 2007: 105.
- 31) See The aesthetics of estrangement in the Iraqi story, Abbas Abd Jassim, Al-Ghasq for Printing and Publishing, 1, 2007, 70. See Violence of the Imaginary in the Works of Emile Habibi, Saeed Alloush, National Development Center, Dr I, D.T.: 93.
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