

**Al-Mutayyasariid according to Abd al-Khaliq al-Rikabi, a novel
(The Seventh Days of Creation) (Critical study)**

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Jinan Hussein Khnyab Darraji ¹, Dr . Bahar Siddiqui ², Al-Mutayyasariid according to Abd al-Khaliq al-Rikabi, a novel (The Seventh Days of Creation) (Critical study). Palarch's Journal Of Archaeology Of Egypt/Egyptology 18 (7). ISSN 1567-214x

Keywords: The Seventh Days of Creation, Iraqi novel

ABSTRACT

In this study we dealt with the phenomenon of meta narration in the Iraqi novel, and it tries to answer the following questions: Does the modern narration exceed the limits of alliteration in the Arabic language, has the contemporary narration crossed the boundaries of the gender? One of its importance is to shed light on the meta, narrating this phenomenon, and the study aims at opinions on what it is called a meta narrative and its dimensions, and it includes three investigations, the first topic: that our endeavor faces an important obstacle - the theory of knowledge, because the Iraqi criticism, while using modern narrative theses, is a thesis (Beyond the Narration). It should be, especially (metafiction / performance / meta realism). As for the second topic, the concepts of the modern Iraqi novel, because what worries us about it is the Iraqi novel and the law of the effect of change of homogeneity between the sexes on he - she. The Iraqi novel took a modern narrative - two sides intertwined, though not clear enough: The first: a modern narration with channels based on the balance between presentation, nature / message and symbol / private and public / appears. The subject and the subject, and perhaps the most important symbol of this process: Abd al-Khaliq al-Rikabi in the novel (The Seventh Day of Creation) as a fictional arkology story consisting of seven graded layers, in which Abd al-Khaliq al-Rikabi appears. Pose himself - the seventh narrator

Introduction

He must realize that what happened in the modern narration, including the storytelling, is part of a broad change, and that the mismatch of races altered by the "heterogeneous law" is one of its most important manifestations. This change in the literary symmetry and this confrontation: Has the modern narrative transcended the boundaries of the sexual? In other words, has modern narration become (a domain outside of narration) through the exploitation of sexual desire? It no longer maintains the purity of the pure before answering alliteration and mixed narration, so what about the novel - which is one of its unstable worlds? Yes, races are more responsive to change, and species tend to evolve more, so we no longer need to know the narrative or novel: genus or species? We no longer need to know that the concept of sex in races and species is broader than sex, especially after examining the single and correct meaning of the relative pluralistic meaning in the system of cognitive systems. And then we must go beyond (first) the emergence of the novel in our country - such as referring to forms of hadith, references, autobiography or narration, and we must go beyond the traditional question (second): Is the novel the fruit of work in our country, is it another education, the culture of the novel in Our country, and then how can we present ourselves as a narrator from another position Educating with others (because caution may conflict with authenticity but does not cancel it) if we need literacy for this culture, although Todorov stated that we should not expect that We show the transition from one literary genre to another (it is a pure mistake) the conflict element in heterogeneity. What concerns us is the law of variables, determining the status of the Iraqi novel in the field of change in the modern narrative, especially the area that stands behind the narration. Because the main concern for us: The degree to which the Iraqi novel responds to heterosexuality according to the law of the effect of sexual heterogeneity? Also: What is the conflict element in the heterogeneity of the sexes in the Iraqi novel? If: Are there Iraqi novels that he can follow? Meaning: Has the Iraqi narration exceeded the basic rule of the previous novel? Especially after the sources were shaken by the narrative fact that this humanity has been fully proven. So reading this approach - examining the aptitude system for the Iraqi narrative, especially at the level of how to record the symbols of development in the modern narrative, and then how to write the Iraqi narrative in an area that goes beyond the narration (including) what is behind the novel.

Slowly first, we direct the reader's attention to three main issues:

First, that our endeavor faces an important obstacle - the theory of knowledge, because Iraqi criticism, while using modern narrative theses, is a thesis (behind narrative). It should be, especially (metafiction / performance / realistic meta).

Secondly, this term (narration) is narrower than the concept (narration), so we tend to use fictional writing because it is a combination of writing and (narration) means writing that interacts with the text and leads it in turn to the concept of the text and the overlap of the text

And we will see in another context - how the nature of narration with the emergence of the new writing so that this change will spread - the nature of the novel, which is one of its contexts, to the same degree, and perhaps (the plurality resulting from writing - is one of the most important features of the heterogeneity between the sexes in writing new novels.

Third: To move from a theoretical hypothesis to a textual study, we will suffice with identifying the most important concepts of the modern Iraqi novel, because what worries us about it is the Iraqi novel and the law of the effect of gender homogeneity change on he - she. The Iraqi novel took a modern narrative - two sides intertwined, though not clear enough: The first: a modern narration with channels based on the balance between presentation, nature / message and symbol / private and public / appears. Subject and object, and perhaps the most important symbol of this process:

Abd al-Khaliq al-Rikabi in the novel (The Seventh Day of Creation) as a fictional arcology story consisting of seven graded layers, in which Abd al-Khaliq al-Rikabi appears. He forms himself - the seventh narrator, but the seventh layer ends with the seventh (noble) letter as the code that contains the missing letter of the perfect man, and this is a normal layer because it is located in the world. Unseen. Although "The Seventh Days of Creation" is not the first Iraqi novel in which a (potential author) technique was invested in the novel when the author (Abd al-Khaliq

al-Rikabi) entered the novel, it is the first novel - which can be described as a subtitled, meaning a novel within the novel. And he is distinguished in this endeavor - Taha Hamed Al-Shabib in (Al-Zaida and the Sixth Story), and perhaps the novelist's excellence, Al-Shabib - is more influential.

The first topic

Beyond narration (term, connotation, and context)

The term "Meta Fiction" may be new, but it is linked to an ancient or inherited function in the history of fiction. The term's development dates later from the work of a philologist.

Meta-Language / Beyond Language - (1961), and define it as such - a language that represents another language instead of facts, situations and non-linguistic things in the world: it is another language under which it means that the term (post-language) is the language that works with another language. And thus another language becomes meaningful to it, even though William J. Grass used and worked for the first time (meta fiction) in the notation of fictional literature and the diversity of life 1970, which was first taken from Patriciaowch, crystallizing and condensing language and crystallizing the conceptual burden in some way towards meta fiction.

As a tendency within the novel rather than a secondary gender of the novel, a spectral fictional direction assigned to it. Then Patricia Woch - meta-fiction, as it is, is an experimental nature / it is self-reflexive / self-productive / and it is fundamentally up to me how to construct and destroy an imaginary illusion. Also, the spirit of Netfiction places its resistance in the form of the novel / and the world itself from the perspective of the meta-fiction story building, functioning, and structure of independent signaling systems. Because it includes a narrative that gives self-perception its structure, (the concept of language) "they all present different perspectives on the same process." (Patricia Woch / Meta Stories p73) In the case of ambiguity, it is a term

It is parallel to the meta-fiction theses, i.e. (the novelist's entry into the novel) or (what is above the novel - fiction)) and carries within it the conceptual and intellectual burden of the Western reference,

This needs explanation, because it is confusing when working on it and from this confusion - what Wallace Martin referred to in his book "Theories of Modern Narration" is himself (the implicit narrator) that it is "a story narrated by a character in (merged) and referred to by some beyond the narration - dead. Narration or Hyponarrat) stories are critical.

Does (what is behind the narration) mean the implicit narration or what is called the underlying narration or the implicit narration(Dr. Wassini Al-Araji / Questions of the Arabic Narrative Text, p. 100)?

What does metafiction mean to us is how to use the term in a semantic sense? If (meta fiction) means (metacharacter), then the non-narrative story is despite the similarities that may reach a degree of similarity or harmony between them because the story is not like the story, and not every story creates a story, so the narration becomes a story or pretends. It is a story that reaches the type of literary story (beyond narration) meaning narration that "works on another narration" (Wallace Martin, p. 21) (this novel is another) and it is also behind narration, marking the transition from one text to another in the form of leaving the previous narrative column by cutting the field. In another field for achieving distinction - Le depassement, which means achieving a new possession of the syllable to a new area, but is (behind the narration) the beginning of a break with the history of the narration or is it assumed (the end of the narration)? Is it where the transformation from essence to action is achieved, and with it the ultimate meaning of the infinite sign? And if the narration means (the node consists of a temporal and causal sequence), then what is behind this narration is no longer related to the disintegration of this group, but began to move towards permanent openness or disappearance of a solution. This node and also refers to the structure of the narration, so why is the narrative not built as the nature of the narration in general changes with the emergence of (the new writing), and perhaps the most important effect of this writing on the narration is that it created a category that did not exist before, a story. And the explosion of imaginative energy due to unspoken words sometimes in the narration, and thus the narration no longer plays a role (the news and the narrator as well as the informant), not because the novel is an unstable formation in Robert

Scholes' phrase (Pierre Bourdieu, p. 90), but because this is the reason (a changing area of different types that does not have It is clear that the transitional writing of the novel tends towards the open form or the open end, because in order to achieve closed factors, there is no need for other closing factors (such as the concept of the end), such as the first contact with the next, the logical sequence of events, the horizon of possibility and custom, Is this a sign of (the end of the narrative)? Karl Marx predicted that history, and perhaps narrative, would end where there is no class society (this novel begins when the world system collapses or when the need to explain the origin and structure of the world arises, and if necessary, the consumer ends (or finds a desire for permanent gratification), and if This is the class society that has provided the novel with a missing theme, so what kind of society would it have replaced? Is this a postmodern society? If so, then postmodern society is more complex than class society, especially at the level of the dissolution of the concept of progress, And the emergence of new technical values, then the emergence of a conflict between the subject and the object. So it is natural that you are busy writing a new b (Aesthetics behind the novel) - such as preoccupation with the narrator's form and position, and the author's presence in the novel - is more concerned with other world speeches, which means that the underlying aesthetics Behind the novel is more sensitive to the fact that the values and reality of the world have changed. War / inflation / market / globalization / new world order (even when divided) .The structures, structures and semantic systems of these human resources change.

The second topic

Novel theory as a novel (every novel theory must be a novel(The seventh days of creation

)On the Seventh Days of Creation) appears in the form of a novel by Abd al-Khaliq al-Rikabi, the author of the novel. A space for the novel - in a way that differs from the existing standards in writing a novel according to knowledge of the new text, including:

1- The author of the novel is a set of values belonging to a familiar writer, the reader writes himself, and although he shows the subject of the speech in it, but by denying the news about it in itself, he opens the way for the movement of characters and ideas, and the events that grow and take shape, change according to the position of their reflected point of view. And the mirrored, so the author is: character creator / discourse actor / narrative vector (with a multi-magic intermediate structure.

2- The novel is the author of a story series of different styles, which multiply shapes and sounds and are formed according to the gradual layers of ups and downs, and it expresses a free duality in its rise and fall, to the point that the layers of the narrative view are multiplied by the action of plurality) Abd al-Khaliq al-Rikabi / The Seventh Days of Creation / Novel p. 44).

The layers of narrators, which become this plurality, are another extension of the multiple levels of storytelling.

3- The author of the novel is the author's narration - a form of overlap between the narrator (Narrative discourse / investigation - Saeed Alloush, p. 318) (the narrator), (the collection of quotations), (the biography), (the science of religion), (imperfection / perfection) and (oral / written). For textual purposes, these three features coincide - we prefer to move in a circular grasp context - with three levels that are inconsistent with the author's position.

Author's fictional crafts:

The author's fictional letters: What if Bakhtin claimed that the novel as a whole is a multilingual phenomenon? (The seventh day of creation) combines the narration between the subjectivity of discourse and narration of news / the theological nature of narration and written narration / the historical document and the space of history / the formalities of intent and the multiplicity of interpretations, a gap between theory and novel, and there is no technical distance between the reader and the writer (Vladimir Krzysky / Afaq Maghribia, p. 172), just as the theory of the novel searches for a novel Parallel (Abdul-Khaliq Al-Rikabi / Al-Arabiya Magazine, p. 192) / lines cross at the same time. To extract the author's fictional industries, where we preferred to move from the author's point of view or the field the author is moving to, and how to choose this fictional position,

Rubber, in particular, who chose the author to be the seventh narrator, and from the sixth narrator, the author's skill in making the characters rise and fall towards the author as the center of the novel, and the author's deterioration in his inclination towards the novel. Personalities as views of the future progressive today. My character from the storytelling that rises to the writer and the writer in turn is a lust for those characters so that the two sides alone realize in the pages of this topic what was forced in the mind of the novelist to imagine. Ideas - Guesses are obtained by working in the form of letters and words in the novel and appear from the author's point of view. Novel / form indicator / point of view / in a fictional situation involving intersecting texts (my story lies in those incompatible cases: oral texts, documents, history, secular and literary writings) but what is the mixture of these texts? The character of the poet answers the author's own question in the novel) which is the modern style of the novel. "The style of the novel is a group of styles, and the language of the novel is a linguistic system," Bakhtin said. Although the intensity of the novel is concentrated in the author himself, but in a standard circular fashion. With the movement of characters and narrators, the situation is not limited.

This is self-centeredness, the ownership of the world and the provocations in which a person liberates himself from the center, but without abandoning it, because it gives way to a diversity of opinions in the formulas of dialogue or contradiction between them. The phrase of the narrator's point of view that appears and disappears in the narrative news circle (the narrator said) in three chapters of the novel (Ishraq Al Asmaa / Ishraq Al-Asifah / Enlightenment). It belongs to the standard system of the author, as it shows a textual character parallel to the author to the point that the narrator's sayings are equivalent to the author's statements, meaning that the narrator's sayings here are equal to the author's sayings when the character of the ghayat is the sixth narrator in the copy. The linear is the condition of the seventh narrator of the author, instead of that The author gets to know the narrator Shabib Taher Al-Ghayas (and you are in my novel, which is still ongoing, you do not just stand behind you every line in it, but you are at the core, without you, and without the articles you wrote for me, I would not have dared to write a letter about it, but I will not hide the line for you. I wrote on the envelope containing (Wallace Martin / modern narrative theories / ibid. P. 588) your articles - let everyone, according to what you wrote, allow me. This may help me to draw inspiration from the traditional chain of transmission in the way I relate the texts, given the fact that these texts, as well as thinking about the nature of the narration of these events in this The direction, narrated or written by many narrators or written, expands the perspective presented by the novel as a theoretical formulation of the novel below. It does not overcome the viewpoint of the characters, to conclude with his stigmatized character.

Humility in the face of the emergence of different levels of expression:

There is no math and reflection in this group. The storytelling narration and they differ in interpreting the events verbally and in writing due to the different aspects of the biography, and for them coding is considered an intermediate structure for the intersection between the oral and written stage and the disagreement about the interrelationship. Speech and narration of news. The narrator is the informant, and the author is the seventh narrator who listens to his narration, and then the author of the seventh text gets its form and content from this novel, and if the author chooses the medium, according to the sixth narrator's opinion, upwards. It begins and ends with one-seventh of the narrators as whims and whims, so this stance is the gradual layers of overlapping viewpoints that filter through the ascension and move through a chain of narrators, which means that fictional news is filtered from top to bottom (Beyond the Narration - Beyond the Novel, p.22). Casting the seventh layer. If the author sits on (the seventh day of creation) at the center of the novel, from the reader's point of view, then the truths of creation have been fulfilled: the narrators, characters and actions applied to the author according to the author's point of view. A new rule appears added to what has been set regarding the destination by Todorov as a listener of the narrator as narrated by the listener and active narrator - the creator of characters based on an animated posture with creation. Discovering the narration as Badr Farhood Al-Tarish says to the author in the novel (Let Badr Farhood Al-Tarish be a non-poetic name that may provoke your disgust for moving between your open sayings, for I am a man.

I love the facts of history, so let me delve into your narrative with my dad, the south, and the notoriety that blames my birth without my fault. Let me see myself as I imagined and give me the illusion of immortality. All of this is transient and perceptible (Novel / P.14). Regarding the author, Shabib Taher al-Ghayas says: "I made him one of the most important characters in my novel, but he was the main hero on which the new narrator relied." Pomegranate / p. If the author is a round subject in which characters reflect and reflect their point of view, as in the mirror narration is the center of alternating faces. But what worries us here is not the narration of a formula or a rule, but how the vision is adopted or how the point of view is adopted in creating levels of expression or news, for example, how the author presents himself to us and how about we learn events from his point of view in the novel.

And when the author decided to write a novel about himself in the novel and he was the seventh narrator in it, this method of selection in presenting itself as a central case, from the beginning, determined the form and content of the progressive layers. From the novel's point of view.

Especially since he considered the form, sign and method of gradual construction in this way that begins with the seventh line of ascending from the sixth narrator to the first narrator and with a gradual line that begins in rotation from the first narrator. To the seventh narrator, that is, he chose a doubt "consisting of six parts (Michel Fu Kuo: Excavations of Knowledge, p. 59), the same part of which is made up by a narrator and content in the seventh part (this is the part that consists:

Author's fossils

This emerges from the author's fictional explorations: the author's fictional explorations of the ancestral city reminds the reader of the mind - Foucault's explorations of knowledge, although in his explorations Foucault tends to describe "a history that erases fossils". Antiquities, including that (mushrooms and dead artifacts) the author tends in his explorations to write a novel that overwhelms the fossils in writing when interpreting the concealment of history with letters and words, or in other words the author's own creation (fossils in which the pen is the only tool for telling stories and words that are found In the text of the gradually expanding manuscript). The level of chapter from which the explorations begin? What kind and nature of this crust? Where is this layer in the existing layers? This is an archaeological layer

It is a space, field, or environment that is conducted according to the author's fictional excavations of a fictional theme based on the idea of the maze: the Labyrinth of the Tower of Babel / The Labyrinth of the Arrow, these thousands of balls reflect the stages that were lost in the maze of installations, corridors and stairs. This layer is based on the principle of two heights, with archaeological samples starting from the oldest human remains and ascending to the library where the barrier is located.

Detection of the ancestral city from the four sides. Before appearing in the author's fossils with letters and words, six halls were uncovered with the names of a thousand autobiographical events: Abdullah Al-Basir / Meaning of the Orphan, Itab the Lover / Mr. Nour Zakir Al-Qayyim. Then Shabib Taher Al-Ghayat, who gradually takes different times and turns, directs the events of the absolute biography of the library as the highest point of view from the author's point of view, and thus whatever the number of outputs and peaks in ascending and descending are different, which ultimately leads to the library, but the calm of going down from the library is not the stairs to it. That is, the duality of ascending and descending is a reflection of the events of the biography in its historical rise and fall. (Narration / Written). From here - the nuclear library from which the museum is formed, which is a building that was built on a hill called (Tell al-Arbaeen) and when descending from Tell al-Arbaeen to the archaeological site that is located between the sixth. Building. And the seventh floors. The reader notes that the museum is a layer located between the four walls of the castle and grows from it to form the city of the ancestors, which is the first layer above the ground layer. Since (Badr Farhood Al-Tarish) designed the idea of the museum as a collection of absolute autobiographical events in the archaeological specimen system, did the author hesitate to think about the idea of this group? His account, and for this there is a similarity between the archaeological system and the system of composition, as the author says: I feel that there is a similarity between me and Badr in what

we do (Mikhail Bakhtin, *The Fictional Discourse*, p. 25).

Novel author's code:

From the author's story code: When you turn the key (the seventh day of creation) into formulas that simulate the author's position, the reader realizes that he is on the semantic horizon - an open possibility that is subject to several levels of interpretation and controversy. And changing the direction into significance, we see that (the seventh day of creation) is a floating calendar in a mythical space in which the idea of creating a novel opens to the idea of divine creation, but the new creativity ends with a final chapter in it, in which the author wrote his moral symbol only in the (Book of Nuns / Book Nuns) as the seventh letter of the name (Al-Rahim), who wrote his letters to the cipher / headings of the six chapters of the novel. If the name of the novel seven letters is nicer like the books of the seven chapters of the novel, then this means that the seventh book has not been achieved, and this indicates the formation of my thinking (the perfection of the novel in the presence of that deficiency according to a complex idea (a secular fiction) that leads to secularization. In an imaginative style before duplicating the idea, noting that the idea of its inherent imperfection was a feature of the manuscript and an inherent feature of the museum, and that it would remain a feature of the novel that would allow the reader (The Book of Nuns) to guide that of the seven letters of the name is the nicest and the loss of seven Chapters from the novel, but this (The Nun's Book) makes the reader open the mind of the Qur'an (n and the pen and what they write) where the name of the pen / pen is: the power pen and what they write:

My book / If you refer to the beginning and end of creation in the preserved panel, this means that the last line of the miserable chapter in the narration is the essence of my myth after religion (this is the last page of the important page for you the last narrator who shows the narration and this is what we learned from the first line Of the narrators (in the beginning it was you and you) and the narrator is the one who said (and this narration is the narrator of the story, and one of them shows it, and it means the reader for a period of time (the archaeological layer), and the seventh layer (the category of the author according to the seven narrators and the group of narrators of the narrator), which must be referred to for whom The narrator extracts from the one who draws the narrator. Metaphysics is the narration of history from (the layer of the colloquial) that the author translates in his words as well as in the narration of his narration of faults and perfection with a description of his position in search and punishment with his forehead and forehead in his forehead. The path of perfection and emptiness, and the creation of the narrator, if he said The author in this case, but turns into a novel, this is similar to the other position, which is a defect but distorted, and the lines have been fixed, and the history of the city is in the middle of the square (Robert Schulz / *Narration and Narrative in Film and Stories* p.58).

Conclusion:

The transformation of the Iraqi / Arab narrative into a region beyond the narrative, which made it entered the Iraqi Arab novel into a region beyond the novel. The new narrative transformations - part of more general and comprehensive transformations that occurred in literary and cognitive systems and trends, including (the novelist in particular, it displaced (dialogue) Bakhtin orthopedic / individual / monotype in favor of: polyphony.

Languages | Styles / attitudes are a reflection of the principle of plurality of centers and forms of awareness of the fictional world. And dissolved the structural knot regulating the narrative retina, the closing factors and the sense of the end in favor of the open ends / multiple surfaces, all of which were the results of the conflict element in sexual change. Perhaps what is behind the narration - is more representative of the canal or function of breaking the boundaries of the narrative and abandoning the traditions of realism by creating a conflict between the imagined and the narration, and by creating a contradiction between illusion and reality by constructing a narrative illusion, and revealing this illusion. Even though what is behind the narration is a flexible phrase that is open to large areas of fictional and fictional works (in the seventh days of creation) appearing in the form of a novel by Abd al-Khaliq al-Rikabi, the author of the novel. A space for the novel - in a way that differs from the existing standards in writing a novel according to knowledge of the new text, including:

The author of the novel is a set of values belonging to a familiar writer, the reader writes himself, and although he shows the subject of the speech in it, but: by denying the news about it in itself, he opens the way for the movement of characters and ideas, and the events that grow and are formed, change according to the position of their reflexed and reflected point of view. Therefore, the author is: character creator / discourse actor / narrative vector (with a multi-magic intermediate structure).

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