

# FORMS OF CONSTRUCTING THE NARRATIVE EVENT IN THE STORIES OF ( MOHAMMED ALWANJABOR ) GROUP OF ( SOCRATES' APPLE ) AS A MODEL

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## ABSTRACT :

The pages of this research are an attempt to study that close relationship which links between the narrative event and time by studying the patterns of building the narrative event in the stories (The Apple of Socrates) by the storyteller (Mohammed AlwanJabor) . This is due to the exceptional importance of these stories in the course of the short story for the prestigious position that its writer enjoys among the story writers in Iraq

Through research. We found that the formats for constructing the narrative event in this collection of stories were organized into only four types with the difference in the proportions of their use by the author from one format to another

The writer used (sequential construction) when the narrative events are moving in an ascending line . It is used (overlapping construction) when the narrative events overlap each other . And there is no need to know their chronological sequence . He also used (parallel construction) in those stories that include telling two stories or more at the same time. As for stories that include telling the same event several times and from different points of view where are used repetitive construction This diversity has helped in the use of these methods of building on the storyteller (Mohammad AlwanJabor) access to the field of narrative experimentation from its widest doors.

Keywords: patterns, event, story, Socrates' apple

## INTRODUCTION :

The event is defined as (( The conjugation of a verb with a time)) . While the time is known as (( Range between verbs ))<sup>(1)</sup>. Which means that the relationship between the two is very strong . And it is not possible in any way to untie them or ignoring them . Which makes the properties of the first pass to the second and vice versa and makes the possibility of studying one of them apart from the other difficult, if not impossible<sup>(2)</sup>

On this basis . It can be defined event in terms of its connection with time as it is (( A set of regular or scattered facts in time . Those facts acquire their specificity and distinction through their succession in time in a certain way))<sup>(3)</sup>. Where construction of event . It is meant the arrangement that it is to be as (a picture of its succession in time) . Although this arrangement can give an aesthetic dye color on the event . Where there are researchers who consider the pattern as something that is not purely aesthetic, but is the essence of the artist's vision<sup>(4)</sup>. The latter's vision of life (( It is which will decide the nature and authenticity of the book's layout to life and system are not really separable . The pattern is the way in which life develops ))<sup>(5)</sup>.

When studying the chronological construction of events . It is necessary to refer to the views of the Russian Formalists as the optimal method for this type of construction . As they see that artistic forms are ((Interpreted by their aesthetic necessities not by means of borrowed motivation from life.))<sup>(6)</sup>. So they referred to many numbers of formats, perhaps the most prominent of them are: ( Sequence, embedding, framing, parallelism, stimulus, rotation and mixing arrangement) and other formats<sup>(7)</sup>.

Tzvetan Todorov have made to reduce this format into three formats only ( The sequence, the embedding and the alternation)<sup>(8)</sup>. While (Gerard Genet) has divided the novel in terms of its time into four sections: ( The later novel, the simultaneous novel, the previous novel and the included narration)<sup>(9)</sup>

The comprehensive systematic extrapolation of the narrative texts of research subject has revealed four types of event structures which are as following :

- 1) The layout of sequential or serial construction
- 2) Overlapping construction
- 3) Parallel construction
- 4) Frequent construction or repetition

We will try in the following pages to study these buildings separately and in some detail.

First : Layout of sequential and serial construction

It is that construction that ((Starts from a specific point and continues to a certain end point without turning back or going back ))<sup>(10)</sup>. One of its most prominent characteristics is its interest in

((Narrating the facts according to their chronological order )) . So it is based on ((Continuation of narrating the events one after the other with a link between them))<sup>(11)</sup>.

This construction is considered one of very ancient systems . It is not known of specific date or certain era of its origin . Where it is originated with the emergence of the art of oral storytelling . When (( The primitive storyteller presents to his listeners the events in a sequential linesteady chronological sequenceand in the same order of occurrence))<sup>(12)</sup>. This is what we can see in fairy tales, folk biographiesand others . It is also arose with the emergence of the textual (narrative) arts of storytelling, such as (story and narration) . It remained dominant until the beginning of the last century . Which is what is called ( Stage of Traditional narration ) and in this regard ( Edwin Muir ) sees that (( The simplest form of prose stories is a story that tells a series of events))<sup>(13)</sup>. While (Trence Hooks) sees that (( The novel is primarily concerned with sequence and succession: The continuous passage of time ))<sup>(14)</sup>. While some critics go further when they make it a companion to the art of storytelling, inherent to it . And without it the technical condition of the art of storytelling cannot be achieved . If (( There was no sequence . The story fadedand it turned into a descriptive painting that links its elements only with spatial juxtaposition ))<sup>(15)</sup>

Perhaps the reason for the commonness of this type of construction is due to its imitation of the series of human actions in life that take the character of succession in occurrence . The method of historical recording of events that depends on recording the facts according to the time of their occurrence may have affected itand made it occupy a leading position among other construction systems<sup>(16)</sup>.

Perhaps the most important characteristic of narrative texts that adopt this type of construction is that their narrative body (( Sequentially arranged in time so that the components of the narrative material succeed one part after anotherwithout regression or twisting in time . So this is format in narrative discourses is considered one of the simplest forms of the imaginary narrative prose ))<sup>(17)</sup>.

The successive construction remained dominant over the Arab narrative arts , including the short story until the beginning of the sixties of the last century . As this dominance quickly weakened after the entry of other formats into the Arab narrative arenasso that the successive construction became one of the systems of building the storytelling event and not as the only system<sup>(18)</sup>.

The general induction of the group stories which is the research subject has revealed to us that this structure of construction has accounted for the largest share when formulating its narrative texts at the expense of other formats and from these stories: (The file, trees, the banks of the vision, the last show, remote music, dirty congratulations, the phases , Spell of Light and Mirrors)and other stories

The initiation is one of the most prominent technical characteristics of this system of construction . Which one of its most prominent functions is that it (( Provides a general framework through which it determines the time and place of the event , at the same time monitors the development of the event in the novel. ))<sup>(19)</sup>.

Such as it works in another side for telling or forecasting rather about upcoming events or ratherit paves the way for it . And it is a reason for what the narrative body will lead to.

In the story of ( The file) the initiation begins as follows:

(( Dust flew in the room when the employee placed the files on the desk of the real estate registration officialwoman who put her head back while she is placing her hand on her mouth and nose. He approached the office after the dust had cleared . Where he is moaning of fit of sneezing that he had a while ago . Where the file without color or names and dates . JustQasim Hasan .... The official woman shouted ... ))<sup>(20)</sup>.

This initiation determined the type of event ( The hero of the story calls upon the real estate registration department to sell his house) . And it also specified the place and time of the event, in addition to clearly indicating the reason behind the development of the event . As the real estate registration official soon tells the hero not to the possibility of selling his home for existence of the seizure on it . He has to go to the notary public departmentto find out the reason for the seizure . Where from there the events of the story begin in succession from the present time towards the future through a sequential and brief narration for the most part

Through those incidents that occur between the characters of the story. The events reach the climax stage as one of the basic technical features in this type of construction, also as the bridge that leads to the end of the story in which we will reveal that the deceased wife of the story's hero who he lived with her for nearly thirty years . Where she is represent as his everlasting love . Where she is who placed the seizure on the house . Which makes the end of the story open to multiple endings or what is called idiomatically ( The open end ) . The matter which left the task of putting a specific end to the story on the responsibility of the reader . Who has to put an appropriate conclusion to the story according to what he loves and craves. Despite the positive technical features that characterize the successive construction , but this did not prevent the presence of some negative indicators in some of

the group's stories, perhaps the most prominent of which is the abundance of partial details that can exhaust the storytelling, to limit its fluidity or its flowing forward flow . This is what we can find it , for example in stories ( Wider than the house... wider than the river, the phases and trees) or the narration is (amplified) through the description... in its different types . Whether by describing the external or internal features of the characters or describing things . This is what becomes clear , for example in stories ( The banks of the vision, remote music, dirty congratulations) . And sometimes the narration is intertwined with many construction sections or direct rhetorical formulas that do not enrich or increase the narration, but on the contrary it may exhaust it and work to slow it down . This is what we find for example in the story of (The Spell of Light and Mirrors )

### Second : Interfered Construction

It is that type of construction in which events overlap without paying attention to their chronological sequence. They intersect and overlap without any logical controls. Events are presented without paying attention to their sequence in time. Because the important thing is how they were occurred<sup>(21)</sup>. This construction is a natural reaction to the dominance of the successive construction as the only system of narration in the stage of the traditional narration<sup>(22)</sup>. The overlapping construction is based on focusing on the event as the focus of attention . As it is presented at once as if it were happening in one time<sup>(23)</sup>. And in this case, the task of arranging the novel narration building chronologically will be responsibility of the reader . Who has to rearrange the narrative events according to the temporal clues that are presented to him by the narration, in other words, he will work to (( Reconstruct the components of the narrative material to organizing them according to special contexts are related to advance or delay that control events and facts ))<sup>(24)</sup>.

Perhaps the most prominent feature of the overlapping construction is that the initiation in it releases the narrative text without paving to it, as is the case in the successive construction . The matter which makes the facts sometimes coincide to the degree that leads to the emergence of the characteristic of the paradox between the times of narration and times of events<sup>(25)</sup>.

This is what makes the times (past, present, future) overlap with each other to allow the facts to employ a new functioning according to the narrator's vision or what he wants for his narrative text to be the bearer of his views and ideas.

In his story (The Dialogue 's Hall ) . The narrator (Mohammed Alwan Jabor) uses the overlapping structure to formulate its narrative body through which we witness the overlapping of the three tenses (past, present, and future). The narration of the story begins from the present time in which we witness the hero of the story, narrator of it while he is waiting for his beloved (Hanan) in the café opposite to (Dialogue) hall which is adjacent to the Turkish Embassy in Baghdad . The present tense before the reader is represented through the hero's description for a scene of dust rising with what bears of soils or leaves or trees or nylon sacks by those strong winds that blew suddenly and without previous warning :

(( The dust forms a curtain while it rises with the wind which its speed varies as it carries the leaves of the trees... the colored plastic bags lift them from the ground.. I follow their rotation and their ascent to the roofs of buildings and their vanishing. The scene is sequencing before me over low fence , iron gate for entrance ( Dialogue Hall ) . Where I was sitting at a corner overlooking the entrance. At the top of the building next to the cafe . Where the flag of the Turkish embassy was fluttering strongly))<sup>(26)</sup>.

The narration of the story quickly goes back to the past . When the hero of the story begins to recall those encounters that brought him together with his beloved (Hanan) in the same café in which the hero sits through flashback technology ( Recall )

(( I used to come daily at midday . We would sit and talk... drink tea and dream . The more I looked at her eyes, the more I dived into the distant unknown through the gates that my steps entered for the first time ))<sup>(27)</sup>.

After the hero of the story recounts his journey in the past . He quickly returns to the present time to convey to us the scene of the increase of dust and the intensification of the wind with his insistence on waiting for his beloved inside the café, but the narration of the story quickly starts again towards the future in which we witness the occurrence of strange events that have no relation with the reality . Where we see the hero as he lands in Turkey . Where he lives in many events as a tourist among them we read :

(( I found a blue metal plate affixed to an iron pillar . Where on which two arrows and two words (Izmir city) were drawn , one arrow pointing to the north... and another arrow pointing down the Aegean Sea.. I walked reverse the direction involved in amid crowd and streets congestion and squares where half – body statues were erected for people I do not know))<sup>(28)</sup>.

After the reader's interaction with those future events are taken place in Turkey become more intense . Which accounted for the largest share of the story telling space. After he reaches the stage of

believing in the truth of its occurrence, the end of the story comes contrary to what he thought or even what he expected. As the reader is surprised that all those events that are taken place in the future time were nothing but pure fantasies were rounded in the mind of the hero of the story as a result of the long wait of his beloved (Hanan) and her delay in the date appointed agreed upon between them in advance. Where as soon as the narration of the story goes back to the present time in which we witness the late arrival of (Hanan) about her date to the cafe where her lover the hero of the story sits and when she met him after a long wait

The narrator was able through his use of the overlapping construction in this story and others<sup>(29)</sup>, to melt the three tenses (past, present, and future) in one melting pot. He left the task of arranging events to the reader. Who had to reshape the facts and events depending on his awareness, his understanding of the text, based on those (chronological clues) and (narrative signals) that the narration was sending them to indicate the time of events

### **Third : Parallel construction :**

It is that type of construction<sup>(30)</sup>, which is formed through ((Showing two stories that are taken place at the same time))<sup>(31)</sup> or by telling two stories or more. Which both events take place in two relatively parallel time periods<sup>(32)</sup>.

This construction is one of the modern narrative formats that the contemporary novel has known as a result of the strong desire and continuous efforts to renew the methods of the novel speeding. The short story soon caught this type of construction to become one of the most important methods of its updated construction, albeit on a less used scale than the overlapping construction

The parallel construction in the novel depends on the division of its events (( Into several axes that are parallel in the time of their occurrence, but the places of their occurrence are relatively far apart, and those axes with their own personalities continue to grow and develop until they meet at the conclusion of the novel or remain closed))<sup>(33)</sup>. This construction with overlapping construction is a manifestation of renewal in the methods of narration and methods of construction<sup>(34)</sup>.

Perhaps the first who referred to this type of construction is the French novelist (Gustave Flaubert 1821-1880). When he said while he was speaking of the parallelism of facts: (( Everything must happen at the same time ))<sup>(35)</sup>.

The novelist (James Joyce 1882-1941) used in his famous novel (Ulysses) the parallel construction when he made its events are synchronized in their occurrence, but they are scattered in the place. He called it ( Labyrinth), while (Ricardo) called it (synchronization and alternation). He intended with synchronization that the narrator narrates in one paragraph two separate incidents that do not bring them together at the time of their occurrence and synchronicity includes alternation<sup>(36)</sup>.

As for (Todorov) calls this type of construction (alternation). He considers it one of the modern narrative systems that cut off all connection with oral narration that did not know alternation

Despite all these names, but (The parallel construction) is the most common term. Because (( It involves of broader connotation, as it is not required that its significance be limited to referring to the occurrence of only two events, but it extends to refer to more than that))<sup>(37)</sup>. Where it helped to strengthen this type of construction is those cinematic techniques that were developed with the emergence of cinematic art like ( Montage, production, slow motion, pieces, cut, flashback, panoramic view and so on )<sup>(38)</sup>.

The Iraqi story has known this type of construction since the sixties of the last century. It is still adopted as one of the forms of making the event till nowadays. The narrator resorts to using it in some texts when he intends to (( Cut the scenes of his stories, making their events are parallel or successive. Which constitutes an artistic form necessary to clarify the interventions of the event and its idea ))<sup>(39)</sup>.

In the story of (The Truck). The narrator (Mohammed Alwan Jabor) builds its narrative texts on events that run on two parallel levels: The first level is narrated by the tongue of the knowledgeable narrator. Where through which he talks about the journey of transporting the hero of the story ( The soldier/ Truck driver) to the truck of ammunitions belonging to one of units of the former Iraqi army. The former ( The Republican Guards ) went to one of the fighting fronts<sup>(40)</sup>. Despite the intense flight of planes in the sky of the region in search of specific targets to bomb them. Which in addition to other effects caused to overturn the truck and the ammunition boxes were scattered which prompted the driver to leave it and return to his house. So we read :

(( He came down from the truck. The bodies of bombs flying from the smashed boxes were scattered on the steep inclines that the wagon had made in its swerve and sharp course in the depression that led to the stream (.....). He returned to the truck, opened the door, picked up the transistor and small bundle. He took off the picture of the two girls, closed the car's door and sped away quickly towards the street ))<sup>(41)</sup>.

As for the second level . It is narrated by the wife of the hero of the story that through which she talks about most of the details of her husband's personal life inside the house. Where we find some of which are included in the first level in the form of flashback through which the hero remembers the moments of his presence inside the house , especially his intimate relationship with his two young daughters and from that what the wife says when she talks about her husband's return home after his last trip

(( When he woke up and it was because of a strong shaking that shook the walls of the house . The curtain went up high before it fell . I was busy preparing the lantern . He lit a cigarette and asked for tea and when he saw the two girls . He put out the cigarette and held them to him, without I asked him, he said to me while he was sipping the tea : That things have reached their limits . He left the truck far away while it was sticking its tip in his legs....))<sup>(42)</sup>.

The narrator in this story divided its events into two parallel axes at the time of the occurrence , but their places were somewhat far apart . These two axes were marching beside each other a long way with area of storytelling till arrive to its finish that are unfolded for sight of the hero hugged his wife while louds of subsequent blasts that made their small house in a state of constant shaking

As for the story of (The Hero) . The narrator (Mohammad AlwanJabor) divides its events on two different levels of time: The first is the level of the present time . It is narrated by the knowledgeable narrator . We witness in it the hero of the story (Iskandar / The coffee seller) roamer seller of Arabic coffee in the city of the market . He displays his merchandise through those melodies that he produces from his hands by moving coffee cups in a way he gained through his extensive experience in this field

As for the second level . It is the past tense . Which is internal flashbacks . We witness the hero of the story who is working as a drummer with one of the gypsy bands, but he soon leaves this profession after seeing with his own eyes the scene of the murder of his beloved (The dancer Salama) . Who was accompanying her as her drummer during all her concerts . Where he was madly adored her .

Often these two times levels (past / present) meet in most places of the story . This is what is stated by the knowledgeable narrator by saying

((He was excited as he hit the cups and the asphalt, penetrated the market.. He hit his chest, they did not part.... He would refrain to participating in any party if she was not present . He disappeared for a day or more without telling anyone ))<sup>(43)</sup>.

The method of parallelism in this section or others . It was occurring between the melody that (Iskander) left as a result of moving coffee cups with his hands while he was selling coffee in the market and those tonal rhythms that he was extracting from his drum . Those rhythms that made gypsy dancers , especially Salama . They swayed enthusiastically and excitedly tirelessly until the dawn hours

The narrator in this story was able through his use of parallel construction to make the hero of the story fixed in terms of space . While time was changing through the continuous movement of the hero's consciousness in time

#### **Fourth : Repeated construction :**

It is that method of construction through which the novel (( The same event is narrated many times by changing the style, often by using different points of view or even by replacing the first narrator of the event with others of characters in the story ))<sup>(44)</sup>, in other words . It is the method in which there are multiple narrations of one event according to the multiplicity of self-visions of the main actors in the story <sup>(45)</sup>. This method is based on the idea of repetition which is essentially based on the idea of returning to something or even restoring it with a circular rhythm that can be returned, such as ( The rhythm of the year, seasons and the monthly lunar cycle) and others <sup>(46)</sup>. Perhaps the truest example of the method of repetition is found in fairy tales and legends . Where the narration of events is repeated more than once

The American novelist (William Faulkner 1897-1962) is credited as virtuous , pioneering to inventing the repetitive construction . When he adopted it as a method for constructing his novel (The Loud and the Violence) . Which was considered by critics (the Novelists' Novel) . Because of the splendor of its construction, the robustness of its style and because its artistic composition is regarded as a miracle of fantasy<sup>(47)</sup>.

The repetitive construction soon became popular and spread, especially after the publication of the novel (The Alexandrian Quartet) by the French novelist (Lawrence Darrell). Which was published in four parts for the period (1957-1960) and each part was a mirror reflecting the events of the other parts<sup>(48)</sup>.

This method of construction was made in novel narration with various formats in structure of times as following : <sup>(49)</sup>

1. Formation of sequent narration : It is depended on subsequent personal novels for events with different points of views or with various awareness's forms



2. Formation of sequent narration : It is depended on multiple personal novel for events with multiplicity levels of vision for repeated occurrences
3. Formation of repetitive narration : It is depended on one personal novel for events or through one point of view of occurrences

Though technical difficulty of repeated construction , its very specifically requirements , its urgent need for vast areas of time , place , figures or events which we find them in the novel , but that it did not prevent writers of short story to make this method to be in line with system of narration short story that is existing on concentration and intensification , even there are very few ratios as comparison to the rest means of construction

In the story of ( Waving harmony tune ) . The narrator (Mohammed AlwanJabor ) adopts repetitive structure that when he divided into two divisions , first division was not titled with any name . It is narrated on tongue of hero of story ( The wounded soldier ) who stays in the hospital to be treated of his injuries that he was injured in one of the battlefields <sup>(50)</sup>. Where the most severe and stress is when one of his legs was amputated

These details of storytelling bears significant part of suffering of the hero meanwhile his period of treatment at the hospital , such as his relation with the nurse who supervised on cure him . Where this nurse as long as tries to plant hope in himself , love life , necessity to forget painful past to work to start new life full of optimism , trying to make new promising future , also this side presented us important view of the hero's memories for his past life , especially moments of his injury within battlefield where he participated to draw its images , wording its particulars with his two companions in arm ( Nazar& Kareem ) who always imagines them in the ward that he stays in , as they bear a bag contains his amputated leg till his knee that it is covered with Kaki cloth and like that were mentioned in one of places of the story on the tongue of its hero and the narrator in its first part :

(( When I glimpsed her before me with her white gown gazes on my face and smile dances on her lips . I indicated her towards direction that he went , she come close to me . I tried to tell her about my obedience to them while they are asking me to wear real leg , she come more closer to me even her shoulder was as crutch to me while she leads me to moving chair and my senses smell her odors . She pushed chair towards wide window and she whispered in my ear . I will show you the truth. ))<sup>(51)</sup>.

But second section is titled by storyteller as ( Special Papers ) . Which are as diaries of nurse who cures story hero .These diaries were distributed into seven items numbered with ( 1-7 ).Each item as ( paper ) that the nurse tells in it some details of her daily lifestyle at the hospital , particularly her human relationship with the hero of the story ( The wounded soldier ) . Who she was always tries to comfort him to be not depressed which he put himself in it because of amputated his leg , to extend him with many supports of optimism and to love life to overpass this sorrowful dilemma and from these papers ( diaries ) what are stated on her tongue in the fourth page :

((When night and silence cover close over wards . I hear him complains with aloud voice with mixture of scattered words are hard to understand them but I distinguish certain names who are repeated by him , also about crushed leg that is drawn by two feet while they are touring specific places within his mind ... Things are mixed inside my mind and I do not understand anything . I failed in many tries to calm him after he awake and he indicates by his fingers to the wall ))<sup>(52)</sup>

The storyteller ( Mohammed AlwanJabor ) has resorted to make the story texts of this story through re – narration its events for two consequent times , albeit elements of construct story ( Time , place , occurrences , figures ) were not made any change to be mentioned , but this is not prevent to be there some minor differentiations here or there in both times that nature of narration happened events are required . Whereas the thing which can not be left in this story , though repeating narration events , that is variation of point of view in each part of the story according to change narrator of the story ( Wounded soldier \ Nurse ) . Where each one of them , has presented his opinion about narrated taking places through corner of view in which he observe events . The matter which made the recipient interacts completely with story details without making repeating of narration events any case of boring or desperate that to be together with element of repetitive wherever it is taken place or goes<sup>(53)</sup>.

### Conclusion :

In the conclusion of this simple research , no doubt pursuant to what are needed by prerequisites of academy research to show most important of its results that may be summarized as following :

- The narrator ( Mohammed AlwanJabor ) has paid attention in stories of group ( Socrates' Apple ) to artful conducting in time construction of storytelling events when writing their story's texts . These are represented by his high art abilities to functioning formats of structure story events of different old types which are modernized when story writing . So the narrator was neutral in this

field or in other words that he catches the stick from the middle , if can be said . It is not overcome structural formation on each other absolutely . Where he has functioned them mostly . Although prevailing some ratios in using one of them from other . It is may be returned to who imposes on the narrator this pattern without others of research subject , its main thought , nature of narrating it and not the reverse

- Disclosure contextual inspection which we made it on texts of the group subject of research that the utmost proportion of them have coordinated their story texts according to sequential system that was arisen from rise of verbal narration art . Which the short story does not know another method till beginning of sixties of last century and from these stories ( File , last show , phases , spell of light and mirrors , trees , vision banks , far music or others )
- The foundations of this construction are based on narration occurrences pursuant to their arrangements in time , starting from present time arrival to future . As the most important its art specifications is initiation in which presentation to coming events
- The storyteller ( Mohammed AlwanJabor ) did not convince in story writing according to traditional structure ( sequential ) , but resorted to follow up other construction methods . Where they are arisen from the core of story experimentation where in which he wanted variation of familiar traditional way in storytelling to be in line with movement of development or renew that happened most of arts of literature like short story , therefore he has used ( Interfered construction ) in stories like ( Hall dialogue , Bronze memory ) and used ( Parallel structure ) in stories like ( Trailer , drum ) . Whereas it used ( repeated construction ) in stories as ( Waves tune , stakes )
- Although this use come with less ratio than ( sequential construction ) , but the storyteller ( Mohammed AlwanJabor ) has made efforts through these three formats to invent varied story text completely for known sequential construction for subject to logic of written narration . This was represented by scatter events , surprised place movements . These in addition to out from natural series of events through using narration techniques like ( priority , retrieval , deletion , summarizing) or others of techniques that by which breaking linear time of narration story events . So the storyteller ( Mohammed AlwanJabor ) has entered into wide field of story experimentation from high gates

#### **Margins :**

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- (22)Seen: The Artistic Structure of the Novel of the War in Iraq: Dr. Abdullah Ibrahim: 38
- (23)The first rebellion against the successive construction occurred at the beginning of the twentieth century by some international novelists, including (James Joyce 1882-1941), (Marcel Proust 1871-1922), and (Virginia Woolf 1882-1941), and these are the pioneers of experimentation in the global novel, and they are the ones who invented what idiomatically called (the stream of consciousness novel). Viewed: The Artistic Construction of the Iraq War Novel: Dr. Abdullah Ibrahim: 38
- (24)See: Building the Novel (A Study of the Egyptian Novel): Dr. Abdulfattah Othman, Cairo, Al-Takadum Press, 1982: 291
- (25)The Orbits of the Narrative Universe (Papers on Faraj Yassin's Storytelling Experience): Prepared and Edited by Majed Al-Gharbawi, Al-Rawsamfor Press&Publishing and Distribution, Baghdad, Iraq, Edition No. 1, 2015: 127
- (26)Seen : Narrative Imaginary: Abdullah Ibrahim: 110
- (27)Socrates' apple: 19
- (28)Same source: 20
- (29)Socrates' apple: 22
- (30)Seen : In this regard (Bronze Memory: 45)from the collection research subject
- (31)The term (parallelism) has been mentioned in several translations, including ( Contemporaneous, alternating, synchronic, deliberative, concurring) , the reason for this discrepancy in the nomenclature may be due to the different references that referred to the term. Viewed: The Artistic Construction of Novel War in Iraq: Dr. Abdullah Ibrahim: 55
- (32)Structure and Significance in HaiderHaider's Story Collection (Al-Waool): Abdulfattah Ibrahim: 125
- (33) Seen : The Artistic Structure of the Novel of the War in Iraq: Dr. Abdullah Ibrahim: 55-56
- (34)The same source: 54
- (35)Seen : The same source: 54
- (36)Flaubert: Victor Bromber, translated by GhaliaShamli, The Arab Institute for Studies and Publishing, Beirut - Lebanon, 1978: 56-57
- (37)Seen : Novel and Reality: Mohammad Kamel Al-Khatib, Dar Al-Hurriya for Printing and Publishing, Beirut, 1981: 23
- (38)The artistic structure of the novel war in Iraq: Dr. Abdullah Ibrahim: 55
- (39)Seen: Narrative space according to Jabra Ibrahim Jabra: Dr. Ibrahim Jindari: 77-78
- (40)Quoting from experimentation in the Iraqi short story ( The era of the sixties): Hussein Eyal Abed Ali, House of Public Cultural Affairs, Baghdad – Iraq, Edition No. 1, 2008: 229
- (41)Although the narrator did not explicitly mention the time and place of the events, their general context, some details of the partial events were referring in one way or another to the duration of the war that Iraq witnessed in 2003, which ended with the fall of the previous regime that had been leading the helm of government in Iraq since the year 1968
- (42)Socrates' apple: 173
- (43)Socrates' apple: 174
- (44)Same source: 67
- (45)Introduction to Story Theory ( Analysis and application): Sameer Al-Marzoqi and Jameel Shaker, House of General Cultural Affairs, Baghdad - Iraq, 1986: 83
- (46)Seen: The Artistic Structure of the Novel the War in Iraq: Dr. Abdullah Ibrahim: 74
- (47)Seen : Narrating Postmodernism: Abbas Abed Jasim, House of General Cultural Affairs, Baghdad - Iraq, 1st Edition, 2013: 89
- (48)Seen : The Noise and Violence, William Faulkner, translated and presented by: Jabra Ibrahim Jabra, The Arab Institute for Studies and Publishing, Beirut - Lebanon, 4th edition, 1984: 7
- (49)Seen: The Artistic Structure of the Novel of the War in Iraq: Dr. Abdullah Ibrahim: 75
- (50)Seen : Postmodern Narrative: Abbas Abed Jasim: 89
- (51)Although the narrator did not explicitly refer to the time of the events, the context of narrating the events of the story, and what the narrator was sending (narrative signals) during the telling of the story clearly indicate the duration of the Iran-Iraq war in the eighties of the last century
- (52)Socrates' apple: 184-185
- (53)Socrates' apple: 190



<sup>(54)</sup>See: The story of (the bet): 81, from the group in question

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