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PATTERNS OF THE ARTICULATION IN ADHAM SHARQAWI'S
NOVELS (PRAGMATIC STUDY)

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ABSTRACT

In the pragmatic lesson, the researcher cannot exceed the theory of the articulation and the articulated; but he must rely on that theory as a major base on which the topic of the study is built. Accordingly, this research paper is based on the study of the narrative novelistic articulation by its two parties: the discourse and the narration. We took novels of (Adham Sharqawi) as a blog for the study; owing to the manifestation of the articulation patterns in them par excellence, as the three types of the narrative discourse are presented: the related, the presented and the narrated or the transferred along with the presence of the narrative imagined or what so called (the Relation), taking in consideration the elements of distinction among them – the discourse and the relation -

INTRODUCTION

The pragmatic study of the narrative discourse proceeds from the articulation of the speakers with utterances, which is a transformation process of language into articulated by articulator (1), since the articulated is a result of the articulation action (2).

However, as long as there is an articulated there must be co-articulated (the recipient) where the discursal communication would be achieved between those two poles by a natural channel representing a means for articulation and works to make communication continuous between them (3), and thus, the parts of the articulation theory contributed in producing narrative discourse – a blog of the study – in order to be ready for the pragmatic research. The formulas of the narrative discourse in the novels of (Sharqawi) have been multiplied as those

formulas are representing patterns of the articulation which is " a way of the narrator in displaying writing and presenting it" (4), collected in what so called a system of the articulation.

Based on the three determinants or ambiguities (I , here , now) two systems of the articulation are formulated by (E'meel Benveniste) which are: the discourse and the narration(5), then the researchers after him expanded in those two systems depending on the narrative role for both the narrator and the characters, where we found Saeed Yaqteen has classified them into the related discourse and the presented discourse and what derives from those two classes, then he added another type of the discourse which is the transferred discourse (6).

Thus, we have a stance with each pattern of the narrative patterns that in which the (Sharqawian) narrative discourse was within them.

First- The Related Discourse:

When the articulation theory has undertaken to produce the articulated, it transformed the individual usage of language into a discourse (7), and that the pragmatic research followed it to study the formed meaning and content in that discourse, starting from the first party which is manifested in the discourse represented by the speaker with his poem, language, and influential style in the other, reaching to the recipient and studying what the discourse created of influence in the co-articulated based on the way on which the meaning has been formed in the narrative discourse.

However, the related discourse was obviously crystalized in Sharqawi's novels, who relied on it in presenting meaningful thoughts and topics and letting a responsibility of the articulation undertaken by the actual narrator on time(*) and on the imagined narrators other time; since that the discourse doesn't be effective by its name just if it is achieved by a certain self, which could be from a linguistic sequence that has a beginning and an end (8), and that sequence depends on three determinants – as we referred to previously - which are:

The Pronouns:

there is no doubt that the pronouns are present in each narrative text – whether a discourse or a narration - , but what is meant by discursal pronouns are those determinants which belong to a reference "and this reference is mostly an apparent noun of a determined meaning, and from here determining the reference of this apparent will be a verbal evidence indicates the vagueness... because the meaning of the pronoun is functional which represents the present or the absent in the absolute"(9); since the pragmatic function of the pronouns is not different much more from the grammatical and linguistic function; where the pronouns are not found in language just to make speech abbreviated; and because the pronouns do not bear meaning per se; so acquired meaning and function from what they belong to.

However, a dialogue was occurred between (Kareem) and (the writer) who introduced him in the bus: saying " – it must be there who discovers talents that

are undiscovered before, don't give up! I am endeavoring to discover this discoverer!

He said that with a flagrant laugh showed a kind of handsomeness on his skinny face, and I asked him before he comes back to his shell: do you relate your tale, if there isn't any disturbance in my question?

You are talking about everything has love... that long-cherished desire which all look for and flee from it at the same time, it also has pain which is a bitter thing that never hesitate to teach its lessons with worst and more vicious ways, as there is in it the loss that is a black hole...there is generally in it the human struggle called life...

-May I have some details?

-I write in some of them about lovers never recorded by history, and the tongues didn't mention their two names when people talk about love...because they didn't have an ability to transform their tale into poetry, though they have struggled for love more than done by Qais himself"(10).

Thus, the pronouns multiplied in that narrative discourse with a variety of their reference, such as visible (I) in the writer's saying (I endeavor...) and invisible (I) in his saying (I write in some of them) as well as relative when (Kareem) says (you made me longing), all these pronouns are referent to visible nouns were mentioned before in the related discourse, which contributed in communicative discourse without violating meaning or language.

It was no different as for pronouns of the absent or addressee, where all indicate to a narrator or a person to whom a tale related in the discourse, moreover they bear a meaning of the reference they belong to.

Thus, when the writer repeats (in it) [fiha] (which is Arabic transcription) in the narrative discourse he undoubtedly denotes to the novel, as well as in his saying (some of them) [b'adhaha]. Perhaps what contributed in enriching communicative discourse is the great alignment between the two levels of articulation, i.e. between the actual author and reader in one hand, and the second level represented by the imagined author and reader from other hand (11). So, the novels of the (imagined author) – the writer- included the same implications that Adham Sharqawi's novel contained (The love and the loss and the thoughts generated from the womb of the communities) and he adds mentioning of the implications with reasons that led him for writing about it as the discourse would be clearer than a communication between two parties of discourse.

The Time:

the narrative discourse is positioned in a limited and identified time for the narrator and for the person a narration is related to him; as (Benfenest) emphasizes that the events are not the time but they included within it"(12). Benvensite allocates the present tense to be a time for the discourse and makes

both the past and future tenses connected to it as "whenever the speaker used the grammatical formula that referent to the present, he made the event synchronizing to the discourse"(13), and the time becomes more determined by existing time ambiguities that were present in Sharqawian narrative discourse when he says: "after a week of waiting I gained the agreement I want, the black cloudy of anxiety that was hovering over my head vanished to replace it by viable rising sun. The matters passed so beautiful, exactly as dreams, like all pretty and perfect things, those are maintained in memory on a form of a dream for its intense strangeness than we getting used to as a reality, thus I remind those days now, oh, Asmaa as a beautiful dream I enforced to wake up for it , and that awakens never prepared for it. Then we started together to prepare for the engagement, everything in the existence was taking a form of a smile in my view... At the jewelry I was

Oh! Asmaa, you are my fiancé now, I am not dreaming and imagining as I did before in every moment passed over me since I saw you for the first time, and now I can put you in my arm...I can catch your hand...I can put your shoulder in my arms..."(14).

However, the time of the discourse is determined in the articulation of the narrator, which is the moment when he has gained the agreement of (Asmaa) to marry her, though her mentioning by the narrator was for remembrance but he made the recipient feels that he lives a moment of happiness- when he articulated the discourse now- while what he mentioned of articulations belong to the past tense (after a week of waiting...) there is no doubt that these articulations are connected with the present tense of the discourse, as well as the events which followed a moment of his gaining the agreement (then we started to prepare for the engagement...) were itself related to the present tense of the discourse.

Accordingly, when the discourse positioned inside tense determinants, it enforced the recipient to live the events as he attends with the speaker in the time of occurring the event censoring this event with all its details and the tense with its effects.

The Place:

It's no different in place than in time regarding the discourse, where for each narrative discourse there is a determined place closely connected with the time of the discourse, i.e., the place is that the determinant in which the discourse occurs starting from a moment of articulating discourse reaching to a moment of the end. The spatial determinant was greatly present in the narrative discourse in Sharqawi's novel (When I met Omar) to be a reserve for the tense in case the narrator related about a battle, and from that "I'll tell you, and give you two examples of two incidents, as the incidents are more clearer for the thoughts than the abstract speech! The first was in my era, where M'awayya Bin Abi Sufyan insisted on me to ride the sea to invade Cyprus, and when I have never seen the sea in my life, I wrote to Amro Bin Al-Ass to describe it for me and its riders"(15).

There is a linguistic succession of a certain self, which is confirmed by multiple determinants used in producing discourse; since the narrator (Omar) wasn't enough to show the time of occurring the incident (in my era) but he followed it by mentioning a site of occurring it (Cyprus) and made it more accurate by (riding of sea). Then the narrator goes on in mentioning second incident in the same way saying: "the second incident was in the Caliphate of Abo Baker, where he wrote to Khalid Bin Al-Waleed to leave Al-Muthana Bin Haritha staying in Iraq and direct to Yarmook... What is important that Khalid Bin Al-Waleed decided to take another road in order not to be seen by Al-Rome, and there was no way for doing this just by crossing desert of Al-Samawa"(16). However, the pragmatic function of the narrative discourse (after it is articulated) could be summarized by the communicative function and what created of recipient's influence as it makes it shared to the speaker in achieving his intention; since we mostly see the narrator in the narrative discourse is vested two functions:

The first: it is a function of narration, in which the narrator participates with undetailed articulation (Relation) – as we see - .

The second: it is a pragmatic function (of discourse without relate), (17).

After he completed narrating the incident of the Prophet's death (Allah's prayer and peace be upon him) "when A'isha came out of her room to the companions and said to them the most painful phrase on this planet: the Prophet of Allah died! Omar Bin Al-Khatib refused to believe the story, and his voice rose in the mosque from the horror of the catastrophe"(18). He followed her by his pragmatic function, saying: "you are excused by prayer and peace be upon him) after one thousand and four hundred years, and the pain squeezing me and my heart is broken as well as I feel up Aisha's saying: the Prophet of Allah died! It's so difficult after passing these centuries to imagine that the Prophet (Allah's prayer and peace be upon him) was contained by a grave and buried under the sand..."(19). Thus, the person that the narration related to him felt the pain of losing with the narrator as they gathered in the same place and time at that point.

Second- The Presented Discourse:

The presented discourse doesn't greatly differ from the narrative discourse, but it overlaps with it; since the narrator in the narrative discourse resorts to variety in presenting events investing characters of the novel to be narrating for them, so the narrative discourse becomes more flexible.

However, if we excluded the narrator in Sharqawian narrative discourse, as well as the hero's character that Adham Sharqawi assigned him a task of narration- in some of his novels- we'll find a presented discourse at the writer represented by other characters in the novel, in which the presented discourse was divided into two sections:

-A direct presented discourse: in which the characters talks to the recipient directly without interference of the narrator.

-An indirect presented discourse: in which the narrator interferes in the discourse of characters and there is a hint to indirect recipient (20).

Besides, if we dealt with the procedural side in the blog of the study, the direct presented discourse was strongly current in the Hajaji dialogue and the intellectual discussions that were conducting inside the prison between (Maher) and (Hisham) in the novel (To Make My Heart Reassured) , (Dr. Mahmood) and (Firas) in the novel (A sperm).

In an indirect presented discourse, a dialogue held between (Abi Hamza) and (Abi Asmaa) where Asmaa participated as a –narrator for the discourse- with some utterances to arrange that dialogue. She said that" there is a matter I'd like to tell you about if you both allow me. The eyes of all directed to me, which made me confused a little, but I followed quietly:

I and Hamza took a decision I'd like to acquaint you about, and I beg you to recognize it and to be supporter for it. Your father immediately initiated to say:

-We are always supporter to you, oh, Asmaa, told us what there are in your mind without hesitation.

-This my guess of you. I said that and I my eyes turn between my father and your father, then I added: We decided to make a baby. The question marks were filled eyes that fixed on my face while my father said:

-Do they allow for prisoners' wives with Khilwa during the visit?

-She sighed, saying:

-No, my father.

-How will this matter happen then?....

Your father interfered quietly, saying:

-Allow her to explain the matter, oh! Aba Asmaa (Asmaa's father)

-I agreed with Hamza to smuggle a sperm for me from the prison...

-I don't know what I say to you, oh! Asmaa ...

But your father hastened to say:

-Wait my friend, don't be in hurry...

-Oh! Aba Hamza (Hamza's father) this matter doesn't stop on the law only, there is society..."(21).

However, the characters appear in this formula as if they on the theater that assume a process of narration(22); since their role could be more prominent than the narrator in narrating events, though the narrator's interference made the recipient closer to the theater of the events, where he supports the linguistic expression by non-linguistic ones and body gestures to make the recipient analyzing what the characters said due to the cultural and social reference which belong to those characters, an oriental society mixed with a religious aspect that it couldn't accept it easily, so the narrator's portraying for the character of Asmaa's confusion and anxiety was successful in communicating an idea of preventing suspicions, reinforced by Asmaa's father stance by saying (there is society...).

Third- The Narrated Discourse or The Transferred Discourse

The narrated discourse occupied so great space in the blog of the study, since it possessed on two novels of it, moreover the narrated discourses dispersed in novels like (A Pulse, A Sperm and To Make My Heart Assured): the writer proceeded to transfer the other's talking in a literal way in some point according to what so called the direct transmitted discourse "and he may transfer it into a direct recipient (addressee) or indirect"(23).

Accordingly, the speaker may transfer a discourse for another speaker without maintaining the original talking due to what so called indirect transferred discourse, therefore; the form of the narrated discourse will be close to the form of the narrated discourse, since it isn't transferring text by its articulations but by its content (24).

Thus, the narrated discourse was present by two types in Sharqawi's novels, since we found him in the two novels (When I met Omar) and (Second of the Two) bends to the indirect transferred discourse in his several discourses in order not to make the novel transformed into a book of Biography's books, as he was displaying the transferred discourse in an enjoyable narrative style and that he didn't maintain the original talking literally; but he transfers it by his own way (25); and this didn't influence on the objectivity of the discourse; because this objectivity as was clarified by the professor (Salah Fadhil) didn't confine to the conformity of the original discourse but it also depends on non-interference of the transferor in the meaning of the discourse or distorting it (26).

On the other hand, we found a direct narrated discourse for him, since he was resorting to it when there is a required need for it than indirect narrated discourse, particularly when that discourse is a pretext of Al-Hajj's pretexts (27). Thus, with the writer's acumen in keeping the boredom away from the reader, preferred the phenomenon of multiple sounds, so he vested to some characters of the bus in the novel (To Make My Heart Reassured) a task of narrating the discourse by themselves with full objectivity giving up his authority in the novel, and he stated this, saying: "inevitably, oh, Waad to come back to the bus time after time, and here I'm coming back you once again, took you out of your hands in a tourist tour in a life of a woman we knew her closely, she is (Rayhan), and this is her tale as she related to me!

I am now at the late of the forth decade of my age, I don't know exactly how I feel..."(28)

We mostly glimpse alignment between the two types of the narrated discourse, where the writer modifies in the transferred discourse and narrating it by his style with representing many phrases found in the original one, particularly in the dialogue among characters, such as: "I hug in you all those who loved and lost!.

I hug in you the lord of people if he loses Khadija ... leaves all Makah to Harr'a Cave and she made him loves Khilwa (to be alone) ... he came down from the

cave terrifying from the horror of the moment, and trembling from the coldness of the experiment... she defended him till latest soldier from the army of her breast tenderness! And Allah does not shame you Allah!...

I hug in you much more if he loses glory!

And I come back you to the beginning of the story...

Since his father died and he was still a child... as the youngest and the most beautiful one came to him and said...

-Peace be upon you, oh! Man

-Peace be upon for you, oh! Beautiful.

-Take these Dirhams [money].

-Dirhams? Why do you give me Dirhams? ..." (29).

However, the writer presented the narrated discourses in amazing and beautiful way and included them phrases that narrated literally- as mentioned in Biography books- particularly the dialogue, and he goes on in that way in the next pages of the novel (30). And that is only a keenness from the writer to maintain the objectivity of the idea in the first place, and secondly to "reveal the feelings of the talking characters as well as to show their ideological backgrounds and attitudes about different issues that the novel dealt with" (31)

-The Most Important Reasons That Led Sharqawi to Lean on The Narrated Discourse:

1. The writer greatly relied on the factor of storytelling in his poem; as there is no room to relate stories either by narrating them as they are or telling their idea on the writer's tongue- this is if we exclude the legendary stories within the non-detailed articulation (Relation).

2. The nature of the discursal foundation that the writer belongs to had a great impact on relying on this kind of discourse without anything else, since we found him doesn't go far from the way of those he agrees with them intellectually, including the writer (Ali Al-Tantawi) in his writings which were combined between the narrated stories and his literary style in analysis and interpretation (32).

3. Adham Sharqawi invested the narrated discourse in the Hajaji strategy, which acquires its strength from the multiplicity of voices- there is no room to mention in this research paper- that besides what I mentioned previously in the nature of my novel (Second Two) and (When I Met Omar) and the reason of possession of the narrated discourse on its two contents.

Forth- The Relation:

According to (Benfenst's) concept- we mentioned earlier- the relation represents a way of the ways that in which the narration is performed, engulfed by a non-fiction aspect mixes with the writer's imagination to produce for us a (narrative imaginators) includes entities, events and cases of chronicles within time and spatial framework (33).

However, the relation was not the result of modern literary writings; but it was preceded by many symptoms which were as ancient as the history of the human being, represented by legends and tales narrated to be the first spark of the birth of old related narration then the modern one.

The instinct of narration at the Arabs was often lead them to amplify the event through blowing it with transparent material of fantasy to be able to get thrilled and astonished, but the narrator remained at the same time keen to delude the other recipient with a thread of truth to organize the beads of the events, since the astonishment increases whenever this strangeness of the event is a result of the reality, and from this point we can interpret phrases remained constitute a narrative imperative in narrative forms absent in our Arabic heritage such as : they claimed , I was informed or the narrator said ..." (34).

Thus, the relation mediates between reality and imagination; since the tales that convey a historical event cannot be considered a narrative imagined; because it differs from it in the three determinants (I , Here , Now), and that's made (Gilberderan) neglects history in his talk in the imagined and he classified it into symbols and legends, paying attention to the historicism that responds to a specific time intention (35); but by the time he exceeds what there's and overtakes it, remains keeping a look at every moment of the implicit meaning of reality (36), and so we found the writer investing the (relation) in expressing his views in the living reality relying on his imagination in excitement and thrill without drifting away from the social dynamics.

In a situation for Sharqawi in which he treats a psychological impairment in the human race trying to intimidate of its consequences and heinous, letting the talk comes across to (Khalid's father) to narrate a narrative imagining and say: "Once upon a time, there are two neighboring brothers, one of them was rich possessing a lot of money and rational mind, Kareem consoles people with his money, and his relatives were closer in consolation and his brother was on top of them, whereas the other brother was greedy and didn't recognize his brother' favor over him, and this envious had nothing in life just to equal his brother. One night, this envious brother slept and dreamed that he was in a large grotto, and walked in it till he found a light and scratched it, a giant genie exited from the light and said to him:

-I'm on your command, I'm under you dispose.

-I want to equal my brother.

-I was created to achieve wishes from the things not to give advices, but in that country there is a bleak mountain, has neither water nor plants, only one tree in its peak called a tree of wishes, go there and it will guide how to equal your brother..." (37).

How strange the human is! He keeps Qabeel's blood running in his blood! He walks in the deserts and wastelands to make the instinct of hatred and envy saturated. The writer was creative in selecting the naming of (a tree of wishes) expressing that there is no way to hurt the other only by following lies and falsehoods, then the writer keeps on to mention the characters that participated with the envious brother and he was creative in the selection, too. Between a

luxurious feature, fierce hyena and a gardener whose eyes narrowed of what he had (38), gathered by one feeling embodied in Almighty Allah's saying: "Or envy people for what Allah gave them of His favor"(39), and so the bad cunning staring his companion and the hyena eats that foolish envious man! (40).

However, the narrative imagination has succeeded in treating the reality that full of sick souls because they are the actual motive behind every vice, that Adham Sharqawi expressed before he embarks to relate- so he said: "the matter is not about the cause, but about the sick psychology of the person, take a theft as an example..."(41), and for his faith that a society or even a time of the times wasn't void of sick souls; so he found in the relation his purpose, particularly he started it by saying: (Once upon a time...)

Undoubtedly, his relation came as an embodiment of the human dispute between good and evil holding a comparison between the positive character and negative character represented in the two brothers.

The Narrator and The Three Ambiguities in The Narrative Imagination

There is no existence for the narrator in this style of discourse, since he disguises behind the imagined characters declaring a control of the tale completely, so he is the absent narrator or what so called by Martin (The authoring narrator) (42), and some called it (The oblivious narrator)(43); as he uses the absent pronoun"(44), and that pronoun mostly connected to the narrative verb (was) such as: "the legend says, and so far you were passionate with the legends Asmaa, at first there was no love, and that man discovered it by coincidence... The humans were male and female living in a place of this earth without feeling and emotions... And if the man's instinct had excited he took his baton as if he was going to hunting, and hit a woman on her head and knocked down, then he dragged her to his cave to eat it as he eats his prey!.

The woman was... but the man of the cave was bored didn't stay at one woman as if he was hunting a prey for each day he was hunting a woman for each night... and that was the first time he did see a woman...and that was the first time the women did see a man ask for a certain woman"(45). The writer in the previous text " talks with the absent pronoun and does not interfere implicitly; but the events do not present to us only what he himself sees, not as the characters see"(46), and that's what we really found, and who follows the next pages for a legend (The man of the cave) finds that Sharqawi made the reader penetrating in the imagination and proceeded to diversify the closed and opened places (The cave, the forest, the river) and he was smart in portraying the course of events preferring the adventure and the trouble that affected the man of the cave "he has to exit from the forest to find the first river and crossed it and thus he walks and walks till he overtakes seven rivers, then finds himself in front of a mountain has nothing but a sole tree on it, which at its huge stem there is a cave contains the great mystery whom the latter will be owe to him for discovering it..."(47). After a hard journey and bitter struggle he reaches the mystery, the great mystery which represents ideology in love: "from this moment the women won't be hit with batons...won't be dragged to the caves... won't be all equal in Man's eyes... and one woman will become all women in

Man's eyes... and that one man will be all men in woman's eyes!... and the man will raise the most delicious bite in his eyes and put it in his wife's mouth and say to her: Eat to get me stuffed.

And she will raise another bite to put it in his mouth.

And say to him: Stay with me to be...

And from this moment the looks will say what the words never say and the bouquet of flowers will say that hundreds of poems never say and a long hugging will say what language disabled to say whatever it tries without it!"(48).

Therefore, we found Sharqawi states in the novel that he created that tale for his darling (Asmaa) who liked tales that its narrator was unknown (49). The author's overuse of the verb (was) in the text which was mentioned earlier refers apparently that "the time was separated from the writer preceding upon him, though it's just a narrative trick and novelistic technique to deal with the time"(50).

It's obvious that the time would frame any pattern of narration patterns, and the difference between the discourse and the relation according to the three ambiguities doesn't mean canceling time in the narrative imagination, but it means the emptiness of the relation time from the time ambiguities which is "lying down and not extinguishing... the dull time passes and does not pass but stays seeking for a language applies to it"(51), i.e., the time of relation is open and boundless, and it does not refer to the present time at all. And so is the place; there is no event floats without a spatial framework, but the place of relation "is not formulated with a visual term, it is a place you couldn't see, and if you could imagine it, it is a platopic ce in an imaginary time"(52), it perhaps that's why so many scholars have launched a term (The space) on the place-time in the narrative imagination to open the door in front of multiple interpretations and jurisprudence done by the recipient, and so these studies produced namings for several spaces, there are magical, wonders and legendary spaces(53), which were present in a novel (A Sperm), so he made the time worlds for the legend (The Love is Blind)(54) in an unlimited space environment and with unlimited geography as well "the legend of the Blind Love is further in time than the legend of the Man of the Cave that I related to you, so if the legend of the Man of the Cave had its events occurred in an earlier period of the Man' age on this earth, the legend of the Love is Blind had events occurred on the earth before the Man created"(55), so he invests the content of the relation- as usual- in refuting the idea that he does not believe in and stabilizing what he sees suitable for the written topic, then he says after he finishes narration of the legendary tale " the love, oh! Asmaa is not blind, it is our passion, but it causes blindness of hearts!... When we love, we only see the good things of those we love, and imagine if it isn't causing blindness of hearts, wasn't it going on?! No, I don't think so..."(56). Then, he shows his view in legends and (the relation) saying: "you always say to me: the Man doesn't appear as he is just in the legends, as the narrators are being on their nature, and so they say what there is in their minds without a shyness...I find enjoyment in legends more than you, but the difference between I and you that I can't consider it more than a literary text with its imaginative formula, whereas you originally see it as a fact seized by

fantasy!. However, I have regretted to tell you that a one who created legends was not the Man's fantasy, oh! Asmaa but his ignorance!"(57). Inevitably, the truth has a space in (the relation), since the narrative imagination even it was absentee to the narrator, but it was originator to it, in which he presented his top ideas without a censorship of his readers as what he wrote was a truth seized by the imagination as (Asmaa) sees.

Summary

There is a multiplicity of the narrators in the blog of the study, since the writer has embodied the character of the narrator in the novel (A Pulse), and he vested the task of the narration to the two main characters in two novels (When I Met Omar) and (Second of Two), as well as he has a variety in the other two novels (A Sperm) and (To Make my Heart Reassured) with imagined narrators. The writer invested each pattern of the articulation patterns to achieve a goal or intention he wanted, as the related discourse was his wide domain to express what he wants and so we found him performing two pragmatic tasks which were: the narration and the interpretation, and if he wanted to make the boredom far away from the reader, so he tends to the presented discourse, whereas the narrated discourse was his instrument that it always be present in entertainment and persuasion.

However, while the writer has invested (the narrative imagination) or (the relation) in a paradox way, he uses it to support an ideology or a philosophy he wanted and the absence of the narrator and the three determinants become more suitable for the proposition he wants, while we found him on the other hand citing legends to refute an idea he saw incorrect declaring that it's no more a race of superstitions.

MARGINS:

The Lexicography of Narrations, Mohammed Al-Qadhi et al: 110.

See: The Linguistics of the Articulation and the Pragmatics of Discourse, Thahabia Hamo Al-Haj: 18

See: The Stylistics and the Analysis of the Discourse (A Study in Arabic Modern Criticism), Noor Al-Deen Al-Saad: 1/217

See: The Literature and Semantics of Todrof , Translated by: Mohammed Nadeem Khafsha: 81.

Problem de linguistique generals, E. Benveniste, T, p. 236, quoted from: Pragmatics of the Narrative Discourse (An Analytical Study from Wahi Al-Qalam for Al-Rafe'i), Mahmood Talha: 82.

See: Analysis of the Narrative Discourse (the time- the narration- the focalization), Saeed Yaqteen: 197-198.

See: Linguistics of Articulation and Pragmatics of Discourse: 101.

(*) It's most common in the Novel (A Pulse).

See: Analysis of the Narrative Discourse (the time- the narration-the focalization): 21.

The Stylistic Structures in language of Arabic Modern Poetry, Mustafa Al-Saadani: 134.

The Novel (To Make my Heart Reassure): 229-230.

- See: J. M. Adam, *Linguistique textuelle*, p. 50-52, quoted from: *The Pragmatics of the Narrative Discourse: An Analytical Study from Wahi Al-Qalam for Al-Rafe'i*: 77.
- Linguistics of Articulation and Pragmatics of Discourse*: 116.
- Problems de linguistique general*, p.73, quoted from: *Linguistics of Articulation and Pragmatics of Discourse*: 117.
- A Sperm* : 88-90.
- When I met Omar*: 61.
- When I met Omar*: 61-62.
- See: *Pragmatics of the Narrative Discourse- An Analytical Study from Wahi Al-Qalam for Al-Rafe'i*: 80-81.
- Second of Two*: 16.
- M.N. *ibid*
- The Ideology and the Environment of the Narrative Discourse*, Amro Ellan: 106-107 , as well as: *Analysis of the Narrative Discourse*: 197.
- A Sperm*: 286-288.
- See: *The Structure of the Novel (A Comparative Study for Najeeb Mahfoudh's Three Novels)*, D. Seza Ahmed Qasem: 65.
- Analysis of the Narrative Discourse*: 198.
- See: M.N. *ibid* .
- The Ideology and the Environment of the Narrative Discourse*: 107.
- A Rehtorics of the Discourse and the Science of the Text* , Salah Fadhil: 126-127.
- See: *To Make My Heart Reassured*: 155.
- To Make my Heart Reassured*: 155.
- A Pulse* : 254-257.
- A Pulse* : 258-262.
- Techniques of the Narration in the Novel (The Andulsi House)*, for Loaseeni Al-A'raj, Issa Belkhabat: 56.
- Such as: *Stories from History*, for Ali Al-Tantawi. What has come in its introduction: "I didn't restrict with the restrictions of the story and stand at its limits; but I was taking the news, considered it in my mind, and imagined its details, then I try to present it in an extended way... and to be look like a presentation (the reportage) for a while, and I was perhaps controlled by the desire in Psychological analysis and so I prolong...". See also from *Wahi Al-Qalam*: 2/90-91.
- See: *The Poetries of the Imagined*, Al-Arabi Al-Thehni: 152.
- Patterns of the Narration in our Arabic Heritage*, Naser Jaber (Shabana) : 422.
- See: *The Imagined and Communicative (Paradoxes of Arabs and West)*, Mohammed Noor Al-Deen Afaya: 41.
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