

## **Metanarrative Author in the Novels of Saad Muhammad Rahim**

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### **Abstract:**

This research deals with one of the topics in the postmodern novel, it is a topic beyond the narrative, standing at one of his appearances (the author), because of its great role in the performance of the narrative process within the artwork, we have discussed its manifestations in seven novels from the works of the Iraqi novelist Saad Muhammad Rahim, who practices metanarrative techniques extensively, in an analytical manner, it traces the phenomenon, according to the most prominent researchers interested in the novel beyond the narrative.

**Keywords:** Metanarrative author, novels, Saad Muhammad Rahim.

### **Introduction**

Like the author in *Beyond Narrative* a new phenomenon, it was based on foundations and constants that differ from the traditional narrative author, who was hiding behind his novel, as for our research, the author is present either directly or in disguise, this was what distinguishes it from its predecessors, in addition, it deals with life experience and lived reality, which can be different in appearance and rotation, we will try to perceive this vision through the texts that appear in the novels of Saad Muhammad Rahim, which was characterized by addressing fundamental issues and continental conflicts in society, with the statement of the developed image of the heritage of the novelist and his different works.

### **Foreword: Narrative author**

The presence of the author in literary works is one of the important issues that researchers have been able to monitor and observe, this presence had origins and vision in philosophy and logic, not to mention literary vision. The author is one of the sides of the creative process, it was the first and important party in the process of creating and shaping the text. If we try to return to our ancient Arab literary heritage, we will find references to such a presence, including what was mentioned by Al-Jahiz in his book (*Al-Haiwan*). Who mentions the importance of linking the text to its author when he says: ((Therefore we find the temptation of a man with his hair, and his temptation with his words, and his books above his temptation with all his blessings)) (*Al-Haiwan* 1 / 89), through the previous text, we note the link and interaction between the author and his creative work, it was the main axis around which the text revolves.

With the development of studies in the literary field in general, especially in the field of linguistics, which is closely related to critical thought, we note that there is a decline in that importance from what it was, especially after the development of curricula and philosophies of modernity and

postmodernism, through a historical review of that understanding, we find that "Nietzsche" gave the author a pivotal role in the creative process and focused on his creative thought, after he snatched away ((the legendary aura of the purity of life as previously believed, he has de-mythologized the moral and metaphysical image of man, strip reality of its value, meaning and vitality by fabricating an ideal world, because it is not life that presents ideas, rather, it is thought that presents life)) (Structuralism - the philosophy of human death, 12).

With his structural proposition, we note that the author's ascent, which lasted for a long time, to dominate the authority of meaning and the necessity of referring to it to understand the text, it did not withstand the currents of thought and contemporary criticism. These new concepts began to focus on the structure in order to establish the scientific study, having called for reducing the author's effectiveness and role, because language is a self-contained system and thought is a product of it. Hence, the author ((is nothing more than a product of language, to return with that role to the text that the author puts in, and the death of the author resulted in the birth of the text or writing)) (Postmodernism, 95). This is where the idea of (the death of the author) put forward by (Roland Barthes) appeared. It is a product of what structuralism presented an intellectual trend, thus, the presence of the author was formal on the outer cover, and dealing with the textual structure alone (The New Approaches to Contemporary Philosophical Thought, 39-40). As (Barth) found another way to shake confidence in the author, who he saw as a product created by the bourgeoisie and worked to consolidate it ideologically, he worked to undermine those stereotypes by ridiculing and mocking them (The Misery of Structuralism (Literature and Structural Theory, 190).

The positions of the author have taken various directions. (Vladimir Propp) took the initiative to analyze the wondrous tale without affecting his lack of knowledge of its author, as did the structuralists (Claude Levi-Strauss and Grimas), as they studied works that are essentially without authors without affecting the essence of the analysis. What they have done, Grimas does not take into account the author and the reader, but with Mallarmé it is the language that speaks, not the author) (Narrative Dictionary, 365), and in the same vein, Michel Foucault went to the point that the task of criticism is not to show the relationship of the work to the author. Rather, what is important to him is to analyze the work through its structure, architecture, and internal form, so that the discourses are received for themselves, and thus the author's role diminished (Story Novel Author (Studies in Contemporary Literary Genres Theory), 201\_ 210).

For this reason, the author's position in the map of creativity remained governed by the parties of denial and exclusion on the one hand, and manifestation and presence on the other hand, because the structural approach laid the foundations for the statement that the author died (8,(

The author in the traditional novel is the writer who writes the novel or narrates it, and his intervention appears when the narration moves from the past to the present, and he has two functions: organizing the narration and commenting on it (Structuralism, 8). In light of the foregoing understanding, the author remains residing "outside the text and represents an established fact, a specific person in the historical period of his literary creativity" (Dictionary of Novel Criticism Terms, 48). As for the process of entering into the text, it is done in an artistic way, as the technology of multiple narrators gives it an opportunity for artistic appearance in the fictional world of the novel: ((When the novelist is telling, he does not speak in his own voice, but he delegates an imaginary narrator who takes on the process of cutting and goes to an imaginary listener who meets him))(The structure of the novel (a comparative study of Naguib Mahfouz's trilogy), 131). This is represented in the image of a continental narrative, but it will change beyond the narrative.

As for the author's work mechanism in "beyond narration", here we find that transformations and changes have occurred in the way of composing narrative texts. At a time when traditional narration hides the problems of literary creation that the novelist encounters, "beyond narrative" novels put the novelist and the problems of his artistic creation in the novel through a personal It represents the role of the writer, and here the new novel refuses to hide the text production process and presents it to the reader as it is (The New French Novel, Part 2: 64-65).

In this type of narration, the narrator finds the means that allow him to narrate the events he narrates, and he may resort to interpreting the phenomena (Narrative Narrative Techniques (in Light of the Structural Method), 105), and the basis for him is to follow the contexts of the tale according to a general perspective that draws its value; Because every narrative story has images and allusions as a result of self-recovery, social and dreaming, centered on the experimental horizon of the writer, where the author builds it for writing, and this means that each story has a story that distinguishes it and weaves its worlds (The French Novel, Nihad Al-Takarli, Part 2: 65).

It seems here that the novel "Beyond Narrative" is a critical reflection and clarification of the formal principles of narration at the level of writing and not concealing the difficulties faced by the author, which creates a tendency to increase the effectiveness of the principles and to boast about them instead of carefully concealing them (What is the need for the novel (our novel issues), 8), we also find a representation of the dialogues that the novelist conducts with the readers, and it is one of the ways in which the author emerges, where art is separated from life, and this realism seeks to hide it, so many contemporary writers find it a particularly attractive characteristic (Narrative art.: 232). ((The keenness to celebrate writing and receiving is an attempt to reveal the most important context in the new experimental methodological culture, given that the recipient has become located in the center of the new culture that no longer sees in the creator, reference or text the capabilities of the recipient who is expected to activate his cultural abilities to reproduce the text in the manner of the producer, the manufacturer, or the master)) (Curriculum culture (the narrative discourse as a model), 17-18). The entry of the novelist has destabilized the elements of the normative system of the novel, as the author is now able to present himself with a viewpoint that advances from it to the novel, as he removes the barrier of vision between the author and the reader (Beyond the narrative beyond the novel: 45\_47).

With regard to the subject of the author, the researchers found that the author appears in different forms within the narrative work, as he sometimes appears by entering the author in his explicit name, and at other times he is disguised as the narrator and turns into a critical cognitive entity from within the artwork itself ((The classical criticism did not distinguish between the narrator who is an object From paper and between the author, who is a real human subject, but the modern philosophical research resulted in the existence of an epistemological subject that does not differ with the real subject, but may even contradict it, as the modern criticism resulted in, that the narrator is not the author, but rather the second subject of the author as explained by the critic Wayne Booth)(Readings in Literature and Criticism, 87). Dr. Said Yaqtin considered the narrator to be a temporary mask for the writer to a certain extent or a second self, as Booth says, and the persuasive narrator of the novelist's tongue, and their overlapping in the construction of the discourse represents a departure from the traditional narrative texts and a departure from the reader's familiarity (Reading and Experience (On Experimentation in the New Narrative Discourse in Morocco), 67-68). The voice of the narrator hides behind the writer, so the narrator and the author synchronize their work as an artistic effect generated by a disparity relationship practiced by the narrator and behind the novelist

in the relationship of the structure of the text (Narrative Narrative Techniques (in Light of the Structural Method), 175-177).

We see that the author's appearance in the novels of Saad Muhammad Rahim formed a distinguished presence, as the narrative texts revolve around him, and this appearance and his direct intervention have contributed to the fragmentation of reading positions and their re-understanding outside the framework of the first story presented in the novel. It does not aim at merging readers or expressing fabricated facts and events. It is a new writing that aims to destroy another principle of receiving aesthetics, which is to make the reader always vigilant, contemplative, questioning, and perhaps shocked (Styles of the new Arabic novel: 140).

And we see the direct intervention of the novelist illuminates the events of the novel and talks about his work and the history of the character he employs, and he wonders at the end during his presentation of the novel (GhassaqKaraki) ((Will such a character obey me? (GhassaqKaraki, 12), and he repeats the question on the same page as he talks about how he made the protagonist (Kamal) ((What worries me is how? In what language? And in what perspective? And based on what rules of workmanship can I create a perfection in a novel?)) (GhassaqKaraki, 12). This matter is what distinguishes the author in the novels beyond the narration, as the novelist's intervention works to separate the events of the novel from him, as the author refines the text himself for the sake of organization or comment, so the matter appears as if it is related to the manuscript of his investigator (The world of the novel, 73).

The novelist intervenes in the novel (GhassaqKaraki) to clarify a critical issue related to the nature of the artistic creation of the novel and the difficulty that the author finds in drawing the characters within the fictional work because there are areas of personality that are difficult to adapt and include within the framework of the novelistic work because it goes outside the writer's will, so he says: ((The novel is a creation Imagination, and here is a paradox to refer a human being of flesh and blood to a fictional hero. The characters of novels often rebel against their authors and become difficult to control, but how is it with a real person who was born in a known place is Saadiya in one of her old spacious mud houses. And he played in its alleys. And the news of a vision of his first fire, when the fire consumed his mother and sister, sacrificed a harsh day and finished his primary education in the schools of his town and graduated from Al-Mustansiriya University in Baghdad, and fought in the ranks of the Third Legion, was wounded on the edges of the marsh of Al-Amarah, and was martyred while throwing the Americans." (GhassaqKaraki, 11).

As we note that the author has intervened from his critical case to clarify the features of the character and explain the content of the messages left by (Kamal) to indicate the state of illusion and contradiction in the content of those messages and to announce his presence and participation of the reader in his questions ((What was he talking about? Why this evasion? Who wrote this to? The papers at all? Was he expecting someone to read them? Did he write them to get rid of the burdens of thoughts and thoughts that were exhausting him? Did he write them in an hour of runaway drunkenness, or under the influence of some kind of shock? Or did he want to reveal all at once about everything that boils him down, pressures him and burns him in the depths? And what language is this? Was Sarah his eternal fire? (GhassaqKaraki, 72). The narrator beyond the narration breaks the familiar position in the traditional narrative novels and ((he restores his position in it, explaining and explaining through the preparation and planning processes in the novelistic construction, and this destroys the horizon of the relationship between the author and the reader within the limits of the norms of the literary genre on the one hand and the position of the narrator

speaking with the author on the other hand)) (The Arabic Novel and Postmodern Transformations: 111). It intervenes through the narration mechanisms through which the narrative world is built ((they show us how the story emerges, grows and completes and then its inevitable defeat through a selected ending according to conscious semantic programming or only possible through the various processes of the event)) (Narrative narration and the experience of meaning, 257).

The author returns to judge the events he previously mentioned to exercise a critical function and judge his story, and the reader enters the boundaries between the fictional work and the narrative of the biography of the real character ((This tension between the artwork and the likely...between imagination and history...between the map placed according to what is It fits the movement of characters and events and between the real place.. I say that this tension pulls me towards a different perspective, and gives my language a tone that I am not accustomed to, as if I am discovering the hidden veins of this language and understanding its pulse and the trembling of its soul. He said this) and the preferred is in the way in which this character is embodied artistically, and perfection as well within the novel) (GhassaqKaraki, 97). This intervention of the novelist makes the novel close to the biography, so the author's intervention is often direct in the course of events and comments on what is happening or breaks into the serenity of his fictional characters by his constant intrusion (The metasarical building in the novel: 14), we also note that the author tries to present the method of forming the novel and explains the details of the character's formation, so he says: ((I am establishing Kamal's character. , to represent him... I wanted him to represent himself as he wanted and to utter his name even though I could not))(GhassaqKaraki, 97).

Returns to talk about the stages of forming the artwork within the novel to pose a question in which he tries to share with the reader his thoughts ((How can I draw Kamal's character and make it move against the background of the war? Kamal was not used to talking about war.. The war is behind him, and he does not pay attention to it, as if he will not return again, or as if the war is nothing but a fleeting dream from which he came out, forcing himself to forget it... And his silence was his exile... It was the place of his estrangement, and the time of his estrangement."(GhassaqKaraki, 97). When the author addresses the reader within the novel and permeates its joints, he wants to draw attention and break the illusion since the beginning of the novel. Here, the novel's initiation is generative, dynamic and active, and the speech is charged with knowledge, reference and interpretation, and the reader is an influential actor linked to the theme of the text (Initiation is the art of beginnings in the literary text, 27).

Beyond the narration, the author presents a perception of reality and does not reflect it, but rather presents a new artistic reality that has its own laws and its own area, in which he finds different foci, in which he deals with different plots, and is engaged in probing the innermost depths of the soul and investigating its hidden aspects, something that was not present in the owners of traditional novels (The New Sensitivity Articles in the Anecdotal Phenomenon, 26-27). This matter is found by the novelist Saad Muhammad Rahim. He deals in some passages with different stages of the character's life and formation and infiltrates the inner psychological worlds of the characters, pointing to the stage of their awareness ((Kamal's awareness begins with the emergence of contact with the fire... The sight of the fire as it robs him of his mother and sister ... This awareness passes through stations of fire ... the fire of burning it for love, and the fire of war will burn the edges of his narration) (GhassaqKaraki, 109). The author's interventions continue to clarify the stages that the character has gone through, to provide a narrative vision of the type of character he is creating. He says ((Kamal did not enter the war except casually and dealt with it only as a passing event, but the war changed

the destiny of his life before it swallowed him in its enormous insatiable stomach)) (GhassaqKaraki, 110).

The novelist is sometimes convinced of his second self (the narrator) to ask about the feasibility of the novel and its role in the memory industry and tries to impose the necessity of experience on the reader and his participation in it, so he says ((Why did Kamal dream of the novel? I did not dream of it either? Do we consider it a memory that eludes death? How far can it be? Trusting the memory? To an extent that it is possible to go with memory, which has its ambiguities, in the invention of a tale - a tale that is suitable as a body for a deferred narration)) (GhassaqKaraki, 109). Referring to the paragraphs that contain a meta-narrative character highlights the author's intentions by experimenting with narration methods and playing through them. Therefore, we note that the author's voice is present(The Arabic Novel and the Bet of Renewal, 81).

The author concludes the novel by asking about the most important thing found in the story (Kamal), and he asks essential and necessary questions related to the inner psychological world of this character, saying: ((I present the story of Kamal with this world. destiny, and death) (GhassaqKaraki, 245).

We find the author's presence in the novel (The Hymn of the Woman of Twilight of the Sea) convincingly mediated by the narrator. He tells the story of an Iraqi teacher residing in Libya, and he recalls the atmosphere of conflict and suffering that he experienced in his country during the stage of the Iraqi-Iranian war. He resorts to clarification and interpretation of what he suffered previously, so his presence appears in the first quarter From the narration, he predicts the possibility of depicting the atmosphere of the tragedy that he experienced, saying: ((The more you hold the pen, the more disturbed you will be. Events, people, places and times collide in your head.. Facts erode under the power of imagination, and imagination delivers you to countless possibilities, something that your consolation and your last refuge can confirm. You fear for him from disruption and disrepair, and you want to save what is hidden in his secret vaults, those images, things, and ghosts... the shadows of feelings... the delights and illusions... the aches and nightmares)) (A Woman's Hymn.. Twilight of the Sea, 52). Here we notice that the author appears as an implicit author who breaks his story and may open it to a recent past at times and to a distant past at another time, and we find him entering between several times to create a multi-temporal space and achieve several goals such as suspense, cohesion and illusion of the truth (Narrative narration techniques in light of the structural approach: 113).

The author tries to establish a kind of comparison between the hero of his novel (Samer) and his Italian lover (Claudia) and between two American lovers (Michael) and (Nicole). Narrative and establishing a kind of civilized comparison between human beings of different cultures and countries, but they all share the human tendency. The author appears clearly and says: ((With the power and authority of the imagination or according to the requirements of the novelistic play, I will bring Michael and Nicole here/here, assuming that they are friends of Robert and Catherine.. Two old friends... So the novel will take a somewhat different path... They're close... They're coming to join the group. The yacht that belongs to the family of Mr. Alberto Claudia's father I'm going to make Robert and Catherine wait for their friend to accuse me of making up... Well, isn't it work? The whole novelist is in the end a mere fabrication as long as he is the product of imagination? and imagination, isn't it no matter how much reality is? From a technical predicament, or perhaps I want to entertain you.. I am entertaining myself and I am undoubtedly playing, making up, and deceiving.

What I want, in the end, is to hurt reality.. to take off the mask to see what is behind it.. (Hymn of the Twilight Woman: 152 - 153).

The novelist also intervenes by citing excerpts from reports from books concerned with the Second Gulf War, a document that condemns the United States' use of internationally prohibited weapons such as depleted uranium, and combines these quotations with the original text of the novel, thus declaring his point of view that the war that was waged on Iraq was not a moral war, and it cites quotations such as "Our investigations have led to the conclusion that the United States Department of Defense has engaged in a deliberate attempt to spare officials the feeling of guilt by allowing hundreds of thousands of men and allied soldiers to be exposed to more than 63,000 pounds of depleted uranium fired from United States tanks and aircraft. The United States during the Second Gulf War, based on the available information, the wounds may have been inhaled, swallowed, or contaminated with depleted uranium by at least 400,000 Gulf War veterans during combat operations, equipment rescue operations, and post-war battlefield visits)) (Hymn of the Twilight Woman: 177-178), and ends The quote by his saying ((From the book describing the state of exposure to depleted uranium, Dan Fannie)) (Hymn of the Twilight Woman: 178). The author's appearance seems clear in the novel as he talks about the way it was formed and built and tells the reader that he does not control him or the great conflicts that its heroes and characters are exposed to. This is how I hope and will be required to pay attention to those intertwined paths that will give the novel its necessary new impetus and complexity.. I knew where to start, but I do not really know, at least for the time being, how the end will be.. I do not desire, at this junction, a submissive language of high flexibility that carries me and I carry it, that walks with me and I walk with it that wears me and I wear it to be me and I am, and together it is the narration." (Hymn of the Twilight Woman: 157). The author returns every time to this point, speaking and revealing his confusion during writing ((I know that it is an elusive, slippery experience that is not guaranteed results, and that the moment of tension between reality and the imagined, between the faces and their masks, between the manifestations of the characters' behavior, and what is burning inside them, between The motives, especially the invisible, and the ends that are difficult to define.. I say that this moment of tension leads me to an alluring chaos, or keeps me in the middle of the whirlpool, all the time. And its logic rules in a world, and in an era, that they seem illogical? I confess to Michael that I am now creating an equivalent world in the body of the novel, write it, or say I live it. And he marvels when I tell him about his other Michael. What if my representation of Michael/the novel is not bad and outrageous, as long as his role does not go beyond pressing cold nerves on a red button that creates terror, death and torment?)) (Hymn of the Twilight Woman: 167-168).

At the conclusion of the novel, the author places some explanatory margins under the title of signs showing local sites and some other signs in an attempt to integrate the reader into the atmosphere that he places under the heading of signs ((1- Al-Sa'diyah is a town located to the northeast of Baghdad, 120 km away from it, 2-Diyala River: Uhud The tributaries of the Tigris River pass through most of the cities of Diyala Governorate 3\_ Al-Diwaniyah: the center of a southern Iraqi province 4\_ (MatarMatarYaHalabi) (MatarMatarShasha) excerpts from a popular song chanted by children in Iraq when it rains) (Hymn of the Twilight Woman: 241), which is a footnote directed to the reader in a manner Interpretive, as the author's voice appears directly and clearly, as his appearance here is associated with signs and observations, and it is the bulk of what he seeks beyond the narration.

In the novel (*The Bookseller's Murder*), which Dr. Fadel Abboud Al-Tamimi sees, "the writer succeeds in deceiving the reader that he is a participant in the formulation of the work...and the reader realizes that the process of participation in shaping the endings"(The killing of the bookseller of the Iraqi Saad Muhammad Rahim, [www//https.Annhar.com](http://www.annhar.com)). In the worlds beyond the narration, we find great interest in the author's appearance within the novel, in order to break the narrative illusion, but that does not mean that there is a matching between the author and the character within the novel, and that there is a relative match sometimes, and we find that he announces his explicit name within the novel (*The Bookseller's Murder*), which reveals some features of congruence. Between the real novelist and the novelist beyond the narrative ((My friend, the novelist Saad Muhammad Rahim, guide me to you... He was for sixteen years in Baqubah before half of his house was demolished by an explosive device explosion in 2006, so he left the city)) (*Bookseller murder*, 9). Where the author entered in his explicit name, pointing to a critical note about his writings, which he himself feels lacking, but he does not find guidance in spite of his tireless attempt to discover it, for ((the beginning of the month I told him: I miss you.. The library closed and we went to Al-Zahawi Café... We dined in the Wellness Restaurant.. He suggested that we stay up late at Hemin Qaradaghi's house and stay there... I objected. A novelist.. I read some of his stories and articles.. There is nothing wrong with his language and style.. Once I told him that there is always something missing in your writing, something I do not know what it is but I feel it.. He said that day: There is no perfect writing. We are creatures that always lack something. And the perfection you seek, we will never reach."(*Bookseller murder*, 61). Then we see the author appear as a clear personality in the novel as he talks about his latest real works in the real world and about his cultural projects and wants to add another feature to his cultural personality, which is critical writing besides creative fiction writing, the novel deals mainly with the tragedy of the Iraqi intellectual during wars and therefore we find the author He refers to his book (*The Intellectual Sticks His Nose*), as the vision closely reflects the extent of the intellectual's suffering (*Novel and Receipt (The Novel of the Murder of the Bookseller)*, 315-316).

The author appears in his real name and his clear picture, as are references to his books and his opinions to determine his concept of the intellectual mentioned in the novel, meaning that he uses some of his opinions transmitted in his books to increase the momentum of the novel and add new dimensions to it from outside it, as appears in the following dialogue ((Saad was alone sitting on the iron swing. ... He leisurely shook his body, he told about a book project of his whose topic revolves around the relationship between power and the intellectual ... I asked him: "Who do you mean by the educated?" .. "Good, and power is what it means in the context of your book." He said with the same ease: "The institutions of control and influence, whether they are political, social, literary, media or economic." "It seems that you know what you are doing. ...my friend, I think you are talking about carp versus whale...it's not that bad."(*Bookseller murder*, 62). Through the previous dialogue between the voice of the narrator and the author Saad Muhammad Rahim, we see the narrator's objection to the stereotypical dreamy view adopted by Saad Muhammad Rahim, and this prompts the narrator (Majid al-Baghdadi) to judge the author, saying, "This is another sleeping with his feet in the sun" (*Bookseller murder*, 62).

The narrator is rushing to refute the author's opinions and perceptions about the ambiguous relationship between the author and the authority, so he directs the speech to the author, saying: ((Listen Saad... I will give you an idea... The intellectual today is that helpless babblers who deceives himself with empty rhetorical games that do not advance or delay, and in the end he is one of the



losers ... As for the authorities, they are groups of small and large mafias, allied or fighting among themselves, and they alone have moved history since the end of World War II, not only here but in most regions of the world. Write, my friend, instead of this nonsense, a novel that you knead with your thoughts.. We will read something in it. Excitement and beauty. As for this heavy title of authority and the intellectual, it has been consumed, and it has become a cheap commodity that does not open anyone's appetite." (Bookseller murder, 62). Here, the narrator practices a critical process in which he distinguishes between the ideals of writing in Saad Muhammad Rahim's book (the intellectual sticks his nose) and the reality of the deteriorating intellectual as seen by the narrator. It explains the suffering of the intellectual from another point of view that reveals the actual reality of the intellectual and his struggle with power.

At the end of the dialogue, we find that there is a set of signs that ends with the author's logic floundering in front of what is happening in the real world, confirming the error of his opinion. With my attack, he gulped in his glass and bit off an apple slice... He took a deep breath as if he was getting ready to roast me, but a torrent of blazing bullets in the nearby street that lasted for a time that seemed to us long made us rush into the house... The electricity was cut off... It was hot in the hall. ...Heyman came to us with hand-fans, and we were glad to shake them in front of our sweaty faces ... Saad wanted to resume the discussion.. Hemin said: "Either you change - such - the subject, or I expel you - such - and the armed men will host you)) (Bookseller murder, 62-63).

In the novel (When the Jar Was Broken), the author's voice appears through the process of furnishing and preparing the novel's theater, as he gives his job to the knowledgeable narrator who tries to provide explanatory information about the characters and their different situations. where he is all-knowing and present everywhere)) (Narrative text analysis, 77). We see him in the novel describing the events ((They entered the hall.. The man in the coffee suit put his bag on the edge of the antique Persian carpet)) (When the jar broke, 11). Or he describes the characters ((He got up and bent his back to relax his vertebrae.. He approached the man in the coffee-suit... they shook hands... they hugged)) (When the jar broke, 11). Or he describes the actions of the characters while he is in any case hidden in the context of the second self-knowing narrator of the author, saying: ((Amina accepts from the kitchen and she dries her hand with a towel... She throws the towel on the sofa cushion and hugs a thief)) (When the jar broke, 11). He also undertakes the presentation of most of the coordination operations in the novel, for example, referring to the events that occur, whether they are small or large ("the sound of a car alarm goes out and they turn towards the door that leads to the garden and the small garage" (When the jar broke, 13). In all cases, the author turns in this novel to a (knowledgeable narrator) who gives a description of everything that falls to his eyes in the novel of characters, accidents, actions, descriptions, and so on ((after he threw his full ass on the chair and was surprised by her sitting and placing him leg on leg in the far corner of the hall in a blue dress Dark linen, trimmed with lace.. The velvet curtain was drawn down and the electricity was cut off))(When the jar broke, 16). The traditional function of the author has continued, and he is disguised with the technique of the knowledgeable narrator present in all the joints of the narrative throughout the novel, and he performs the traditional function of storytelling, describing the actions of the characters and commenting on them, even what was as simple as describing the movement (Najat) ((I dipped a piece of biscuit in it and ate it)) (When the jar broke, 18).

The author tries to access the world of the inner thoughts of his characters in many places in the novel, and the process here turns into a narration that talks about another narrative that is taken over by the characters as it seems to (Bassem) the protagonist of the novel ((It was a dream as if he was

asking the stars .. the stars that did not leave their place in front of The window... He was exhausted thinking about the incident of his father's kidnapping... That's all the talk that was said in the hours that passed) (When the jar broke, 27).

The author's presence in (Space for Madness) is through the knowledgeable narrator, who is the second character of the author who organizes the narration, distributes roles to the characters and describes the place and time. The first autumn air..not the first dust of September, and the one lying in that coffin passing over a speeding car in the midst of people's commotion is not the first of the dead. We certainly do not have any illusion that it is the last. Perhaps it is the first day of a difficult time in which things will change. We are aware of its consequences, but we will discover, not really, that Hako to a large extent knew the town in a hurry (Space for madness, 5). Here we see the traditional function of the author present, represented by preparing for events and entering into the inner and outer worlds of the characters, and it includes place and time as well, as in describing the case of the protagonist (Hikmat) ((Hikmat room is an old hut that sits alone near the two-storey house of Hajj Mortada on the edge of a small daliyah attached to the house Al-Hajj housed him in it when he came to the town two years ago upon his release from the prison, rather from Al-Sham'iyah..a year and three months in detention and two additional months in the mental hospital."(Space for madness, 24). As he describes the place and its contents ((In the other corner is a large metal clothes box that has no lock, resting on a small wooden comedino.. On the other side is his mattress on a rusty iron bed, a shower made of foam, an old blanket (Lama Fattah Pasha) and a pillow whose sore face has not been washed for months. ... Near the door is a plastic cup with tea dregs at the bottom, and a metal plate with remnants of it... Food is brought from the house of Hajj Murtada and tea is made by Quri of blackened aluminum and stewed on a fire that lit in front of the door from wood sticks) (Space for madness, 24).

We find the author's presence at the end of the novel, as he places in it under the title "Signals" explaining some Iraqi colloquial expressions, such as "The Habhab sweat is a kind of bad local race that was dripping in the town of Hibhab, which is one of the regions of Diyala Governorate in Iraq. Samun: bread. Why: Why?" , Manu: from, Al-Sham'iyah: an area in Baghdad with a mental hospital, Quri: a teapot...)) (Space for madness, 29), and we also find a summary of the last three pages of the novel and this work can be calculated on the explanatory function that the author provides to the Arab reader and not The Iraqi who is familiar with such vocabulary, and as this novel is considered one of the least intrusive and presentable novels by the author in its narrative body.

The author's work in "The Train to Hana's House" is confined to the traditional role, as he disguises himself with the mask of the knowledgeable narrator, the second character of the author, who is taken over in the loneliness of his London evening by a sudden crack... Perhaps it is a game of memory lost after sixty after sixty-five... He familiarizes himself standing in his honor. Hanging without pillars, as if it were carried by the hands of angels or a mercenary fixed under the sky in the beginning of autumn, and the morning star still ignites the breath of a drowsy dawn (Train to Hana's house, 25., and we see the author's presence was traditional and that he chooses the knowledgeable narrator to penetrate into the characters' interior to explain their outer condition and their inner world without An engagement with the narrator, direct orientation to the reader, or clarification of the relationship between him, who is the external object, and the work of the novelist.

The author's presence appears in the novel (Shadows of a Body.... The Banks of Desire) from the first opening lines of the novel, as he cites an independent text in which he announces the end of his writing experience that the shadows of characters, especially the character (Rawa' al-Attar), are still

dominant over. Upon hitting him, a gang of young boys, irritable bastards, shun a hideout. I hope it's safe somewhere. I warn of revealing it... The drunkenness of fear is still stagnating at the bottom, and the rest of the tension stifles my limbs, and what's around me is scarce and cold... I sit on my chair pretending to be calm after I got out of The area under which Rawa' al-Attar's shadow (if I have really gone out) overwhelms me with an abundance of sorrow and perhaps some feeling of surrender) (Shadows of the Body .. The Banks of Desire , 2).

We find some characteristics of the author on the narrator, as he is ((a doctoral student in political economy)) (Shadows of the Body .. The Banks of Desire ,4), meaning that he does the same work as the real author, Saad Muhammad Rahim, and then refers to himself through his novelist interests and readings (I just smiled as if she did not believe my claim that I had read novels Fouad Al-Takarli)) (Shadows of the Body .. The Banks of Desire ,5). (( I liked a photo report on tropical forests. Then a program on the financial crisis in the capitalist West, which I followed with pleasure because its subject is part of my specialization and the nature of my PhD research)) (Shadows of the Body .. The Banks of Desire ,25). The previous three quotations apply to the author, the real writer who works in the field of economics, as he is a graduate of the College of Administration and Economics, in addition to referring to the nature of his novel readings and his favorite writers. In his inner world, the author Saad Muhammad Rahim refers to him ((the world is walking towards economic and environmental chaos, a frightening population explosion, waste of irreplaceable resources, wars at the door, social problems, countless moral crises, fluctuations in the prices of fuel and industrial products, and new millions of people in the poor and rich continents Those who descend below the poverty line and the impact of all this on the economic conditions of the oil-producing countries in the Middle East (Shadows of the Body .. The Banks of Desire ,31). These details defined in the economic vision are some of the knowledge that applies to the personality of the novelist, a graduate of the College of Administration and Economics, who tries to insert his knowledge through a narrator. Surrounding him, he screams ((We are all in a war that we did not choose to participate in as we liked or take it to any side, and every day we live is a divine gift)) (Shadows of the Body .. The Banks of Desire ,218). Through the previous text, the author seems clear as he describes the condition of the bloody civil war he is going through within the reality of explosions and daily killings, as if arguing with the narrator and explaining to him that there are broader and more important issues than the issue of (Rawa al-Attar) that he is looking for.

We find an opinion of the author in poetry, where he announces critical opinions ((These poems and others of Raafat al-Rahhal do not make a remarkable poet, except that he lived his life in the mask of a poet(Shadows of the Body .. The Banks of Desire ,226).

The author reappears to talk about his involvement in writing ((I discover that the writer, while writing, is a lost tramp, begging for words. But the words are short, scarce, rebellious, always playful, and sometimes hostile. With its splendor, seduction, and dangerous snares, it takes him to a place he had never imagined (and here I do not mean, only, that forgetfulness humiliates him). To tame the horse of time first, that wild horse, running madly in the rugged wilds, going Aiba in a thousand paths.. And who said that writing, at least in my case, is nothing but a kind of crazy running?)) (Shadows of the Body .. The Banks of Desire ,228), the author He talks about his disorientation while embarking on the adventure of writing, as he delves into the memory and delves into it, as he acknowledges the difficulty of writing a novel, as it has its own world and searches in the corridors of time. Here, the technique behind the narration emerges, where the author can move between times and places in an easy way.

The emergence of the author's voice in metanarrative novels is a way to break free from the limitations of traditional realism, but rather to create a basic space for reflection and formation of inspiration. This sudden intervention in commentary, justification or interpretation is either too familiar or very perverted, and this is equivalent to a movie scene in which one of the actors suddenly turns and comments out of text (Narrative art: 233\_ 234).

Dr. Fadel Al-Tamimi mentions that the text of the novel (*Shadows of the Body... The Banks of Desire*) is represented by the meta-narrative technology in two clear manifestations: The first is that the author intends that each section or chapter of the novel has an end, where he puts in the narrative text critical treatments concerning Narrative construction, especially in issues of writing and narrative construction, and the relationship of the narrator to narration. Writing is the identity of the writer, and it seeks to transform what is invisible and residing in ideas into a formation and structure that is announced; The second is represented by the clear indications in the body of the novel and what is related to the space of the novel, the author has tried to make it related to the space of criticism (*The Fitna of Narration and the Presence of the Narrated (Readings in the Novel of Saad Muhammad Rahim, Shadows of a Body... The Banks of Desire)*, 201-211).

According to the foregoing, we find that Saad Muhammad's novels have covered a technology beyond the narration, and the author's entry and voice appear clearly and clearly, in order to break the illusion of reality, and we find him making cuts within the evidence of the narration, and he announces the entry of the real novelist into the imaginary world of the novel to prove at times that his opinions are not definitive opinions but are A subject for discussion, and at other times to show that the final vision that we can extract from the novel is not the same and there is no truth that the author can monopolize alone.

### **Conclusion and results:**

After we reviewed, and in an analytical way, I tried to extrapolate the texts contained in the novels of Saad Muhammad Rahim, which tried to pursue the author's theme in the metanarrative, we can record the following results that distinguish him from the traditional author, including:

1. In metanarrative work, the author bridges the gap between him and the reader; By addressing him directly or disguising himself with the narrator's mask to make the reader drawn towards the work and the author.
2. We note that the author's personality appears in several features, which may be through deductions, margins, observations and self-awareness.
3. The author works to break the illusion mixed with reality, and this break may be complete or mixed with reality.
4. The author is keen to show the personal features in his work by linking it to real life and personal experience.

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