

Narrating Fantasy in Burhan Shawi's Mortuary of Baghdad

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Abstract

Mortuary of Baghdad is a novel by Iraqi novelist Burhan Shawi. It depicts the tragic reality of post-2003 Iraq and its bloodshed moments, notably, the sectarian conflict of the years 2006-2007. Al-Shawi uses the style of fantasy which blurs the borderlines between life and death as the living-dead co-exist with the dead-living in an interrelated network of human relations and sorrows. This study follows the qualitative approach (analytico-descriptive method) to analyze the role of fantasy in building up the narrative to communicate the writer's message to the reader. This novel hinges on establishing a semiotic parallel between the two central places of the narrative: Baghdad and the mortuary. Both are places of the dead and when the narrative blurs the boundaries between death and life these two places become the mortuary of Baghdad. The study comprises three sections. The first introduces the novel and the application of fantasy as a narrative style in the novel. Section two discusses the novel as a narrative fantasy. The third section explores the writer's use of temporal fantasy in relation to the established norms of realism.

Introduction

The contemporary Iraqi novel after 2003 has made important strides due to the large area of freedom that has been afforded to Iraqi novelists, in addition to the overwhelming chaos that has produced new topics that embodied the state of rejection and aversion to the prevailing political climate in Iraq. Additionally, the new situation created great disappointment in the occurrence of the expected change among intellectuals. Many of them had left Iraq before this date and settled in European countries that allowed them to see the contemporary literary currents that prevailed in them, and between the literary impact and the topics that have emerged, and in our opinion the Iraqi novel was divided after 2000 into two main stages: the stage of political rejection and portraying the manifestations of oppression and enslavement under the police state; and a more mature stage which began when the threat of the collapse of the democratic dream and the fading of hopes for a change beyond the political system became prevalent after chaos and internal conflict in all its forms became prevalent in the Iraqi novel if we exclude some shy attempts by foreign novelists before that stage.

The importance of *Mortuary of Baghdad* (2014) is that it is a text that charts the tragic reality of post-2003 Iraq with its bloody stations, especially the sectarian conflict 2006-2007 in a fantasy style in which the writer blurs the illusory boundaries between life and death, where the dead and the dead are intertwined in an interconnected network. Of human relationships and tragedies.

This study depends on the analytical descriptive method and follows the role of fantasy in building the narrative to deliver the message that the writer was keen to deliver to the recipient.

The novel concludes with an important fact, which is to prove the moral parallel between the two central places in the novel (Baghdad / the morgue), where both are places of the dead, and when the real boundaries between death and life dissolve, it becomes possible to transform it into *Mortuary of Baghdad*.

The nature of the novel and its events necessitated the division of the study into three parts, the first of which dealt with a presentation of the novel and the employment of fantasy in it under the title (mortuary proof of the novel of bloody fantasy), then the second section that dealt with (narration in the mantle of fantasy), and the third section (fantasy of time and the realism of time).

1. *The Mortuary of Baghdad* as a Novel of Blood Fantasy

Burhan Shawi is an Iraqi poet, translator, novelist, journalist and academic, born in Kut in Iraq in 1955. Although his name does not appear in the indexes of contemporary Iraqi literature, it is one of the most prominent fictional names that appeared after 2003 in Iraq and has a remarkable popularity among readers. His works are distributed between media, fiction and poetry. Among his fictional productions are Holy Hell and The Mortuary of Baghdad. However, his most famous and most important work is the fictional epic (The Labyrinths), which is a series of novels including Adam's Labyrinth, Eve's Labyrinth, Cain's Labyrinth, The Labyrinth of Ghosts, The Labyrinth of the Devil, the Labyrinth of Forgotten Souls, The Labyrinth of the Blind,

The Labyrinth of the Prophets, and the latest work on it is the novel *The Labyrinth of Great Nothingness*, which is the conclusion of his fictional mazes.

Burhan Shawi's novel embodies a fantasy of horror and pain that narrates the bloody Iraqi reality after 2003. It depicts the nightmares of the uncontrolled situation and the effects of the devastation that befell Baghdad, the city and its inhabitants after the US occupation that plunged Iraq into a dark bottom. The Iraqi critic Maher Hassan reports its author as saying:

We find ourselves in the novel *The Baghdad Mortuary* in the face of bloody scenes such as fictional horror movies where everyone is dead, bodies represented by them, even the mortuary guard himself is a corpse, as if Baghdad, the example, has narrowed with its name and its people, and there is no hope for you in the young child telling the guard that there is no hope in waiting to find out the truth (2018, p. 5).

In the article entitled "Iraqi Burhan Shawi, author of the novel *The Labyrinth* forbidden in the Arab World: We live in a dark period of our history - my novels are not limited to Iraqi concerns only." (Al-Masry Al-Youm: 7/9/2018). Al-Arab newspaper (5/6/2014) the author believes that the scenes of the novel and its events refer to the atmosphere of the novel of Frankenstein, or the new god of fire, by the English novelist Mary Shelley. She tells the story of Victor Frankenstein, a young scientist who collects a strange, hybrid creature alive in an unfamiliar scientific experiment. He came and before his last return to "alienation: the homeland" in his novel *The Mortuary of Baghdad*, as we are faced with overlapping Frankenstein scenes, where all are dead, bodies are represented, even the mortuary guard himself is a corpse, and the cars carry moving bodies, and as if Baghdad is the example narrowed with its name and its people And there is no hope to be expected, as in a young child telling the guard that there is no hope in waiting to find out the truth, that is, through what is there.

But this novel is closest to the events of the story of the famous movie (*The Sixth Sense*), which is a psychological horror film written and directed by M. Knight Shyamalan in 1999, whose its events revolve around a psychologically disturbed child who claims to see the dead and speaks to them and narrates the events to a doctor named Malcolm Crowe, which is illustrated in The film ends. He is also dead. He tries to tell his story without realizing that he is dead. (http://www.allocine.fr/film/fichefilm_gen_cfilm=22092.html4April14April).

The events of the novel take place in the Mortuary of Baghdad city, which Burhan Al-Shawi chose as a real and symbolic title at the same time, as the sight of the corpses filling the morgue was a familiar matter in light of the security turmoil and the overwhelming chaos that the Iraqi street is experiencing, and it is the story of its young hero Adam, the mortuary guard who sees during a period of his work Extremely strange and horrific phenomena represented in the walking of the corpses that are brought to the morgue and meeting to tell the course of their lives and the causes of their death, and the horror of the occurrence of the matter increases at night, and where the dark Baghdad after 2003, in which death roams its streets during the control of armed gangs over it and the legitimacy of killing in it under various excuses, in The wave of sectarian violence is the worst that Iraq has witnessed in its turbulent history.

The story ends with the escape of all the bodies from the morgue and wandering around Baghdad, which appears to be a dead city inhabited by corpses. Even the mortuary guard himself discovers later that he is a moving corpse, in a deep symbolic framework.

2. Fantasia Between the Imagined Real and the Fantastic

Before dealing with the horrific and painful world of the novel, we need to explain the novel's surprising fantasy in its narrative structure. The term fantasy is a broad term that interferes with imagination, illusion and other terms indicating everything that is unfamiliar and unrealistic, and is known as the process of forming visualizations that do not actually exist, or the ability to form it." (Wahba and al-Muhandis: 1992: p. 82)

It is, therefore, based on imagination, yet, it is not fiction in its artistic sense, but rather an artificial imaginary that is formed from realistic elements and does not reflect the truth. (Ibid., 2014: 6)

It approaches the absurd and the irrational through the two characteristics of astonishment and amazement, and fantasy literature is based on paradox and contradiction, which gives the writer the power of imagination and creativity in a broad range not bound by realistic boundaries, and the difference between fantasy and between the strange and the strange that they fall under this term (Hajji: 2017, pp. 161-162), which determines the nature of the novel and whether it is fantasy or miraculous is its end. Unnatural phenomena which ends in a supernatural explanation, makes them miraculous, and if these phenomena have a mental explanation, then they are fantasy (Halify: 1997: 51), and this is what will be evident in the novel under study.

In addition to the fantasy trend that dominates the text, the realistic direction is represented by the familiar places in all their details, including the morgue, then the place appears in a fantasy frame parallel to the other narrative elements, but the most important realistic element in the text is time, and where the novel preserves its specific temporal space (the stage of sectarian conflict), Time acquires its fantasy revelation when it is no longer

understood by the characters of the corpses in the novel, and where waiting is useless in the time spot between death and life.

3. Narration in the cloak of fantasy:

Roland Barth believes that narration is similar to life in that it is an advanced world that combines history and culture (Kurdi: No T, p. 13), which, as SaeedYaktin says, is a reconstruction of life in which characters and events meet within the framework of time and space, and wages a struggle that preserves the continuity and continuity of the narrative with discourses based on Linguistic and Ideological Backgrounds (Pumpkin: 1997: 19)

There is no need to prolong the definition of the narration, but what of interest here is its association with fantasy and the dispersal of its elements in its wide field, which allowed the storyteller the freedom of movement and the exploitation of realistic elements of characters, events and places to create an atmosphere of terror in which truth and fantasy are intertwined, in which the boundaries between truth and fiction, death and life dissolve. Death is the same as death, and life itself does not remain life, to produce the character of the living dead, from which he tries to convey the idea of despair from life in the new Iraq of America.

As for the narration in the text of *The Mortuary of Baghdad*, it goes into two realist and fantasy directions, in which its elements are distributed, some of which remain linked in its real capacity, such as space and time, and the fantasy with which the characters and events are associated. Narration here is a contemporary narrative of the time of the story that overlaps with a narration included in the folds of narrative time by multiple narrators. , They present stories within the big story so that the text appears as the text of a series of stories, which is called the narrative narration that falls "in the folds of told time and is the most complex type of narration because it emerges from many sides or more that appears in the narratives based on the exchange of messages between the characters of the narrative work." The message is at the same time a medium for the narration and an element in the node in the sense that the message is of metaphorical value as a means of influencing the addressee. "(Naima and Jamila: 2012: 27), and the episodes of this narration meet in the context of death and the place where the narrative characters end, which will become clear. Later, the guard is one of them, like all the figures that he thinks are alive (doctors, National Guard soldiers, employees, people gathered at the entrance to receive the bodies of those who were lost in the bombings and assassinations, and others).

The facts are presented by the framing omniscient narrator and the narrators participating in the inner stories that are told during the text, and this omniscient narrator does not find its place in the text as it is not a character of the novel, but he is a candidate for any person who witnessed the events of death, murder and abuse in that chronic period, he lives The morgue also lives in a cemetery and all the houses that have been bereaved by what is happening, so he narrates what we all know and what we will reach at the end of the novel. He announces his presence in phrases such as, "The guard Adam ran to the top and saw some of the workers pushing two carriages ... The guard, Adam himself, why all the bodies are women and no man among them is the body of a young boy at the age of eight? "(Shawi: 2014, pp. 42-45), and other narrative entries that refer to an informed narrator. He lists events related to the present (he), with his family history, lifestyle and disappointments, down to his work in a job that society is alienated from because of its association with death, and yet Adam the Guardian composed this work and accepts the people he deals with like his mother whom he visits from time to time, and he is like his mother cut from A tree without brothers or sisters or relatives "as if it were a tree in a cut desert with no roots, and even this man who found this job close to his father from afar was alone, and the CD seller described by the author as" the only person who is not afraid of him, despite He is also suspicious of him among the living, he is the CD seller who buys films from him. "(Shawi 2014: 22)

The writer has invested the dialogue elaborately and was able through it to build a text based on the merging of the real with the imagined, so that the boundaries between them are almost blurred and the reader forgets them in the crowded preoccupation with the course of events.

Two levels of narration can be distinguished, the first of which begins with the first parts of the novel until the fifth section, in which it is employed to explore what is happening inside the corpses hall and to know the source of the sounds and the footsteps he hears at midnight, and this level of narration is shared by two types of dialogue, the first: regular dialogue Among well-known characters (the guard, doctors, their assistants, and others), who is the least present in the novel, along with the internal dialogue that Adam conducts with himself and during his conversations with corpses and events in the morgue, which is a dialogue shrouded in simplicity, confusion and constant questioning, so that Adam appears to be a smarter person than he seems at first glance That he worked as a guard, whose circumstances did not help him to complete his studies and suffers from family problems that led to him accepting a job that is not socially acceptable, but for him it represented a lifeline for him from loss and poverty, and even achieved relative stability even though he continued to live on the sidelines, satisfied with the shelter and the modest financial return that these represent. The job, with the simple pleasures of buying simple necessities and entertainment films, and even allowing him to send an amount of money to his mother from time to time, so that the morgue appears closer to the high Meh in which he lives safely, at least before he becomes part of the dead world.

As for the second level of dialogue, it is almost overwhelming the rest of the novel, and it is a dialogue of a different type that does not fall within the circle of imagination. Yet, it can bear this definition, because it is a dialogue between the dead, as the reader concludes little by little that the guardian Adam is one of the dead (at least from On the one hand, the names of all dead males are related to the name of Adam, and the profession is attached to it to distinguish between people, including the guard himself, and the fact that the names of all females authorized by Eve are by way of generalization and therefore clear symbolic dimensions that will be revealed later in the study) and it is not confirmed until later when one of the characters informs the guard That he was nothing but a dead person or a speaking corpse, the state of the corpses that he used to guard in the refrigerators of the dead. "And unwillingly, the guard Adam extended his palm to his forehead, only feeling as he was collapsing sitting on the leather wool. He was terrified, while the body of the boy remained cold and still.

The little girl was calm while she was looking at him, as the the body of the boy does Adam, noticed that the guard Adam was not aware that he was dead like them. "(Shawi: 2014: 215)

The pattern of dialogue itself is varied in the text, as it is divided into an external dialogue that takes place between the characters participating in the events, and its importance lies in that it reveals the nature of the characters, their views and their role in the novel, and it is a means of communication and monitoring the characters and revealing them, and its superlative ability to present characters and events in a neutral way, allowing room To provide first-hand knowledge about the character "(Al-Shahzuri: 2010,: 76-77) and its value appears in the novel that we have in its being a means of revealing and showing the participating characters.

The writer takes advantage of this type of dialogue in telling the stories of each character in the manner of (direct presentation) of the character, whereby each character narrates her own story with its details clearly, so that the morgue turns into a world parallel to the real world from which these characters were expelled after they suffered injustice and betrayal and were destined to kill in ways Horrible, it is like the world of the isthmus in which the souls meet in the interval between mortal life and the afterlife, and the scene of the escape of corpses from the morgue resembles the emission of corpses from their graves on the Day of Judgment.

And because it is a novel based in large part on the character's impressions, there are two types of external dialogues in the novel, the first of which are the usual conversations between Adam the guard and the doctor in the morgue, as well as the conversations between the three men who transported the bodies to the morgue and the conversations between the officer and Adam the baker and others (Shawi: 2014: 52-59). Although these are transient dialogues, but they reveal part of the background of secondary events that contribute to the fabric of narration, and also give the reader an idea about the nature of the roles of these characters, and the second type of external dialogues are the dialogues between the bodies that allow the dead to tell their own stories. Introducing her through the dialogues, including her models, "He turned to the electronic clock that adorns the facade opposite him on the other side. It was pointing to half past one in the middle of the night, but despite everything he heard, he did not discover where he is yet .. Suddenly he heard knocking on the wall, he was afraid He listened a little, placing his head on the wall while he was in a prone position, then he heard a female voice asking:

- You, my brothers ... You who are there in the adjacent cell, do you hear me?

The guard, Adam, noticed that there was another cell behind him, in which there was a woman, and she did not call him, but rather those who were talking a little while ago .. Adam the baker, and Adam the scout of the night .. He heard Adam the baker answering her saying:

- Yes, we hear you, who are you?

I am Hawa Al Yasser.

- are you alone?

- Yes, I am here alone so far ..

- Do you need anything?

No, but I wanted to tell Brother Adam Kashif Al-Layl that I know his family ... I mean, I know his daughter, perhaps

- But what is your story? It seems that you are from this time and this new era ??

- Yes, I am Hawa Al Yasser. I was a political prisoner ... "(Shawi: 2014,: 79-81)

The remaining stories continue in this manner to pave the way for dialogue to narrate them .. Somehow we also find in the story "Eve of Hanover", in which one of the dead female characters, a character of a large woman who was among the victims of one of the explosions, asked her to tell her story .. "Tell your story, my daughter, we are." We hear you ... " (Shawi: 2014: 103-105)

The narration in the stories which is told by the corpses does not deviate from the method of directness and the telling of details that the omniscient narrator narrates every time. Deviation, however, happens in the stories that reveal the features of the reality of life in post-occupation Iraq with all its details and its moral and social breakdowns, as we see, for example, in the story "Adam the Baker", whose narrator tells the details of his arrest And his accusation of being another person is (Adam, the owner of the Hotel of Happiness), and although his identity proves the validity of his words, in the end, the matter turns into a business that benefits the corrupt

investigator who takes the price of his forgery and transfers him to innocent people in exchange for money provided by the terrorists or whoever cooperates. With them and where everything has a price, even corruption !! "Through the relationships of their families or the parties to which they belong, they were able to buy the receivables of the colonel, the officer, some officials and the police, so that every day the police patrol goes to arrest any passerby and carry him here and replace him with one of those sentenced to death who did not The sentence shall be executed against them pending the arrival of the fifth passer-by who will be arrested and executed in place of the terrorist Adam, the owner of the Hotel of Happiness, who came out shortly before my imprisonment in the cell as Adam the baker and I consider Adam the owner of the Hotel of Happiness (Shawi: 2014: 71)

Through these stories, the novel presents the tragedy of living in a reality controlled by corruption and in which there is no justice, in which individuals see nothing but death as the only viable way to escape from it.

The writer also employed the other type of dialogue, which is the internal dialogue, which is a dialogue that resembles soliloquy or talking to oneself or thinking out loud, in which the character tends to interpret events or plan some action, resembles communing with oneself, and the importance of this type of dialogue in constructing the text lies in that it "cancels Each distance in the time of events and the time of its narration and thus allows the hero to go backward breaking the customary time, and as the time intervals are broken, the memories can float to the surface and acquire a full presence in the present moment "(Dilmy: 2013: p. 104).

The protagonist of the novel Adam Al-Haris is unique in the exclusive use of this type of dialogue, with the presence of fragmented dialogues scattered here and there related to some of the characters. About a house inhabited by a small family, and the mother later discovers the existence of souls living in the house, so the film ends with a painful irony, which is that everyone is originally dead, and this situation comes after a day in which the Mortuary received victims of an explosion from the explosions of the years of violence in Baghdad (Shawi: 2014: pp. 24-26) After that, the transformation of his life in the morgue takes place, which begins by imagining him to hear the steps approaching the door of the room in which he sleeps and the events that followed on the next day, and the repetition of those sounds after midnight every day.

These internal conversations were distinguished by their being a reflection of Adam's personality and its simplicity that made his stand confused about the interpretation of what is happening in the mortuat. Among the examples of these dialogues that interfere with internal meditation that leads to easy conclusions: "He remained standing and contemplating the scene in front of him, pay attention in a few moments to that the woman She was really beautiful, and it seems that in her life she was really charming ... " (Shawi: 2014: p. 35)

The deep philosophical questions and ideas that Adam the watchman poses and which the author listed in a few pages do not seem reasonable compared to the character's level of thinking and mental presence, even if he reads some books, watches films and repeats some of their names, and even the reaction of the guard seemed exaggerated. In the section entitled - Reflections from the Anatomy Hall - he says: "A guard Adam passed through a period during which he took an interest in reading religious books and books that talk about souls and the aftermath of death, and books on Islamic heritage about the torment and horror of the grave about the two angels. No one knows the secret of death, and no one knows the mystery of life This is how he believed strongly." (Shawi: 2014:p. 36), and those reflections reach the level of holistic thinking in all Something in life and the universe in an exaggerated manner took the character out of its simple and clear framework in which it was presented at the beginning of the novel: "Sometimes he thinks about these Islamic philosophers whose philosophical thinking and deep reflections on some of their texts are respected ... He used to sit for long periods thinking about people and how they are called Planet planet Earth he was thinking of This Earth, which is smaller than a small grain of sand in this sprawling universe crowded with tens of colossal galaxies and billions of billions of planets and stars ... the guard was thinking about living humans through the fact of their death and the end of their role in the daily life that is bustling outside the morgue ... Guard Adam believed that there was a hidden barrier between life and death, and this was not just a thought in which he believed etc." (Shawi: 2014: 37-39)

Perhaps the author's intention in this impulse to probe the personality and transform the course of its thinking stems from the reality of the personality in the fiction work in general, the fact that the novelist "deals with the characters on the basis that they are predicates with technical connotations framed in the narrative text" (Al-Mahasna, 2007:p. 28), meaning He deliberately developed the character and removed it from its superficiality, which the reader was deluded in introducing at the beginning of the text to give it a greater role in communicating the ideas it contains.

Thus, by following the path of narration in the novel, the reader is immersed in the stories of the characters who tell their own stories that lured him into their inner worlds and their details familiar to a reader who was contemporary and heard about them, and perhaps his own story was told by other people who lived the same details.

4. Fantasy of Space and Realism of Time:

It is well known that the fictional place has two aspects: geographical and background (that is, the indirect appearance) (Mortad: 1998: p. 123), and between the real being with its geographical borders and the background place the view of the narrative place mixes, and to solve this overlap we return to what Yuri Lutman calls the artistic place, which is "one of its characteristics that it is infinite, but it simulates an infinite subject, which is the external world that transcends the limits of the work of art." (Lutman: 1983: p. 68)

This applies to one of the two sides of the place in the narration of *The Mortuary of Baghdad*, in which the place takes the dimensions of this description completely, so the real, authorized geographical location in which the events of the novel take place is the mortuary where the protagonist works because of poverty and the failure of his academic achievement - as he did not complete high school following the death of his father who was working there as a guard in it before his death, and his son was appointed instead of him - to work there at a time that people are alienated from life. (Shawi: 2014: p. 20). The guard post, as well as the ground floors in which the autopsy hall is located and the rooms of doctors and staff in it, as well as the underground floor in which his room is located (and this may be a sign presented by the writer using the phrase - underground - that is parallel to the grave, and where the real death that the reader explores at the end of the novel or *The symbolic death that simulates the life of the guard Adam after he described it as "like a discarded leaf that fell from an unknown tree without roots."* Besides the upper floor, which represents a completely unknown place, the novel presents mysterious signs surrounding it, especially after Adam the guard's failed attempts to reach him when he heard the movement and commotion that occur at night, here the place acquires another significance besides its geographical significance.

As for the other side of the art of the place that has shifted from realism to fantasy in the novel, it is an indication of the extent of the development of events. After the novel defined its places with clear realism, the transformation took place in parallel with the fantasy of events and their separation from the familiar reality, and their transformation into exoticism gradually, starting with listening to the conversations of the dead and their stories and ending Adam, the Guardian, feels that he is only one of them, and this is why he was able to communicate with them at some stage of the novel.

The place is revealed in the novel with all its changes and types in the title of the novel (the morgue of Baghdad), and they include two types of places that are geographically compatible and parallel to each other. And the dead, accidents, and Baghdad, a city that has such a depth that occurs to the listener, historical, intellectual and cultural projections that are rarely found in any other city, but they differ in the title of the novel as Baghdad after the disaster of the occupation in 2003 turned into a morgue for its people with all their spectrums, Although death was present in its long history, starting from hulagu's abuse of it and the seditions that preceded it to death stations in the coups and bloody revolutions in the modern era and ending with the repercussions of the post-occupation and where the horrific bloody period during the sectarian political conflict, until the sight of corpses became familiar on a daily basis, making Baghdad as a city of the dead.

However, the title in this respect does not reduce the image of Baghdad in terms of death, but rather makes it part of it, and what happened from the liberation of the dead bodies and their collective escape at the end of the novel is a symbolic return to the city of the corpses, so Baghdad remained as it used to be despite the fact that the people in it are dead people deprived of will.

The mortuary in the novel is not an imagined place in its geographical sense, but it acquires the symbolic feature in the first paragraphs of the text: "The time has now passed midnight, the Baghdad mortuary has closed its doors, and there is only the guard doctor and his assistant and the sentinel guard, the area in which the morgue and the streets leading to it, and alleys That surrounds it, and even Baghdad is plunged into darkness." (Shawi: 2014, p. 5) The darkness of the middle of the night that drowns it and drowns Baghdad and its streets connects the two places with the bond of tragic fate, enveloping the place in sharp darkness that is added to its original connotations, and from the morgue with its general description to its parts (Anatomy halls, the hall of refrigerators). The details and dialogues that reveal the characters and expose their facts are intertwined under the influence of the place, which eventually turns into something like a courtroom, as if it were the place of the resurrection of the spirits in which they were punished for their actions: suddenly a sound roared as if it was coming from somewhere other than the TV, the corridor and the mortuary, but rather as if it was coming from a loudspeaker recorder, the room, the corridor, and the mortuary shook with its horrific roar, but this huge sound contained a question: 'What is going on here?' .. Others' lips and cheeks began to tremble as they sought to search for an answer. For men who stand in humiliation like guilty students in front of the school principal. 'My respected sir, this stinking corpse of an employee who betrayed the trust that the people entrusted to him. Internal discussions that he was not allowed to leak... Respected Sir, you know me well... I am Adam the trader, and this is my deputy Adam Al-Mulla.' On the authority of the two women, they made room for him so that it became clear that they were sitting cross-legged, trying to cover up, so he referred to them. This blonde is Eve Al-Shamali, but the veiled woman is Eve the bargainer. As for the rest of the brothers, they are men of the National Guard "(Shawi: 2014: pp. 189-191) and events continue in the position of disclosure that In it the rumbling sound (which Adam saw in the form of a black dog entering the corpse hall as events suggest so), as it narrates the history of the corpses that symbolize influential figures in the political scene, MPs, female MPs,

soldiers, merchants, astrologers, clerics, and other personalities are not hidden from any reader of their knowledge, and this shift in the significance of the mortuary established its symbolism and its fantasy after it transformed from a place for preserving the bodies of the dead to a place of a world similar to the isthmus where the initial calculation and inventory of works before bringing their owners to justice, and from tracking the events and dialogue that took place this morning Next, the reality of the events that the novel talks about in the place, despite its fantasy character, is revealed, as fantasy in the end, like myths, is nothing but a pivoting reality, as every myth has its social, historical, religious and political framework, as it is derived from customs, traditions and rituals (Ammariya: 2020: p. 134).

As for Baghdad, its presence was through being a scene of events and a city of death in which the mortuary embraces its victims, and some of its famous areas, such as Al-Mutanabi Street and Al-Bab Al-Sharqi, were accidentally present in the events, where Adam the keeper buys books and video discs. These places most attached to the symbolism of death are the neighborhood of the worker, the region which the people of Baghdad knew as being the bloodiest and most conflictual region of Baghdad. This is evident in the dialogue that took place between Adam the Guard and the corpse of the child Adam in the morgue: "Where do you live? We are from the Al-Amil neighborhood ... and how does your uncle cooperate with the other group? ... my grandmother?" I went with him to them and said she does not concern her with what group or sect they are, for she wants revenge for my father and mother and she knows those who killed them from the groups hostile to them..and she agreed with them .."(Shawi: 2014: p. 211)

At the end of the novel, Baghdad wears the fantasy cloak as a place for events where: "the heralds of dawn were clearly visible in the sky, and with the breakthrough of the noble thread, the guard Adam saw crowds of people and cars crossing the bridge and the dead life began flowing through the streets of Baghdad, the streets of Baghdad were crowded with the escaping corpses. He saw many of them in the refrigerator hall, and even knew some of them, sure that they were dead. He was sure that all the people here on the streets of Baghdad were nothing but moving bodies, but he was not sure of one thing, whether he was alive or dead."(Shawi: 2014: p. 219)

The place is closely related to characters as that the place occupies a significant position in the text and its presence depends on the writer's good investment in it. The place in all its realistic and imaginative dimensions is closely related to the text and with all its characters, times and accidents. It also helps the reader to imagine and visualize the places presented by the novelist, whether they are closed or open spaces, or places with political, economic, social or philosophical dimensions."(Fatima Al-Zahraa: 2017: 17)

As for the fictional time, it represents one of the elements of the narrative structure of the fictional work, and its importance is not limited to its significance of the timing of events only, but it may be the driving factor for them, and through what the dates carry from the indications of historical incidents lies the value of time, as it is the active element that complements the rest of the components of the fiction work. And it gives it the quality of credibility (Murshid: 2005: 233), even if the writer did not intend to specify the time frame and create an assumed time frame, and as it is known that the narrative time is divided into the time of the story, which is the logical chronological arrangement of the events, and the other is the narration time which represents the chronological order in Inside the narration (Al-Faisal: 2003: 105), and time is directly related to the psychological factor, as it is "a psychological, non-physical, and merely imperceptible manifestation, and awareness of it is embodied by what it dominates through its hidden, hidden influence, not through its appearance in itself" (Murtadha 1998: 173)

As for the structure of time in the novel *The Mortuary of Baghdad*, there are different levels of time, which are:

- The time of the story, that is, the narrated time, which is the time of the occurrence of events, which the writer alludes to through the events that take place represented by the massacres that sectarian gangs committed after the American occupation and the state of security chaos due to which the killing has turned into a familiar daily scene, and it has become rare that a day passes without sightings of corpses. Pieces of or disfigured with signs of torture are thrown in the streets, and the remains of victims of successive car bombings (Shawi: 2014: p. 17).

- The time of the obsession: It is "the period of time that is obsessed with what is happening and circulating in the consciences of conversations and thoughts, and which sleeps the self" "miraculous time" (the structure of time in the miraculous novel, the novel of Al-Wali Al-Taher returns to his position as the pure, Al-Taher and flew model: 31) and it includes the times The many stories of the characters involved in the novel (Adam the Guardian and the remaining corpses of which many bear the name (Adam + adjective) and (Eve + adjective) such as Eve Al-Baghdadi, Eve Hanover), but they meet in one timeframe, which is her present spiritual existence that came after the end Its last physiological existence before death.

- A fantastic time enveloping past levels, whose existence we do not discover except at the end of the novel. Crowded with escaping corpses, he had seen many of them in the refrigerator hall, but he knew some of them for sure that they were dead. He was sure that all the people here on the streets of Baghdad were nothing but moving bodies, but he was not sure of one thing, was he alive or dead? (Shawi: 2014: p. 219)

An important part of building time in the novel is based on retrieval, which we mean going backwards by breaking the chronology by remembering or narrating past facts by giving information about an element of the

story, which is the character (see Jawhar: 2015: pp.42-43), especially in the story. The life of the main character (Adam) and the stories of other characters, which are the corpses in the mortuary, whose diversity represents a miniature community.

According to Gérard Genette, "each retrieval is formed by analogy with the story in which it is included - to which it is added - a second story in time, and the retrieval in this novel is varied including retrieval related to Adam the Guardian, which is what Genette calls the complementary" or references that include the retrospective sections that come to be filled too late. A previous gap in the story "(Genet: 1997: p.62), as well as the external pattern of retrieval, which is the retrieval of events dating back to before the beginning of the original story of the text, and here it is related to the past of the corpses characters who tell their stories.

Anticipation or foreshadowing is also part of the formation of time in the text. It is a temporal technique that means referring to events that will occur in the future of the narration, i.e. the time that follows the narration in various forms, including the announcement of the fate of the characters (Bahrawi: 1990: p. 132), which is in a novel *The Baghdad Mortuary* is an external anticipation in view of its closing function, as it ends with the expectation that things will turn to an unknown end without answers and no prospect for hope, solution, or relief from the state of death to which things have ended, until Baghdad becomes a city of the dead, in which the dead walk in the streets as shown. In the novel, it is a symbolic death as well as being an inevitable death in the novel in which corpses flee from the morgue, where life lost its meaning and death became a familiar thing to people.

The time of the story is equal to the time of the event narrated in the novel, which is what Genette calls "the time of the signified and the time of the signifier", where one of the functions of the story may be the merging of times (Genette: 1998: p.45), which is what we see in this novel that collected the times of multiple stories of the characters that overlap with the story of Adam the Guardian. Regardless of the fantasy that dominates the novel, time has kept its realistic, familiar form based on previous levels.

In general, time is closely related to place, but in the novel, it is a fantasy time. So, the concept of time is essentially non-existent for the dead according to the scientific and religious perceptions of readers, given that death is one of the dominant ideas of human thought in general, but in the novel it revolves within the framework of determinism that ends *To it life*, surpassing all that man can draw from dreams in life, and all that he seeks to achieve in terms of goals that make death just the beginning of another life.

Conclusion

The *Mortuary of Baghdad* is distinguished by its powerful narration of fantasy as the only possible textual space where the traumatic experiences of the sectarian war in post- American invasion of Iraq can be negotiated and comprehended. The novel does not do this on the thematic and character level as is the usual rule in such novels of psych dramatic narratives. Instead, the novelist resorts to narrating fantasy to question the very reality of the traumatic experience he seems to have lived in the Baghdad of the sectarian war. He employs fantasy, not the fantastic, to interrogates the very epistemological premises of reality. The space of the mortuary becomes a textual space of pain/pleasure necessary to comprehend the narrator's traumatic experience by re-living it via narration.

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