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PARALLISM AND OVERLAP IN NAKHLAH WASHINGTONIA NOVEL IN AWAD ALI

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ABSTRACT

The novelist Awad Ali attempts to put down the bases of his fictional experience by concentrating on experimental aspects embodying his view of the universe around him. The narration interference and parallel play a decisive part in his narrational system as part of his creative narration which provides a fertile topic for study and critical analysis to explore the artistic and technical aspects of his fictional works, especially his The Washingtonia Palm Tree which is abundant with experimentation. The paper consists of an introduction, three sections and a conclusion which sums up the results of the study.

Introduction

No disagreement on the counting of the novel today of more races literary reading at the level of the world, especially the Arab world, because of the Mahmolat cultural and intellectual enriches the reader, but sing and expand his mind in a changing world is no longer subject to stereotypes, stability and tradition, and so baptized new novelists (contemporaries) To forge new ways in fictional writing , and to plow in early lands , and to devise unusual methods that make reading

endless openings in the unknown, especially in putting pressure on the neglected, the marginalized and the neglected, and from here it seems that the contemporary Arab novel with its artistic manifestations is more inclined to Experimentation from it to persistence, this is clearly evident in the novels that have become widely published in our Arab world at the very least, as it is impossible to find a novel that follows a pattern or repeated line in another novel, and our book is aware that writing is an adventure, and adventure and awareness is renewed and a violation of the familiar and prevailing And the creation of new mechanisms and methods in building the plot and style of presentation, through ((rebellion against the old traditions and customs in literature)) (Hussein, 2008), because they, as a whole, arise from special ideas, visions and philosophies that are formed according to an artistic perspective and vision. Dada very diversity, keen novelist to show the image optimum technical and configuration optimization, including involving the image narrative and artistic composition of the technologies narrative especially used by the novelist, to respond to the ambition to produce a text The formation of an aesthetic worth reading (Mohammad 2008), and perhaps pluralism caused On writing, it is one of the most important features of heterosexuality (Abbas, 2005) in the contemporary novel, which has written wide ranges of experimenting thematically, stylistically and technically.

Literature review

- **Title and tournament parallel**

1. Poetic Title

The title as the threshold of the thresholds in the literary and non-literary text has also received the attention of the writers. The importance of the title in supporting the strategy of the text and its reading is not hidden, as it is the main entrance to the world of the text, its topography and its glories. With a network of connotations, linguistic aesthetic manifestations, rhetoric, and intertextuality, the more intense the title, the more poetic, powerful and influential. For the reader and his motivation, to strive for what the title refers to, from outside-text and within-text relationships;) (Subhi, 2014), but what is important is that the title constitutes a state of attraction and temptation to the recipient, in order to achieve a promotional goal for the book, taking into account the cultural environment and the age The titles of the author's own novels or the genre in the formulation of the title (Alia, 2005), and this can be generalized to all types of composition, especially the creative one, and by that we mean story, novel, poetry, theater, biography ... etc. , and with all of that, it cannot be counted. The title ((a disconnected linguistic phrase or a self-sufficient sign, rather it is a basic hermeneutic key to deciphering the narratives of the story)) (Mahmoud, 1995), as it creates for the reader a horizon of expectation and expectation, and makes him search for the relationship that binds the text to its title, and then the text may correspond to the horizon of Expect it and may break it or contradict it, creating tension in him and revealing to him a sign he did not expect (Elias, 2005), in an interpretive context that works to activate the effectiveness of reading and enrich it.

2. Parallel tournament

In Awad Ali's novel (*The Washington Palm*), it seems that the title is of great importance, as the title has taken a large space in the text, and impressively imposed its hegemony over the narrative text, through his frequent presence in most of its pages with different appearances, exercising its functions and holding the threads of the game. The title accordingly establishes literacy reliability with intimate adhesion that confirms its ability to influence, refer and disclose, and sometimes encode. The structure of the title, starting from the name, raises reading controversy and incites interpretation, and from here comes Gerard Genet's assertion on the nature of ((the semantic relationship that binds) The title in the text, rather it appears sometimes, as if the text is formed from the title and revolves around it. When we read the title, we read it in a text that is open to several connotations and intertwining signs, and separate from its owner because it is the personal name of the text, and its owner is nothing but an imaginary banner that withdraws to leave the title facing us, sneaking to the text, and linked by threads intertwined to turn into a text) (Muhammad, 2000), the word (palm tree) whose grammatical position comes as a prelude to a beginner whose appreciation is omitted. The name of a sign (this) refers to Iraq, the country of the palm, and the palm tree is a blessed tree on the touch. Yin popular and religious, but this meaning disappears in the structure of the addition (the Washington palm tree) as it refers to the meaning of the occupation, its remnants and its destructive effects, as it is described:

((On his way to the cafe noticed perfection that the palms canary and tail of the fish and Alcamadourea, which was shaded sidewalk Waziriya Street, have all disappeared, and infused place palms Washingtonia long torsos, with the crowns of dense fronds at the top and tight from the bottom, like a dark tractor evergreen))(Awad Ali, 2009, the novel *Palm Allowahntona*).

The date palm was formed through the description technique a manifestation of strength that is associated with the fear created by its existence instead of the trees that people used to see and enjoy its picturesque appearance, especially when we find in the narrative text that this tree is repeatedly uprooted, and the Americans plant a new one in its place, and surround it with wires. Thorny to protect it, as if it means the perpetuation of the American occupation of Iraq, but rather turns into a nightmare that entices people in their dreams:

((She focused her gaze on the side that had emitted the sound, on the side of the second sidewalk of the street where the Palm of Washingtonia was located, and she saw an incredible, terrible sight, something terrible that could not exist outside the world of nightmares, and she began rubbing her eyes to make sure that she was in a waking state. Palm giant tree, trunk - clad Baharashv largest skyscraper, the crown does not see with the naked eye in a dark sky, and Safadtha dangling thousands of covering the roofs of buildings and houses along the sight)) (novel 127) , no longer attend the Palm confined to the consciousness, but passed the mist The unconscious and dreams to establish a nightmare that haunts fictional characters in their dreams and disturbs them, so the text was framed with exoticism and reflected on the characters' behavior, and the hate character that appears clearly towards the palm, as the title established a paradox in its lexical and grammatical structure, between the additive (palm) and the additive (Washingtonia), and the title became A significant sign that answers the most tense

reading questions in the fictional text, and raises other questions that are embodied in a scene of dialogue between two characters, "Diamond" and "Nun," in which the obsession of hatred, fear and suspicion of that palm tree is revealed, in addition to what is manifested from Divergent visions towards the date palm, between different religions, through which the cultural and epistemological aspect emerges, which the novel has consistently activated remarkably in the narrative text and in the scene:

I heard that the date palm has a different scent at night than it smells during the day.

Ah from you, mother of the scent! I fear you came looking for a man's scent in it. What is the relationship of the palm tree to the scent of the man?

I don't know, but I heard al-Tarmazah once saying that the male element that we call will realize is the palm, the symbol of reproduction and fortitude.

Who is the termination?

He is our cleric.

What do you call the female component then?

We call him Ina, and he is the eye of water.

We have the date palm, on the contrary of you, a female element, and that is why we call it our aunt The Nakhla.

What idiot you are ... Do you call this beast an aunt?

It smells very strange.

It might be a poisonous tree. It sits on people's chests and suffocates them. But where are the wires that they put to protect it?

You no longer need wires. Were you looking for me?

I just wanted to check on you.

.....

Would you still be standing beside this wear? Why don't you come with me to talk at home?(Novel, 128.129). Here the dialogue scene shows us, in which the narrative time has become equal to the time of the story, for two important aspects, the first of which is to highlight the tragic situation of the occupation and associated with the iconic presence of (the palm tree). This is manifested in sayings such as: / Do you call this beast an aunt? / And / Maybe it is a poisonous tree / And / It sits on the chests of people and suffocates them / The palm tree no longer represents the element of fertility, goodness and giving as was the case previously, but has become the side of evil, occupation and death, and people suspect that it is poisonous and is represented by a vicious beast, and the second aspect is the cultural aspect on which the dialogue is based. A Mandaean "nun" sees according to the teachings of her religion that the palm tree is a symbol of masculinity, while the Muslim "diamond" sees in it a symbol of femininity as evidenced by her saying / we call her aunt our aunt the palm / and he refers to the noble prophetic hadith in an act ((Be kind to your aunt the palm tree, for God Almighty created Adam and He preferred from her clarity So he created the palm from it.) (Al- Albani, 1992) , so the date palm took a wide horizon in the narrative space, and became the focus of attention of the fictional characters, and competed in the championship of the novel - to some extent - the hero, Kamal Tarazi, who is located in front of his balcony in Al-Waziriya, As he watches it constantly, M. sees He saw that it was uprooted from the roots, and

another saw that there was a new palm standing in its place, and sometimes he saw someone throwing bullets at it, and other times someone was setting it on fire: *((One of the windows opened the window and he smelled the scent of burning wood, and suddenly his eyes fell on a strange sight. Uprooted and strewn on the ground, their fronds were completely burnt. Despite his happiness, something astonished him and his resentment. He spotted four people near the Palm, who could not distinguish their faces from a distance, but he felt a similarity between them and the Iranians he encountered in the shop of Sheikh Mithqal. They wore uniforms for garbage collectors, and on their backs in writing Persian))* (novel, 149) , it seems that the writer on the lips of the narrator tries to cover a wider area of society , which addressed the novel, it presents us in the section in the above, aside from Iranian influence and interference in Iraq, and it seems that the portrayal of these Iranians as garbage workers came to lead us to the conviction that Iran is entering Iraq from the highest levels to the lowest levels, on the one hand it is fighting the Americans in Iraq on the surface, and on the other hand it is achieving its expansionist gains in Iraq, and destroying what it can destroy Therefore, Kamal Tarazi's joy was not complete with the sight of the uprooted palm tree; Because he saw the Iranian workers, and he thought they were the ones who uprooted it, but he discovers that it was not the Iranian workers who uprooted it, but rather a young Iraqi who threw a bomb on it, knowing this through his dialogue with "Almas:" *((Where did they disappear?) There were four of them, dressed in uniform for the garbage collectors. Before you came, I saw them standing there near the palm tree, and I likened them to Iranians I encountered in the market.*

They have no hand in detonating it.

what do you think ?

I saw a masked person who threw the grenade at her and fled with his motorcycle. You watched her standing at the window.

Anything is permissible(The novel, 151).

The dialogue which ((it is the words of the characters more than the words of the author)) (Najm, 2004) frees the narrator and stops the narration or equates his time with the time of the story, leaving the matter to possibility and interpretation, according to what was mentioned in the last dialogue section, but the most important of all, It is the survival of the palm, the focus around which events are created, and the characters grow and interact within its framework. The palm in this novel took on an ontological dimension that extends its shadow over the psychological and formative space of all the characters, events and facts in the novel, and an iconic dimension associated with the place in the middle of Baghdad and in front of the balcony of the hero's house. Kamal Tarazi, "that central character that polarized the events and the rest of the minor characters.

3. Good and bad duality

It seems that the title with its two parts (added and added to it) has imposed a dialectic in two contradictory contexts, namely good and bad. The first part (palm tree) represents the good side and sticks to the popular and religious heritage, so when Kamal Tarazi reads a news in a local newspaper about the systematic burning

of the orchards, we We glimpse in the text the tragic aspect associated with accusing a neighboring country of practicing this, as it is stated by the external narrator:

((The next day, Kamal read a news story in a local newspaper entitled "Unidentified Fires Coming to Thousands of Palm Trees", he says: "Dozens of palm groves in the cities of Badra and Sharaban, which are adjacent to Iran, have been subjected to fires that have destroyed thousands of palm trees in them, in a phenomenon that the owners of the orchards say It has been repeated for more than a month, and it always occurs at night, and the burning is of rare items. The owner of one of the orchards told the newspaper's correspondent that the incidents of burning the orchards, which are considered the deadliest with palms, are still recorded against an unknown person!")(novel,168). Here is the

aspect of goodness, fertility, and life for the Iraqis, burning or destroying them is the destruction of the basics of their life. Kamal Tarazi's reading of the news deposited him with worry and great sadness, and made him look at events with another eye more skeptical and afraid of what is happening in the country, because what is meant here is the destruction of the distinctive and beautiful things. It is not arbitrary destruction, that is, it is carefully considered to return the country to the abyss and kill life in it in all its manifestations, especially since the narrative context here indicates that Iran is behind these acts of sabotage, and the second part of the title (Washington) represents the evil side of This is how we find "Kamal" smiling when he sees the Washington palm tree cut off the crown:

((He took several steps towards the window, he took his head out of it and started looking around the street with hesitating eyes, so he saw the crown of the new palm tree cut off, hanging on its trunk like the head of a slaughtered bull, and the leaves of its fanatic fronds, which appeared in the light dark of the evening, the color of brick hang down on its sides. He smiled and took his cell phone out of his pocket and called jihad.)"(The novel, 170) , giving this characteristic to the

Washington palm tree in the last pages of the novel gives a message that the occupation must have an end, and this end is only by cutting the occupation by force , a call that implied resistance and hope to the people of the country that the end is coming no doubt, and that fleeting occupation, the future is for the people of the country , has March the title, as the most dangerous threshold in building a narrative text, the role of the tournament parallel, through its presence and its manifestations intensity, and messages sent by And the questions that he raised in the text. The hero, Kamal Tarazi, is an educated person, as mentioned in the novel, whose actions and roles were linked to the palm tree, that palm tree whose presence ranged between being an identity for Iraq and Iraqis on the one hand, and being a sign of occupation, oppression and dispossession, In its grammatical structure and conjunction in addition to "Washingtonia", so the title fulfilled its narrative functions and was manifested as a condensed text, which summarizes the lengthy text represented by the structural structure of the narrative text.

- **Narrative overlap and parallel narration**

The contemporary novel is distinguished by its ability to contain, openness and experimentation, and the most exciting at the deliberative level, by transcending the familiar and prevalent to the innovator, original and new, through the technologies that this novel is full of, and it has been able to cross the traditional barriers to spaces more vast and fertile than before, and what is meant by the narrative overlap Here, it is not the temporal overlap that most critical studies take (Abdullah, 2012) , but rather the overlap of narrative methods in illuminating and revealing ambiguities in the narrative body, through which the cases and facts that have not been revealed in the narration contained in the body of the novel are highlighted. Awwad Ali has more than one type of narrative overlap in this novel, including the epistle narration as a textual context that was not really new, but here he broke the tradition prevailing in its use, and went further in making the message a stand-alone textual context, full of its connotations and its openness to the horizons of interpretation Endless, in which the reading pleasure and semantic benefit are achieved equally and creatively, including the narrated story that was mentioned more than once under the title (What the narrator did not know) in which the hero (Kamal Tarazi) talks about condoms An affair that has no direct relationship to the novel, but it refers in part to the religious diversity in Iraq, and has other connotations as well. The character (Diamond) also speaks elsewhere in the novel about her private life, revealing to us private personal secrets that took place behind the scenes, as if they were confessions On the confessional , as for parallelism or the system of parallelism, it can be summarized in ((that the narrative material in it is divided into more than one axis, so that it is contemporaneous in time in its occurrence)) (Abdullah, 2012) , and it branches into anecdotal methods that are combined only by a weak thread, which stores the significance He wandered in his gestures and gestures, investigating different points of view within the narrative text, up to the multiplicity of voices in the novel at the ideological level (Boris, 1999) . The novel, as it is, does not have the same behavior or ways of thinking of the characters, but the individual in it must be in harmony with society. Around him, to realize himself as well, as “He who considers the novel to be a sphere in which society and the individual represent two opposing poles)” (Michel, 2005) , and this confirms that everything in the novel seems lost if you do not confirm the existence of human communication (Michel, 2005) , Which is the mainstay of life and the goal of man in achieving humanity He and his actual existence, because “Narrative art is an art of communication” (Borunov, 1991) , as man cannot realize his existence alone on this earth.

1. Epistemic narration

The letter is written or oral as a means of communication between people and those around him as well, and that ((Letter literature is one of the ancient literary arts, people have known it since they learned to write, and they endured the troubles of travel, and they needed to communicate from long distances, then the writers took their décor in writing it, until it came great effects prohibitive)) (Nagy, 1977) , the

message includes the types of whole expression in the description of emotions and feelings, a story of changing conditions, or analysis of the problems facing the human, and this is what makes the message an art stand alone cannot be separated from other literary arts, so that A number of writers have written novels that have gained wide fame, by narrating and expressing incidents, in the form of letters exchanged between the characters of the novel (Muhammad, 1999) , and the letter is distinguished by that it defines the addressee, unlike the general text that tends to be absolute. When writing the text of the message, the head of the writer is not an absolute ideal reader, but a pure and realistic reader (Zuhair, 1996), as the writer exercises his freedom to edit the message and guarantees it his feelings and thoughts that he believes in in a somewhat explicit manner, and here the implicit author plays his role. The implicit is what hurts Sass according to the "Booth" narrative standards (Yahya 2009) , which according to "Shlomit" silent and mute, sees only Chieda deduce the reader of all text components (Abdul Hadi 2009) , in particular Alrsaila the text in question , has come narrative Alrsaila In the novel of Nakhla Washingtonia to illuminate mysterious aspects of the lives of the characters and the narrative facts contained in the text, or it has cultural predicates, and I will suffice with one message as an example of the rest of the messages due to the lack of space in this study, as the first message from Nasreen to Kamal is presented as follows:

("I am writing to you from Lattakia, whose people liken it to the bride of the Mediterranean, while she sits in his heart between the three continents. I did not have the opportunity to discover its secrets and landmarks within two weeks, but necessity led me to some of its streets, and I saw what remained of its effects that were wiped out by earthquakes and grinding wars., Such as: the quadrangle gate, the Arc de Triomphe, the columns of Bacchus built of granite in the Roman Street, and the great theater, from which only the parties are visible from here and there.

Can you believe, Kamal, that there is a neighborhood in Medina that they call here "the American Quarter", and a street called "Baghdad?"

In any case, this is not what I wanted to share with you, but about my harsh experience with my girlfriend, a virgin, who hosted me at her home. I was surprised that she was married to a Syrian pimp, and he was already planning to exploit me. He told me, frankly, several days after my arrival, that I must share the burden of the house with a virgin, and I have no choice but to work, like her, in entertaining Gulf tourists who visit Lattakia in search of pleasure. I asked them to bear my hosting for some time so that I could get financial help from my brother Delir, but this did not transfer me a single franc, citing his difficult circumstances. Then I asked them to give me a few days so that I might find an honorable job. Two weeks passed while I searched and searched without finding that job. All those I asked made despicable offers to me, the least of which was to be a lover, or to accept a temporary marriage ... and finally I surrendered to the fate that the husband of a bastard virgin had set for me. " (novel, 37, 38). The

letter begins with a comprehensive and panoramic description of the place (the city of Latakia), and history forms part of the descriptive composition of it / However, necessity led me to some of its streets, and I saw the remains of its effects that were

wiped out by earthquakes and grinding wars, such as: the quadrangle gate, the triumphal arch, the columns of Bacchus constructed From the granite in Al-Roum Street and the Great Theater / as these short phrases carry historical and contemporary indications of what the city of Lattakia went through from the fierce wars, and what remains of its ancient monuments that today constitute an important historical legacy to it, then the missionary proceeds to describe her situation and the current situation in which she lives in That city, and how bad conditions led it to take the path of vice under the weight of poverty and hunger, indicating that the results of wars only lead to ruin, downfall and deviation , and the message formed a parallel pattern to the narrative pattern represented by the textual body of the novel - and the narration is the main corner of the novel (Forster, 1994) , in any work of fiction - and I took the position that supports what is happening in the narration and reveals its ambiguity, as there is nothing superfluous in the contemporary novel, everything in it is deliberately placed and carries special connotations. The wise to probe its mysteries and uncover its cover, and to interpret its sayings, and the parallel here came to present what the narration did not provide in the textual body, and it is one of the tricks of authorship that sends fun alongside the benefit in drawing the overall picture of the novel, as the novel - especially contemporary - benefits from most other arts, The relationship between the different arts must be envisioned ((as a complex scheme of dialectical links operating on both ends, from one art to another and vice versa, and these influences may be completely reversed within the art in which they entered)) (Karim, 2007) , as arts combine under The principle of sexual overlap, which is characterized by most of the arts, whether literary or other artistic, to become a group of overlapping pictures that complement each other in a mixed and fascinating form, and this is the text, so writing is a text before it is a specific literary gender, and every text is the geology of texts (Tziftan, 1987)) , So the text is created from what it digested from previous texts.

2. Tell story

The novel is nothing but a story in its indicative concept, as it tells or provides news and events that took place, in a narrative style that relies on certain techniques in its presentation, and what distinguishes it from the story is the relative length and bifurcation of events and the large number of characters in it at the expense of the story, but they are of the same gender in their truth, being that they are They practice storytelling (Forster, 1994) through narration, and the contemporary writer has resorted to technical tricks that enable him to present his narration according to various styles. The novel is “a phenomenon of multiple style, tongue and sound” (Michael, 1987), which justifies the novelist to use techniques, methods and forms. Different expressionism ((The narrative construction stems from things and language, but fuses them together, generating a new synthesis that is qualitatively different from both)) (Salah, 1993) , within a special linguistic structure and texture that achieves the independence of the fictional work, and its process and formative integration (Sobhi, 2014) , And its distinctive textual composition , and a novel is rarely devoid of side stories, presented in different ways and manifestations, within the concept of framework, which means that there

is a main story that forms the general framework of the novel and includes secondary or subsidiary stories, whose role is to support the main story. The main event in the novel, but the novel "The Washington Palm" - our sample in this study - employed the sub-story in a reductive way, giving it uniqueness and forming (the story) an icon through which its rays emerge, extending over the storytelling space in the novel, and it came in two places below it. The title "What the narrator does not know" in a clear indication that the words contained in it are not present in the narrative narration in its entirety, as the narrator does not know about this story, and it took place outside the framework of his movement and vision, so he did not narrate it, so it turned away from him narrating itself by himself or through the other narrator who lies Behind its secrets and its secrets.

The first story comes under the heading "What the narrator does not know":

((One winter day, when I was in my last year of high school, I went down to the basement of our house in Shahraban to search for something, I do not remember it now, and I noticed in one of its corners a small wooden box that was old, I had never seen it. I picked it up immediately and turned it over. In my hands, if it is locked and its edges are inlaid with copper. It seemed to me, due to the accumulation of rust on the lock, that its key might have been lost many years ago. The box aroused a great curiosity in myself to find out what was inside, but I was afraid that I would break it at home lest I wake up my father, who has returned I wrapped it in a burlap bag and carried a metal breaking machine with him, and went to the garden quickly without anyone from my family seeing me. The day was rainy, and the dirt road was covered in mud ... I stared at the manuscript, and thought to myself. So, the meaning of this is that the owner of the manuscript considers himself a messenger who preaches a new religion, and considers the tablets a heavenly book revealed by God ..." Although I was not religious even at that age, it was difficult for me to accept the matter, and I evoked the religious axioms instilled in my mind: "The Qur'an He says that Islam is the last of the heavenly religions, and Muhammad is the last of the prophets, so how can God revive? Another religion, and send another messenger? It is inconceivable for him to contradict himself! "I did not sleep that night until I finished reading the whole manuscript, and it became clear to me that its owner is of Persian origin, and he is recent, and he calls for the realization of a new world order in which the whole human race fuses into one homeland, dominated by one language, and guarantees for all its members Men and women alike, justice, prosperity and stability The next day I asked a teacher of religion who was Bahá'u'lláh, pretending that his name happened to me while reading a magazine, and the teacher flinched, and looked at me with a sharp and suspicious look, and said:

This is an immoral man who claimed prophethood like Musaylimah the liar, and I warn you not to believe what he says.

What is the name of his creed?

He called it by his own name, Baha'i, and Islam is its archenemy ...) (Novel, 57, 62). Here we have to know that the first narrator in the course of the novel is the external narrator who introduces the narration with the conscience of the absent, but here in this passage the narration stick has moved to the self-narrator who presents

his narration with the first person's conscience, and according to the protagonist of the novel, "Kamal Tarazi", he tells us a story that happened In his youth, he is somewhat strange, as he finds a neglected box in the basement, so his love for adventure and discovery pushes him to break the lock of the box and open it and reveal its secrets and secrets, hoping that he will find something that will benefit him in life, but he found something else that astonished and disapproved him, because he found a written newspaper It represents a new religion called the Baha'i Faith, and its owner is Iranian in origin and claimed prophethood, although the narrator declares that he knows that the Islamic religion is the last of the divine religions and that the Prophet Muhammad, may God bless him and grant him peace, is the last of the prophets, so that raised in him many existential questions, including / "The Qur'an says that Islam is The last of the heavenly religions, and Muhammad is the last of the prophets, so how does God reveal another religion and send another messenger? It is unreasonable for him to contradict himself! "/ Who is Bahaa al-Din? And why did he find the newspaper hidden in his father's house? And why is she in the basement? Is that his father embraces this religion? And if he is embracing her, why does that happen in complete secrecy? Why did his father startle when he knew that he opened the box and read the newspaper? Why was the professor startled when he asked him a fleeting question? The narration in the story mentioned above forms a parallel line to the general narrative line of the novel, and contrasts with it in a way that makes it a shortened or semi-independent text in what it presents, but on the other hand it is connected to the main thread of narration, in that it illuminates some of the life of the hero, "Kamal Tarazi," especially the period His youth and the beginning of his youth, which is reflected in our readers' perceptions of the character of the hero, "Kamal Tarazi," this dynamic, complex, anxious and central dialectical character that does not settle anyway, and her actions in the fictional reality arouse surprise and disapproval at times, especially with regard to the religious aspect of her life on the one hand, And the erotic side, on the other hand, is evident in his sexual relations with a number of women in the architecture in which they live, and he did not settle with one woman, except with regard to diamonds before the end of the novel, although that relationship remained suspended and we did not know whether he actually married her or not, as it remained The case is open to interpretation , and another section appears in the same paragraph (what the narrator does not know) by Kamal Tarazi:

((I saw Akram kneeling, his back was arched like a maddened kitten, and the woman's stomach was surrounded by his arms, pressing her hips violently, while she stood on her four legs, and her head bent to the ground writhing in pain. Fortunately, the niche was just behind Akram's back. I was allowed to watch the scene without him seeing me, but at the same time it obscured me the most exciting parts of the fleshly woman's body. Despite this, my body drank, and an overwhelming desire to masturbate swept over me. I threw the bag on the floor, opened the buttons of my raincoat, and ate the end of my dishdasha. And I put it between my teeth, and started the operation with my eyes drawn to the scene, but something strange happened to me, and I could not find an explanation for it: violent explosions resounded near the orchard, from those explosions that were caused by Iranian shells during the war, and at that moment I was integrated into

the operation, completely My imaginative and erotica energies, and as if I was the one who was with the woman, so no feeling of fear did not notice me, but rather the sound of my sexual desire and hastened my arousal to reach. And what tremor? I swear it went in my body like an electric shock, because of its intensity)(novel, 54, 55). The above passage reveals to us a mystery set by the writer, represented by the erection of the hero's penis, Kamal Tarazi, whenever he heard the sound of an explosion, a mystery that baffled doctors in the novel's reality as it baffled the reader in solving it, but returning to this passage solved the mystery and decoded it, coinciding with the moment of his masturbation. And he reached ecstasy, "the height of sexual pleasure" with the sound of the explosions, as the parallels represented by the passage at the top - which extends over an area of nine pages - served to lift the veils and uncover mysterious matters and riddles, which stopped the reader at their thresholds and kept working in memory and giving the reader a curiosity not to discover them. The parallel text "What the narrator does not know" was the flash that lit its darkness and revealed its secrets. As for the second story, the narrator in it is the character of "Diamond", this composite character whose biography raises many questions and endless controversy, and remains a mysterious character, despite her fun and prominence is an open social personality, but it contains secrets and is characterized by a dense ambiguity that is exemplified by her past, so the writer puts these words on her tongue to show us that complex and thorny past on the moral, religious and ethnic level as well:

((My real name is not diamond. My father invented this for me in honor of the "Almas" neighborhood in Kirkuk, in which we live. My mother was the only one in the family calling me by my real name "Tamara", because she was the one who chose him for me. I hid it from Kamal too, and wanted to surprise him. We held on our Quran. I was in the first university Ochehri when the second war broke out. I left Baghdad to the cities, accompanied by two of my friends in the inner section, on the afternoon of Wednesday, the sixteenth of January 1991. Having a bus or a van was not easy on such a horrific day. The whole world, with the exception of a handful of foolish reckless, used to put his hand on his heart, and his eyes were constantly watching the clock, or looking to the TV to see what the fate of the country would lead to, following the expiration of the deadline granted by Bush the Father to withdraw our army from Kuwait. I called on one of my classmates to book tickets for us from the train station, where his father works. We arrived at 8 p.m. and found Sander, my cousin Jacqueline, waiting for me (we were in love at the time). Seven hours after we arrived, the disaster began. That night, all of my family members remained awake, and perhaps three-quarters of the defeated Iraqis did the same ...)(novel, 107, 108). The passage in the above shows us things that were vague to understand, according to the data of the narrative, including the real name of "Diamond" which is Tamara, and sheds light on part of the history of Iraq and the wars that it went through in terms of the "second war", as the numbering of the war means that wars Others have occurred and wars will take place, especially the early days of the start of the American campaign to occupy Iraq, and the social and political crises surrounding those days, which made everything characterized by complexity, anxiety and fear. Then another clip comes to reveal to us other secrets about Almas and her family history:

My brother Yassin ran out, as if he was waiting for someone to come. After two minutes, he returned to address my mother, peeking his head from the door of the basement: "He is our neighbor, Peter. He came asking if we had an excess lantern that he could borrow." She said to him without hesitation: "Give him one from the kitchen, and ask him if he needs candles too." I was not surprised by her generosity with her fellow-countrymen, for despite her marriage to my father, she kept preserving the ties of kinship and the beliefs that bind her to her family, relatives and acquaintances from the Christians, except for some of them who rejected her out of fanaticism ...) (The novel, 109). As it appears from this passage that Almas descended from the Kirkuk family, the father is Turkmani and the mother is a Christian. She converted to Islam because of the love that linked her to Abu Tamara and they got married as a result of it, so she still has that longing for her family and relatives who are Christians. And their ethnicities, and the spirit of cooperation that composes their hearts, especially in the crises that the homeland is going through. Another clip sheds light on an aspect of Almas' private life:

*((Father, as long as you insist on your position, I am obliged to divulge a secret that will not please you. Sander has promised me marriage even if he gives up his religion, because we. He turned to me, with signs of anger on his face, and interrupted me with an excited voice:
I would cut him to pieces if he did.
So, I interrupted him in turn, before he finished his threat:
But I haven't shared the secret with you yet.
Is there a secret more bitter than this?
Yes, father. It happened between Sander and me what happens between husbands.
Al-Khoury rose up, standing with protruding eyes, struck his fist on his desktop, and shouted snarling:
You fornicated here next to the church? Damn you both. get out from here. Go to any doctor or devil to rectify your sin, and never show me your face again. The sander Vsoahramh of my blessings and prayers to attend, and will be eternal punishment.))*(Novel,118.119)

Almas was not legally married, according to the dialogue section above. Rather, she fell in love with her cousin, the Christian "Sander", and what happened between them between the man and the woman in a moment of weakness and under the weight of feelings of love and pleasure, but when she opened her uncle, the priest in the church, the matter and found him on aware of their mutual love between his son, and became overlooking with them to enter into the Christian religion, which accepted the condition the marriage of his son , including, but engage in dialogue with him and negotiate without any result, being a fanatic for his religion and his community, are forced to Mkashifth secret dangerous / Yes Father. It happened between me and Sander what happens between the husbands, so he becomes angry because they committed adultery in the church, which is a sacred place for worship. These secrets that Diamonds conceal about "Kamal Tarazi" are discovered by the reader in this passage, which came parallel to the general narration in the novel. This section extends over a span of (25) pages, which is a good or relatively long area that represents 14.5% of the narration area in the whole novel, but we cut from

it what we see constitutes revealing lights when it obscures the narrative facts in the novel, and helped to understand the aspects that formed Secrets in it. The form of overlapping narrative and parallel storytelling, through the format Alrsaila and format the spoken story in the novel Nsagan prominent example , the phenomenon of a banner in the novel Palm Allowahntonaa, and led a role in activating literacy memory and machine interpretation , as venerates t in which the ability of the writer on innovation and experimentation , and come up with new means and methods It makes reading the novel a cognitive enrichment , in addition to what it gives of the pleasure of reading that bears the characteristic of contrast , and this is what the contemporary reader is looking for, who has become less innocent and more inclined to adventure and search for what astonishes him in literary works.

Conclusion

The narrative parallel and overlap in the novel "The Palm of Washingtonia" has drawn the features of the narrative text in a different way, as the parallelism formed other texts that took upon themselves the task of narration and narration to illuminate ambiguous and dark aspects in the narrative text of the novel, and it took a parallel line to its main line of narration. The title, being the most dangerous threshold in constructing the fictional text, exercised its parallel heroic role, through the intensity of its presence and its manifestations, the messages it sent, and the questions it raised in the text. The hero, Kamal Tarazi, is that cultured character as mentioned in the novel, whose actions and roles were linked to the palm tree, This palm tree whose presence ranges between being an identity for Iraq and the Iraqis on the one hand, and being a sign that refers to the occupation, oppression and dispossession, in its syntactic structure and its conjunction in addition to "Washingtonia", while the narrative overlap and parallels with the narration, through the apostolate and the narrative format in the novel, formed two distinct patterns. They represented a remarkable phenomenon in the novel of Nakhla Washington, and they played a role in activating and activating the reading memory and the interpretation machine, in a way that demonstrated the writer's ability to innovate, experiment, and come up with new means and methods that make N reading the novel cognitive enrichment, in addition to what it gives of the joy of reading that bears the characteristic of contrast.

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