



# So Close, Much Farther

(Studies in Criticism)

Dr. Sanaa Shalan



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**(Studies in Criticism)**



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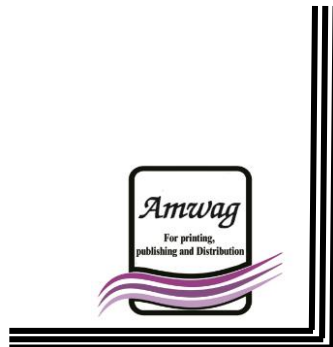
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## Index

<b>Number</b>	<b>Title</b>	<b>Page</b>
	<b>Chapter I</b>	7
	<b>Sexual motivation as a tool to incriminate women in the story of: The Scheming of Women and Their Snare is Mighty, in A Thousand and One Nights.</b>	
	<b>Chapter II</b>	39
	<b>Fantasy worlds in the novel of: (Ahramian) by Jordanian novelist Ghassan El Ali.</b>	
	<b>Chapter III</b>	73
	<b>Experimentation in the Jordanian Novel: Fantasy Narrative as a Path.</b>	



# Chapter I

**Sexual motivation as a tool to incriminate  
women in the story of: The Scheming of  
Women and Their Snare is Mighty, in A  
Thousand and One Nights.**





## **Abstract**

Human narratives often address the sexual motivation of women in different variants relying on conflicting intellectual, cultural and human systems. When we try to approach this sexual motivation we can ask whether this motivation is a positive tool to portray women or otherwise?

This study raises the hypothesis that sexual motivation was a tool to incriminate women as in the story of the Scheming of Women and Their Snare is Mighty from “A Thousand and One Nights” trying to highlight the social and cultural aspects of the details in these stories.

The female body, in these stories, is robbed of its natural right of sending thoughtful signals and is confined solely to a body which carries signals of lust. This hypothesis is portrayed in the story of: “The Scheming of Women and Their Snare Is Mighty” which includes a collection of internally multiplying stories created inside that story during the nights extending from night (574) till night (608).

## **Entering the world of sexual taboo: women's lust is an irreparable loss.**

In the story of “The Scheming of Women and Their Snare is Mighty” we find that a man gets a Divine Islamic gift when he realised Laylat al Qadr <sup>(7)</sup>. He sees the angels and the doors of heaven open and everything is prostrating to God. He asks God to fulfil three wishes for him. He seeks the advice of his wife in this regard and she suggests that he asks God to enlarge his male organ. That wish was fulfilled and his male organ becomes as big as a big marrow. His wife runs away from him in fear of bedding him so she asks him to ask God to rid him of this male organ, then his penis disappears and he finds that he has no penis <sup>(4)</sup> then he gives away his last wish by asking God to restore his penis and by doing that the man loses all his wishes because of his wife's lust without benefiting from these wishes and God's grace in this life or the life to come.

The story concludes as it mentions clearly in the end of the story “this happens because of the miscalculation of women” <sup>(5)</sup>. The woman is the main culprit for the loss in this story, for

if it wasn't for her lust and her running after sexual pleasure and her insistence on using the wishes to double her sexual pleasure without a careful study of the situation, her husband wouldn't have lost all these wishes without even obtaining the sexual pleasure they sought. For this reason she is the culprit for this irreparable loss because in this story she is portrayed as someone with no brain, understanding or will but merely as a foolish body looking for fulfilling its sexual desires at all costs. This story enforces this kind of written thinking about women's body. <sup>(7)</sup>

What's worth noticing in this story is that the husband is a Muslim cleric, and this will give us the opportunity to look at the situation from a different perspective. We find that the narrator has failed to exonerate the man from the accusation that he surrendered to his sexual desires which he wants to attribute skilfully to women. The prevalent behaviour in both Eastern and Western societies in the middle Ages is that, clerics indulge in pleasure and sex has infiltrated the structure of the story. So as Collin Wilson says: "The physical part of sex is easy to learn while the mental part is much deeper and more complicated" for this reason we find the game of sex,

body and incrimination in the story starts from the notion of a lustful woman to become incrimination for the whole society which is mired in corruption and sexual pleasures.

### **Deceit as a tool to evade sexual incrimination**

Interestingly, deceit, betrayal and scheming are some of these qualities which are found in abundance in the story of “The Scheming of Women and Their Snare is Mighty” and this aspect is very clear especially in the folk literature <sup>(9)</sup> this leads us to the legitimate question about the cause of such phenomenon and at that time in particular.

In this story we find other economic and social determinants which lead us to a specific society with its own circumstances, the main character in the story is a big dealer and his wife lives in a conservative society where the norm is men and women don't mix together. <sup>(10)</sup> But the woman allows a young man to come into her house and bed her after she fell for him and loved him, but her affair is disclosed by the talking bird (A parrot) which was used by her husband to spy on her. The

name of the bird is “Addorra”. She decides to get out of her dilemma by outfoxing her husband. So she waited till her husband got out of the house then she took a piece of cloth and covered the birds head with it then she started to spray some water and blew some air on the bird by using a fan and she moved the lamp close to the bird so that it looks like lightning and she started to turn the grinding stone till the morning. <sup>(11)</sup> “Addorra” thought that rain has fallen in the area. When her husband asked the bird about what he saw, the bird said that he saw nothing because of the rain, the wind and thunder. He thought that the bird was lying and he wouldn’t believe him any more then he slaughtered him as punishment for his lies and that was done upon the request of his wife who didn’t want to forgive her husband unless he agrees to kill the bird so that she can get away with her betrayal by using this trick.

Insisting on ruse to be the woman way out for her from her predicament in this story is an extension of the negative stereotyping of the relationship between men and women. While men are portrayed in a positive manner like courage, prowess, generosity and truthfulness, women are portrayed as being resourceful, moody, evasive, envious and emotional in a

way to associate them with negative deeds as if these shortcomings are an imperative of the nature of women. The scientific fact is that the society is responsible for giving these attributes as well as other attributes to the individual. Insisting on associating women with these attributes is a form of the patriarchal superiority towards women. The strange thing is although all the human societies are managed by men which is something accepted by most women and some men <sup>(12)</sup> yet men are still determined to portray women in a negative and destructive manner although they are their partners in the human construction whether they agree or not.

### **Counter action and partnership in sexual offences:**

Narrative in this story tends to use the counter action from the perspective that incriminating women is a violent act against them, that's why "there is no violence that merits counter violence" <sup>(14)</sup> in an attempt to make the man a main accomplice of the woman in the sexual offence which is a crime that leads women to all sorts of sins and excesses. This

inclination equates, in a narrative and logical manner, between the natural partners in the sexual act, and they are the man and the woman <sup>(15)</sup>. In night (589) from the stories of “A thousand and One Nights” we find a belle with exceptional beauty falls in love with the son of a merchant despite being married to another man. Their affair is disrupted when her lover goes to jail because someone made a complaint against him. She decides to help him. She goes to the governor of the city asking him to release her lover because she claimed that he is her brother and she doesn’t have any provider other than him. But the governor’s lust moves towards her and he refuses to help her unless he beds her. Then she tries to take her complaint to the country’s judge and the minister and the king but they all incite her to commit adultery with them so they would release her lover. Then she tries to implicate them in a plot by bringing them to her house with the carpenter who makes her wooden wardrobes and imprison them all by using a trick. After she gets them to take off their expensive clothes, she obtains from them an official order to release her lover, she leaves them as prisoners inside the wooden wardrobes then she leaves the city with her lover. Thus she inverts the criminal



act to make the men accomplices in the crime. <sup>(16)</sup> She is not the only one infidel and adulterer but they are all -I mean men – implicated in this deed, they are accomplices and instigators but blatantly get involved in sexual exploitation of that woman by virtue of their influence and their positions.

In this story we can assume that the events had taken place in an Arabic city during the Middle Ages from the description of the political and economic scene because the characters in the story which come mainly from the dominant wealthy middle class and governors, judges, ministers and kings which didn't exist with names of these positions in any era other than the Middle Ages, besides some special social details of this cultural structure where we see people reading the Quran when they are in a situation of fear like the judge who started to read the Quran in the wardrobe where he was imprisoned so people won't think that he was a jinn. <sup>(17)</sup> We also find the male characters in the story wearing Arabic dresses consist of the Abaya (Arabic robe) and the turban.

**Power struggle and triumph to those who are stronger sexually or physically:**

Danmaa wins in "A Thousand and One Nights (Nights 594-597) against Bahram the son of the Persian king by virtue of her beauty and not by the virtue of her chivalry as she tried previously. This prince enters the battle ring fighting against her, when she realised that he is about to beat her she took the veil off her beautiful face, he lost his mind and his concentration then she triumphs and defeats him badly in front of everyone and refuses to marry him. That way she beats him by the virtue of her sexual might which was her beauty which stimulates his senses and his hidden desires. Then he decides to beat her by using the same weapon she used to beat him which is sexual might so he tricks her till he rapes her and deflowers her so she had no way out of the scandal other than bowing to him and marrying him.

This story is burdened with social and cultural symbols which belong to its special place and time. We find Princess Danmaa wearing a veil like most Moslem women at that time,

she is a virgin and tried hard to not to be deflowered unless that was done by a husband as it is prevalent in the Arabic culture, add to that Prince Bahram was the son of a Persian king and a Persian is any person who is not an Arab and this is a common expression with the Arabs in the Middle Ages, but it is replaced now by the word foreigner. We also find in the story that the prince and the princess own maids and slaves which were a section of the society which existed in abundance at that time.

No wonder we find women at that era begging to be in a position of power by using their body. Women - especially in the Islamic world – because they were denied being in a direct position of power resorted to strategies which are considered by men who don't lack direct authority as deceitful and crafty.<sup>(18)</sup> By this logic we can say that women are crafty by nature as long as they represent human weakness against male dominance, this view extended to accept Machiavellian famous saying “Humans are cunning by nature” as long they are in a position of weakness and begging so that they get what they desire and authority is one of those things they desire.

**Insistence of the “Scheming of Women and their Snare is mighty” to incriminate women sexually:**

The strange thing about the story of “Scheming of Women and Their Snare is Mighty’ is that it insists on incriminating women sexually even if the story is an evidence of her chastity and honour and fidelity to her husband. <sup>(19)</sup> She says “No” even to the mighty autocratic king. In one of the nights of the main story, in night (574) the king propositioned the maid of his minister but she evades the situation by using a trick. She cooked the king ninety dishes of food all having the same taste so that she can say to the king that all women however they differ in looks have the same taste and she gave him a book full of sermons which deter people from adultery and scare people of its consequences. The king was deterred and was ashamed of his deed and he leaves the maid’s house without touching her. <sup>(20)</sup>.

This story promotes the cultural concepts which tend to interpret the behaviour of women and alter it forcibly into a

malicious criminal act even if the details point to the contrary.<sup>(21)</sup>

We can understand from this insistence on incrimination in the light of inherited human concepts which links incrimination and the feeling of guilt with the body which is sex while linking the concept of purity and spiritual elevation to be as far as possible from the body which they see as unfiled. For this reason the story implicates women in the sexual behaviour with their bodies in order to make them guilty in every situation.

### **Temporal and spatial environment for incrimination:**

If the temporal and spatial environment can accommodate the criteria for knowledge, communication, creation and formation then we can say that its horizon vary in the thoughtful tales, which often tend to be the custodian to the act of incriminating women through their sexual behaviour within boundaries which often tend not to be restricted to a time or place. It

resorts to flexibility in defining them. In the story of Omneyat (Wishes) we can't find a specific place for the events, we never know the name of the place where the events in the story took place but we know that they took place at a time when the wish was realised. We know that the Muslim man's wish was realised at Laylat Al Qudr but we don't know when that happened. Perhaps the absence of the precise time and place intensifies the incrimination of women. The story put the emphasis on the ugliness of the behaviour and the enormity of the error which begins with the women's mistake by following their non-stop sexual desires.

The same thing is repeated in the merchant who owned "Addorra" bird. We don't know where the events took place but we stop at the details of the woman's infidelity and her ugly deceit to get away with her infidelity by deceiving her husband using her wicked mind so the bird "Addorra" pays a high price as a result of her wickedness. This act ensures the incrimination of women.

But in the story of the enamoured woman who was propositioned by men in "One Thousand and One Nights" in

order to release her lover from jail, we can't precisely locate the place where the events took place, but we are certain that it was the capital of one of the urban areas of the Islamic state because it would be the only place where governors, judges, ministers, the king and the business class can all be found but are not able to identify that king with certainty or find the name of that place bar the belief that the events took place in the Middle Ages of the Islamic history where political plots would exist.

In the tale of Princess Danmaa in "One thousand and One Nights" we can conclude from the cultural signs such as the king of Arabs, the king of Persians, maids, slaves let free, swords, spears, arrows and veils that we deal with an urban city of the urban Arabic state in the Middle Ages without being able to specify that with certainty. The same thing is repeated in the story of the maid who managed to get rid of the seduction of the king through the trick of the ninety dishes of food which have similar flavour. We find the same spatial and temporal environment as in the previous story like the repetition of words as king, maid, minister, mistress, royal palaces and the military judge to indicate the same environment.

## **The narrative structure of the stories:**

We can say that the stories generated by the main story “Scheming of Women’s and Their Snare is Mighty” is worded in a style which is modest in eloquence and very close to everyday language so it can be far from linguistic style which puts emphasis on eloquence. Like: “The men always wished in his life”<sup>(23)</sup> and “Say! God enlarge my male organ”<sup>(24)</sup> or “The man said to her: What to do?”<sup>(25)</sup>. The narrative style in these stories tends to accelerate the course of events through the use of the techniques of pithiness, short cuts and jumping over times to intensify the narrative in the smallest space of sentences, so the events cascade rapidly in the narrative to accelerate it.

The stories always end with a sentence summarising the narrator’s opinion of the stories he had told. In the story of the man with three wishes in night (592) of “A Thousand and One Nights” for example the story ends with the sentence “Your majesty, That was because of the misjudgement of women and I only said that to prove how dupe, absurd and bad manager they are”<sup>(26)</sup>



The dangerous thing in these sentences which summarise the stories is that it starts with individual cases to generalise that to all situations especially when they involve women. We find the narrator portraying all women the same when they are after their physical enjoyment regardless of the cost. <sup>(27)</sup>. He always assigns the task of persuasion of that generalisation to a character with a point of view in the story. In this way we tend to believe in everything that character says or believes. We may refer to things around that character as facts without tangible explanation <sup>(28)</sup>

The stories in “A Thousand and One Nights” are reproduced from one main story. They stem from the female narrative where there is bias, reproduction and generation from the female person <sup>(29)</sup>, there is no doubt that this reproductive style in the story is a winning card in the hand of the narrator “Scheherazade”. That helps to stretch the story and keep it going <sup>(30)</sup>. The main story in this tale I mean the tale of “Scheming of Women and Their Snare is Mighty” is the story of the king and the maid who falsely claimed that king’s son has propositioned her on the other hand we find that all the tales in A Thousand and One Nights are told by the main

narrator in the tales which is Scheherazade starts narrating all tales every night with that famous sentence “ I have been told O happy king with wise judgement that” while leaving the internal narrative for the nights to the characters of the tales. Finally she ends every night with the obligatory sentence which is: Scheherazade was caught up with the morning, so she stopped the permissible talk”.

Repetition of the crises happens very often in the stories of this study from A Thousand and One Nights because some of the stories repeat the same event as we find in the story of the enamoured woman who was propositioned by the governor, the judge, the minister, the king and the carpenter but she outfoxes them five times, she ends each story of the amorous men by saying: “While they were talking a slapper knocked at the door, he asked her: who is that? She said: my husband. He asked: what to do? She said: get up and enter that wardrobe till I send him away and come back to you, don’t worry.”<sup>(31)</sup>

What’s worth mentioning in this regard is talking about the narrative style in the stories. This study aims to point to the fact that all stories without exception relied on the narrative

technique in a horizontal conventional way without using the other narrative techniques like flash back or outlook because that type of narrative suits the oral conveying of the stories which is usually the main conveyor of this kind of stories.

## **The dilemma of interpreting and the meaning in the story of “Scheming of Women and Their Snare is mighty”**

These main stories and the stories which were reproduced from them are based basically on the story of the king and the maid who alleged falsely that the King’s son has propositioned her and started to tell stories to prove his son’s offence and incite him to punish him while the king’s loyal ministers were narrating stories which confirm that women lie and their snare is mighty in order to save the prince from this plot. This tale based in advance on the verse from the holy Quran: “When he saw his shirt that it was torn at the back he said: it is a snare from you women! Truly, mighty is your snare!”<sup>(32)</sup> She uses it unfairly relying on an interpretation which delves on the deliberate error of generalising an individual case on the whole gender. This holy verse when refers to the mighty snare it describes the conduct of Aziz’s wife who wanted to retaliate against Prophet Yusuf who rejected her advances and does not describe all women but the traditional text such as A Thousand and One Nights and many other sayings tend to generalise this

theme quoting this verse from the wholly Quran out of its context and give it an exclusive interpretation forced on it from outside the text while we find Muslim thinkers believe that the snare is limited only in this verse to Aziz's wife and not to all women <sup>(33)</sup>. It is a tendency which grows in an intellectual environment which detains the meaning in narrow prisons of interpretation. This is what we find in the interpretation of the verses which refer to women in the holy Quran as many Muslims are determined and other non Muslims to interpret these verses in a way to promote the patriarchal thinking in oriental societies. In the verse about polygamy in Islam "Then marry women of your choice, two or three or four but if you fear that you might not be able to deal justly (With them), then marry just one or that your right hand possess. That will be the more suitable, to prevent you from doing injustice)" <sup>(34)</sup>. Islam allows polygamy on the condition that the wives are treated equally in all aspects, something almost impossible to achieve. In this way it implicitly prohibits polygamy as long as the condition of fairness is not met and can't be otherwise. Still some people insist on making this verse their passport to the world of enjoyment, gratification

and women's bodies using the institution of marriage as a smokescreen. <sup>(35)</sup>

The problem of interpretation is repeated in the Almighty God saying in the Quran regarding testimony: "If they are not two men, then one man and two women whom you accept as witnesses in case one of the two women errs then the other women will remind her". Some believe this verse indicates that women are irrational and that Islam has treated them as semi human which is not true. Muslim scholars say that this verse is only related to bearing responsibility for being a witness and not being a witness, which means that for bearing responsibility for being a witness two women are needed because of the possibility of forgetfulness in women, because they often forget, but when it comes to being a witness one woman will do. The presence of another woman is to safeguard against suspicion, but when there is no suspicion and there is no omission and the witness is alert and attentive to details which the court needs and questions her about these details then her testimony will be enough.

In the verse "God directs you as regarding your children's

inheritance, to make the males portion equal to that of two females”<sup>(37)</sup>. The bigger part of inheritance will go to the man is not because he is better than the woman but the man is always the one who supports the woman in Islam, for this reason he is allocated a bigger financial share so he can carry his full responsibility towards her.<sup>(38)</sup>

Accordingly we find that the title of the story: “Scheming of Women and Their snare is Mighty” tends from the beginning to incriminate women even before viewing the evidence which supports that. It gives an advanced absolute ruling with no chance for appeal which is, women are criminals.

## **Deficiency in women's sexual perception in the story "Scheming of Women and Their Snare is Mighty"**

Women in all the stories of "Scheming of Women and Their Snare is Mighty" suffer from deficiency of understanding the sexual concept. Sex for them deviates from its humanitarian, communicative, interactive and developmental aspects which are at the essence of its existence <sup>(39)</sup> to become a tool of evil which symbolizes women's ignorance and their presumed instinctive tendency for corruption. For them sex is a tool which they use for revenge, power, wealth or physical pleasure which is far from any system of ethical rules or social boundaries. This leads us to the assumption that this story like other "A thousand and One Nights" reflects a collective perception for the image of women in the Arab and Islamic worlds. <sup>(40)</sup>. During that era which they chronicle for it, it is a picture of a combination of all the details and people and the circumstances and the image of women who sex for them boils down to physical pleasure and realising personal ends away from any social ethics which promote virtue even at the formal level is one the most important features of this picture.



This collective perception for women in the society represents a huge section of the society which was indulging in lust and desires specially the sexual ones. It does not portray in any way the real picture for sex in Islam which doesn't see it as abomination of the Satan or dirty or impure but legitimate and the duty of satisfaction through the legitimate (Halal) way which is marriage.

What's confusing in this story is that it always presents women as corresponding to sin, only because they are a symbol of sex and sensuality. Therefore they own a sin even if they are faithful to their husbands and refuse to betray them. Therefore they can't according to this perception be pure and innocent unless they disown their body which means disowning their nature. <sup>(42)</sup>

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  38. Interpreting the verse in: Ibn Katheer: Interpreting the Holy Quran, Imam Al Hafez Abi Al Fedaa Ismail Ibn Katheer Al Qorashy addimashqi, died in 774 A.H 2<sup>nd</sup> edition, part 1, pages: 467-470, Sayed Qotb in the Shadows of the Holy Quran, 1<sup>st</sup> edition, part 2, pages: 244-456
  39. Sexual Concept: Saadoun Al Mashhadany, Sex in the Three Monotheistic Religions, 1<sup>st</sup> edition, Ward Publishers, Amman, Jordan, 2008, pages: 270-272
  40. Features of Sex in the Arabic and Islamic Era: Kamel El Ajlouny, Sex in Judaism, Christianity and Islam. 1<sup>st</sup> edition, Deanship of Scientific Research Publications, University of Jordan, Amman, Jordan, 2007, pages: 492-495
  41. Ghassan Azohairy: Sexual Life between Men and Women, 2<sup>nd</sup> edition, Bahsoun Establishment, Beirut, Lebanon, page: 283
  42. Nawal Saadawi: Men and Sex, page: 31.



# **Chapter II**

**Fantasy worlds in the novel of: (Ahramian)  
by Jordanian novelist Ghassan El Ali (1)**





## **Summary:**

The Jordanian novelist Ghassan El Ali presents in his novel (Ahramian) <sup>(2)</sup> a fantasy world which innovates a new experiment with high sensitivity which reflects a special awareness towards things whether in form or content. This awareness is based on the techniques of breaking the narrative sequence beyond the traditional plot. It dives into the inner part and clutches to the appearance expanding the significance of the reality, so the dream, the myth and poetry return to it. It puts the miraculous and the extraordinary in the place of granted reality without astonishment. It provides openness to the worlds and universes of the subconscious, but time has been broken and marginalized within rare harmony.

**Research key:** Fantasy novel, Jordanian novel, the novel of (Ahramian) by novelist Ghassan El Ali.

## **Introduction/ preface**

Sensitive fantasy <sup>(3)</sup> in Ghassan El Ali's work brings down the boundaries between imagination, illusions and reality and

monitors an imagined world and the fragments and the breaking of the world we live in. He blends reality with non-reality, defying the prevailing conventional narrative and acquiring its charm from the fact that it is a product of the imagination and not the conscious observation alone, based on the principle that imagining things points to a force that cannot be explained

What matters in this study is the employment of all these innovations of fantasy narrative in El-Ali's work by dismantling it and reconstructing it within its various narratives and reproduces it to other untypical elements and characters and narrative and constructive relations which overstep the traditional and breaks the monotony.

El- Ali doesn't present in the fantasy of his novel an escape from his real world , but he presents a form which is a mean to get rid of the traditional thinking and expected monotonous concepts to paint an unseen world cursed by oppression, horror, harshness and deprivation all of which work together to burn the human spirit.

It seems that fantasy in Ghassan El Ali's work possesses a

special clever narrative which is able to break the construction of the speeches and oppressive and depriving political systems which represent others by penetrating into it artistically and visionary and not surrendering to its power which dominates the social conscience. He resorts to a world of dreams, gin and strange creatures to explain that world, as if he goes through this life quickly to say that the most beautiful is the life to come. He relies on exaggerating the feeling whether this feeling is positive or negative and stopping the work with ordinary meaning and resorting to all the strange, peculiar, extraordinary, worried, dreaming, confused and confined to the logical and consequential which is bound by the norms of this world which he disbelieves in its thinking and he sides with madness. It became El Ali's right like many other writers to explain its madness with counter madness denouncing it and its brutal power.

**The cover of the novel is an entry to fantasy.**

El Ali takes us to the fantasy world of his novel starting from the cover of the novel which he makes it as a gloomy

painting based on exploitation of Queen Steropsy <sup>(4)</sup>. Anyone looking closely at the painting through the exploitation of the queen seeing a pentagram which is a symbol of the Satan and if we add another angle it will be a hexagonal star which is the symbol of the racist Zionist evil force which represent a tool of killing life and wheat and ban it from the Arab land whether planted or stored and makes its cultivation assigned to it only. No wonder then plate number 13 which is a bad mythological number is next to sacred numbers which may give jinx and bad omen numbers. Numbers one and three are sacred, number one is the symbol of the beginning (4) and number three is inclusive of all numbers (5), but having them next to each other makes them bring bad luck and this number is the symbol of evil and destruction as long as it is opened to the secrets of destruction and become the cause of sorrow.

By doing so, he frankly invites us to look closely at the painting of the cover which mentions that one of the main characters of the novel was able to see the fourth dimension, while he watched it he comments on that saying: “the way we look at things is no less important than the things themselves. I promise in front of your noble eyes by an easy and available

technique which the text divulges to see in his paintings other dimensions – one of the main characters of the novel was able to see the fourth dimension”<sup>(6)</sup>.

The painting of the novel cover which has the name (Al Munab) in the novel it enchants whoever sees it in the exhibition of the artist (Surial Ahramian) and in it lies the mystery of the novel, its key and its basic objective which is manifested clearly in El Ali's dedication of his novel. He dedicates the novel to his son and his generation whom he wishes they find the hidden treasure in his country's soil.<sup>(7)</sup> We are baffled by what is that hidden treasure would be, so we start a long narrative journey with (Jaber Al Matrouk) and (saad Al Khaishan) who dream about the treasure hidden in the ground and who are locked in a bitter and painful experience in order to unlock its secret and reach that treasure. They accept the conditions of the good sheikh (Mokaddas Assafar) by carrying the three bags of wheat in order to take them in a journey across times in order to reach the treasure. They chase the dream of (Saad's) grandfather in the bygone times who knew that there was a treasure in his land. The two dreamers discover what that treasure was. It is undoubtedly the wheat

planted in the land to grow as wealth and blessing which ensures the continuity of the growth and the life cycle and dispels death which is symbolized by the death of (Dima Jaber Al Matruok) who was killed by her father unintentionally when he took the trade of death, I mean the trade of trading in drugs instead of cultivating his land and feeding his people and benefiting his country.

This entry into the fantasy world is a fantasy thread which will hold all the centers of the narrative in the novel and ties them together in fragmented pieces indicating wilderness, loss, anxiety the same way it describes the reality with imperfection, defeat and destruction. It indicated at the same time by internal bond based on fragmentation and breaking of time and natural sequence of it in order to recall the common and total universal in a human experience. It says clearly that the problem lies in forsaking the land and looking for wealth, comfort and wellbeing, which is made from the good of the country and its growth, and to fortify the land by its products, earnings and capabilities.

## **Fantasy painting, fragmentation techniques and the construction of events in the novel.**

The novel of (Ahramian) presents through fragmented fantasy paintings exhibited successively in the exhibition of (Ahramian). Its paintings present at first glance games, visual tricks and light fools for the reader and the quick viewer who is going through them quickly but they are in fact the paintings of (Sterobsy). They present the full truth to the one who looks closely at the third dimension which might be the dimension of the truth. The viewer sees the reality of his defeated, oppressed and exhausted world which is on the brink of hell against the paintings of harvest. They are the paintings of reality and life which doesn't want a third dimension to be seen and doesn't need the skill of (Sterobsy) of visual tricks and shadows. That's why El Ali says at the initial scene of the last chapter of his novel: "all the details are here in his hand in the paintings hanging on the walls" (8) stressing that the reality lies in the wheat paintings which is the paintings of life which symbolize the scenes of harvest. Through its different stages which are



stages forgotten by the new generation or about to be forgotten that's why it's lost and became forgotten.

That's about the paintings of the beginnings which are paintings of destruction loss hunger and defeat. Although it is a fact it is a mirage or cursed hated imagination that can be beaten and wiped out by adopting the paintings of life in the last chapter of the novel which is the paintings of wheat.

### **(Ahramian) and the game of irony:**

The novel of (Ahramian) adopts from the beginning the game of irony (10) and contrast as a dreaming and inverted fantasy base. El Ali calls his novel (Ahramian) in reference to destruction, ruin, and loss. Even symbolically in the novel this person one way or another is responsible for the theft of the treasure from (Saad's) grandfather and hiding it. He deprived the grandfather and his grandchildren from their natural right in it. Therefore it is the painting of destruction and loss and as the destruction exists, it is better to be named as is. It is a

destruction which might inhibit every soul which doesn't know its duty and role in life like (Jaber Al Matrouk). No wonder that (Jaber) is the other picture of (Ahramian) or in other words (Ahramian) is the assumed negative evil or real picture of (Jaber) as long as he doesn't cultivate his land and trade in drugs and kills his fellow citizens who are all symbolized by him advertently in killing his daughter (Dima) whose death is a symbol of the death of hope and the killing of the future of the whole nation.

(Jaber) and his generation overcome defeat by knowing that the promised treasure is in the land and this is why the assumed alternative name of the novel should be (Jaber al Matrouk) who splints the fractured. He changes into someone abandoning defeat and not the one who is forgotten. He deserves to get a new opportunity and a new life for his off springs. He is given (Dima) again from the mythological women (Aisha) who lives in the tales of grandmother (Dibeh Al Salman) whose emergence is associated in children songs with rainfall which brings life to the land and to the plants. It gives him (Dima) again whom he welcomes with both hand and presents her to life by cutting her umbilical cord with his

sickle which is the symbol of cultivation, life, hope, overcoming defeat and fragmentation towards the end of the novel contrary to what we see at the beginning of the novel . So cohesion and clarity will be an attribute of the desired outcome of the new generation who chose their destiny instead of living defeat, fragmentation, loss and losing their way in the paintings of the beginning of the novel, where the wrong choice of the stolen Arabic generation which took them from their noble goals, morals, existence and values which is desired for a better future.

### **The fantasy characters in the novel:**

The fractured world in El Ali's novel surrenders either willingly or under duress to the constraints of the fantasy world and unties itself from the constraints of the real world. He opens himself to every strange, (10) miraculous (11), dream, myth and imagination to accept the qualities of a mad world characterized by anarchy and anxiety as long as it accepts, from the beginning, reneging, cowardice and injustice.

That's why the novel starts with the verb "Strayed" which is repeated in the novel carrying the meaning "to stray" as long as the time of narrative in its three stages have no option but to break against defeat and the gasping search for a mythical treasure which only exists in the minds of the stupid and the seekers of wellbeing through emptiness, laziness and leisure.

This stray man is the assumed protagonist of the narrative event in which the grandmother (Dibeh Assalman), the mother of (Jaber Al Matrouk) tells her story to (Jaber) and his generation. She might have the truth through telling stories. She provides for her children and the children of the whole nation the continuity and the hope of life through her stories. She chronicles for the hope and she reminds us of the light and rejection and promises beauty and growth and the bright future as long as there are knights who can master narrating, remembrance, dream and work. That's why we see the wonderer repeats the words "We can't be extinguished, we may dim a little but then we reignite"<sup>(12)</sup>

The protagonist in the grandmother's stories (The mother of Jaber Al Matrouk) is an immortal undying character, who creates life from his death and from his actions will be the

beginnings. He cuts with his knife the magic pumpkin <sup>(13)</sup>. Cities, people and the life of a fake city which stole everyone from earth came out of that pumpkin. He was the one who resisted death and the bleeding and snapped his life from the claws of the evil death. He was the one who pours his soul on (Jaber Al Matrouk's) descents who became eternal and immortal <sup>(14)</sup>. He can survive wondering in the desert and survives on eating desert thorns. <sup>(15)</sup>

In his fantasy character which is deep in the mythology of the grantor's of life appears in the mysterious character of "Ahramian" which we can't understand except in the shadows of the symbols of the exhibited paintings, <sup>(16)</sup> the paintings of death and wilderness, deceit, pain and evil against the paintings of cultivation, harvest and prosperity. These two scenes of death at the beginning and the scenes of life at the end create a closed circuit mythology. Time begins from the point it ends and ends at the point it begins, painting the life circle and the meaning of the human existence emphasizing the struggle between the good and the evil and the triumph of the good, and life is a certain fact to the beauty of life and the meaning of the human existence.

The revolving time controls the past, the present and the future. <sup>(17)</sup> While the revolving time is the mythical condition which takes the events from the factual time to the mythical time which refers to other times, events and characters. But it signals cleverly and frankly to reality and spurs with the spur of criticism and reveals its defects and establishes a dream by becoming free of all the chains of injustice and slavery. It looks forward to the promised future, justice, truth, the values of brotherhood and hard work. Although the revolving time apparently refers to the mythical and unreal the nonexistent times it is in fact referring, in its deep structure, to the present time and the living reality.

The novel of (Ahrastian) attracts a great amount of mystery, illusions and fantasy. It is a gin with a long life, it is eternal and immortal <sup>(18)</sup> who masters moving between times. It has been said that he came from the past fleeing to the future <sup>(19)</sup>. He masters stealing and hiding. He has a strange mood, he disappears for a month every year and no one knows where he goes. He lives a sad secret life. He has a great talent in painting which makes his paintings everyone's destination. He lives in the future of his life and the time of the novel. Although he

lives in the present in reality, he chronicles for the past. many stories are about him and those people in his circle or those in the circle of his good human image which is postponed till he decides to change, which is (Jaber Almatrouk).

Grandmother (Dibeh Assalman” and sheikh (Mokaddas Assafar” are the ones at the centre of the fantasy characters of the novel. Hajeh (Dibeh) who is made of strident stone is a priestess of the stories and their guardian. She doesn’t master anything else in life. She makes that the spiritual, moral and educational source for the children. She owns the keys for the stories, as lot of keys hanging from her chest with a string of wool (20) while the sheikh (Mokaddas Assafar) is the one who owns strange magical powers which enable him to travel from one time to another. He is also the leader of the generation’s trip which is symbolized by the trip of (Jaber) and (Saad” from darkness to light and from madness to wisdom and from ignorance to knowledge and from poverty to riches. He is the one who stipulates that they have to carry three bags of wheat across times and he has to accompany them in their trip and that was the reason which made (Jabber) and (Saad) cultivate the land and in the end discover that the treasure is in the land

and nothing other than the land. It is not the gold and gems but it is the crops and their blessing.

That's why El Ali grants him life for his blessed trip as he had granted him previously the name of (Mokaddas Assafar) or "Sacred Travel" in a clear and clever indication to the outcome of the trip and the beauty of discovery and the sanctity of objectives and the nobleness of the results. Then he was granted life and resurrection in every season without any feeling of weariness, fatigue, misery or pain.

But (Nahed) the beautiful tanned Bedouin who was created from a stagnant black stone in the desert then she moved to live in one of (Ahramian's) paintings as a sad and lonely woman <sup>(21)</sup>, while the Sheikh (Mokaddas Assafar) moves across times and asks his friends to travel with him on this fantasy trip <sup>(22)</sup> with his eyes like two boiled eggs. He has a long white beard by which he sweeps the floor and it is about several kilo meters long <sup>(23)</sup>.

(Surreal Ahramian's) divorcee is a fairy and often with mythical personality. She is associated with gin and is one of them <sup>(24)</sup>. She is skillful in playing the lute <sup>(25)</sup> (Oud) and the



reason for that is that she uses her tail as the sixth finger when playing the lute. That's why she masters playing the six strings of the lute. <sup>(26)</sup> Her strange lute is given to her by angel Gabriel, peace be upon him. She has three fathers and not just one. She is immortal but she would die if anyone kisses her on her forehead. Her breasts have no milk but melted past, and whoever drinks it ages. When she talks time goes fast <sup>(27)</sup>, this is the image of the fairy which is next to the image of the ogre (Ghoul) with ancient Arabs <sup>(28)</sup>.

(Um Safieh) is a fairy who lives peacefully in the village. She carries a bag full of children's fingers and dog skin. She treats the sick in the village from diphtheria by tattooing the patients in the chest using fire from her glowing nail. She has breastfed some of the children in the village. She has red eyes and no eyelids. She has a coarse hair and two big breasts with three nipples and she can fly in a medium sized whirlwind. <sup>(30)</sup>

But (Ibn Hadirash), son of Hadirash is a cursed Satan who lives amongst humans and he knew everything about pottery. In one handful and with one finger, he can make a bibelot. He has two beards hanging from his armpits and he uses his tail

when painting. He has no space between his nostrils <sup>(31)</sup>.

The baby ‘Dima’ is also a strange baby, a combination of humans and gin. She has three eyes in her face. At night she is human but she changes into a fairy in the morning. She passes the time chasing butterflies <sup>(25)</sup>. The water of life well in the village is guarded by an imp. He deprives people of the village from having a single sip of water from that well. Whenever he is hot he goes down to the well and swims in its cold water.

In this fantasy world all the characters and the events side with fantasy which establish a world out of the constraints of our world. It accepts the characters with unnatural abilities and strange talents and dreaming animals and legendary beginning and the heroic ending. It accepts manipulating the times and jumping between times easily and getting them back by buying them from a grocer or swapping it for a bag of shopping from the market and then surrenders to the will of the actors and the work of the diligent. So he grants them life, time after time and he grants them the beautiful resurrection and the desired eternity as long as they deserve it with their work, leadership and praised quest.

## **Fantasy worlds in the novel:**

### **1. The world in a pumpkin**

Ghassan El Ali presents in his novel a worried world which is forming in a strange fantasy way which doesn't comply with the norms of reality. The world in this novel according to the tales of the grandmother (Dibeh Assalman) was created from a pumpkin as she says: "the horseman alighted and cut the pumpkin in two. He cut it with his knife. He found in the pumpkin streets, houses, neighbourhoods, swings and roaming sellers <sup>(35)</sup>

### **2. Amman (36) in 2019 AD**

The main character "Ahramian" practices his fantasy talents by moving between the worlds, by moving into an assumed future world. He moves to the capital of Jordan, Amman in 2019, he sees it drowned in cement and celebrating the removal of the last traffic light from its streets. <sup>(37)</sup>

### **3. The water of life well**

In the village there is a strange well which belongs to the fantasy world of this novel. This well overflows with the water of life. This water can bring life back to the dead, heals burns and joins separated limbs together, but no one can reach that well because an imp guards it and swims in it every time he feels hot. <sup>(38)</sup>

### **The fantasy event in the novel**

The fantasy event in the novel of (Ahramian) plays the role of rooting by linking the reoccurring event to the first event which is associated with the beginnings. <sup>(39)</sup>. El Ali builds his novel through a group of fantasy events. From the beginning, the main character of the tale of the grandmother walks and enters the world of the pumpkin. he keeps walking and watching and when his mule baulked, he leaned and took a handful of soil, hit the rooster's head with it, the block of soil

broke into seven farms with bare footed men cultivating the land and sowing sesame seeds and the harvest was enough to feed the birds, the humans and the rodents. But two ants were fighting over the sesame seed and each ant was pulling at each end of the seed till it was compressed and started to run into a small valley of oil. The valley was flowing with oil <sup>(40)</sup>

## **1- The imp**

Fantasy can provide its believers with this very horrible weapon as it bodes that the power of the unseen to carry out direct punishment. The imp for example symbolizes the power to transform a man from a certain state into a lower state. (41) This transformation can impact things as well, and it can transform them from one state to another.

Often mythology, beliefs and folk tales talk about the imp. This imp can be used by the good powers like gods or a good magician or it can be used by an evil magician or infidel gin. It could target a person who deserves punishment or an aggrieved person and the magic will stay active until someone unlocks its impact.

The fantasy event in “Ahramian” is manifested in the imp. It is an inexplicable imp with no declared objective. The roaming strong main character in the grandmother’s tale hits his horse and the horse is transformed into a rooster without knowing the meaning of that transformation or its objective. <sup>(42)</sup> An old man is also transformed into a snake that guards the gold hidden in the ground <sup>(43)</sup>.

The transformation here appears to be explicable as in the old Arab mythology as snakes have a special power to guard hidden treasures and they also have the power to be immortal. This is the best choice for guardianship especially the guardianship of eternity <sup>(44)</sup>

There is a strange seller in the novel who sells magic talismans and whoever buys them can change into lizards, pencils and Chinese flowers according to what is written in that talisman <sup>(45)</sup>. What is strange is that the residents of the Jordanian capital Amman buy these strange talismans and are transformed to creatures or things which are not needed. Hence we can say that the novelist criticizes the residents of Amman directly as he sees these residents as people who have

lost their humanity and changed into animals or inanimate objects in accordance with their desires and decisions which are not fair to themselves.

## **2- Moving between times:**

There is no doubt that time in the fantasy worlds is a time corresponds to the realistic, the physical and historical usage. It is a soft time which accepts deviating from all its strict rules for the benefit of the event, the reason and the objective. If the mythical time is based on anthropomorphism (46), the fantasy time is based on evasion and the loss of ability to maintain its rules.

(Ahramaian) has unnatural ability to move between times and uses this ability as a tool to run away from what annoys him. When no one understood his talent of painting he fled from the past to the future <sup>(47)</sup> and the sheikh (Mokaddas Assafar) also can move between times, but he can also take whoever he wants in a trip across times and advices whoever he wants not to be scared and to make this fear his way to the future <sup>(48)</sup>. He says that “moving to the past is easier but it is

much more bitter, the past is at stone throw but it is bitter, but moving to the future is sticky, everything in it is cold and sticky’<sup>(49)</sup>.

### **3- Mumbling with magic words**

(Jaber El Matrouk) heads to a cave which is the place of the promised meeting and on his way there he is faced with unknown pillars of smoke, but he was able to overcome these pillars, which tried to obstruct his way, with magic words which can save him from every crisis. It is “we can’t be extinguished, we don’t die, we can dim a little then we reignite”<sup>(50)</sup>

It seems that saying these magic words by (Jaber Al Matrouk) is based on the philosophy that people needed magic from the dawn of history. (Jaber Al Matrouk) needs magic in order to survive the crises. Since the dawn of history people tried to acquire the power, through magic, to be in control of their problems, but nature and its tyranny were their biggest problem.



People's need for stability and their need to control the elements of nature, is what brought about their need for magic, <sup>(51)</sup> which marked the human thinking since creation <sup>(52)</sup>, hence magic acquired its value and its association with all spiritual activities <sup>(53)</sup>

#### **4- Buying time:**

The characters in this novel can buy time when they need it (Saad Al Khaishan) buys few used days in order to find in them the treasure he lost in the past <sup>(54)</sup>. By doing that he presents a fantasy solution to the lost and wasted time which is possible to get back in the novel contrary to reality in fact.

#### **5- Looking for eternity**

The gin characters in the novel were able to develop tools and means to face death and stay alive till eternity. Looking for eternity is a cause for fantasy events as it cannot be achieved in reality, but it can portrait a dream of fantasy. Looking for eternity is one of the problems which baffled the

human race. The human being feeling that the path of time is irrevocable is only an expression of his awareness of the reality of his death, and his belief in the life to come is only an attempt to bypass death. It is a concept of great meaning because he was able to accept death as only a station and not the final destination of his life and by doing that he gave his life a meaning and an objective <sup>(56)</sup>

The novel of “Ahramian” for the Jordanian Novelist Ghassan El Ali is a mature experience which deserves a close look at it because of what it contains of clever experimental tools that are able to make fantasy an obedient tool to understand reality with all its contradictions, deviation, defeats and queries. It assumes a single, brave and certain solution to get out of the bottleneck which is, returning to the land and cultivating it.

## Resources and references:

1. Ghassan El Ali is a well known contemporary doctor and novelist (1958- ). He studied medicine and fine arts in Bucharest. He is fluent in many languages including Arabic, English, Polish, Farsi, Serbian, Hebrew, Russian, Indonesian and Esperanto. He worked as medical officer in his early years in the Jordanian military force. After retirement he became a full time creative writer writing in the areas of novel, which were controversial due to their bold ideas. Some of these novels are: “Grateful Ideas”, “The Strange Well”, “The Wolf”, “Ahramian” and “Taghreed”.
2. “Ahramian” was published in 2006 in Jordan by the Jordanian Ministry of Culture. It sparked a lot of sensation in the Jordanian and Arabic cultural scene when it was published, for what it contained, of boldness and liberated concepts. That made it a fingerprint and a corner stone in the history of Jordanian novel
3. Fantasy: is the possibility of presenting the legendary, myth, folklore, utopian stories and visions, dreams, surreal clips, scientific imagination, horror stories and all what is close to these sorts and related to humans. In this way we consider the bizarre and the miraculous event included in the fantasy. All acts of imagination are listed under fantasy one way or another, look Tzvetan Todorov – An

Introduction into Strange Literature, translated by : Sadik Bou Allam, 1<sup>st</sup> edition , Sharqyat, Cairo PO Box 95

4. T.Y, Etter, Fantasy Literature, Introduction into Reality. Translated by: Saber Saad Assadoun, 1<sup>st</sup> Edition. Maamoun Publishers, Baghdad 1989, page 80, Mohamed Kassem: Scientific Imagination, 20<sup>th</sup> Century Literature, 1st edition , General Egyptian Authority of Books – 1993, page: 154, Shuaib Haalify – The Poem of the Fantasy Novel, 1<sup>st</sup> edition, Higher Board of Culture, Rabat, Morocco, 1997, page 52
5. Starobsi: is a natural talent which everyone has by which he can realize, through mastering it, the skills of vision to see the third dimension of things through two dimensions. That can happen after a natural practice, by using the flexibility of the eye, especially with children, to enable us to reach a deeper, truer and further vision than the shallow look at things, which the quick look of the two dimensions, can provide for us. Look: Rajah Shakib Houry Psychological Sciences Series, 1<sup>st</sup> edition, Mlafat.. Publishers, Beirut, 1996, page 17.
6. Mohamed Ajineh: Encyclopedia of Arab mythology of pre Islamic Era and its implication. 1<sup>st</sup> edition – Al Farabi Publishers, Beirut 1994 page 1998 ...
7. Manfred Larker, Glossary of the Gods and Symbols in Ancient Egypt – translated by Slaheddine Ramadan, 1<sup>st</sup> edition Madbouly Bookshop , Cairo, Egypt 2000 page 47,

8. Ghassan El ali, Ahramian , 1<sup>st</sup> edition , Jordanian Ministry of Culture, Amman, Jordan, 2006, page 9
9. Same resource page 7
10. Same resource page 157
11. Irony is always to say something and mean the opposite. It embodies the contrast between the appearance and the state of reality. It is based on the contradiction between reality and the appearance. Look; Abdel wahed Loalooa the Encyclopedia of Critical Terminology, 1<sup>st</sup> edition, Book 4 , The Arabic Institution for Studies and Publishing, Beirut, 1993, page 18, Nabila Ibrahim, Stories of Modernity, Al Fosool Magazine, 167, issue number 4, Cairo, Egypt 1986, page 132.
12. The unnatural, the gender of the strange and eerie is when the reader decides that the norms of reality (nature) are still intact and allows for the interpretation of the described phenomena. Look: Todrof, An Introduction to the Miraculous Literature, pages 44 and 49.
13. Ghassan El Ali, Ahramian page 19
14. Same resource page 11
15. Same resource page 12
16. Same resource 17
17. The scenes extend in the chapters of the novel from pages 3 to 80

18. Siza Kassem , Constructing the Novel, 1<sup>st</sup> edition, Egyptian General board of Books, Cairo, 1984. P-age 27
19. Ghassan El Ali, Ahramian page 15
20. Same resource page 18
21. Same resource page 75
22. Same resource pages 3-4
23. Same resource page 21
24. Same resource page 24
25. Ahmed Kamal Zaki , Legends , Comparative Cultural Study, 2<sup>nd</sup> edition Al Awdah Publishers, Beirut, Lebanon, page 53
26. The Oud (Lute) is a stringed musical instrument with 5 strings. A sixth string can be added and considered a main instrument in the oriental musical ladder.
27. Ghassan El Ali, Ahramian, page 56
28. Ghassan El ali, Ahramian page 60.
29. Al ghoul is the name of anything from gin who intercepts travelers. It appears in various images, clothes, whether male or female, but it is mainly referred to as a female, “Soalat” is the name of the female gin (Fairy) if she doesn’t become a ghoul to bewitch travelers. They said, she is only apathetic, as she probably scares men and change

their minds and interferes with their lives. Look: Al Jahez Abu Osman Amro Ben Bahr 55 AH. “the Animal” (Al Haywan) 1<sup>st</sup> edition . Book 6 research Abdelsalam Haroun.. ,Mustafa Elbahy and Sons Bookshop, Cairo, Egypt, 1938, pages 158-161

30. Ghassan Eli, Ahramian, page 130
31. Ghoul’s image with the Arabs. “ To have her foot like the hoof of a donkey , with her eyes slit longwise as Al Jahez mentioned in “Alhaywan’ verification: Abdel Salam Haroun, 1<sup>st</sup> edition, Book 6 , page 142
32. Ghassan El Ali, Ahramian pages 83 -84
33. Same resource page 86
34. The imp: is the Strong gin who moves fast
35. Ghassan El Ali Ahramian, pages 133 – 134
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# **Chapter III**

**Experimentation in the Jordanian Novel:  
Fantasy Narrative as a Path**



## **Abstract**

This study addresses the experimentation in the contemporary Jordanian novel. It assumes that there is a movement of experimentation and innovation in these novels in the way of form and content. It chooses this trend towards fantasy as a remarkable path in the experimentation movement in the Jordanian novel. This trend has its wide presence which is characterized by its styles and characteristics. It has also its employment justification, it has used specific language and certain narrative appropriate for this trend which dominated even the classical and factual novel and pierced its system.

**Key words: Experimentation, Jordanian novel and Fantasy**

**Why is the experimentation in the Jordanian novel?**

There is no doubt that this question refers us to the bigger question which is, why experimentation in the global and Arabic novel? The answer is that the experimental novel has

emerged to open the door wide for the rejection of the readymade forms of thinking or the ways to express them <sup>(1)</sup> and plunges into ambiguity, difficulty and complexity <sup>(2)</sup>. It also exaggerates, role plays, investigates problems and depicts people's vision of it under the pressure of desperate procedures or horrible solutions sometimes <sup>(3)</sup>. The experimental novel portrayed the absurd and the bizarre through fantasy <sup>(4)</sup>, that's why it lost all that is logical and it became a combination of motley things and a combination of integrating the mind and the memory, thus it was dominated by ambiguity <sup>(5)</sup>.

There's no doubt that the experimental novel rises from the bases of modernity which believes in everything new. That anxious new which is barely born then quickly it becomes out of date, looking for a form to breed from it and establishes itself on its ruins. Modernity is the product of the awareness of the need for interpretation and moving away from stereotyping and the continuation of developing new types. It is not associated with time only, as it is not possible to choose some twentieth century writers to ensure the modernity of their thinking. In every moment of time, moments from the distant or bygone past coexist with the present and the future. <sup>(7)</sup>

Modernity is thought and literature, qualitative and not temporal <sup>(8)</sup>.

The modernist narrative according to Malcolm Bradbury is "analysis, observation, escape, imagination and unleashing the dreams <sup>(9)</sup> the same way as arts which means changing reality into a relative imagination" <sup>(10)</sup>, it is a narrative that portrays a world surrounded by risks, nightmares and death <sup>(11)</sup>, trying to get there through abstracts and intensive imagination <sup>(12)</sup> which sticks to it by symbolic and imaginary structures <sup>(13)</sup>. The modernist narrative rises from the problem that the real world is not the only thing which became strange to the human spirit, but the human spirit has become a problem for itself. <sup>(14)</sup>. Modernist narrative often indulges in myth, which is an area aims to absorb the overabundant experience in the specified reality which became so tight so that it can't accommodate the broad extended self experience <sup>(15)</sup>.

Modernity is reconsidering the referents, the values and the criteria, it is a new vision <sup>(16)</sup>, it explains the worrying, the fantasy and the sensational which is a renewal of the language,

the liberalization of the imagination. It surpasses the fanciful boundaries which separate reality from non reality. This modernity necessitates a new sensitivity towards this era <sup>(17)</sup>.

The new sensitivity voices a special awareness towards things in form and content. This awareness is based on breaking the techniques of monotonous narrative, surpassing the conventional plot, diving into the inside, sticking with the appearance and expanding the indications of reality so the dream, the myth and poetry can return to it. It is putting the miraculous and extraordinary in the place of the granted reality without astonishment <sup>(19)</sup>. It is the openness to the worlds and the universes of the subconscious. Time becomes broken and marginalized within a rare harmony for some innovators. <sup>(20)</sup>.

### **The path of fantasy in the narrative experimentation**

Within this sensitivity emerged the movement of magical realism – Fantasy – the miraculous and extraordinary where the boundaries fall in the exaggeration of imagination and illusions which is depicted sometimes as reality <sup>(21)</sup>, as the aim

and the purpose in the literary imagination is not necessarily different to the one which exists in reality and which is called reality in literature is often hypothetical <sup>(22)</sup>. This realism monitors its imaginary world from the fragmentations and the break of the world we live in <sup>(23)</sup> and mixes the real fantasy with magic, challenging all the prevailing norms of narrative <sup>(24)</sup>. The South American writers are probably the ones who contributed most to this movement in the twentieth century until they became the pioneers of this realism which acquires its magic from the fact that it is the product of the imagination and not the conscious observation alone <sup>(25)</sup>, based on the fact that imagining things indicating a magical force which cannot be explained <sup>(26)</sup>. This winged imagination takes us into unnatural worlds taking advantage of the imaginations, blindness, madness and caducity. Fantasy invents a new reality one way or another although in magical imaginative shadows.

Add to that this that narrative is an expression of what is in reality of contradictions and conflicts which people are not able to face and resolve in their own favour, so they attempt to do that in their literary expressions to move these conflicts and contradictions to the world of imagination and put them to the



reader's care and observation <sup>(27)</sup>, in an attempt originating from a deep desperation for finding the essence of reality and knowledge of the sad psychological changes experienced by the humankind <sup>(28)</sup>.

This narrative structure expands to become a loose robe which is able to hide our besieged selves, our goals and our significance by compressing the laws, the taboos and all types of controls. That's why the fantasy environment is considered a practical and useful mean to reveal the emotional and personal interests which may hide and change in structures dominated by customs or social controls <sup>(29)</sup>.

By what it offers of winged imagination, fantasy literature gives us the opportunity to escape from the real world, but the aim and the purpose of this escape varies between realizing a wish, excitement or just listening <sup>(30)</sup>. It is a mean to get rid of the illusions and the conventional concepts while the purpose behind the escape is to reveal the impatience, the frustration and the horror which characterizes our world <sup>(31)</sup>.

The extraordinary and the miraculous have a special clever narrative which enables them to undermine the nugatory

oppressing, structures, ideas and political systems which represent the other person by penetrating it artistically and visionary without surrendering to its dominating power over the social awareness <sup>(32)</sup>, so it hides behind the masks of unreality in order to protect itself from the ire of authorities which cannot be faced directly but it is easy to dupe if the writer managed to master the game of jumping between the real world and the fantasy world. The writer resorts to the world of dreams, consorts and strange creatures to explain this world, as if he goes through this life swiftly, but the prettiest is the other world<sup>(33)</sup>.

The writer in his quest to depict his real world in words other than the ones we are familiar with and in worlds we have never known before, he aims willfully to break the monotony which has dominated the reader's identity for a very long time, by creating worrying weirdness in order to penetrate into the feeling and the memory and fragment it into uneasy atoms <sup>(34)</sup>. "Everyone runs after what's new and looks forward to the future and hates to mimic his predecessors", using the dough of fantasy which produces everything new and innovative to those who own the key for imagination and symbolism.

The story and the novel need to be distinguished to a degree which is good enough to justify its narration. No one has the right to stop the hasty passersby in life unless he has the extraordinary experience <sup>(36)</sup> and the one who has the strange and peculiar undoubtedly has this desired new.

We can say then that fantasy represents the pleasure which the reader finds when the innovator breaks free from the confines of his strict world and its brusqueness and surrenders to the charm of the unreasonable.

### **Experimentation in the Jordanian Novel: the Fantasy Narrative as a Path**

A thorough examination of the various novelistic experiences in Jordan proves that experimentation through the fantasy narrative path has clearly infiltrated the Jordanian novel. This experimental fantasy has affected the form and the content in these novels. The fantasy novel started to emerge in Jordan in the fifties of the last century. Issa Naaoury wrote his novel "Mars Burns His Equipment" <sup>(38)</sup> which is a fantasy

novel with legendary dimension in the incubator of the Roman environment. It has a symbolic romantic dimension and it is bereft of any historical dimension. Since the seventies of the last century this type of narrative has had its presence in the Jordanian novel.

It's hard to mention every one of these examples as they are so numerous on the one hand and the infiltration of this path is in various degrees and types in the Jordanian novel on the other hand. Even the infiltration of this path in the first novels which were loyal to realism and conventionalism sided occasionally with Fantasy in their structure and formation.

The most important novels which sided with experimentation through the path of fantasy are:

**1- The novel of (Brary Al Hemma) “The Prairie of Fever”  
1985 <sup>(39)</sup> by Ibrahim Nassrallah**

Vocational (Mohamed Hammad), in this novel lives the fantasy events which stay in the mind in a way that they astonish and confuse themselves. He brings up questions which he himself is not sure of their answers. The answers

make us feel that we are facing a fantasy world where the answers for it won't solve the problems which they raise. They present the dilemma of a sole person who went to an oil producing country looking for work but he suffered from loneliness, emptiness and strife till he ended as a schizophrenic living in an ambiguous fantasy world.

The question remains unanswered: who died? Has (Mohamed Hammad) really died? The answer remained lost in "The Prairie of Fever" and we gasp while dressed in madness to find the answer for this question which stays in the shade of the fantasy narrative which goes rapidly to push (Mohamed Hammad" to schizophrenia and madness or even to death after he suffered from marginalization, loss and psychological disintegration from the heat of the oil producing city where he worked as an Arabic language teacher.

## **2- The novel "Deaf, Mute and Blind" – 1990 <sup>(40)</sup> by Ahmed Zoabi**

In this novel we see the neurotic behavior of a man in dire straits living in a backward, opportunistic, coercive, unjust and harsh society. We see the protagonist embark on an optional

journey in order to do without his senses, feelings and relationships in order to live in a society which marginalizes the human being, fights with him and makes him a commodity. Zoabi's novel, with what it contains of attitudes and fantasy behaviors turns into an adventure in order to beg the remainder, the margin and the excluded of our besieged existence with the pressure of the laws, the taboos and all sorts of censorship, oppression and alienation and raises a sarcastic question but nevertheless it strikes the reader: Do we need to be deaf, mute and blind in order to find a place in our society?

### **3- The novel of “Al Innah” The Impotence -1992 – <sup>(41)</sup>, By Ahmed Zoabi**

The novel of the impotence depicts a horrible world which infiltrates into the lives of the characters of the novel of Ahmed Zoabi and pushes the boundaries of the familiar and usual. He tears the texture of reality and builds a strange texture, woven in an unspecific form or expectation to incarnate in the unusual non monotonous world of weakness, cowardice and surrender which Zoabi criticizes and brands it as a shame and disgrace, till we find the protagonist in the

novel and those around him suffer from impotence which refers to the wasted manhood in a mean, oppressive patriarchal society.

#### **4- The novel of “The Hyena” -1993 <sup>(42)</sup> by Ahmed Zoabi**

The novel of “The Hyena” by the novelist Ahmed Zoabi is based on the popular belief which says that the Hyena urinates on his tail and then slaps the face of his prey with it, then the prey surrenders to the hyena’s will and runs behind him calling him : “O Dad”. There is no doubt that this strange popular belief which is not based on any basis of truth is attributed to the fact that the popular imagination is accustomed to express the fear of the unknown in the form of strange creatures <sup>(43)</sup> which live with us in reality and exerts their strange authority on us. No wonder, because the popular imagination is capable of mixing the real and the unreal in one structure, the reality can only be realized through the imagination <sup>(44)</sup>.

In this novel the events are repeated in a nightmarish manner, the hyena is everywhere and the fate of the children is always death between his jaws. They follow the hyena unconsciously and willingly. Persisting in this drift into this

fantasy environment, the novelist Ahmed Zoabi portrays the characters of his novel as without features or names. He does the same for the places, the towns and the cities, so the novel becomes a strange world albeit it really exists in the back room of the Arabic society.

#### **5- The novel of “The Guard of the Lost City” 1988 <sup>(45)</sup> by: Ibrahim Nassrallah**

The novel “The Guard of the Lost City” by Ibrahim Nassrallah presents a nightmarish blend of a negative and marginalized personality grinded by the daily life in Amman and stands parallel to reality, within imaginary fantasy themes for a Jordanian citizen who wakes up to find that the city of Amman has become without any inhabitants for no specific reason, but he is not surprised or annoyed by that. He goes for a walk in Amman while it was empty of its denizens, the next day he finds Amman goes back to normal, crowded with its denizens without knowing how and why they have returned. Then he engages like other denizens in the details of humiliation, suffering and poverty which the grinded denizens of Amman experience all the time.



Ibrahim Nassrallah, in this novel, symbolizes the emptiness and the eeriness which the simple denizens experience in Amman, it engulfs them in its inferno and renders them into mere animals moving and toiling in order to earn their livelihood which is marred by humiliation and insults (Slapping). In the end the human being becomes like living in a world deserted by all its inhabitants, because of the severity of his isolation or in other words: he becomes nobody, not recognized by anyone in a an isolated world shut in the face of the simple and hard working people.

**6- The novel of “The White Wolf of the Water” 2002 <sup>(46)</sup> by:  
Ibrahim Zaarour:**

The novel of “The White Wolf of the Water” is like other fantasy novels is based on mixing two forces: the human beings and other associated forces in the world of fantasy event which is submerged in the dreams and the exaggerations of reality in order to describe the suffering of the Palestinian people during the Israeli occupation. Ibrahim Zaarour enriches this narrative structure by relying on popular tradition, fairy

tales, mythology, legends and historical stories as well as his ability to highlight the fantasy event.

**7- The novel of “The Arabs Maze in the Skyscrapers of the Mirage” 1986 <sup>(47)</sup> by Moaness Razzaz**

The fantasy narrative structure in this novel embraces the narrative standards of other narrative work. It starts a relationship with the religious, legendary and linguistic tradition which gives the novel an atmosphere of truth and realism, and takes it to fragmentation and scattering in the moulds of fantasy event which is built within deviations in a stream of narration caused by several movements from the past to the present and to the future which represents the maze of the Arabic person in his big Arabic homeland which is robbed by all sorts of robbery

**8- The novel of “The Clouds of Anarchy” 1999 <sup>(48)</sup> by: Youssef Dhamra**

Youssef Dhamra in his novel “The Clouds of Anarchy” stresses the unreasonable and deviation from reality for the

sake of defeating the silence of death and making the dead chronicles and remembers but even to mock those around him. This death gives him also the chance to overcome crisis and jump between them. He visits the past, lives the present then goes back to the past to monitor the tragedies of displacement and defeat of the Palestinian people and looks at life in the refugee camps and records in a satirical indignant language the misery experienced by the Palestinians in these camps.

**9- The novel of “The Birds of Caution” 1996 <sup>(49)</sup> by:  
Ibrahim Nassrallah**

Novelist Ibrahim Nassrallah prints his shadow forcefully in our real world through fantasies and memoranda of the awareness of the Palestinian who was kicked out of his country to live in caves and dirty camps. This awareness which emerges from fifty years of displacement and alienation started to take root in the consciousness of the Palestinian person to be extended to the memories of a supernatural Palestinian embryo who goes beyond the norms of our world and chronicles for his life in his mother’s womb and the memories of his birth

and the first few minutes of his existence in this life. By doing that he sends through fantasy a criticism of the reality which corners the Arab citizen, particularly the Palestinian, and crushes his hopes.

**10- The novel of “ When the Dreams Wake Up” 1997 <sup>(50)</sup>  
by: Moaness Razzaz**

Moaness Razzaz was able through the structure of the fantasy narrative in this novel to level his accusations to the world we live in with all its contradictions, horrors and fears which destroy the person, robs him of his existence and swamps him in a world of wilderness and confusion. He was also able to take the glossy mask off the deformed faces which change their identity every minute and live in a world of crime and bloodshed and boast with pride in their white clothes and their affluent and luxurious lives. He also makes the characters of his fantasy world and their places clear symbols of our real world.

**11- The novel of” The Sultan of Sleep and Zarqaa Alyamama” 1997 <sup>(51)</sup> by: Moaness Razzaz**

The world of this novel is a world which presents a tour in the world of sleep which is ruled by the Sultan of sleep. It is a world with no boundaries, dikes, barriers or barricades, where day and night, dream and reality and where the memory and the mind overlap. He portrays past and present Arab scenes in a dreamy structure based on the style of memoirs which expose the ugliness and the taboos of the present. It presents the dilemma of the Arab person in his horrible real world which is not less horrible than that of the wild world in the sultanate of sleep. In this novel, the symbols fall, but defeat, despair and cowardice prevail.

**12- The novel of “the Sandy Shrine” 1998 <sup>(52)</sup> by: Hashem Gharaybeh**

In his Novel “Sandy Shrine”, Hashem Gharaybeh doesn’t only chronicle the assumed history of an Arab nation, but he writes a narrative about an assumed fantasy history which is based on texts drawn from the language of the Koran, Hadith, biography, epics, pre-Islamic poetry, sayings of the narrators

and colloquial, poetry, free poetry and Khalili poetry. It goes forward on the wheels of narration with new structures full of crises and breakthroughs, enforcing his argument by quoting from poetry and prose to fill some of the gaps in the spatial and temporal structure of his characters.

**13- The novel of “Nationalism” 1999 <sup>(53)</sup> by: Samiha Khreis**

In Samiha Khreis’ novel “Nationalism” reality and imagination overlap to the point where it becomes difficult to separate them in many topics. She creates her national fantasy narrative which employs the unrealistic and the impossible side by side with the reality of the Great Arab Revolution for the sake of monitoring its events according to her special vision which supports that revolution and finds it glorious and worthy of respect and appreciation.

**14- The novel of “Al Kheshkhash” 2000 <sup>(54)</sup> by Samiha Khreis**

In the novel of “Alkhehkish”, Samiha Khreis endeavors to regain the astonishment, the charm of storytelling and

narrative. She enters unnatural and unrealistic worlds and employs what's available of popular legendary, ideological and narrative. She borrows from the invisible psychological worlds of the human being and his collective conscious and reconstructs her theme in a fantasy narrative which breaks the expected and contradicts the familiar. She builds a special world which has its indicative, symbolic and suggestive environment.

### **Permeation of the fantasy path into the Jordanian novel:**

There are many Jordanian novels who were not totally faithful to the fantasy path. They adopted other forms of experimentation or classic, but in spite of that, they were not able to prevent this path from infiltrating into some scenes or formations in their structure or narrative. Ghaleb Halsa for example in his novel "The Question" presents an absurd vision of a hooligan who revolts against a society which is marred by corruption. He tells us about absurd funny situations full of sarcastic contradictions. But in the novel of "Living Creatures

in the Dead Sea” by Moaness Razzaz <sup>(56)</sup>, the revolutionary whisper about the regression of the nation has a different impression. Moaness Razaz creates a nightmarish world based on fragmentation, dreams, hallucination and the overlapping of the real and the imaginary.

In the novel” Mary Rose Crosses the City of the Sun” <sup>(57)</sup>, the novelist Kassem Tawfic interlards his novel with the rejection which challenges the oppression of the society and overrunning its will. He chooses the traditional text as parallel to the narrative text in which he includes a bit of popular rejection. He surpasses the reality with it, and adds to the conduct of the characters of his novels the flavor of his magical antidote. In the novel of “Aw”, Ibrahim Nassrallah, mixes the description of events and brings back the nightmares and the reincarnation of fantasies. This magical blend takes the text out of its normal narrative format to the mazes of fantasy.

While in the novel of “The Violated Memory” <sup>(59)</sup>, Moaness Razzaz uses Fantasy as a tool to explain the human dignity which has been assassinated in a society which rejects the vulnerable and denies their glorious past.



The fantasy narrative resorts in Ibrahim Nassrallah's novel of "Just 2 Only" <sup>(60)</sup> to sarcasm which creates an atmosphere of humor in topics which require crying. The Palestinian protagonist becomes so frustrated that he abandons the parents' nature of love for their children or he is probably forced to borrow another nature for that love and decides to kill his wife's fetus so he won't be killed by the Israeli army. In the novel of "Al Hamrawi"<sup>(61)</sup> by Ramadan Rawashdeh, fantasy exaggerations appear in more than one place, it is a fantasy created by hype and aggrandizement. While the fantasy narrative in the novel of "Kurban Mu'ab" <sup>(62)</sup> the fantasy narrative hides behind the legendary historical ambience which exists in Mu'ab's life which shows extreme courage in repelling the raids of the Hebrew aggressors, and provides Palestinians with assistance to resist them. While in the novel of "Dancing on the Heights of Tawikal" <sup>(63)</sup> the author Sulaiman Qeabaa presents fantasy scenes full of the stories of elves and their behavior which dominates the lives of some people.

In the novel of "The House of Secrets"<sup>(64)</sup> by Hesham Gharaibe, the narrator paves the way for the story of "Sit Al Hosson Bent Al Beik" (The Beauty Queen the Daughter of

Weighty) with a fantasy narrative. This introduction is done with a narrative similar to the narrative of a novel, although it intersects with this type of narrative, it doesn't part from its atmosphere. This form of fantasy narrative which is parallel to the narrative of the novel probably paints the work with fantasy shadows which symbolize the suffering of the characters and portrays their dreams and fantasies without invading the reality of their lives.

While the fantasy narrative goes to the core of the fictional event in the novel of "A Nicer Land" <sup>(65)</sup>, the fetus turns into a novelist or historian telling us about his stay in his mother's womb and reports to us his gradual journey of coming out to our world with all the hints and symbols.

In the novel of "Leaving Swasarouka"<sup>(66)</sup> by the novelist Zahra Omar, the fable of the legendary hero "Sawsarouka" takes the role of the fantasy narration which is parallel to the realistic narration in the novel which is not bereft of some exaggerations, tales and fictitious events. The legend of "Sawsarouka" <sup>(67)</sup> sneaks to the events of the whole novel and overshadows them. Often the fantasy text is the preamble for an event or an interpretation of another event in the novel

while Mamdouh Abou Dalham in his novel of “Assyad Al Qareen”<sup>(68)</sup> uses fantasy for the sake of getting the dead to get his life back and deal with his real world according to the datum that he is dead coming back to life or he is the dead alive or the living dead.

While in the novel of “The Shadows of the One”<sup>(69)</sup> by Mohamed Sanajleh the fantasy narrative becomes the aim and the goal as much as it is a mean to build a narrative linguistic structure characterized by modernity and out of the ordinary. He adopts new technical methods as a foundation for a new narrative style frequenting special words which belong to him. The novel of “The Shadows of the One” doesn’t adopt one narrative style but several narrative paths each of which leads to the other to take at the end of the novel the form of hallucinations which is out of control. The fantasy narrative is probably the most prominent feature of this novel.

## **Subsequently;**

The fantasy narrative in the Jordanian novel inspires the whole human heritage in the light of the culture of the writer, the datum of his talent and the sequence of real events to take the role of constructing a whole world based on fantasy and fantasy tools. He relies on the fictitious event to take it from a fictitious unrestricted literature to a special consciousness and awareness dominated by the concept and embodied in a language which takes the responsibility of depicting this world leaving the door ajar for the conscious reader and the receiver who is not bereft of the method of reconstructing this fantasy world according to the real picture of the world he lives in and experiences its reality.

The Jordanian fantasy narrative has proved its ability to go beyond its closed world which is beyond our world and has proved that the Jordanian writer was able, with his unparalleled talents, his artistic tools, his international knowledge and his conscious perception of his environment to play the fantasy guitar tunes which are not different from the tunes of reality. Thus his fantasy world became parallel to our

world, which allows us to watch it with ease and to enjoy receiving his literature which frees us from the chains of the readymade event and the direct concept. He gives us the initiative of the creative reading and the self awareness within total consciousness which allows the reflection of this fantasy on the living reality.

Experimentation in the Jordanian novel through the fantasy path offers us a particular vision of reality from the start of the event, uses the facts of tradition, history and the anomalous events to build a narrative combination which produces a narrative structure which doesn't cut through the real and factual but to be equal to it. It picks up intelligently and selects technically and intellectually special attitudes out of it and expands it or move it to the spot light to explain the daily reality, unmask its stance and put us in front of it face to face

## **The language and the narrative in the Jordanian Fantasy Novel:**

Narrative in the Jordanian Fantasy novel comes in four narrative styles:

**The subsequent narrative:** it puts the emphasis on narrating past events, whether in the distant past or the near past. This narrative is often associated with the technique of breaking the infinity of the past which enables it to bypass the present and the future. Narrating in the past is a reflective picture of the present which is full of contradictions.

**The advanced narrative:** is the type which fills the narrative space with news of events which will take place in the future and these events are still the type of the hidden and concealed. The novelist in this type would have entered into a world supposed to be stubborn and he eliminated some of the ambiguity resulting from bewilderment and astonishment which the reader would feel.

**The simultaneous narrative:** the aim of this type of narrative is to convince the reader that the event and the

narration are synchronous as if they take place at the same time. The element of delusion is a characteristic which controls this synchronization for the purpose of raising the level of tension in the reader who would be overwhelmed by bewilderment and astonishment.

**Gradual narrative:** the gradual narrative and the subsequent narrative are based on creating one nucleus narrative which drives the diversity to experimental paths which enrich the narrative and gives the development clarity and lucidity reflecting what the text wants to say <sup>(71)</sup>.

This narrative comes into existence through the fantasy language dictionary which is often rich with imaginary pictures and is similar to the language of poetry at times. It also includes a big number of texts with prose, ancestral poetry and literature. It is also influenced by the language structure in the famous imaginary examples like “One Thousand and One Nights” and others

The poetic language contributes to deepening the fantasy event which takes the narrative into the worlds of imagination, especially when the presence of the fantasy elements provides an intensive structure of the plot in particular. Description is

the main characteristic of the fantasy text as it allows for describing the fantasy world although that world doesn't exist in reality. It only exists in the language, as the description and the described event don't belong to contrasting natures <sup>(72)</sup> . Strangeness in the fantasy work appears in the language then it appears in the unexpected and illogical events <sup>(73)</sup> .

Language is based on seizing the possibilities of faltering in the store of the language which is full of contradictions and to force them on the faltering reality in addition to breaking the barrier between the reasonable and the unreasonable so they both deal with the job of filling the void in both worlds <sup>(74)</sup> .

We can say that the language in the fantasy novel has special intelligence which enables it to extend the flexibility in order to realize its goals of expression, modulation, inspiration, explanation, influence, persuasion and description. We find that the colloquial infiltrates into the classical language at the time when it was able to carry the descriptive scene, activate the event or convey the feelings. This what we can see clearly in the novels of "Living Creatures in the Dead Sea" and "The Arab's Maze in the Skyscrapers of the Mirage" 1986 while colloquialism is very rare in the novels of "The Guard of the



Lost City” and “Mary Rose Crosses the City of the Sun” which deviates towards the clear simple language which leans occasionally towards the oral storytelling with what it contains of instigation, anticipation and stimulating the interest.

This language also borrows from ancestral language in building its fantasy construction which grows and forms its spaces by evoking the mystic language, the language of the Koran, Hadith and prose. It uses proverbs, adages, sayings, lyrics and chants. It also uses the language of delusions and imagination which are usually in dreams and nightmares. It sometimes tends to use the language of confessions, diaries and memoirs in addition to employing the language of journalism through reports, advertisements, thoughts and articles.

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The child (Susarkwa) grew up strong outmatching everyone with his strength. He doesn't listen to anyone and he destroys all his enemies. He has a strange story with the Gods who were astonished with his power, strength and astuteness

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## **Dr. Sanaa Shalan**

Dr. Sanaa Shalan is a Jordanian writer, literary critic and a correspondent for a certain number of Arabic magazines and newspapers. She is also a professor at the University of Jordan and holds a doctorate in modern literature and critique. She is a member of many literary forums such as, The Jordanian Writers Association and The Jordanian Association of Critics and the International translators Association and many other similar organisations.

Dr. Shalan held the distinguished University Professor Shield at the University of Jordan for 2007 and 2008 respectively. She is also the author of 63 published works, including literary reviews, novels, short stories and children story books, as well as being a regular columnist in many news papers and journals. She is a partner in many Arabic cultural projects and her work has been translated into many languages.

She is very active in supporting issues concerning women, childhood and liberty. She is the representative of many human rights organizations in the Middle East such as being the official coordinator in Jordan for the Rehabilitation Centre and the Protection of Journalists' Freedom (CTPFJ)

**Author's address:** Dr. Sanaa Shalan

Jordan, Amman, Post code: 11942

P.O. Box 1351- Sanaa Shalan

Mobile, WhatsApp and Viber: 00962795336609

Email: [selenapollo@hotmail.com](mailto:selenapollo@hotmail.com)



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