

# Rhetoric of the Personal Identity in Building the Narration Stories of Muhammad Alwan Jabr as a Model

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The metaphor of the rhetoric: That the speaker wants to prove one of the meanings does not remind him of the word for him in the language, but he comes to the meaning that he is following and tandem with him in the presence and nods him to him and makes him a proof. As for narration scholars, it is one of the most important rhetorical images in the narrative domain. As one of the terms defines an idea, which is used instead of another word that defines another idea, by means of interconnection as a cause or result, and this reason and result give a description of the state of the word as a whole or a part, and Jacobson has emphasized in one of his articles that refer to that verbal activity that includes the metonymy Which in turn leads the subject of discourse to another subject, by means of the juxtaposition of causation and consequence, and Jacobson had a correct view that placed the metonymy in its proper place, as it stresses the importance of its importance in the story and the realistic novel; Because the narration, in the eyes of many sardines, is essentially the art of metaphor.

**Key words:** *Narration, Interconnection, Metonymy, Causation.*

## Introduction

### *Characters as a Metaphor*

**1- Personality in Western Studies:** the character was defined as "a being who has human characteristics and is involved in human actions". He defines it (PH. Hamon), saying: "The character in the narration is a new synthesis that the reader performs more than it is an installation made by the text". "(Roland Barthes) spoke of identifying the narrative character as being (the product of a compositional work)." As for Monica Fludernk, the characters knew that "like things and places are presented through the means of referral". We find (Todorov) knows the character, "is the subject of the narrative issue Since it is so, it is reduced to a purely synthetic function, without any indicative content, as well as events in which the characteristics play the issue of the role of the mobile and it is not related to the actor except temporarily, and it will be appropriate to match the actor with the special name that appears in most cases to the extent that the name does not work Except for a temporal and spatial unit match without describing its characteristic." (According to Roland Barthes definition, it is a synthetic product that can be from a group of themes that are repeated so that it is a capable combination or a complex composition when symmetrical or symmetrical signs are presented. This complexity or multiplicity is what defines the personality (6). These are the most prominent definitions issued by Western studies.

**2- Personality in Arabic Studies:** Known as Dr. Hussein Bahrawy, the character, saying: It is "the only element that has all the other formal elements intersecting, including the temporal and spatial coordinates necessary for the growth and steadiness of the narrative discourse" (7). And knows it dr. Hassanein Ghazi Latif, saying (8): "The anecdotal personality must sometimes differ from reality because the storyteller is skilled at drawing his characters using the description, description, or narration sometimes or dialogue at other times and may employ the elements of space and time to support the personality traits" (9). And that personality may be a reflection of that reality (10). As for Hussein Khalfi, he defines the character as saying: "It is a gradual building, subject to the general construction of the story, and to its narrative programming" (11). This arrangement builds narration. And knew her d. Saad Abu al-Ridha: "Language prospects that link it with its environment, as it may carry its ideologies, which contributes to the disclosure of many of the writer's ideas and goals" (12). Thus, they are not words on paper sometimes, but rather the second face of the writer. Zuhair al-Jubouri said about it: "The narrative character is a grammatical game, which the narrator can use whatever he wants when he works on that person as a tool to perpetuate the intended meaning in the story or novel or even in poetry" (13); As we can create a group of personalities in harmony with the narrated events, according to a realistic contemplative view. And knew Dr. Thaer Al-Adhari "The anecdotal character is nothing but a linguistic creation limited by the storyteller's vision and the limits of his experience, as well as being very small pasteurized parts of real-time spacecraft installed in a deceptive way in order to delude them as a perfect model" (14). This

definition is closest to the character, because of the attribute of inclusivity. As for Dr. Hisham Mishbal said: "The characters are narrative voices that convey knowledge, history and the pulse of society. They carry their own voice and the voice of the world around them. They also create different social languages" (15).

So personality is not in isolation from reality, it is an integral part of it. It is that which carries a set of messages that the writer employs in those characters, and over time they become historical, legendary, or superstitious characters, and we can add to this the real character. The researcher, Rabie Hala, defined her, saying: The personality is the human model that implements the dramatic events in the story and has the tongue of dialogue, which in turn reveals its nature." (16) On the one hand, this is what controls the course of these events. This is why Dr. Aman Youssef knows her: The novelist is nothing but a paper object. In the words of (Roland Barthes)" (17), but this object when reading turns into reality with this inspired imagination on the one hand and touching the reader's feelings on the other hand. And knows it Dr. Latif Zaytouni, saying: The personality is that every participant in the events of the story, whether positively or negatively. It is a component made inventor like all elements of the story, it consists of the sum of words that describe it and depicts its actions and transmits its thoughts and sayings" (18). It seems to us that the character is the first building in the story or novel. As the ideas of the novelist or storyteller are embodied by the narrated events along with the narration, which makes them the most important components of the fictional work that is a major imprint to the reader. As for the personal identity, it is the mention of a person instead of another for reasons that may be political, religious, social, or comic, in line with the ideas of the narration in a modern style. Hence the usefulness of metaphorical personalities in the story, then, "After this, you realize that the metonymy method is one of the graphic methods in which the race races and their feet and homes vary in it because it needs a smart glimpse and a dive into the meaning, and comes with the word that can indicate it without cost or manufacture" (19). So the metonymic character is the symbol and code of fictional art.

The personalities of Muhammad Alwan Jabr, who employed the storyteller in his anecdotal groups, are constructive personalities starting with the first anecdotal group (The Socrates Apple); As we find the narrator has made the reader contemplate these personalities in a way that makes it "the personality is the group of signs that reveal the nature of human beings and there is no doubt that human nature is a flexible and changeable nature that is interchangeable" (20), and this is what the narration scholars referred to; For, "the character can be considered the most important pillar of fiction or fiction, but rather is the separation between what is fictional and what is not so" (21); As we find "tricks that encourage readers to think" (22); And dive into the semantic grounds to reach the intention of the creator.

In the story of (trees), the worker says: "Some of the hammers and shovels are gazing around an elegant man ... He pointed to him with his hand - he followed me carrying his hammer and

turned on himself twice. He followed the man lightly, and his eyes did not separate the man's head" (23). He was the first metonymic character he described as an elegant man, indicating that he was a wealthy and well-off man. The other character he described as "hammer bearer" indicates that he is a simple man who works on a daily wage. So the intention of the creator was far from elegant clothes or carrying a hammer, but rather referring to a constructive connotation except (wealth and poverty) through these two personalities, and the characteristics of each of them are indicative of the status of each of them. A livelihood. These are general attributes whose clothing has covered class society with all its components, religions, and cultures.

The woman employed for Faris was her dreams, and the man who dreamed of being a husband to her in a bronze knight is a statue that hung in her imagination and poured on him the characteristics of the husband who dreamed of it, in addition to these characteristics related to her heart and for this she made him a brooch attached to the chest through the door of the spatial neighborhood. But it turned into a reality after the attorney carrying the qualities of what she had dreamed of entering. That is, there are common features between the character of the lawyer and the knight of bronze. "The personality is one of the two most important components on which the narration is based, bearing in mind that events are the second component that can only lead to narration through a personality that it does" (25). That is why the employee and her dream were not a special look, but rather a model for every girl to dream about the special qualities of the future husband. We turn to the story (remote music); as the storyteller, Muhammad Alwan Jabr, manipulates the personalities in a smooth manner inspired by reality, he says: The narrator, speaking of the postman, "A white dog stood, waiting for the empty street of the carriages. They walked together in a balanced, consistent pace, the dog gravely penetrates the street, and he has a limited.

The postman beckons with the message "(26). We see the first character represented by the postman, and it came in its first sense as an employee to communicate the messages that were approved at that time, and he was hunched back to his old age. As it was the common bond between them. In addition to that, I called it loyalty, honesty, and secrets of lovers, a characteristic of animals, especially dogs, more than humans. As for the personality of the woman, the housewife, it is a euphemism for the beloved, to whom love and love are sent. The contemplation of these personalities and the roles that they play in the story reveals a narrative cognitive-communication that draws the reader to him, as a space that may be realistic or imagined by weaving events and news stories, so the storyteller draws the characters whether they are major, minor or marginal personalities according to the course of the conversation, and makes them Anecdotal sounds that transmit knowledge and vibrate from society, its voice, and its history, to present it to the reader spontaneously and technically, that is, in the sense of providing a free message to society (27), and with this, the storyteller can make "narrative personalities multiple in the diversity of passions, doctrines, ideologies, and diverse human

nature according to the type of narrative discourse. The novelist has various models according to his need for the growth of his speech and his steadiness, so each character will have its distinctive character, entity, and life ... Some characters may relate to the personality of the author who is inside and be inside him, as he picks it up from his surroundings and observes it and transforms it into paper objects within the narrative work "(28), and this depends On the creativity of the author in the embodiment of that character.

In the story (Dialogue of Embers), the character was pivotal in the story, and the narrator says: "The face of the statue flashed for a while and was extinguished, and the only hand pointed to the cloud of destruction ... I felt that the statue was approaching its fading before it finally fell into the coffin. From the house, a man came out the statue, shabby, dirty hands, and the face is full of hideous pimples, and his hair shaggy "(29). The character in the story stems from the face of the statue as a monument sculpted in the form of a man of marble or other materials, while the symbolic nickname meaning of the statue is the person of former President Saddam Hussein.

***The statue and its owner was a story that tells the fall of the former Iraqi regime***

As for the story (Far East), he made the character speak and feel the dead as if they were not among them, and she says: "He used to sing and cry. I cried with him. (The dead crowds the living) ... Some of them see the forensic medicine gate because it is with a head for the beheaded, he sees other scenes. The workers in transporting the bodies are always harsher than others. Because my head is somewhere else. But I collided with one of the dead I explained about the morgue (30). The anonymous character occurred in his saying (the decapitated man), meaning that he was slaughtered and sent to the morgue, and he was not alone, but there were many others who died with this brutality. The intention of the creator was a metaphor for terrorism that pervaded the country in recent times, and we remember it with great pain. The other personalities are the workers who transport the bodies from one place to another as a metaphor for the hard and harsh hearts they hold.

So, writing in general stems from inspiration based on an idea and ideas differ from one writer to another according to the cultural level, familiarity and environment from which his raw material is drawn and then embodied in texts with mostly intensive words to form visions that may express human problems and concerns of the generation or the individual that they represent a certain direction in thinking Stemming from the reality of the storyteller, or from pure imagination, or from a mixture between them "(31). Whereas "all of them are formed from the narrative culture and the convincing assumptions imposed on reality" (32), and this is what Muhammad Alwan used in his stories, which is considered a witness to the times.

We move on to another story, which is (The Cement Forest), in which the storyteller talks about himself as the character of the hero, saying: "Since childhood, I am fond of pebbles, which I saw scattered in different colors near the river ... I bow in search of a pebble, which I see different, get it out of the water, and then wash it from the remains, clay ... stones and pebbles are similar in everything ... cement is a suggestion or a deep mark etched on our foreheads (33). The character is divided into two parts, the first: childhood and the restoration of the past, and the other: the man and comparison with the present, so the first meaning came to include childhood and the beautiful memories that he lived in this beautiful city which is surrounded by a beautiful river, so he was a boy who collected colored stones and did not understand what they mean or what is made of them. The other meaning is the present personality stage under the occupation, despite the different designations, some of them call liberation and others call the fall of the Saddam regime, and whatever the names are, it is an expression of changing the system of government under the American occupation, so the occupier at that time surrounded the Iraqi cities with concrete blocks that suppressed the hearts People, when the character grew, learned how to make these blocks of gravel and stones from which cement is extracted, this is the link between colored gravel and concrete blocks; As the personality was represented in two meanings: the sweetness of the past and the bitterness of the present. Therefore, the intensity of the short story is achieved by describing the personality with mobility and effectiveness such as organizing events in order to fit the features of the mental image of the story and reducing the characters with the symbol and the sign, so all this gives clarity to the personality and the events in the story, by preparing the reader's mental acceptance (34), and the special visions in that story were clearly visible. The description of the characters did not come arbitrarily, but it had a semantic dimension to reflect the environment or the viewpoint of this character (35).

The storyline of the storyteller, Muhammad Alwan, made his characters realistically mixed with the wide imagination in the story of (Burning Books), so the character speaks for herself during an explosion in Al-Mutanabi Street. The explosion is bigger than the iron bombs. The man looks just like me, but he is skinnier and ironically, he wears the same color as my shirt (36). The personalities in the story express two characters: the owner of the phone call and the other person who received the phone call, and they are what the researcher thinks the same persona, except that the horrific view of the explosion that occurred in Al-Mutanabbi Street has formed an impressive image of the storyteller and formulated it in an artistic way; The scene of Al-Mutanabbi Street that was burnt by the explosion made a scene that makes the person's soul separate him. The first person came with two meanings, the first: a person receiving a passing call, and the other: the soul of this person. As for the man who made the call, his first meaning came in that he was contacting another person. Material, so the body begins to emulate the soul from the hideous scenes left by the explosion, and takes them on a tour around the wreckage, and interacts with what poets and writers seek in the lament of Mutanabi Street. This anecdotal set was inspired by the daily reality of the capital, Baghdad,

that it is a bitter reality invoked by the stories in order to arouse the feelings of the reader on the martyrs and the vanished, and every person or family that was oppressed or affected by terrorism, so it was a terrifying nightmare that passed on Baghdad and its people.

The story of (the last crutch hymns) and the character spoke (he is disabled in the war), and he says: "Madam, believe me, that he will rest in his grave a lot when he ends up in some way, that his party is in the possession of the one who really needs him, my lady, your husband was one From us. I told him I would think ... but after three days I carried the prosthesis. I gave him the limb and what is wrong with the limb leading you every day to my home (37). We find that the dialogue took place between two characters: the friend of her deceased husband and the first meaning of this character came as a friend of her husband, and the other as a handicap in the war, and he lost his leg in it, and the other personality: the woman, the first meaning came as being the wife of the disabled man, and the other by being the widow of the man dead. Because both of them lost part of it, and she likened her husband to this disabled man; if they lost one of their parties in the war, the character in this story indicates the event and the subject. This means that we assume that all the characters that appear in the narration are polarized, as an element of the substitution structure, and that the significance of the narrative issue lies in this polarization, and then we can put each number Among the personalities is an objective title opposite to the title that we put to the group corresponding to it, and from the titles, for example, life and death, or the cultural nature of the past and the present (38). When we say war, it means killing, destruction, and war disabled people "to talk to reality and its data and to provide an intellectual and aesthetic vision of the phenomena produced from this reality, which takes the character of the background in which it moves, including the supposed events and personalities (imagined), even if (the characters) have attributes that are not far from the components of reality and have even contributed that background creates the psychological and social formation of these personalities and the incentives for their graphic and procedural actions (39).

While the storyteller goes in the (coup) story, in which the narrator talks about the child's personality and his arrested father, he says: "He used to play poker with pictures before he left the house his father told him, do not go away, because there is a coup but he had never seen his father frightened in this way, repeating the word coup his father said to him. Do not be afraid, they will turn off the lights and see the cinema with your eyes and while he is running, he understands that the word coup means that military cars stand in front of their house "(40). In this story, two characters are the child's personality and the father's personality, so the first meaning of the child being that he is the son of this father and the other meaning is that his age is young and he does not know anything about life. While the father's personality came with two meanings as well, the first is that the man is the father of this child, and the other is that he is the person arrested by the forces of the former regime, so each coup has victims and detainees. The dimensions of the character in the story are a bright sign in distinguishing things, and add to the story indications of artistic value by revealing to the recipient a mature sign of

the personality, and we find that the main motivator is the personality, as it is subject to crystallized events and manifestations within the narrative work, and therefore it is linked in real time to the event; As there are dialectical relationships between the characters that can only be approached within established laws in order to interact between the characters and events in the story, and to create a certain atmosphere for the reader to interact with the story by adding a kind of realism that causes the reader to believe these characters and events (41), and we find that these the characters are inspired by the events of reality, "which makes this novel work closer to the confessions, which give events and facts a lot of credibility that makes them close to the same recipient, and has a special effect on his feelings, which enriches the emotional aspects, especially ... for many of the human relationships that It can be manifested (corresponding) ... like fatherhood and sonship, love and hatred, alienation and intimacy ... to multiply the narrative effect emotionally "(42).

The storyteller Muhammad Alwan Jaber in the story of (Dukhan Al-Umbrella) that takes us to a wider space and the narrator talks about the personality of the old man while he talks with the waiter, and he says: Very much, and it looked burning black and dusty white ... and before she shook hands ... she deliberately rocked you as she shook hands. He took you bus pass cards to present to the driver ... because he knows that you will go directly to the front seat on the second floor of the bus. And I stare at the mirror, I saw myself ... with a gray beard "(43). The character divides in the story into two parts: the first looks at itself and recalls the past, and it came in two meanings, the first is an old man and his ugly look and his shabby clothes, and he sits in a cafe and smokes excessive cigarettes, and the other meaning is a mentally disturbed man who remembers stages of his life in this place which is a stage Young men, so he remembers his sweetheart, who later became his wife, and they later died, so he compared his condition in his wife's life and after her death; Noting that there is a big difference between the two cases, we summarize in the end that the combination of things and their names is the necessary match collector. Similarly, the role of linking things that already exist to things that are available, which gives us the impression of the relationship of things between reality between them, where it cannot be caught In the event of her singularity but rather observing her relationship with the whole "(44), and instead of the narrator saying that the character is an old and mentally disturbed man and his wife is deceased the surname of this character by describing his condition. The storyteller Muhammad Alwan Jabr has succeeded in embodying the personalities in his stories and presenting them convincingly and chunky with different dimensions that affect the reader with an apparent impact that extends beyond the end of the story, these characters remain stuck in the minds; As it prepares the reader to enter the world of these personalities, hence the text begins to fragment in the course of important events that are reflected on the ground; For "the short story often depends on one position that it takes from personal life, and what we need is to give the story a character that enables us to predict its behavior towards that situation, and it is that we enjoyed making us discover that behavior, and convinced us of its implanted image" (45). So the character in the narrative text is the

anchor around which events and actions revolve rapidly towards the end, this character may be inspired from the ground or is from the weaving of the storyteller's imagination, or it is a hybrid between reality and imagination, the creative storyteller makes it a paste in his hands and shapes it in the way he wants once an evil personality, another good personality, and another wise personality. The personality is in the hands of the storyteller as an obedient tool that matches his ideas.

### **Conclusion**

1. The eloquence of the narration lies in the stories of Muhammad Alwan Jabr in what he made of shifts in the components of the narrative discourse.
2. The storyteller employed the euphemism by character; because it disassociates itself from the real significance of the new meanings that require the recipient to dive deep inside to reach the creativity and ideas of the creator.
3. The character occupied a space in the stories of Muhammad Alwan Jabr, noting that most of the characters were dominated by the descriptive side.
4. The rhetoric of personal identity is one of the technical and stylistic technical means to achieve two main goals: informative and aesthetic.



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