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## Formations of Narrative Discourse

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### Abstract

This study examines as an example the problems related to the Arabic narrative. It is represented in the works of the Saudi writer Osama Al-Muslim, who wrote many novels, the most prominent of which is the novel (Fear), which revolves around the world of the miraculous and the ambiguity of narrative with imagination. It reveals the conflicts that the hero faced in trying to get rid of a world that he entered, and explains the mechanisms related to the narrative space, the roles and characteristics of the characters, and the relationship of the place to the event. This phenomenon constitutes a narrative reality with intense symbolism. The narration technique relies on a number of rhetorical means in which the text is shaped in the imagination and the world of unreality, and forces the recipient to embrace the strangeness of the event and accept unfamiliar things.

### The importance of the topic and reasons for choosing it:

1. Talking about the formations of fictional narrative discourse.
2. Highlighting examples of Saudi literature.

3. Explaining the strange dimension that the novel adopted and its events were based on.

**Research aims:**

- Explaining the discursive formations of the concept of fantasy, and the terms that are problematic with it.
- Identifying the similarity of events with the place and characters in the novel.
- Showing the characteristics of real and fictional characters in the novel.

**Research Methodology:**

The research relies on the descriptive approach with its data, including analysis, interpretation, reading of the text, and extracting the mechanisms of miraculous narration.

**Search Plan:**

- Introduction:
- The first topic: the ambiguity of the terms miraculous and fantasy.
- The second topic: narrative confusion in the novel (Fear).
- Conclusion

**The first topic: the ambiguity of the terms miraculous and fantasy**

Although the modern fantasy novel uses many of the techniques of its ancient counterpart, there is a fundamental difference between the two styles. The ancient fantasy novel was issued by a primitive imagination, meaning that “what prompted the primitive creator to practice the imaginative process in this way was mostly his attempt to understand what the beliefs and myths he lived with meant” 1. For the primitive mentality of antiquity and the Middle Ages, supernatural stories did not represent a violation of reality, as modern criticism now believes; because it represented the clearest reality for its creator at that time 2. While the modern fantasy novel is issued by a modernist consciousness whose creator realizes that it violates the ordinary, destroys the laws of nature, and surprises the reader’s awareness.

The realistic novel differs from the modern fantasy novel only in the degree to which fantasy is represented within the text, as “the novelist builds most of his events in imagination, and even what he derives from reality subsequently becomes governed by imagination” 3. The realists' insistence on equating truth with illusion (fiction) means that they achieve their goals only at the level of claim, by getting their readers to accept the validity of their contentions, and to believe without reservation in the realism of the imaginary worlds they create. They succeeded remarkably in what they did. It is this identification with reality, and the illusion of imitating the laws of nature and human behavior, that gives realism a false characteristic of imitating reality. While the modern fantasy novel is distinguished from the realistic novel in its insistence on violating the laws of nature, and in its departure from reality, this is because it aims to evoke feelings of astonishment, fear, and escape from reality, in contrast to the realistic novel, which aims to represent what is closest to living reality.

The development from the ancient novel to the modern novel, both realistic and imaginative, was not only at the level of imaginative representation. However, it was also a development on the artistic and narrative levels. The transition from the rhetorical style to the natural prose style was something that was initially achieved in the realistic

novel. Then the modern fantasy novel took advantage of it. He had a great influence on the development of the novel in general. Dr. Taha Mahmoud Taha says: “The story could not have come into existence until we realized the urgent need for a natural prose style”<sup>4</sup>. The realistic novel is also distinguished by its focus on the rationality of the events depicted within the text, and in doing so, it relies on the law of cause and effect, and the logical transition from premises to results<sup>5</sup>. The modern fantasy novel differs from the realistic novel in this regard. Nevertheless, this distance from the logical sequence was intended in order to arouse certain emotions within the reader, such as the appearance of supernatural beings or the occurrence of supernatural events, and not from a primitive awareness that believes in the element of myth and employs it within the text. Rather, it is intentionally aimed at creating a special kind of aesthetic pleasure. The realistic novel focused on the individual spirit represented by the human experience of the writer, which at the same time expresses the largest amount of individual selves represented by the reading public <sup>6</sup>. This novel tended to frame the familiar, the possible, and the potential in the form of a creative text that the reader could accept. Because he embodies it and finds himself in it. While the modern fantasy novel aims to break this familiarity and destroy what is familiar in the reader’s reality. Rather, to the extent of presenting a completely different reality in some of the genres belonging to this novel.

#### **The concept of fantasy:**

Fantasy is closely related to the literature of fantasy versus reality, the grotesque, the fantastic, and the fantastic and other terms that express fantasy versus reality. The term specifies that fantasy is a fairy tale, “a short narrative that belongs to the world of illusion by resorting to imaginary characters, accepting what is contrary to nature (the supernatural), and depicting the unreal world. Its time is the indefinite past (in ancient times) <sup>7</sup>.” It was creating a world parallel to the world of Al-Waq, not only because it violates the laws of nature, but also because its characters and events can only live in a fairy tale <sup>8</sup>. Many critics use the term fantasy to denote the miraculous of a narrative. Dr. Magdy Wehbe defines fantasy as “a literary work that is freed from the constraints of logic and form, and the reporting of facts in its narrative, but rather relies entirely on letting the imagination run wild as it pleases, provided that the result is captivating to the imagination of the readers or spectators” <sup>9</sup>.

As for Dr. Saeed Alloush believes that it is “the process of forming fantasies that do not have an actual existence, and are impossible to achieve”<sup>10</sup>. Fantasy, in this sense, indicates something that is impossible to happen, which distances it from the limits of the miraculous, which requires confusion and hesitation on the part of the reader and the character. Dr. knows her. Saeed Alloush gave another definition by saying that it is “a literary genre that exists at the moment when the reader hesitates between the story’s belonging to the strange or the miraculous” <sup>11</sup>. That is, it makes it the dividing line between the strange or the miraculous when the reader hesitates to attribute it to of them, meaning that it becomes a third type of them at this moment. Dr. believes Mahmoud Qassem said that fantasy “is the unbridled imagination that does not stop at limits, and in the literature of this type, the themes of fantasy cannot be achieved in any time or place, as it is a clear penetration of all limits of times and places” <sup>12</sup>.

**Terms that are similar to it: (the miraculous - the strange - the strange story - the strange story)****The concept of the miraculous:**

Linguistic dictionaries contain multiple meanings for the words (amaza, ajab, and ajab by dhammah), the most important of which are: Looking at something unfamiliar or usual. Ibn Faris (d. 395 AH) says: “(Ajab) al-‘ayn, al-jim, and ba’ are two correct origins. One of them indicates arrogance and arrogance for a thing, and the other is an animal creation. The first: ajab, which is when a person is arrogant in himself. You say: He is impressed with himself. In addition, you say from the aspect of astonishment a wonder is an astonishing thing, and an astonishing matter, and that is when he is arrogant and arrogant. They said: The Hebron claimed that there is a difference between the astonishing and the astonishing: Extreme astonishment; it is said that he is astonished and astonished at what he sees” 13. The central connotations of this article revolve around meanings; (Confusion, astonishment, paradox of the usual, and widespread ambiguity regarding something) 14.

As for terminology: Among the ancients, we find Al-Raghib (d. 502 AH) mentioning that the article (wonder) occurs in the Holy Qur’an with connotations, including “Wonder and astonishment: a state that occurs to a person when he is ignorant of the cause of a thing. This is why some wise men said: Wonder is that whose cause is not known, and for this reason, it was said: It is not valid to God is the wonder, since He is the Knower of the unseen, and nothing is hidden from Him. It is said: “I marvel at it astonishingly,” and it is said of the thing at which one is amazed: “Wonderful,” and since no one like it has ever known, “wonderful.” 15 Al-Qazwini (d. 682 AH) makes the meaning of the wondrous a circle in the orbit of what causes confusion for a person when he is exposed to something that he cannot understand, comprehend, or influence. Al-Qazwini says: “It is the confusion that exposes a person to his inadequacy about how to influence him” 16. The same meaning is according to Al-Jurjani (816 AH) 17. In the modern era, we find Todrov defining fantastic literature in its broad subject as “the knowledge of the laws of producing and interpreting discourses, and the conditions for the emergence of meaning, no matter how many and varied its manifestations” 18. It is therefore a concept connected to other concepts in the social and human sciences and has multiple paths, as it attracts everything that raises surprise and confusion 19. We find Todrov providing us with a more detailed, specific, and precise definition of the miraculous. He says: “The miraculous is the hesitation felt by a being who knows nothing but natural laws, while confronting an apparently supernatural event. Thus, the miraculous lasts only a time of hesitation; a shared hesitation between the reader and the character. He decided that the laws of reality remain untouched, and allow us to explain the phenomena described. We said: The effect belongs to another genre, which is the strange, and conversely, if he decided that new laws of nature should be accepted, and nature can be explained through them, it entered the genre of the strange 20. Here he distinguishes between two forms of the miraculous:

**The first:** the strange, miraculous, which is characterized by a period of hesitation in understanding and interpretation shared between the receiving reader and the character

when confronting an unnatural event for which an explanation can be provided through the laws of reality.

**The second:** the miraculous, through which unnatural events cannot be explained according to the system of natural laws. Because it remains unable to provide an appropriate explanation for these events, and therefore other explanations must be searched for by creating new laws that explain these events.

Todrov sets conditions for the miraculous, which are 21:

- The necessity of binding the text to the reader, so that the world of the characters is equal to the real world.
- Making the reader feel a state of hesitation because of fabricated events, hesitation between interpreting them in a natural way, or interpreting them in a supernatural way, far from reality.
- It is necessary for one of the characters to feel this hesitation, as if the reader's role was assigned to one of them and feel the hesitation he feels.

Dr. offers Saeed Alloush explained Al-Ajabi as “a form of storytelling, in which the characters object to new laws that oppose the laws of experimental reality, and the characters in this type decide to keep the laws of reality as they are” 22. We notice that in this definition he leans towards the first part of Todrov's division of the miraculous. and he; The strange wonder who adheres to the laws of reality as they are, and maintains them when strange phenomena are presented to him. As for Dr. Saeed Yaqtin believes that the miraculous is “that which is achieved on the basis of common confusion or hesitation between (the actor/character) and the reader regarding what they receive. They must decide whether it relates to reality or not, as in shared awareness” 23.

We have noticed from Todrov's definition of the miraculous that he makes it the extraordinary and common occurrence. But he makes it into two parts according to our ability to explain this matter through the laws of reality, which are the strange and the strange. Dr. differentiates. Shoaib ally between the miraculous and the uncanny based on Todrov's dichotomy of the uncanny. He says: “The strange is the occurrence of supernatural events that end with a natural explanation. While the miraculous is the occurrence of natural events that end with a supernatural explanation” 24.

#### **A- The amazing story:**

Jean Ricardo believes that the strange in literature is “that in which reality is mixed with strange events, hidden secrets, and confused visions that are not subject to the authority of logic and reason, such that it gradually becomes similar to dreams” (25). The extent of the confusion appears here, as the strange Ricardo mixes with dreams, and his goal is to be able to explain it if it were similar to dreams. Thus, he enters the field of the strange, which he finds an explanation for through the laws of reality. As for Albers, he believes that the strangest of the stories is that “everything that appears to be magic and a secret is explained rationally, but the secret remains and takes on a symbolic meaning” (26). René Godin states that the most important features of the wondrous story are that “it is often based on strange, wondrous, or supernatural events, which may be terrifying, but are always supernatural” (27). It becomes clear to us the amount of confusion resulting from the use of more than one term to define the meaning of the strange (the

strange, the supernatural, and the terrifying), which confused the meaning of the term for him.

Dr. offers us Ibrahim Fathi specifically referred to the wondrous tale by saying: “It is a narrative narrative that narrates events and facts full of exaggeration that are difficult to believe” (28). However, relying on the idea of exaggeration in narration alone is not enough for the presented story to be described as wondrous. In all of the above, we notice that they revolve around what Todrov presented in terms of defining the strange, even if they wanted to innovate the presentation, even if they were not successful in doing so.

### **B- The strange story:**

Todrov defines the concept of the strange as one that “denotes an account of events that can entirely be explained by the laws of reason. But in this way or another they are unreasonable, supernatural and terrifying, unique, suspended, and unfamiliar” 29. This is what he specified when he distinguished between the strange and the wondrous. Dr. believes Abdel Fattah Kalito said, “Strangeness only appears within the framework of what is familiar. The strange thing is what comes from an area outside the area of familiarity, and draws attention by its presence outside its headquarters” 30. We see in many critics a confusion between the terms “strange” and “wonderful” in literary stories to the extent that this confusion cannot be evaded, and the description of both is widespread. As we find in Dr. Munther Ayashi, who translated Todrov’s book and published it under the title (Introduction to Exotic Literature) 31. We also find Dr. Aleema Qadri, when analyzing Scheherazade’s tales, believes that “what made Scheherazade’s tales last and continue to be circulated is the nature of her speech, which is characterized by strangeness and wonder” 32. It is clear here that the description and confusion between the two terms is common. As we find in Dr. Al-Mustafa Moifen created the same confusion in his narrative analysis of the structure of the imaginary in the tale (One Thousand and One Nights). He said: “The strange and wonderful have given the text of One Thousand and One Nights a unique uniqueness among the corresponding texts” (33). Thus, the confusion between the strange and the strange remains among many critics, and those who differentiate between them rely primarily on Todrov’s division and nothing else.

### **Forms of miraculous narration:**

The miraculous narrative has three forms in which it appears in the various literary works that employ it. These forms are represented in the following 34:

- The exaggerated wonder: This form results from employing exaggerated descriptions of various phenomena on the part of the narrator, thus violating the usual laws and transporting the reader with him to new worlds that are not subject to any laws or rules.
- The strange wonder: It is the wonder that occurs rarely, and the narrator does not content himself with conjuring up the supernatural elements of various phenomena, but rather resorts to his imagination to complete the strange images of these phenomena.
- The wondrous means: In which the narrator resorts to storytelling using magical elements to create the wondrous narrative. This type of frequent repetition on

the part of the book has become habitual and familiar on the part of the reader, it no longer arouses surprise or fascination, and familiarity with it has spread.

#### **Functions of miraculous narration:**

Todrov defines various functions for the miraculous narrative within the literary work, but he summarizes them in three basic functions 35:

- The miraculous generates a special literary impact. Whether it is horror or fear of something, other literary genres cannot generate it, or present it to the recipient.
- The miraculous serves the narrative when it maintains the characteristic of tension, as the presence of miraculous elements provides organization of the plot in particular.
- The function of achieving a result, as the miraculous narration allows describing the miraculous world that has no reality outside of language.

The description and the described are not of two different natures because they are entirely the imagination of the narrator or narrator, and neither of them belongs to the world of reality.

#### **Features of miraculous narration:**

Because the narrator in the miraculous tale employs the miraculous in order to leave an impression on the reader of what is being proposed, which prompts him to raise the issue of the impossible and the possible, while insisting on the idea of the reader believing this narrative proposal. Accordingly, some narrative features, including 36, must distinguish the narration in the miraculous text:

- Working on producing speech in the midst of a multiplicity of voices that form the living fabric of the story, according to a specific narrative program that is compatible with the supernatural events that form the structure of the miraculous story that is different from the usual and familiar, and which in its narration arouses astonishment and hesitation.
- Working on imbuing the narrative with the idea of suggestion and illusion within the miraculous story.
- Linking the narration to the exaggerated description. In reality, the description is only a necessary servant of the narration, and on top of that, the description is constantly subject to the narration.
- The miraculous narration produces two types of relationship between the narrator and the story itself:

**The first:** the relationship between the narrator and the story. He is the one who occupies two functions in the story: He is a narrator, and he is a participant in the events.

**The second:** the relationship of the non-joined narrator to the story. He is the one who maintains the function of narration without being involved in the events of the story, independent of its events and course as an actor, but he is present because he organizes the narration, presents the events, and links the voices of the characters he presents. The latter has dominance in the miraculous narrative through his use of the third person pronoun.

**The second topic: Narrative confusion in the novel (Fear).**

The role of the hero is present at all levels of the narrative, through his action, participation in, or witnessing events. 37 We find his characteristics at the realistic level coming directly in the form of a brief biography, including that he is a young man who grew up in America, returned to his homeland, and began to clash with society. Curiosity and challenge led him to read two books to prepare jinn, and there is no doubt that such a desire fueled supernatural events 38. However, the character of the hero began to grow with the development of events, and fear appeared on the miraculous level until one of the magicians gave him the name (fear). This is the title of the novel, but we find it more daring as events progress at the strange level, until it reached the point of marrying the demon (Jund). The explanation for this is due to the nature of the miraculous, which is accompanied by hesitation and confusion, then disappears, and is replaced by the strange or strange.

The hero in the novel does not know the source of the threats to which he is exposed. As for the eighth clip, we see the villagers feeling hesitant about explaining the disappearance of their girls even though the doors of their homes are closed. As for the eleventh clip, Salem is astonished when a person who looks like him visits him. Rather, that visit caused him to go crazy. This makes these clips a focus of tension, as the character lives moments filled with fear and confusion. 39 As for the strange level, the hero decided to accept new laws in nature, so he communicated with demons and witches without confusion, and this level is represented in the rest of the clips. The fourth stanza forms the flat axis on which interpretations of the mysterious events of the axis of tension 40 are spread. The hero lived there with the coast for three years, and read many books about the world of demons, and the magician told him about that world, so the miraculous genre vanished. In fact, at the end of this clip, the hero was able to restrain the companion (Dajn) who was expelling him. The strange in the novel belongs to the foreign wonder, as the hero goes on multiple adventures and trips to remote, unknown places, and there he meets supernatural beings with strange forms that can transform 41.

**Characters:**

The study of character has developed over the ages, and for example, Aristotle placed it in a position next to the plot in importance 42. This means underestimating the personality, as it is subject to the concept of the event, and this perception was passed on to the classical theorists who see the personality as merely a name for the person responsible for the event 43. The view on the character developed, and it was no longer seen as part of the plot. Rather, the character had its own independent existence, the event followed it, and situations were built to provide more knowledge about the characters, or to introduce new characters 44. Narration is not only a process of actions, but it is also a process of characters, appearing in their psychology, conditions, and thoughts 45.

**Character roles:**

Their large number characterizes the novel's characters, and their roles vary in the course of the story and their frequency in it. Some of them include the main characters that recur throughout the text. Among them are the basic ones that play a central role in

the story. However, she disappears at a certain moment, and another basic character appears in her place, an ordinary one who appears and disappears. Its role in the course of the story is less than others 46. Its roles also differ in the miraculous narrative, whether it is a source of it, a participant in it, or a witness to it.

The character of the hero who narrated most of the events is the main character in the novel, and is characterized as a realistic character. However, she is a participant in the miraculous and a witness to it. The main characters in the novel are diverse. Some of them are considered a source of the miraculous, especially the characters of the demons that influenced the course of events, such as Dajn, Jassar, Jund, Clothes, and the Hero's Companion. Moreover, magician characters, such as Ammar. Among the main characters are those who participate in or bear witness to the miraculous. Especially human characters, such as the hero's relative, Salem, and many ordinary characters in the novel. Among them are some demons, such as Maza, Raam, Einar, Takash, and Yaqlab. Among them are some magicians, such as Najd. Among them are some people, such as my hero's brother, his mother, his father, some of his friends, Ibn Salem, and the Hijazi woman.

#### **Character traits:**

The characters of the miraculous story are characterized by two main characteristics: richness of imagination and transformation 47. As for the richness of imagination, it is due to the fact that the character here has features that are paradoxical to what is perceptible or imaginable, because it is different from what is referential or experimental, which makes it susceptible to representation or illusion. 48 As for transformation or transition, it is considered a general principle in the miraculous character 49. Among them are: The miraculous event begins, and it happens, and it is one of the basic components in defining the miraculous. In addition to the above, this transformation brings diversity to the story 50 and the characters of the novel make us feel that we are facing a world equal to the real world, and there is hesitation in interpreting its events 51. If we consider the characters of the novel, we will find the hero on the content level, he has shifted from the real world to the miraculous world<sup>52</sup>. This makes us accept the principled view of his account of events, because he belongs to our real world<sup>53</sup>, even though some of the characters of the miraculous world took on the role of narrator in some stages.

One of the main characters is the magician (Ammar), who belongs to the real world, and his presence at the beginning of the novel formed a link to the supernatural world. He mentioned some of the secrets of the demon world that he discovered as a magician, and his house was a space for many miraculous events. There is a lot of information about Ammar, some of it was provided by him himself, some of it was provided by other characters, and some of it can be inferred, and this applies to the rest of the main characters in the novel. His character in the novel is characterized as dense, as it represents a comprehensive and complex world, in which a story with diverse features grows, reaching the point of contradiction. He was religious and then became a magician.

Likewise, the character of the Qareen (Dajn) is one of the most important and basic characters in the novel and the Qareen is a demon who accompanies man to seduce him.

This means that he is from the supernatural world, and the role of Djinn is highlighted in explaining miracles to the hero, accompanying him and defending him, and his ability to fly at extraordinary speed. This helped set the events in motion, and his role is also highlighted in paving the way for the miraculous, when he appeared to the hero in the form of a man in shabby clothes at the beginning of the novel 55. This removes the suspense and excitement, and several dialects appear in his speech due to his being influenced by his movement between different regions. A clear development appears in his character. He started out as an enemy of the hero, and then became his friend. He was an infidel, and then converted to Islam at the end of the novel.

One of the main characters in the novel is Jassar, a demon from the Dune tribe. His role was reinforced by the oscillation of his relationship with the hero between the treaty, then enmity, then the treaty. This made him present in many narrative passages. He is characterized by a miraculous ability to disappear and appear, and turn into smoke, and this helped him enter human homes and kidnap their daughters. He fell in love with one of them, and this caused a rift between him and his father, so he killed her to please him. This leads us to his disturbed psychology, as he is quick to anger and has a hot temper, but he rejects treachery and betrayal, and that is why the hero trusted him.

As for (Jund), he is the most prominent character in the novel, he is involved in many events because of his complex hostility with the characters in the novel, and he has the ability to take shape. On her wedding night, she asked the hero how much he liked her appearance. Because it is able to take shape in other forms. She is characterized by hatred and love of leadership, and for this reason, she has eliminated many characters. There are other main characters in the novel, but they are less prominent than the previous characters. In the real world, we find a relative of the hero whose name is not mentioned, and he is an old man isolated from people. His appearance in the realistic introduction to the novel was influential, as he is the one who gave our hero the two books because of which he broke into the world of demons. In addition, from the real world is the character (Salem), who tends to be religious and refuses to communicate with demons. The kidnapping of his daughter led to his brother (Ammar) serving the magician who arranged this in exchange for her return and the death of (Salem) caused his companion (Mallas) to go out to take his revenge.

From the supernatural world, we find the character (Malaas), who is Salem's companion. He appeared late in the novel to incite events because of my desire to avenge him. He is characterized by his size and strength, and his ability to take shape in Salem's form. From that world we also find the hero's companion, his appearance in the novel is intermittent, his killing of the devil who dominated the hero's brother was one of the reasons for the battle, and his participation in it increased the excitement aspect. Because his death - as stated in the novel - means the death of the hero, and I had a miraculous ability to take on the form of the hero.

#### **Place and events:**

Place is present in narrative work in the form of a background to events, or in the form of a descriptive scene, but its main task is the dramatic organization of events, and the place may suggest to the recipient that things happen before they happen 56. The novel

begins with the narrator/hero referring to his upbringing in America, which belongs to open natural places. He traveled there when he was one year old with his parents, and the reason for this was that his father obtained a master's degree, and his younger brother was born there, and because of that, he obtained American citizenship<sup>57</sup>.

One of the important places in the novel is the hero's bedroom, as it witnessed miraculous and puzzling events. This was helped by the fact that it was a closed place, as he saw frightening dreams there, and while awake, heard voices from many directions there. His isolation in it was the reason for his hesitation in interpreting it between illusion and reality. Therefore, fear forced him to leave it and spend the night in a hotel<sup>58</sup>. In addition, it was a place for strange events after the confusion was removed, and the companions (djinn) <sup>59</sup> and the devil (turns) <sup>60</sup> continued in it.

The cemetery is one of the real, open places, but it is open to absence and to a time that cannot be comprehended by the mind <sup>61</sup>. The event that called for her presence in the novel was the death of the hero's relative, and there the first conversation took place between the hero and Djinn in his human form and the hero did not know that he was talking to a demon <sup>62</sup>. It is as if the cemetery suggests a transformation and transition in the hero's life from the natural world, represented by the hero is relative, to the supernatural world, represented by (Dajn).

The novel included reference to the sorcerer (Ammar)'s residence in one of the Gulf countries <sup>63</sup>, and his stay there made Al-Basal travel to him to understand what was happening to him, and the country is one of the places that has a realistic reference. However, not naming it before the narrator gave it imaginative energy for the recipient, commensurate with the miraculous events that took place there, and the hero's long stay there led to his family's concern for him. The magician's fear of people led him to make his residence in a remote mountainous area in that country, so the hero's journey to the magician increased in length, and he was exposed to many difficulties on the way<sup>64</sup>. The magician lived in a house like a shack, which was described as old and secluded<sup>65</sup>. Miraculous events took place there, which turned into wondrous things after the magician explained them to the hero, and there is no doubt that that place was paved for receiving those events. On the other hand, the place where the magician lived for three years caused living difficulties for him, and his family was unable to communicate with him, so they felt worried about him, and his brother read a miraculous book in a desire to know his brother's fate.

The hero moved to Jassar, who resides in a cave in the Atlas Mountains, and the wonders of that place were revealed when a stone throne larger than the size of a human appeared in it, surrounded by lights that lit up when approached <sup>66</sup>. Jassar asked the hero to sit on that throne, and he mentioned that those mountains are the cradle of miraculous events. There are some popular beliefs that one of the jinn kings existed there <sup>67</sup>. Jassar transported the hero to the coast of Devil's Triangle Island, and the name of the island prepares for the expectation of seeing miraculous events. In addition, there are rumors about a triangle in the sea, in which confusing events occur <sup>68</sup>. The hero's stay on the coast caused him to feel hungry and thirsty. So he was forced to delve deeper into that lonely island, and he found a stone house with a deep basement, where the hero stayed, where it was dark. There is no doubt that this miraculous house raises

connotations of fear and prepares for the expectation of a miraculous event, and this is what happened. A creature from the supernatural world who lives at the end of the basement spoke to him<sup>69</sup>.

#### **The place matches the characters:**

The character is influenced by and influenced by the place in which he lives, and one of the forms of influence is the character's knowledge of the place to which he belongs. This is followed by her lack of fascination with it compared to the place she does not know, and the wonder of the place can be felt from the moment the character enters it, as feelings of turmoil, anxiety, and astonishment appear in her <sup>70</sup>. These feelings cause increased contemplation of the natural character of miraculous places or even natural places where they do not belong. We find that the hero in the novel knows the customs of the natural world, and is ignorant of the customs of the supernatural world, especially the world of demons. An example that reveals this is that the wedding night of the hero to his demon (Jund) began with an introduction session. They told each other about the customs in the world to which they belong, and each of them was fascinated by what was not in his world <sup>71</sup>. The place has a cultural and psychological impact on the personality. The hero grew up in America, which was the reason for his mastery of the English language, and his weakness in the Arabic language in his childhood, so he became an introverted personality who objected greatly to society.

The remote hut affected the life and personality of the magician (Ammar). He lived a primitive life, as he was the one who manufactured or produced all his basic requirements. He used to relieve himself outside the house in the open, and he meditated and read a lot, and tended toward silence and solitude<sup>72</sup>. The character works to change the place. Jassar and those with him changed the cave and placed a huge stone throne in it <sup>73</sup>. This gave the place a miraculous dimension. Likewise, the devils removed a place of trees in the middle of the Devil's Triangle Island and built a house there with a deep basement, and this building does not fit with the nature of the island <sup>74</sup>.

#### **Conclusion**

The study reached a number of results, the most important of which are:

- Fantasy literature does not stop at borders, and in this type of literature, the themes of fantasy and wonder are so complex that they cannot be achieved in any time or place, as they clearly penetrate all the boundaries of times and places.
- The development from the ancient novel to the modern novel, with both its realistic and imaginative sides, was not only at the level of imaginative representation, but it was also a development at the artistic and narrative level.
- Miraculous characters are characterized by two main features: richness of imagination and transformation, because the character has features that are paradoxical to what is perceptible or imaginable, because it is different from what is referential or experimental, which makes it susceptible to representation or illusion.
- Place appears in the narrative text in the form of a background to events, or in the form of a descriptive scene, but its main function is the dramatic

organization of events, and the place may suggest to the recipient that things happen before they happen.

### Footnotes

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  35. See: An Introduction to Wonderful Literature, 131-133.
  36. See: The Structure of the Narrative Text, Dr. Hamid Lahmdani, Arab Cultural Center, Casablanca, 2000, 74-75.
  37. The character of the hero is distinguished by this characteristic in Al-Aja'i in the Arabic Novel. See: Al-A'ja'i in the Arabic Novel, Selected Examples, p. 123.
  38. Desire, knowledge and ability are among the most prominent character roles in the narrative. See: The Poetics of the Fantastic Novel, p. 208
  39. See: The Poetics of the Fantastic Novel, p. 110.
  40. Look: the same, the same page.
  41. Types of wonders: the exaggerated wonder, the alien wonder, the medical wonder, and the scientific wonder. See: The Poetics of the Fantastic Novel, pp.

- 64-65. An Introduction to Wonderful Literature, pp. 77-80.
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47. See: The Poetics of the Fantastic Novel, p. 197
48. The narrator said: Narrative structures in popular biography, p. 93
49. See: The Miraculous in the Arabic Novel, Selected Examples, Noura Al-Anzi, Literary Club, Riyadh, Arab Cultural Center, Beirut - Casablanca, 2011 AD, 1st edition, p. 125
50. See: The Poetics of the Fantastic Novel, pp. 197, 1-2
51. This condition is important for achieving the miraculous. See: Introduction to Wonderful Literature, pp. 18, 54
52. This characteristic is one of the general characteristics of the hero in Al-Aja' i in the Arabic novel. See: The Wonderful in the Arabic Novel, Selected Examples, p. 125
53. See: Master's thesis entitled: The Miraculous in the Novel (The Fairy) by Ghazi Al-Gosaibi, Saleh Al-Hazza, Imam Muhammad bin Masoud Islamic University, Riyadh, academic year 1433/1434 AH, p. 70
54. For more details about the dense personality. See: Narratology: Content, Discourse, and Meaning, p. 207.
55. It is common for a miraculous character to appear in a realistic form at the beginning of the miraculous narrative. See: The Poetics of the Fantastic Novel, pp. 201-202.
56. See: The Structure of the Novel Form, p. 30
57. See: Fear, pp. 11-12
58. See: same, p. 40
59. See: same, p. 121
60. See: same, p. 231
61. See: The Wonderful in Literature from the Perspective of Narrative Poetics, Hussein Allam, Al-Khilafa Publications, Algeria, Arab House of Sciences, Beirut, 1431 AH/2010 AD, 1st edition, p. 176.
62. See: Fear, pp. 46-48
63. See: same, p. 56
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65. See: same, pp. 59-60
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72. See: same, pp. 83-111
73. See: same, p. 223
74. See: same, p. 266

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