

The Sufi influence in the Iraqi novel, the Lamia, is a model

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Abstract

In our research, we seek to shed a light on one of the most important and sensitive issues, namely, the Sufi influence in the Iraqi novel through the lame maqam of the novelist Jumaa Al-Lami, the Sufi discourse contains many semantic paradoxes between the text's apparent pronunciation and its interpretation of the format and the context that produced these patterns, and incited them, which concludes different results from the prevailing provisions and fixed ideas from the narrative text.

The Arabic and Iraqi novel in particular became inspired by the power of Sufi discourse by talking about several Sufi figures by referring to it openly, or implicitly inspired by unauthorized concealment, in employing some of the ideas, or summoning their Sufi sayings, which he embodied (Jumaa Al-Lami) in his illiteracy.

How did Iraq's political situation of wars, killings and systematic sabotage play a role in shaping narrative discourse?

To what extent has Jumaa Al-Lami been able to portray the Iraqi reality with all the social, political and economic transformations it brings?

What mechanisms reflected the face of the opposite in Lamia (Jumaa Al-Lami) and how did he succeed in trying to summon Iraqi heritage figures to bring them down on the events in his narrative speech?

So we will try with some sort of dissociative analytical studies to find out about those great cultural patterns that were portrayed by the Lami Jumaa Al-Lami and how Jumaa Al-Lami carried out the Sufi cultural heritage and took these symbolic heritage images and revived them to save Iraq from what it is in.

Keywords: Sufi discourse, heritage symbols, political transformations, Iraqi novel.

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Introduction

The relational overlap between the technician of the denominator and the novel:

There is a very clear overlap at the level of form between the composition as an art of ancient literary arts, and the novel is an art of a modern character par excellence on several levels, and this overlap did not stop at the title but went beyond it to benefit from the technique of the denominator itself, and the text wears its way of presenting and its style of presentation, and it reveals the nature of the overlap between these two literary sexes; The Arabs have known the art of the early creation and the novel as an art of current character, and these two arts have been combined in a kind of new literary genre, or employ the form of the maqam or some of its elements within the novel, implicitly believing in the intimacy between the sexes and the influence of the oldest color (established) in the latest (novel) As an expression of communication with the past literary, so that ancient expressions are borrowed as a kind of preservation and renewal of literary heritage and in order to get out of the narrow circle of the concept of literature, perhaps this is confirmed by the critic (Shukri Faisal) by saying: "We must move literature from a narrow circle to the widest circle, I mean from its own meaning to its general meaning, we do not understand these prose models..... But we go beyond that to other horizons that are also literature." (1).

In our time, we note that most narrative writings are aimed at violating the prevailing and breaking the norm, breaking the customs and all the usual racial sayings, which are used and closed by writers in their literary writing process, and in this context we may recall the saying (Qassim Haddad) that shook the pillars of writing from its roots when he said: "The writer is not a slave of forms but a creator and a traitor to her at the same time, every form that becomes a cage at the moment when he proves and settles, we come to us. Let's have fun with shapes, create a form to destroy the next day: this is how we bless the writer's inner freedom, and glorify his power over his creatures. We seek a form that is an alternative, or an enemy, of what has already been invented and consolidated. We seek freedom from laws and concepts that frame and define each writing."(2).

The question arises: can two or more types conflict in one text, given that the rebellious text space on the genre occupies an important part of the textual space of the other type as a kind of racial blending, in other words, that a literary race falls within the limits of the other type?; Artistic experimentation takes a path towards modernization and artistic innovation, if not a mask that hides behind it a kind of constant violation and violation of the saying of sex and literary kind,

perhaps this is why the critic (Sadiq Kassuma) asserts that if: "The text is a physical sensory presence, the literary sex is an object that merely accommodates the singular text and transcends it into its likeness."(3).

Examples of the novel are ryan's positions and their use in contemporary contents that have violated the norm and prevailing in narrative experimentation, perhaps the obsession with experimentation of the Egyptian (Amin Ryan), the shrines of uniqueness and conditions of the Egyptian writer (Mamdouh Abdel Sattar) and the lame maqama of the Iraqi (Jumaa Al-Lami), which has been and continues to resonate greatly in Arabic literature and is the focus of our study in this research.

Sufi discourse in the Arabic novel:

The last period of the last century has been marked by a great eagerness to practice Sufi discourse and include it within the Arab narrative body, as Sufi discourse has become a fertile area for creative writing, so the wave of Arab novelists' interest in inspiring this ancient Arab narrative heritage and trying to summon it within their narrative discourse for a number of reasons and perhaps the general agreement that the main reason is in order to restore the arab heritage glories in Arabic fiction writing again, where we find that many writers and novelists have rushed towards updating the narrative Al-Arabi and its rooting at the same time in an attempt to restore glories as a result of their inability to swallow the extent of the pain suffered by the Arab writer as a result of several events, perhaps the most prominent of which is the Arab setback of 1967, Arab novelists may have sought to bring about a kind of renewal and different events to the compositional structure of their creative work, which made them look for a distinct horizon for their novels, and they were eager to take advantage of the heritage and try to re-establish that creative momentum that is teeming with our Arab heritage. The Arab novelist does not imitate other experiences in fiction writing, whether European realism or magical realism, because the Arab experimental novelist is inspired by his reality and its many manifestations and suggestions, symbols and legends in order to form a knowledge and cultural background in the references and peculiarities of Arab reality and within the framework of the adventure in writing multidimensional narrative texts, manifestations and manifestations.(4).

This Arab creative momentum mixed with sufi worlds as a new experiment within the novel, which was the refuge of Arab writers, tried to create linguistic combinations with mystical whiffs, both at the level of the use of Sufi terms and their semantic density and coding meanings, or by structuring their texts with Sufi texts to confirm their poetry and symbolism, these two elements embody this type of

creative experimentation and the presence of Sufi terms in their concepts and dimensions, says Mohammed Adada: "However, the concept is present in the new creativity in violation of the traditional _religious significance and Sufi concepts are brought with a new semantic and aesthetic load that retains the depth of the Sufi vision and opens up to the contemporary and innovative significance of the Arabic narrative.(5), Frequent Sufi terms include solutions, detection, undertones and manifestations.

This inspiration and summons to Sufi discourse was diverse and rich, with its many reasons discussed by critics and led to the enrichment and enrichment of Arabic fiction writing, and this call for Arab and Sufi heritage in particular was manifested by many novelists, perhaps the most prominent of which is Emile Habibi in His inspiration for the literary narrative heritage in his texts, which he is known for in Arabic literature "Six Days" (1968), "The Strange Facts of the Disappearance of Said Abu Al-Nahs Al-Mutashael", as well as the writer Lotfia al-Dulaimi in her collection of stories (Sufi music and other stories,(6). Jamal al-Gheitani and Nageeb Mahfouz are among the most prominent pioneers of the Arabic novel and a number of other novelists.

The transformations of the Arab reception of Sufi discourse in the novel:

The use of sufi experience is one manifestation of modernity in the new novel, where novelists resort to it for various artistic and ideological purposes, and because of the sufi heritage of symbolism and deep language renewed and multi-meaning, Sufi language depends on coding, and this has become a feature of the new novel that has become carried in its narrative fabric semantic fragmentation, this sensitivity has combined a set of social transformations to produce a multiracial discourse, and we seek this transformation through several events where we hint that this sensitivity Literary began in the aftermath of World War II and after the defeat of 1967, As it began to take shape in many works of the writers of the 1960s generation, the boundaries between literary genres began to disappear and writings emerged that went beyond the previously known modeling and profiling, narrative and description based on logical sequence, and the problem of the literary genre became an inherent obsession with narrative creativity in the last quarter of the last century. It provokes a deep existential debate so that the sufi symbol becomes an engine of events and a fundamental pillar of narrative fabric, and this is what we will try to reveal in the text of the lame maqama, which is full of deep sufi meanings, and in the time of the new novel and its morphy transformations, we find that sufi discourse is the most open speech to which the novel opens up to other texts with different cultural

patterns and visions, and they are inspired by the process of creative narrative retrieval to interact with the components of the text and make it open to other texts, and to open up to other texts, In the process, new illuminations are gained through the textual composition that forms its different parts, as well as the interaction with the data of the times and its current events through which the book tries to swallow the bitterness of pain during the healing process, if it is true by writing as an equivalent to defeat reality with a lot of imagination.(7).

The novel, being a narrative text, is formed of special visions and deep ideas that are constantly transformed. Perhaps the diversity and abundance of philosophical positions within the narrative text is the basis for this continuous transformation, and the literary work that escapes from classification emerges within an artistic and objective vision with different and varied extensions, so that the novelist is keen to show it in its optimal and distinct forms, which involve special narrative techniques and various mechanisms that work to shape it from an aesthetic point of view, and to achieve this characteristic, the novelists resorted to immersing the mystical experience as a creative practice, as the latter represents a rich source for the generation of poetic and aesthetics and new visions, so the novel became an orbit of experimentation and a field. In order to embrace Sufism, the narrative vision and the Sufi vision overlapped, which gave the novel a deep human significance that differs in its textual components from other discourses and transcends the laws of current discourse. The Iraqi reality, where we explore, through these creative texts, the aesthetics of the Sufi and Additional Symbol Dialogue. The artistic aspect of the narrative structure, during which the text elevates to present a mosaic of symbol and multi-possibilities, which clearly expresses the peculiarities of Iraqi society and its various transformations, which is clearly evident in the Lami Maqam of Jumaa Al-Lami.

Analytical reading of the text of the novel:

We note, while we follow the events of the novel, that this text abounds in the language of the Sufi flood, as it varies between symbol - as a term - and poetry and Sufi governance, and invoke Iraqi myths that are considered as a savior and savior for the individual and the Iraqi society, which suffers from pain and successive tragic events, and the symbol had a prominent role through narrative dialogue; As we touched the dialogic interaction in the voice of the symbol that floated on the surface of the text as a mainstay of the narrative fabric, and the language of the mystical discourse fused with the novelist language, and mixed to produce for us a new text that establishes new ideas and ideologies presented by (Jumaa Al-Lami) in a very creative narrative way and in an enjoyable narrative experience that makes the reader

wait And longing for the sequence of events and followed them moment by moment. The writer was also able to pass his messages in this text, whether to the Iraqi people or the Iraqi government through dialogue or polyphony. Jumaa Al-Lami and the extent of its identification with his daily life. Perhaps this is what the critic Trad al-Kubaisi confirmed by saying that "literature is written by real people, and understanding the author's life can help the reader to perceive the literary work in a more comprehensive way" (8).

Perhaps in tracking the details of the novel, we explore the depth of those connotations that Al-Lami beer would like to convey to the recipient. (Ahmed al-Abdullah), who takes the book as a whole and events move around him.

We can say that the focus of the author's perception of this character on the joints that are:

First, the dynastic sequence in this character, from his first predecessor, Alam, to his father Abdullah to his son Walid Ahmed, and second, the transformations this character has undergone.

Third, the fantasist theme that the author bought around her as she began to be a superhero and out of the human mind.

In the course of tracking and sequences, we also see the emergence of a key theme in the growth and development of the characters of the novel, where the reader is shown through the protagonists deep existential questions: isolation, anxiety, love, faith, preoccupation with the responsibilities and details of the daily life, and fears, as well as the search for details and an alternative way of life from what exists in Iraqi society after the disaster that befell his homeland and led Iraqi society to fragmentation and displacement.(9).

We note during the details of the events of the novel that (Jumaa Al-Lami) gives the small and simple things from the diaries and daily life of Iraqi society a kind of calm and captivating aesthetic for the reader, so that he touches the issues of philosophy, religion, mysticism, doubt and certainty and search for the meaning of freedom, being and human existence, and what distinguishes these existential questions It presents it to the reader, but with a simple and delicate realistic touch, far from complexity, and it is the secret of creativity at (Jumaa Al-Lami). Without complex dramatic plots and no quest for exciting story material.

As his novelist text grabs the reader and charms him, while the characters of the novel seem simple and ordinary, without intellectual or philosophical backgrounds, they have deep wisdom in their outlook and approach to life. This cost them their lives as a price for their

opinions and their steadfastness on their unshakable position, which is what we saw in all the residents of the city of Alam (10),

It represents a small model for all the people of Iraq, who are ready to redeem Iraq with precious and precious salvation from what it is experiencing.

The most important features of Sufi discourse in the novel:

Narrative language:

It is a documentary language that documents the events and tells the recipient about the transformations of the course of the novel in a kind of chronological history of events, but in a creative way that works to entice the reader to follow the course of events. The tragic experience that Iraqi society is going through is represented by the protagonists of the novel, especially since the narration language revealed many aspects of the significance or reference to the depth of the pain of the people of the city of (Alm), especially since the narrative climate presented to us by the text is one of a generative nature for the images or the monological scene. Regularly it travels the same distance, each on its side, but al-Lami's monologue advances the steps with an unparalleled rhythm between the experiences of the Iraqi narration in particular and the Arab in general. Scenes with a generative dimension, where each event generates a group of events that enter the recipient in a world of suspense to wait for the rest of the details.. Perhaps this is what made (Jumaa Al-Lami) from the beginning, one It was one of the loud narrative voices in the generation of the sixties in Iraq, especially in this literary work, and it is generally a reformulation of what the people of the city (Al-Am) suffer from - and the suffering that occurred among its members and the real rifts they experienced in opinions, ideas, institutions and their view of people, as I witnessed All this did not prevent (Jumaa Al-Lami) from showing us that these men and women, despite poverty and destitution, are ready to sacrifice themselves for the sake of a new, developed and shining pain that is rid of the devastation and destruction that has befallen it.

The language of mystical experience:

It is the one that shows the features and features of Sufism in its words and meanings of a spiritual nature, as it made the story and the Sufi plot an orbit of the body of the novel. "That is, the language that envisages the form of notification in the command and persuasion, and the recipient cannot refuse because it is a language that informs that this matter is the way to salvation and change" (11). Here, the mystical energy that the mind has no ability to absorb is manifested to be employed (Jumaa Al-Lami) in search of the change and salvation that the Iraqi society seeks to get rid of what it is floundering in.

We see this within the illogical events of the human mind, as (Jumaa Al-Lami) granted his hero a superhuman nature, which allowed him to proceed unhindered in his manifestations through the fantasy side that the writer surrounded his hero with, represented by the strange fates he chooses for him in the pages of the novel. For example, he (burns) himself, and tells us how the flames and their tongues started swimming over his body, but he remains alive in a strange scene that cannot be comprehended, and he burns his stoves for years with a palm leaf, but it does not burn, and it does not carry any other indication except that it is a palm tree, And bullets are called the moment he stands at the wall of execution.. but he remains alive, and thus (Jumaa Al-Lami) works to try to get out of the bitter reality experienced by the hero in search of a savior when Iraqi society is floundering in a kind of spiritual manifestations that the hero lived through, moving between life and death It is the religion of the Sufis who enjoy the world of mortality, which the senior Sufis consider the basis of behavior or the path, and for this reason (Muhammad bin Muhammad Wafa Al-Kabeer), one of the Sufi theorists, says in his definition of the term annihilation by saying: Mehr El Fna, for He does not score the good fortune, and he has no share in tomorrow and today with the people” (12)

We also note that the climate of the narrative language used is a climate of a historical and heritage nature to a large extent, if you will, as we can say that (Jumaa Al-Lami) benefited greatly from the popular imagination and from the perceptions built in his mind within some of the mystical texts, prayers and amulets, but if we follow the course of events within The text of the novel, we see that the climate of this language quickly turns into the language of news, sermons, and judgment.. Rather, it turns to philosophy and dry abstractions that reach the point of meaninglessness, especially on pages 150, 158, 162, 172.

code:

One of the most important techniques and means that the novelist adopts in his creative writings is his ability to employ Sufi symbols to serve his novel, which he excelled in strikingly (Jumaa Al-Lami), which is manifested by allusion and reference through symbol instead of statement and clarity. The Sufi discourse employed in the novel is a discourse He is immersed in symbolism and escape to abstract worlds, and this is what is evident during the activation of the Sufi popular imagination, and the supernatural signs that it gives to its hero. From identification with the mystical worlds, as “the Sufi is the one who perishes from himself, and the one who remains with the truth, has been liberated from the grip of natures, and is connected to the truth

of the facts, and the Sufi is the one who seeks this degree by striving, and himself in the demand for their dealings" (13, 14)

Which is what the hero himself requested when he gave up his soul for his city (pain) in the scene of fire devouring his body, but in the end he remains alive in a kind of illogical scenes.

Returning to the novel and extrapolating its events, we find that the hero's character has performed in the novel many actions and played many illogical roles for the human mind, taking into consideration the possibility that the obsession that regulates the moods of the characters and the atmosphere of events in general is a purely religious obsession, and we feel that in this section of the novel: And the night was like a cave, and our grandfather was not now praying, salutations upon the Merciful.. And he said something to himself in a faint voice that was not clear enough to hear clearly, but our father was shivering from a sudden cold breeze.. And the grandmother let out a muffled cry. Our uncles look in amazement at where our grandfather suddenly pointed towards the sky (there were ghosts and beams of house-like things that began to fall upon us from the highest point in the sky (...). It is built of cooked bricks, as if it had just received from Hell, and in the middle of it stands a magnificent building from which flashing lights radiate...)"(14).

The question that arises about the real reasons behind the rush of Arab novelists behind the Sufi discourse and invoking it in their texts, including (Jumaa Al-Lami), the writer understood - through this text - the laws of life and experience do not go beyond the religious theme with its standard that emerged and rushed at the end of the seventies, which is one of the most stages that In it, the Arab writers turned towards the symbol, which says the necessity of this urgent choice at the time as a result of the bitter and successive disappointments experienced by the Arab peoples regarding the questions of politics, society, justice and heroism. The earth and (those who are hostile to God will kill many of us) and (there will come a day when you must fight the image of God) .. and so you find no indication for it except what the writer wishes from outside victory only in an attempt from him to find solutions, even illusory, to satisfy his collapsed psyche.

It does not go beyond rational discourse ideological image. As for the transformations that the personality of (Ahmed Al-Abdullah) is going through, they are deep esoteric transformations, and an unclear mixture between the whims of Sufism on the one hand, and cloudy politics on the other. And its presence is subject to the presence of its repercussions and enigmatic inner monologues, which are repercussions that do not go beyond the impact of the language and its symbolic sounds of mystical discourse, which sometimes seem beautiful and satisfy the soul! (..in those moments of thinking, it is

more comprehensive and comprehensible to him, and is more capable than ever of examining his heart, and addressing all movements and the sounds, hissing, sighs, and sighs around him, with these joyful and sighs of attention, and thus accepting despair and hope, while His eyes remain forward, upward and downward, towards the east and west, wanting to include this existence and turn it into heart images, images that he alone knows how to reassemble, images in which the walls almost speak to the streams. He shouts: Lord of the unbelievers, O Lord of the believers, my Lord. The inscriptions roam in the desert space, calm and flexible, and mingle in the air, so he sees in the eyes of his soul that he is still in his same journey, in the desert highlands, or in the alleys of the city, close to those letters and sentences perpendicular to his walk. It is attracted to the top, and it is tilted with it as it tilts and it is attracted to that point in the mass of the earth.(15). Here, the writer is trying to give this character a supreme characteristic as a symbol of redemption and salvation. As for the earthly aspect, it is the human characteristic that distinguishes him, since his hero is torn between heaven and earth.. It is represented in his entry into the prison. With purely dreamlike touches in a kind of ambiguity and symbolic ambiguity, which is a feature of the world of Sufism, which needs a discreet reader to understand it and arm him with a wide culture and great knowledge of our mystical heritage. On the other side of the novel there are other lives that the author wanted to be the opposite side in the life of his hero. He (the general) is a metaphor for the ruler, and (the strangers), and the national institution (i.e. the prison), but she was disobedient in her artistic presence first and remained outside the event, and it seems that the reason for her non-attendance is the event's ephemerality.) In the character of the narrator (Ibrahim) is recovered in The end of the novel is the state of the present - (because everything that happens in the novel is in the past) - with a strange delay. And once (Ahmed Al-Abdullah), a prisoner for the communists. Fatherhood and filiation, the detainee and the reasons for his entry, love and sex, resistance to injustice, politics and ideas, the shape of the gun, the face of the killer, facing death, courage and lethargy... are the assets of the societal and spiritual bottom. The possibility of introspection and the search for its paths and forms of emergence in this character or that event is only from the core of the writer's awareness and unconsciousness.. and then his ability to show us how it is possible to be inside the life of the text as we are outside it, without (linguistic) ambiguities or harshly added differences .

Intersexuality:

Al-Tanas played a prominent and active role in the body of the novel, but it is hidden and embedded, because when we read the novel, it calls for previous texts, based on vocabulary and symbols steeped in Sufism planted in those texts that are in line with it, and the Bulgarian

critic (Julia Christeva) knows to say: "Every text is absorbed or converted into a wealth of other texts."(16), Which means that every text is nothing but a mixture of other texts, or in other words that writing is nothing but a rewriting or re-reading of another text, and every re-referencing to a previous text. Iraqi history, whether in its official or unofficial version, is an intersexual reading by drawing inspiration and invoking the worlds of Sufism represented by its superhero, or to transfer the savior (Ahmed al-Abdullah), as the novelist's use of a set of Sufi concepts, conventions and meanings is what made us say that (Jumaa Al-Lami) exploited a world Sufism is best exploited by engaging his creative novelist imagination in that, and in this aspect (Jumaa Al-Lami) brings us back to Nietzschean philosophy by invoking the idea of the supernatural or the savior (Superman), or what is called in our Islamic religion the Awaited Mahdi to rid the nation of what it suffers from tragedies and wounds, he is here He meets with the thought of the German philosopher Friedrich Nietzsche represented by the idea of the supernatural or savior (Superman), as well as the idea of eternal return through human self-love to return to the past, a search for a safe haven to get rid of the pain that the hero can no longer bear. At that time, in the search for salvation as a result of the collapse of revolutionary utopia, the creative experience of (Jumaa Al-Lami) is the most prominent example of this, as his experience is one of the mature Arab narrative experiences, as its text is a confessional text clear of alienation, ostracism and human contradictions. The other narrative, where this literary work seems to be associated with more than a world leading novelist work with the world famous works of fiction, perhaps the most prominent of which are Faulkner's *Noise and Violence*, and Marquis's *One Hundred Years of Solitude*, which makes us confirm that the *Maqamah Lami* novel is one of the texts worthy of study and contemplation. It is characterized by its strength in the intersexual language with other texts and the reference to that energy in expression on the one hand, and the artistic control in the storytelling on the other hand, which characterized most of the phases of the novel.

Conclusion:

At the end of this research we arrive at a number of conclusions that we summarize in the following points:

_ Following this pattern in fiction writing mentally strains the writer in his attempt to create a version that is very similar to the mystical factor and its mysterious symbolized dimensions. For human existence, we find that the narrative discourse cannot deviate from the real or historical balance that dominates the body of the text, as well as the mind of the writer, while we find the mystical discourse aspires to

achieve everything that occurs cut off and away from everything that is realistic and this is due to the severity of the pain of reality.

The narrative discourse is formed as a result of the combination of a set of pillars and elements such as: time, place, characters and events. The basis of the narrative structure is the event time and the personal time, which collapses completely before the mystical time related to absolute times and is not subject to known temporal paradoxes. An eternal spiritual place within which a body cannot be identified, and thus the defect occurs in the desired communicative function in the narrative text. To have this kind of experimentation to approach the mysterious world of the mystics through narrative practice.

_ The Sufi influence was present with strength and intensity as well, and at the same time had a great impact on the entire elements of the Lami maqam, which he excelled in its narrative output (Jumaa Al-Lami), especially as it was charged with religious meanings of a Sufi character and its symbolic meanings, which reveals the view of sanctification and respect for the Qur'anic text from The author, the study also revealed the great ability of the Iraqi writer (Jumaa Al-Lami) to employ the Qur'anic text in harmony with his narrative text, and to benefit from the verbal and moral energy of the Qur'anic text in consolidating his ideas and meanings, and enriching his experience in writing this literary genre, which is the established novel.

_ The daily life of the Iraqi society was a source of inspiration in the creative writing process of Jumaa Al-Lami, as his depiction of what the Iraqi people suffer from its various sects was present and strongly in the novel, trying to convey the details of the daily events of the Iraqi society and its social and political preoccupations in a creative way that touches on deep questions in philosophy, religion, mysticism, doubt, certainty, and the search for The true meaning of freedom, being and existence through a different vision and perspective of life through a simple plot far from complex.

Margins

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