



PalArch's Journal of Archaeology
of Egypt / Egyptology

THE MARGIN IN THE SPEECH OF MAGIC REALISM

Bashir Thabet Mohammed Al-Anzi¹, Prof. Dr. Latif Mahmoud Mohamed Al Ghurairy

^{1,2}College of Education for Human Sciences – University of Anbar.

Bashir Thabet Mohammed Al-Anzi¹, Prof. Dr. Latif Mahmoud Mohamed Al Ghurairy, The Margin In The Speech Of Magic Realism, Palarch's Journal Of Archaeology Of Egypt/Egyptology 18(8), 4621-4631. ISSN 1567-214x.

Abstract

The writer and poet depend on a certain rule on which he is based to edit his creative texts with the available tools to help him in that production. And as the world around us is in a state of change which made the writer keep pace with those changes to extend to literature and showing each transition adopting a thought and vision of its own, which resulted in the idea of the center and the margin. Everything that was excluded by a particular doctrine is embraced by another one. It is necessary that some things will be selected and others will be neglected. This study dealt with the issue of marginal and accidental in the discourse of literature, after the writer felt the need to pay attention to everything that is rejected in the custom of previous literary cultures and attention to the trivial and neglected elements. The magical realism embraces what is magical, fantastical and mythical which has become the basic rule of this literary current.

Introduction

Magical realism is one of the terms that raise a great deal of controversy at the literary and artistic level. Because it is shrouded in mystery and complexity, and does not rest on solid and clear shores, at the same time, the terms center and margin complain of lack of clarity. The artist is in a continuous search for literary creativity, which he aims to achieve by various means and methods in order to express feelings and inner worlds, attract the attention of the reader, break stereotypes and monotonous style, as they are surrounded by supernatural and illogical events.

The research cannot go beyond a group of previous studies that are related to realism in general and magical realism after this literary phenomenon was recorded in the Arabic novel, and from those studies that we relied on (the suppressed and silent in the Arab narrative) by Dr. Fadel Thamer, and (magic realism in the novel Arabic) by Hamed Abu Ahmed.

The concept of magical realism

Postmodern literature has begun to exercise a kind of freedom at the level of expression and writing. The pressures of the center have vanished in the way in which literature has been liberated from those hijackings. It does not withdraw following the center. There is no doubt that literature has represented an aspect of human creativity, which is not related to Not only with the writer's apparent and central intentions, but also with the unconscious and marginal inner worlds. Specifically in the modern period, which needed intellectual richness, high fertility in visions and prejudices that would motivate research and study that restriction that prevents distinction, creativity and uniqueness, while some psychological studies announced their results that writings subject to state practices may be deprived of that cultural creativity. On the other hand, undermining the authorities acts as a catalyst for production (Fadel Thamer, 2004).

Magical realism was known through literary productions in Latin America by the Argentine Jorge Luis Borges and Garcia Marquez, and Juan Rolfe in the early twentieth century (see: Hamed Abu Ahmed, 2009, p. 29). Magical realism represents a new and unfamiliar style that was silent about critical realism and socialist realism. As this transformation was not accidental or random, but came as a result of basic factors, including that the writers felt that the mind was unable to address the problems in the external world in order to search for an outlet for expression, so the vision became that literature turns to imagination and the miraculous and the introduction of magic in literary works. It is unknown and magical, and they fully imposed the rights of feelings, and their slogan was freedom in all areas of life) (Hamed Abu Ahmed, 2009).

This term complains of confusion and complexity, as it raises controversy and ambiguity, and if we try to search for the foundations from which the book of this literary color was launched, we find that it lacks a clear and explicit meaning, but it includes social, political, cultural and intellectual issues, and many critics have admitted this. Mario Barges Llosa says: ((Concerning magical realism, no one can know it in a definitive and decisive way)) (Hamed Abu Ahmed, 2009, p. 24).

This is confirmed by Jennifer White's opinion, as she went to ((that magical realism is above all, a term that has many definitions, some of which are correct to use)) (Jennifer White, 2006, p. Perhaps this is due to the fact that it appeared at the beginning of the twentieth century, which is one of the centuries rich in ambiguous and complex terms due to the nature of the mysterious experiences and psychological conditions that afflicted the writer at that time. The second reason was attributed by one of the researchers to the fact that magical realism approaches the world of dreams and the unfamiliar, and away from what is clear and tangible in the external world of symbols and forms (see: Al-Ruwaili, 2002, p. 348).

Add to that the overlap between "magical", "miracle", "surreal" and "mythical". These terms prevent a clear understanding of defining the meaning of magical realism, which shares one rule, which is "imagination." Differentiating between illusion and fantasy (see: Muhammad Ghunaimi Hilal, 1997, 388), it is necessary to differentiate between fantasy and magical realism.

Reasons for appearing

Before we present a definition of magical realism, it should be noted that the emergence of this type of style was not purely by chance. Rather, the trend towards elements of reality that have become important for the artist, searching for what is unfamiliar, employing the marginal, and

finding aesthetic values that no one noticed, is, as we mentioned, from The most prominent trends of the writer in postmodern thought, this new thought and awareness on the literary scene, says: ((The magical realism was not just a trend that appeared suddenly, or arose by chance, or emerged just because a writer had to enter into a novel or a group of novels and works The stories of some of these strange worlds that we call the miraculous) (Hamed Abu Ahmed, 2009, p. 5).

So, the cues that magical realism derives may be based on romantic ideas. If romanticism is considered, which is a revolution against classicism, which has taken reason as its reference, ((because we know that the emergence of the romantic movement in Europe at the beginning of the nineteenth century was a reaction Direct towards the Enlightenment era's call to use pure reason in all fields) (Hamed Abu Ahmed, 2009, p. 28).

That is, it became a new trend and a sequential transition. In light of this, it can be said that the romantic doctrine is one of the most prominent doctrines that paved the way for magical realism through a series of balanced transitions. Moving in depicting the world from picturing it based on the mind to picturing it depending on the spectrum and illusion. A Western scholar says: "But Kafka's artistic ingenuity. is in fact directed at substituting his anxious view of the world for objective truth. The factual detail is an expression of spectral illusion about a pipe-dreaming world. Its function is to arouse anxiety" (Lukacs, 1971, p. 28).

Spectrum, dream, magic and wonder are marginal and rejected things. Rather, they are practices of the vernacular classes and popular cultures, and they remain the focus of criticism, contempt and attack by the Inquisition in the Age of Enlightenment (see: Mariobargus Llosa, 2013, p. 12), and this brings us back to a fundamental definition It is important for a Western researcher, during his theorizing about modernity, that he said: ((Modernity means either analysis and contemplation or escape to imagination and dreams)) (Malcolm Bradbury, 2009, vol.1/75). represents the "margin". Thus, the new culture in the new thought became focused on irrational forces, which is exactly what the postmodern writers searched for in order to liberate from the mental laws that fight the new thought and limit the imagination, so that Freud's discoveries and his contribution to the critical and literary lesson remain one of the most important tributaries of postmodern thought that worked to enrich These currents of thoughts and visions by discovering the world of the subconscious, those unknown, mysterious, magical things, and that these discordant things can form and be a world of their own. Another evidence that illustrates the link between magical realism and romanticism is what Flores said when he applied the meaning of literature in an article entitled "Magical Realism in the Latin American Novel." He noticed a similarity between Romanticism and realism in Latin America, "Magical Realism" in the early twentieth century. : ((One can take a general look at the works of one novelist after another and come out with the same conclusion: Romanticism and realism seem to be linked by one inspiration in Latin American literature)) (Jib Barnett, 2006, p. 81), and if we try to inspect the secret that stands Behind this interdependence, we find that both directions are based on one rule, which is the kingdom of imagination, but this imagination is simplified, and Wordsworth expressed it, saying in Romanticism on imagination that: ((The poet evokes the effects of emotion in a state of tranquility and calm)) (Muhammad Ghonimi Hilal, 1997, p. 389). It is the opposite of what was found in magical realism in which the imagination raises anxiety and tension.

Pillars of the magic text

Magical realism relies on realism on the one hand and on imagination on the other, and this is confirmed by Amary Chandy Wright through Flores' opinion: ((The owners of magical realism cling to realism as if they were preventing their legend from flying, as is the case in the stories of the jinn and supernatural realism)). Angela Bailey, 2006, p. 84) From this it becomes clear that ordinary realism may have formed the most important nucleus for magical realism, because the first does not neglect any element of reality, exaggerating in conveying the smallest details. Roger Garaudy says, speaking of the painter "Picasso" ((He is a human being and a photographer). That is, a man who devours the world with his eyes.. then separates it with his hand." (Roger Karodi, 1967, p. 17)

In realism, literature relied on the eye and accuracy of observation, after it depended on the heart. The basic difference between realism and magical realism ((includes the intent inherent in the traditions of the two forms ... and realism considers its narrators about the world a unique, objective representation of natural and social facts)) (Jennifer White, 2006, p. 92).

The writers of magical realism felt the codification that the realists were subjected to, so they chose to employ "magical" and "the miraculous" to undermine the political and social reality, and that undermining and dismantling works against the domination of realism through the imagination that has the ability to manifest in that authoritarian reality and the reason is that it is multi-centered (Jennifer White, 2006, p. 92), In this way, the magic procedure is an outlet through which the novelist can express internal psychological issues by introducing some magical elements that appear inconsistent in the external world.

Researchers almost unanimously agree that magical realism is composed of imagination and reality, between dream and reality, and it is ((a type of art in which magical elements or illogical scenarios appear in a different reality or even in ordinary frameworks. The important thing in dealing with this type of artwork is to try to erase the line that It stands between reality and imagination, it is the clash between magic and reality) (Raqi Najmuddin, 2014). So they are unfamiliar and illogical events in reality and cannot take place in the outside world and appear in the novel so as to force the reader to accept and interact with them. One researcher says: ((Everything that happens at work is normal and has a daily presence, anything within the limits of magical realism is accepted as the way of life of the characters in the story (Jib Barnett, 2006, p. 77). Magical realism evokes strange worlds, and this exoticism is an essential part of the connotations of magical realism as it was popularized in literature, especially in its two main forms, the novel and the short story. The intensity of the collision with the stranger and the impossible to occur when it is adjacent to it and overlaps with it) (Al-Ruwaili, 2006, p. 348), but what makes us stand reassuringly about actions that include strange events that are difficult to believe or deal with? And what makes us believe and believe ((If a man throws a baseball and it turns into a bee in flight, there would be nothing surprising about this thing, and it would seem like a normal thing for a baseball to turn into a bee)) (Jib Barnett, 2006, p. 76) . And under the influence of the magical, the imagination can be able to collect and connect elements and then work to create special and logical worlds that were not thought of before.

Magical facts can play a prominent role in giving the character of truth to works of art because of the convergence between dream and reality as we mentioned and then tend to excite the recipient, which means that this separation is ((the fusion of dream with reality, and a form of

expression of reality based on several fictional elements that are considered natural by readers and characters alike) (Jib Barnett, 2006, p. 76). This harmony and harmony between the real and the imaginary elements might not have happened had it not been for literature to pay attention to what was not familiar in literature.

The point of convergence between the real and the magical was not thought about before the emergence of magical realism, and was outside the frameworks of artistic and literary employment ((and it did not dominate the space of the narrative structure, but appeared alongside the realistic manifestations of the narration and overlaps with it)) (Fadil Thamer, 2004, pg 86).

Evidence (One Hundred Years of Solitude, Book of Sand, Thousand Nights, Metamorphosis, Faces, Lover of the Neighborhood)

It is possible to mention by way of representation some works of art that included magical and amazing events, including the novel "One Hundred Years of Solitude" by Gabriel García Márquez, which took place in the town of "Macondo" and in this village everything that happens is miraculous. For example, the writer mentioned the cow that gave birth after two months three calves. If we look at this mixture, on the ground there is the possibility of giving birth to three calves, but in two months it is impossible to happen.

This new trend has emerged in literary novels that adopts the task of searching for the magical and the unfamiliar, for this reason unprecedented literary texts have emerged and were among what is excluded, including the story of "The Book of Sand" Luis Borges, which conveys events about a man obsessed with collecting old books. And the precious one, and if one time he came across a man who had bought a strange book from him, and as soon as he opened the book to one of its pages and then closed it, after that he was unable to find that page (see: Al-Ruwaili, 2009, p. 348). He says: ((The stranger asked me to find the first page. I put my left hand on the cover and opened the book, trying to put my thumb on the first white paper, but it was in vain. Every time I tried a number of papers separated between the cover and my thumb... The papers of this book are infinite, neither less nor more..)) (Jerukhi Luis Borges, 1999, p. 85).

It should be noted that there is a hidden difference and contrast between magical realism and fantasy literature that transcends reality "super-realism" and the exaggeration in describing imaginary elements. It is not subject to doubt and fluctuation so that ((no one doubts the reality of supernatural events)) (Hamed Abu Ahmed, 2008, p. 26), but if there is doubt or disbelief, it belongs to fantasy literature, as the entire novel is illogical and unknown events.

Louis Loyal says: ((In works with a magical realist orientation, we find the situation without the need to justify what is secret in the events)) (Hamid Abu Ahmed, 2008, p. It does not justify human behavior by social analyses, but rather its main goal is to capture the secrets that hide under the manifestations of reality) (Salah Fadl, 1980, p. 299). The process of capturing the secrets behind the manifestations of reality represents an unprecedented deference and an employment of what is outside the accounts of artistic culture and is not within the concerns of the literary traditions. Accordingly, the process of capturing can be considered among the procedures for employing what is excluded and marginal.

Magical realism celebrates the simple supernatural event that seems logical and the reader stands at it reassuringly through marginal elements and exaggeration in description and depth in

depicting reality, and this clash is accidental and abandoned. Dr. Salah Fadl spoke to him when he dealt with the novel “One Hundred Years of Solitude” by García Márquez: ((If the story is full of strange and extraordinary incidents, some of them almost lose their amazing character due to the factors surrounding them that make them expected.

Or you give him an ordinary, realistic explanation, such as Father Nicanor’s height “one centimeter from the ground whenever he takes a cup of chocolate, and Remedios’ beautiful flight in the air, as some of them mislead without explanation, because he belongs to a world of magic that is difficult to explain” (Salah Fadl, 1980, Pg. 311) If Dr. Salah Fadl believes that magical events are difficult to understand and are not based on solid texts that the reader is reassured about, then one of the researchers tried to link the magical and symbolic event and extract logical and justified connotations. As he found in these strange elements distant references to the magical event that can be disclosed, for example, the presence of a Spanish ship in the Colombian desert in a gesture to the Spanish usurpation of the Colombian lands. The presence of the ship in the desert is a magical event similar to the presence of Spaniards in the land of the Colombians (see: Caleb Bash, 2010, p. It is from such imaginary and magical uses that the artist was able to formulate them in an expressive and logical artistic style, which is the method that the writer resorted to as it was not used in literature, which represents the use of what is excluded, hidden and unfamiliar in literary writing.

The story has witnessed a great development and ((with amazing speed in Latin American literature, although the occupying Spanish authorities had issued a decree, after the discovery of the new continent, to “prohibit” the story in order to cut the way for the growth of the drowning imagination and the mixing of reality with myth)) (Salah Fadl, 1980) , p. 289) The term “prohibition” refers to the rejection and exclusion of these imaginary stories mixed with magical elements. This development was also acknowledged by Dr. Hamed Abu Ahmed, who pointed out the existence of a huge innovative movement that rejects the old forms until the story witnessed a process of transformation that transformed it “in a radical way from a regional art to a brilliant international art that attracts the attention of critical readers in various parts of the world” (Hamed Abu Ahmed, 1993, p. 183).

Margin Relationship to Narration

He called for the mobilization of the excluded and marginal elements to a container that contained it, and this was done through the narration that played an important role in that employment. Perhaps what one study found could address the problem of that inclusion by resorting sometimes to the margin at the bottom of the paper as it contains more space and controls less than the body to express opinions. says Dr. Howayda Saleh: ((The writing in the margin may be a release from the text due to the pressure of the text, and it may be a relief through the margin.

It may express what the text cannot express” (Howaida Saleh, 2015, p. 36), based on Ahmed Sharak’s saying when he said that the margin is “a kind of displacement that escapes the grip of the central institutional writing. It is a kind of camouflage that writing practices in its margins.” , away from the authority of the text and the center, and therefore it may be a strong expression of what is silent about it or what the text cannot tolerate in its hollow) (Ahmed Sharak, 2010, p. 57).

From here we may infer that there is a reciprocal relationship between the narration and what it contains of space and between the mobilization of the silent and the magical events. One of the researchers says: ((The narration is a space to increase the imaginary, avoiding the correctness, and exaggerating the absurdity of what leads to it from association with the mind)) (Sharaf Al-Din Majdouli, 2010, p. 142); Therefore, the arts in which the narration element is free may be more able to absorb what is unacceptable and marginal (especially with the new and modernist texts that ventured into experimentation in the narration, and moved away from the classics whose concern is the novel and the story that it tells in a tight space)). (Howaida Saleh, 2015, p. 42).

This is an indication that novels that focus on plot and tale cannot allow the footnotes to be present, as if the presence of one of them cancels the presence of the other, as it may have other functions such as persuasion and understanding that are based on the principle of causality. If the margins in the book are to relieve the pressure on the text, then the presence of the silence about it in the novel may be considered breathing for the unconscious world of the author. It may become a discussion of other fields of knowledge that are not part of the narrative and its substance) (Howaida Salih, 2015, p. 41).

The flexibility in the narration led to the assimilation of the trivial and imaginary elements that magical realism began to rely on in an insurmountable way, especially since it is made up of reality that is based on the facts of the elements in life and their accurate manifestations in a way that the imagination can capture and portray (see: Jeb Barnett, 2006, p. 79) .

Magical realism shares with the literature of fantasy, myth and surrealism (Hamed Abu Ahmed, 2008, p. 26), in that they were all based primarily on what is illogical, and outside the assessments of the principle of causality based on the correlation of the two ends of cause and effect, a principle on which traditional literary trends have always built their foundations , placing the magical realms among the unacceptable, unacceptable and excluded.

An example of this mobilization is the novel "The Nights of a Thousand Nights 1982", which was able to imitate Western literature based on its own property, and the novel can be framed as it included imaginary and unfamiliar events, for example, the man's awakening and entering into a dialogue with the demon in the dream, and as soon as that meeting ended, he felt severe pain. And if he finds traces of his bite. He narrates ((He made him look in astonishment at a wound like a bite... it is not what he sees. From the secretions of the fangs, blood flowed)) (Naguib Mahfouz, 2006, p. 21) and the novel is based in each of its chapters on a different magical event. That difference may be a way to reach the unthinkable and the repressed, because these events produce voids and loopholes, and these supernatural elements are rich in what is absent (see: Abdul Jalil Al-Azdi, 1997). This gives the reader freedom to infer semantics.

Pierre Macheri says: ((The literary work is not linked to the ideology through what it says but through what it does not say. Al-Jalil Al-Azdi, 1997). Silent aspects such as magical elements can reveal the secrets of the soul and the unknown inner world that is difficult to understand.

The writers of magical realism felt about the outside world and that what is in it is similar to what we see in dreams, it is distorted and mysterious. You cannot come close to reality” (Jeremy Horthon, 1996, p. 45), and this is what made Roger Garaudy imagine that Kafka was

suffering “When he talks to us about another world, he is always keen to understand at the same time that that other world exists in Our world, rather it is our world itself”) (Roger Karoudi, 1968, p. 143). The novel “The Metamorphosis” by Franz Kafka, where the story was published in 1970, included magical and realistic events. The truth is that there is a great debate about the affiliation of this story to magical realistic literature, as Angela Bailey says: “When I read it, I did not find a magical element in it. However, it contained many fantasy elements.)” (Angela Bailey, 2006, p. 83) Perhaps this is what we mentioned about the mysterious overlap between the miraculous, the magical, the surreal, and the fantasy, in addition to the lack of a clear and specific definition of magical realism. Garaudy says: ((The world he lived is the same world that he built, it is a stifling world, devoid of humanity, a world of alienation)) (Roger Karoudi, 1968, p. 139). Perhaps the reader will accept that the events taking place at Samsa are really real and cannot be denied ((and you believe the story of Gregory Samsa, because Kafka was able to find for its narration, in a way - some words, some silence, some disclosure, some details, a certain arrangement of information, and a narrative line - It imposes itself on the reader, canceling all idiomatic reservations that this reader can resort to, regarding such an event) (Mario Pars Llosa, 2013, p. 29).

Our Arab narrative heritage is full of fairy tales, magical and miraculous, which Westerners used a lot in their literary and artistic works, and it did not prevent García Márquez from mentioning once in an interview: ((We, Latin American writers, did not notice that grandmother’s tales contain imaginary things beyond description, Children believe in it when it is told to them and they contribute to its formulation, which are very strange things that seem to be taken from “The Thousand and One Nights.” And that we live surrounded by strange and imaginary things, while the writers insist on telling us indirect facts that have no importance) (Hamed) Abu Ahmed, 2009, p. 12). Among the most famous magical tales are the stories of One Thousand and One Nights, One Night, One Night, One Dimna, and the Message of Forgiveness. This trend may be considered an attempt to “reconnect what was broken between the modern Arab narrative and the ancient Arab narrative and narrative” (Fadl Thamer, 2004, p. 87).

So, magic was not new to the Arab writer in terms of roots, but rather marginalized, but what was new was the motives and the environment that helped the emergence of this artistic style or that phenomenon in the Arab novel, that is, perhaps the conditions in the era of modernity do not allow the writer to break the prevailing pattern in the story or novel and mention that Hamed Abu Ahmed ((The magical realism, then, is a unique literary model that combines the old and the modern: the old represented in the wonders “The Stories of One Thousand and One Nights and Tales of Grandmothers for example” and the hadith represented by the legend)) (Hamed Abu Ahmed, 2009, 7). In the modern era, the Arab writer has been able to simulate the Latin magical realism based on his own Arab talent and examples and evidence that cannot be counted, especially what accompanies the novel or the story of time and effort to investigate the details that were previously excluded in literature. This new style in the novel is due to external and internal factors. . Dr Shukri Aziz Al-Mady says ((The new novel is an artistic expression of the severity of the fateful crises facing man. The creative self feels ambiguity in the movement and course of reality, as it feels that the human self is threatened with dissolution and fading in light of the fragmentation of values, the shaking of constants, the rupture of principles and sayings, the dispersal of the collective self and the confusion of the individual self. The ambiguity of the present and future times, and the fragmentation of the familiar and usual logic. In light of all this, the aesthetics of the modern novel and its tools become ineffective in

interpreting, analyzing and understanding reality, and unable to express it. The need becomes urgent for a creative act that reconsiders everything and calls for reading problems for a new reading era. Or a new aesthetic awareness)) (Shukri Aziz Madi, 2008, 15). Among the Arabic works is the novel "Faces" by Muhammad Shukri, which contained some strange and magical scenes of the dream-like character of Ahmed. The narrator uses short sentences and phrases similar to flashes of dreams that no matter how we try to connect them, the hand slips away. A commotion The mother appeared without entering The room door was open day and night He was sleeping. The table is turned. Kick her nightmare. Some of its contents are broken: an empty wine bottle, two glasses, and a small bottle. No one knows what was in it... As for the secret of the second cup, no one knows. Do not always be on the table...) (Mohammed Shoukry, 2002, p. 91). This scene contained in the novel of mobilization and a sequence of phrases may refer to the dreamy moments,; Because magical realism is through which the secrets that hide behind the assets are captured, and the process of capturing requires an individual effort, which is to transcend reality beyond reality, and for the artist to elevate his feelings to a position that enables him to be able to seize despite the contradictions and changes of the world (see: Dia Ghani Al-Aboudi, 2012, p. 11).

Also from the magical methods are those stories that depict the world of the dead, jinn and spirits, as in the novel "The Living Lover" by Youssef Abu Raya. We mention, for example, the scene of the disappearance of Desouki Badran's wife. The narration says: ((Desouki Badran was sitting at the table for lunch with his wife Samira. A strange black cat walked in on them. He was never one of the cats that frequented their apartment. He jumped gracefully to the table and stared into the darkened eyes of the young woman. The husband noticed this The constant stare, and he said to him in disapproval: "What, do you like her? Her cheek. The woman immediately disappeared, and the black body of the cat disappeared." (Youssef Abu Raya, 2005, pg. 9).

Results

The writer's thinking about the introduction of amazing magical elements is one of the new and marginal topics in the narrative discourse, those texts that depict strange events in an unfamiliar way, and that it is difficult to explain the magical events that occur within the texts, but we cannot look for logical justifications that would solve the problem of interpretation those events or their justification; This is because the basis on which magical realism was established is a hypothetical basis that does not exist in the external world, and thus the literary discourse moved with the emergence of magical realism, which followed a new artistic style that was not among the priorities of the previous doctrines. This is by introducing the element of imagination into literary texts when the writer felt that there are other worlds similar to those that occur in dreams that should be paid attention to, in order to evoke the imaginary, the magical and the wondrous. For the novelist, as the margin in the book is a relief from pressure in the text, as magical realism seemed to be one of the things that had been silent in the past and exceeded by traditional currents.

References

1. Patterns of the New Arabic Novel, Shukri Aziz Al-Madhi, The World of Knowledge, Kuwait, 2008.

2. Modernism, Malcolm Bradbury & James MacFarlane, tr. Moayad Hassan Fawzy, Dar Al-Mahabah - Damascus, 2009, vol.1.
3. Magical Realism, Hamed Abu Ahmed, The Egyptian General Book Organization - Cairo, 1st Edition, 2008.
4. The Literary Critic's Guide , Illumination to More than Seventy Contemporary Critical Currents and Terms: Megan Al-Ruwaili & Saad Al-Bazai, The Arab Cultural Centre - Casablanca, 3rd edition, 2002.
5. Letters on Magical Realism and Kafka: Angela Bailey, trans. Khudair al-Lami, Foreign Culture - General Cultural Affairs House, second volume, 2006, to a young novelist: Mario Pargus Llosa, transl. by Saleh Almani, Dar Al-Mada for Culture and Publishing - Baghdad, 3rd edition, 2013.
6. Narrative concerns, critical studies in the story and the narration: Daaa Ghani Al-Aboudi, July Printing Distribution, Damascus, 1, 2012.
7. Lover of the Neighbourhood, "A Novel": Youssef Abu Raya, Novels of Dar Al-Hilal - Cairo, Issue 674, February 2005.
8. Readings in Spanish and Latin American Literature: Hamed Abu Ahmed, The Egyptian General Authority for Books, 1993.
9. Kafka told me conversations and memories: Gustav Janoush, translated by Najah Al-Jubaili, Takween Publications - Kuwait, 2019.
10. Nights of a Thousand Nights, "A Novel": Naguib Mahfouz, Dar Al-Shorouk - Cairo, 1st Edition, 2006.
11. Introduction to the study of the novel, Jeremy Hawthorne, translated by Ghazi Darwish Attia, reviewed by Salman Daoud Al-Wasiti, House of Public Cultural Affairs - Baghdad, 1996.
12. Meaning of Contemporary Realism, studies in foreign literature. Thomas Mann. Kafka. Joyce. O'Neill. Proust. Beckett. Faulkner. Shulhoff: George Lukacs, translated by Amin Al-Ayouti, Dar Al-Maaref, Cairo, 1971.
13. The Suppressed and Silent in the Arab Narration, Fadel Thamer, Dar Al-Mada for Culture and Publishing - Baghdad, 2004.
14. Realism Approach in Literary Creativity, Salah Fadl, Dar Al Maaref - Cairo, 2nd Edition, 1980.
15. Hundred Years of Solitude, "a novel", Gabriel Garcia Marquez, Dania for translation, printing, publishing and distribution - Damascus, 1st edition, 1991.
16. Modern Literary Criticism, Muhammad Ghonimi Hilal, Dar Nahdet Misr for Printing, Publishing and Distribution - Cairo, 1997.

17. *The Social Margin in Literature: A Sociocultural Reading*: Howaida Saleh, Roya Publishing and Distribution - Cairo, 2015.
18. *Magical Realism in the Arabic Novel*: Hamed Abu Ahmed, The Supreme Council of Culture - Cairo, 1st Edition, 2009.
19. *Realism without Banks Picasso*. Son Jean Pearce. *Kafka*: Roger Garaudy, Introduction. Aragon, T. Halim Toson, revised. Fouad Haddad, Dar Al-Kateb Al-Arabi for Printing and Publishing - Cairo, 1968.
20. *Faces a "Novel"*, Muhammad Shukri, Dar Al-Saqi - Beirut, 2nd Edition, 2002.

Newspapers and magazines

1. *Ideas on History and Theory of Magical Realism*: Jeb Barnett, Jennifer Magher, and others, translated by Nathiq Kholusi, *Foreign Culture - Second Edition*, House of Cultural Affairs - Baghdad, 2006.
2. *Magical Realism and Kafka*: Angela Bailey, trans. by Khudair al-Lami, *Foreign Culture - House of General Cultural Affairs*, second edition, 2006.
3. *Marginal – Marginality and Literature*: Ahmed Sharak, *Al-Afaq Magazine - Morocco*, 2010, No. 77, 78. Quoted from the *Social Marginality in literature*.
4. *Marginality and the Otherness and Comic Narrative Reading in the News Tradition*, Sharaf Al-Din Majdouli, *Afaq Magazine, Morocco Issue 77-78*, 2010.
5. *Magical Realism: Logic of the Unreasonable*: Raqi Najm Al-Din, *Al-Hiwar Al-Mutamdden*, Issue 4592, 2014, available at the following link:
6. <https://www.ahewar.org/debat/show.art.asp?aid=435595>
7. *Magical Realism in the novel, Tropic of Oranges, "Revolutionary Magic"*: Jennifer White, *Foreign Culture - General Cultural Affairs House*, No. 2, 2006.
8. *Magical Realism & Surrealism, Assimilating Intention*, Caleb Bash, translated by Ghazi Masoud, *Afkar Magazine*, No. 267, 2010.
9. *Ideology in the Novel regarding the theoretical and methodological status of the concept of "the silent one"*: Abdul Jalil Al-Azdi, *Al-Alamat Magazine*, No. (7), 1997, an article published on the Internet, available via the link: <http://saidbengrad.free.fr/al/n7 /11.htm>.