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The aesthetics of narrative in the collection of Ankawi short stories of the storyteller Noori Boutros

Estética de la narrativa en la colección de relatos cortos Ankawi de la narradora Noori Boutros

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ABSTRACT

The narrative that operates in the stories of Noori Boutros are two different spaces, one heading towards objective narratives, the other in the narrative of self-narration, and a third space that does not lean on certain grounds. This rotation between consciences in the narrative work is a necessity aesthetic so that the narrative process does not stay in the same pattern, the beauty of the narrative work lies in its diversity and difference. The storyteller and through what we have investigated in the collection of short stories, we find it did not stop at a narrative level, but in the multiplicity of several ones.

Keywords: Narrative, Ankawi stories, storyteller, Noori Boutros.

RESUMEN

La narrativa que opera en los relatos de Noori Boutros son dos espacios diferenciados, uno orientado hacia narrativas objetivas, el otro en la narrativa de la auto-narración, y un tercer espacio que no se apoya en ciertos fundamentos. Esta rotación entre conciencias en el trabajo narrativo es una necesidad estética, para que el proceso no se quede en el mismo patrón, la belleza del trabajo narrativo radica en su diversidad y diferencia. El narrador a través de lo que hemos investigado en recopilación de relatos cortos, encontramos que no se detuvo en el nivel narrativo, sino en la multiplicidad de varios niveles.

Palabras clave: Narrativa, cuentos Ankawi, narrador, Noori Boutros.

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INTRODUCTION

The narrative has an essential and central task in the narrative work, as it is one of the most important technological means in the verbal act (it performs a representative function in which it installs the imaginary material, and regulates the relations between it and the cultural references, which makes it fall into a double relationship with its References, because they invested many of its components, especially events, personalities, time backgrounds, and spaces, but at the same time its separated from them, because the story is rhetorically imposed by narrative imagination systems (Spanos: 2017).

Anecdotal text is narrative per excellence, the central components that form the basis of anecdotal material and contribute to the creation of a narrative based on imagination in his narrative practice, but the narrative components that are built on the basis (narrative theory), which regulates the narrative activities and all its activities (Asnawi et al.: 2019)

Narrative technology is one of the most important techniques of storytelling, and it is a special technology that is narrative in its various forms. It has been seen as "a succession of events, or as a discourse, or as an artificial product organized by its readers, giving it meaning" (Bond et al.: 2020, pp. 315-368).

Critics have emphasized the existence of two types of narration (a transparent narrative and a dense narrative). When the narrative disappears to the maximum in favor of the tale, a transparent narrative appears that makes events tell themselves without the recipient feeling the presence of the narrative mediator. As a producer or creator of the story, the recipient does not merge with the events and the reality of the story is not realized, but the rupture of illusions and broken its components, the narrator intervenes talking about himself and his role, making observations about everything, and here the dense narrative appears) in two different spaces, one of which goes towards the objective narrative, in A heading in the other self-narrative space (McHale: 2009, pp. 11-30).

METHODOLOGY

The narrative of the conscience of the speaker is a technique used by the narrator of the speaker to be able to play a technical game that entitles him to attend and thus allows him to intervene and analyze in a manner that generates the illusion of persuasion.

The narrative of the absent conscience or objective narrative is the most common pattern in the narrative code. The narrator stands outside the narrative, an omniscient narrator conceived like an omnipotent god, as long as he sees everything - no matter how big or small - and knows everything, But it is not part of the world that he is showing us from the high external perspective that stares him (Smith: 2018).

The narrative text rises on several levels of narrative, as it does not stand at a single narrative level, as the self-narrative overlaps objectively and the recipient cannot separate them. (The narrative moves from one conscience to another from the speaker to the absent to the speaker and so on so that a narrative point is made the focus and depends on diversity and difference, and we can call this narrative style of narrative attention).

Following the wave of modern narratives, fictional art has absorbed a lot of new data, such as the plurality of the use of narrative pronouns in response to (aesthetic Formative purposes first and stylistic second, as it embodies multiple visions within a specific narrative text, and these visions are based in a specific context on the other) (Weinberg & Gjesdal: 2020, pp. 442-459).

RESULTS

1. Self-narrative

This technical game represents the accompanying vision, according to Todorov's vision, and then a vision based on the method of self-narrative that opens to all consciences, the conscience of the speaker may use the first person me or us confessionally or (topographic) in the way of biography.

This is why some cautioned against the use of this conscience because they see that the formulation of the story through the conscience of the speaker is often equivalent to the projection of self on the subject, ie to look at the subject, not as it is, but only from the point of view of the self, and if it has its caveats, To be of benefit is that the introduction of the world placed from the point of view of self, opens the door wide for the imagination of the progress of the world as you see it, that opens the way for the birth of the language of poetic self (Clark: 2019).

The fact that the use of the conscience of the speaker in the narrative writing contributes to allowing the text story (in which the buildings vary, and the visions are multiple and shadows and allows the character to direct the reader directly, talking to him and dialogue without the tutelage or guidance of other personalities, and reveal itself freely without Waiting in ... about the reader some of her ideas and position.

It is also a motivational way for the writer to mix his personality with the fictional character, ((self-mixing with fiction), that is, the author's projection of his personal views on what people think. It does not keep the privacy of the characters, where they all speak one language and take one vision is the language of the author and his vision of life Is one of the widespread problems of what was written novels or writes to the day ... And often occurs a defect in this mixing of views and points of view, the reader no longer distinguishes the boundaries between the characters of the fiction itself (Nash: 2017, p. 27).

In the story of "Steps to the Horizon," the narrative is based on leaving room for the hero of freedom of expression and the way he repeats without arguments, where the self-narrator recounts events that occurred to him in the form of the conscience of the speaker says:

My first steps were a bit hasty to get to that door locked in front of me.

As if to paint the features of a utopian city lies behind the secrets and I have to think her talismans and solve the mysteries. Sometimes I am attracted to her sitting behind that hidden curtain, but it seems that I am inevitably in the end, I do not have a lifeboat, and everything that is visible looks like a star shining in the sky in the clear nights, slowly approached the house and the trees around him Every side, I try to infiltrate with caution and caution, I await the place and I was touched by fear, How to access him, I keep beside the door Tksoni shade of trees and open my happy dreams on the wrestlers, As long as I saw me as a small child sleeping filling his eyelids, I look here and there A wave of obsessions and fearsome fantasies I almost hear voices From afar What are you doing here?

The text shows the nature of the narrative predominant, and the function of the textual reference is not a few, especially as the hero is personal where the text prevailed over the form of conscience of the speaker connected and separate, and the actor T, and J speaker, as in:

My steps were, I do not have, I am attracted sometimes, I am drowning, watching the place, I keep beside the place (Lenhart et al.: 2020, pp. 338-351).

We note in the previous text that the conscience of the speaker-related to the actions, names, and letters belong to the narrator narrative character, as the conscience of the speaker, to highlight the narrative self-narrator, but amplified and converted into the axis of the narrative world that tells it, everything is near or far relative to the location of this self, and all Something small or big, exhilarating or unpleasant for her as well, she is the standard in everything, and this action makes the Meroitic world a relatively self-developed world by one individual but works to make it romantic because it serves this self-more than working to make it of a romantic nature; it serves this self-more than working on Install objective foundations.

2. Thematic narrative

Roland Barth promised the narrative of the absent-minded conscience, as a clear compact between the public and the writer. In his narrative world, French critic John (Bowen) divides the vision into three sections.

1. The view from the back or back, a vision in which the knowledge of the narrator more than the knowledge of the fictional characters.
2. Vision (with) a vision in which (or accompany) the knowledge of the narrator knowledge of the characters of the novelist.
3. The vision from the outside, a vision in which the knowledge of the narrator less than the knowledge of the fictional characters.

This type of narrative is predominant in some anecdotal texts as (standing outside the structure of the story, not inside it, it is a neutral narrator does not interfere in the interpretation of events but describes them as he sees them, or as told to him, or as inquired in the minds of characters) (Savin-Baden & Niekerk: 2007, pp. 459-472)

The narrator here is the prominent voice and dominant and clear on the narrative text, it possesses the freedom of narration and description according to his point of view, as honestly convey to the recipient events, photos and scenes In (story of the cart) the narrator is located in a location close to the characters and events to convey the facts and comment on the narrator says.

When the first morning preached, and with the first dawn of the golden sun, he sensed the place where he was lying on the floor of the room. The long day, the eyes of the room, the children were still sleeping, yawning pixels trying to get up, and moving his hands to gather his strength, he walked a few steps, and he is busy collecting his scattered needs here and there, looking from the niche A small top wall of the room is like a soldier scouting the battlefield with suspicion There was nothing in the street, there was a noise in the opposite street, heard from other distant streets.

The narrative is concerned with Saeed, the central figure in the story, who dominates the story space. And what you do not know, and see what you see and what you do not see, a spokesperson for her, the reader does not hear only his voice and sees things only through his point of view (Walsh: 1997, pp. 495-513).

The hero of the story (Saeed) a powder man from the poor class living in a tragic situation This is the central and basic theme that the story has risen, narrated by each narrator Science from the point of view, the most important thing that can be seen on this story is the external dialogue, which interrupted him after the narrator the reins of the narrative to them leaving them in dialogue management.

In the story of (the biography of a dead man), the narrator says: a man who knows the city, its houses and its twisted alleyways from birth, knows its corners, secrets, and what lies behind those fallen walls, but it does not have a single inch of land in which it indicates belonging. From house to house and from a narrow room to a narrower room in its old neighborhoods, there are many concerns about everything that went out to work, cutting through alleys and many junctures, a city where poverty lives and strikes its tents all around. How much did Youssef wish to have a special home like the rest of mankind, or That gets a small piece of land in this vast universe and tram spaces The endless, even enjoy a small nest sitting with his chicks, such as a caring bird flying wings wherever he wants bin fields, trees, and orchards. Twenty years or more ago, why did his life turn into such a trend in which, how troublingly all this happened, this genie laying on his chest for the past several years has spent a terrible nightmare shaking day and night, open windows manipulated by the passing wind In the meantime, there is a damp air in the meantime soothing his hot body at noon.

The general character that dominates the narrative in this story is the tragic and painful sad character, the heroine character raises a series of exciting questions about the land, fate, history, and existence, in a clear, philosophical, contemplative narrative, which tells the story of the problematic majority, the minority of nationalities, religions, And the confession, and sects, which appeared unprecedented in Iraqi society after 2013, These scenes are conveyed in a narrative style full of excitement, stir and fun, in which the informed

narrator plays a central, effective and influential role in the transmission and filming of scenes and events. The story of (the Wolf of Ankawa) is narrated in thematic, where the narrator wholly managed the steering wheel of events with an external vision, using the absent Pronoun, says the narrator:

Once upon a time, Ankawa was a small village with contiguous mud houses, and the peasants restored their roofs every year before the rainy season, for fear of the strong rainy weather that soon ran down from the roof to the inside. most of its people are farmers, or sheep farmers, who take them to remote places in search of pastures, sometimes reaching distant countries such as Harir and Panas on foot, on that winding mountain road, and then return to the village after the grass has dried and the wind sparks by winter. , Thus, the days have changed and the conditions have changed and the horrors and calamities have passed, and the threads of the story have turned into another vision. And still, some of the peasants when you look at their tourist's faces and the time has drawn grooves, widening their pupils as if history has left its mark on them in these old years, They tell their old tales leaning on a mud wall or in a public café and are confused ... How did all this happen in broad daylight and everything changed so that one came out of his house a rainy night and lightning shoots the sky and draws electrified lines in different directions)) (Ricoeur: 1986, pp. 121-132).

The narrator here takes a central position that allows him to see the whole story scene, and he tells this scene in all its details and images, the narrator not only conveys the words and actions of the characters, but even convey their thoughts and describe their feelings, emotions, and feelings in their deep layers.

Cross-Narration

The features of this narrative appeared in several stories included by the storyteller, in the story (Nissan at the end of time) narrator say:

When I got out of the house, I had no idea that I was going somewhere ... but something pushed me forward to get out. I look at the faces of the people and have drawn their features of joy as they walk in a hurry. Soon they cross the street towards the big square, faces are not strange, rushing towards something

What occasion? He wanted to gather his strength and continue walking, old memories that came back to his imagination, what is happening, is there an event that I still do not remember. It was a record in his memory, in his head a wave of fairy tales, old tales that were ringing in his ears, heard before, remember that this day is a great day right, he has to decipher, walked in strides, wide spaces extending before him within sight, Before unleashing his unbridled imagination, twists, and turns, a crisis is rushed behind him by this large crowd who is racing towards the arena reminiscent of those old days, and that enchanted hidden appeal beats in his beating heart ...Beats .. Come faster than everyone there ... If they are in the procession street and front of the palace ...))

The text shows a clear narrative manipulation in the areas of the narrator's transmission and personality and their exchange of roles with high art, as the transition is from the conscience of the speaker to the conscience of the absent

“ The manipulation of conscience not only allows people to be distinguished from one another but also the only way we have to distinguish between the different levels of consciousness and unconsciousness of these people and to determine their situation between us and us. "The transition is apparent through the narrative act used by the narrator, who employs the Pronoun of the speaker in all acts of personality, and then turns to the Pronoun of the absent after that, and then returns to the Pronoun of the speaker to make this narrative exchange clear to the recipient/reader of the narrative method in the text, which took place smoothly and transparently.

Similar to this narrative is found in the story (August 7), as the narrator says:

The sun is still sending its golden threads to the far horizon until the viewer sees that slope near the road, and the morning began angrily as if it portends a terrible catastrophe, and the village men chose silence as they waited for hours to come, the sounds of the military wheels are heard, guard dogs looking everywhere From the prey available to her, from afar looming the steps of the coming soldiers, the bastards seem to be coming, everything is in complete silence ...On that flaming day of August, the women began praying for salvation, so that your will, Lord, will be heard. Shots are heard from time to time. And other close to the slope penetrate the

high branches of trees towards the rocks above the remote slope, the entrances of the village blocked in the face of any enemy coming, safe hearts quickly raiding them terrible fear and confusion and waste their balance)) (Butor: 1974, pp. 1-16).

The narrative alternates here between the Pronoun of the absent and the Pronoun of the speaker

DISCUSSION

The narrative in the story of an alley (108) follows the way of the previous story in the use of the pronoun of the speaker: indicative of the narrative character that breaches the narrator with high narrative effectiveness says narrator: When he got into the taxi did not think that he would see Ankawa for the first time, This city, which drew signs and symbols in his imagination, it is not a city of wonders or wonders or stories of a thousand nights, and all that was heard about in the tales and riddles in the long nights in front of Aladdin's lamp, or Dionys rock and he is trying to move it forward. See what you hide Under her folds or the walls of her homes is a hidden secret, why all this scream And the hype around it, a girl sat on the back seat next to him, see what this coincidence? Where are you going? From the moment of her rise, two large, tall eyes, white legs, a prominent chest, two choked rows, hair streamed calmly and smoothly on her back, a shining face under bright light, and cool, humid air received through the window as if it were a trip to the far reaches of a forest. The Amazon, but the price of fishermen and snipers ... the distance is close and only a few minutes and be in the vibrant heart of the city that day, tried to approach the girl and shoved his body back as he peeped like a hungry wolf trying to capture this precious hunting, He moved his legs slightly, trying to get closer, while the girl did not turn around Never see him or try to see him at all, isn't she going to Ankawa like me? So here's his precious catch.

This story deals with a sensitive and exciting subject about the case of love experienced by the narrator hero of the story, as the self-narrator in this text is moving in a different direction from the other stories, the narrator in this story employs the internal monologue to narrative reaction, in an attempt by the narrator ((to escape the strict restrictions) Which formed in some of the obstacles to the process of the narrative text and flow - especially those relating to the internal and psychological components of the personality through a serious dialogue deeper in self and conscience, and highlights a question embodied in the ideas and images and bodies may go beyond the limits of reasonableness, leaving the personal real and realistic world to individually own and unrelated to the outer ocean and the negative impact or positive)) (Logan et al.: 2014).

CONCLUSION

The aesthetic of the narrative discourse in its Multiple and varies forms diversified and difference in the Stories Collection by storyteller Noori Boutros fiction shows and is illustrated by the diversity of performance and intensity of the narrative, the storyteller did not rely on only one style but was keen to employ more than one style in the story, for aesthetic, stylistic and formal purposes, and this is what was observed in his stories collection study sample, which confirms the possibility and ingenuity of storyteller and his ability to written tools.

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