



## **EMPLOYING THE MANUSCRIPT IN THE ARABIC NOVEL (AZAZEL AND AL-HAKIM "JONON IBN AL HAYTHAM" TO YOUSSEF ZAIDAN AS A MODEL)**

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### **Abstract:**

The employment of the manuscript in the novel as an experimental technique used by the writer resorts to enrich his narrative material, and add a touch of modernity to it. In addition to employing it - mostly - to denote historical, religious and political issues. It appeared at western literature starting from the seventeenth centuries and times followed, however in it has been increasing recently within the so-called (Meta narrative). The Egyptian writer Youssef Zaidan employed this literary phenomenon in tow of his nine novels published so far, this is what encouraged me to investigate this technique, and explain how to employ it in his novels, in addition to explaining of using it in the narrative text. It was concluded that the author's use of the manuscript was intended to rely on historical events and project them on to the lived reality, then the desire to shed light on many issues that may be known, or incorrect which the writer seeks to present according to his point of view in his fictional text, or may carry multiple and different opinions in order to entice the reader with them.

**Key Words:** Manuscript, Manuscript Format, Manuscript Building, Manuscript Letter, Manuscript Fate

### **1. Introduction:**

Praise be to Allah, Lord of the worlds, and prayer and peace on the ring of the prophets and messengers (Mohammed) and on the god of the good and pure and accompanied by the apostates.

#### **And After:**

The manuscript is a novelist technique, whose recent employment has emerged in the modern Arabic narrative, within the so-called (beyond the narrative); to refer to historical, religious, and often political issues. It is a self-intended means of presenting issues that the writer aspires to unveil. The research sought to study the employment (written) in my novel (Azazel) and (ruler "Janoun Ibn al-Haytham") of the Egyptian writer Youssef Zaidan. Due to their use in two of his nine novels released since 2005 with the release of his first novel (The Shadow of the Snake) until today, as well as a desire to highlight the technical, aesthetic and intended features of the use of the technique.

The research included an introduction and a preface in which we dealt with the linguistic and terminological meaning of the word (written), and then divided it into two topics. The first of which was entitled (the composition of the manuscript and its type and methods of construction). From which we sprang three axes that dealt with those issues successively, and then came the second section, entitled (The manuscript's speech and destiny), we looked at the first axis of it, the goal or the message and the significance of the manuscript, that is, in the manuscript's speech. Then the fate that the manuscript came to in the second axis of it. Then the search ended with a series of results were the result of research and investigation, and they were installed in place.

### **2. The Manuscript is a Language and a Terminology:**

#### **2.1. Manuscript Language:**

It is a word derived from the verb (line/slip) it is manuscript, that is, written, and it is a relatively recent word. When tracking the pronunciation in linguistic lexicons, the Arabic tongue of (son of perspective) stated that the line in language is: "The rectangular way in the thing and combining lines. The pen wrote any books. The thing got it wrong, he wrote it in pen, and the line is writing and carving it from what's wrong," he said the (son of perspective) did not mention the act as derived from the name of the verb (linear), but rather the word as its actual form (line/s). Note that he defied the line and writing in general, whether in pen or otherwise, and this reveals that the word (written) does not appear in his common sense today. The words (diagram) in (Zemkhari) and (Zubaidi) have been stated in their lexicons with the former mentioned in a (by means): "The line of the book is stepping and "don't skip it by right" and a manuscript book. The other mentioned in the Crown of the Bride the same meaning "Any manuscript book written in it here we note that the word (written) came back accompanied by the word (book) as its adjective; this is what he (Ahmed Shawki, Benin) explains: The reason for infusing (written) with a word (book) is that not everything handwritten is necessarily drawn up in a manuscript, so tombstones and what is engraved on stones. And what is told in the rocks is not countable manuscripts. In the Holy Quran, the only reference to this linguistic root was in his saying: " And what you've

been reading before from a book and don't skip it right") (the word didn't come in the form of a name-in-action, it only replied in its actual form (Ibn Manzur, nd, p.42).

## **2.2. The Manuscript is a Term:**

In the idiomatic sense it is stated that the term (written) is a translation of the French word (manuscript) and appeared with print in exchange for a word (printed). The term is a modern term in all languages, and its appearance is the result of print discovery. Several definitions of the term (line) were given, most commonly agreed in concept and denotation, including the authors (intermediate gazetteer) stating that the manuscript is: "written in writing, not in print, and manuscript: handwritten copy. And when we call it: "A book or a handwritten document and before the print comes out on papyrus or other. And the original manuscript or the mother version of the owners of the glossary of Arabic terms is an original manuscript written by the author. Manuscript: Any text written by hand on paper or paper (Shawqi, nd, p.18).

Here, the previous tariff agreement is clear in several points:

- The manuscript is what is written by hand or handwriting rather than by print. It does not fall into the book box printed on the printer machine.
- A book or document that is being published.
- It can be written on papyrus, other parchment, paper and the like.
- Is a modern term that enabled the invention or appearance of modern-day printing. The manuscript can be varied or varied into many types, which can be named and defined by the subject, body or condition in which it was found, and other circumstances (Al-Ani, 2010, p.195).

## **3. The Structure of the Manuscript, Its Type, and Methods of Construction:**

Employing the manuscript in the novel as an experimental technique the writer resorts to; to enrich his narrative material, add a tinge of modernity to it, as well as employ it - mostly - to denote historical, religious, and political issues. She had appeared early in Western literature from the turn of the 17th century and the subsequent centuries and times of 18th-century "leaders in Europe who were striving to enclose their novels with an atmosphere of truthfulness through pretense. For example, it's an old manuscript they found. The technique was then used and employed in the Arab world of novel by many Arab and Iraqi novelists and writers, such as Wassini Al-Araj, Abdul Khaliq Al-Rikabi, Ali Badr and, more recently, by Yusuf Zaiden and others (Woch, 1998, p.72).

Although the manuscript was employed in that early period, it was counted as one of the artistic phenomena employed in the narrative, and was a feature of postmodernism, as "Postmodernism returns the novel to these artistic traditions or what is called "behind the narrative. Which translated into many translations including: Metasard, Meta Cut, and Meta Imagine...etc. كان وقد The reason we chose to hire (the manuscript) in my novel (Azazel and the ruler"Janoun Ibn al-Haytham") was for Yusuf Zaiden; it was the complete dependence of the narrators on him that we could term them (novel/novel / Manuscript) (Medawar and Marazqa, 2021, p.914).

### **3.1. Manuscript Structure:**

In this aspect, the writer seeks to delude the realism of the written text, and works to employ the manuscript. Which he (narrator) does within the script employed regardless of being an external narrator, a key figure, an associate minor figure, a translator, or a historical engraver. Blahblah. He then takes on several functions; one of which is the function of the narrator (delusional) by which he seeks to highlight the physical aspects of the manuscript such as "the type of paper he writes on, the shape of the letters, the type of writing, and the flaws to it, the colour of the outer covers and the leaves (Muhammad,2014,p.31) "the illusion is a phenomenon used by the writer; to believe that we see the truth and not a picture of it, as this term works to indicate the relationship between the work and the reader, and the extent of its delivery to the imagination, if the reader does not believe. It cannot participate in the artistic game. It is up to the writer's ability and his outstanding talent, with the tools and techniques used by the reader, mediated to believe this art trick. The structure of the manuscript is studied by dividing it into two patterns: an external body and an internal body (Zitouni, nd, p.176).

#### **A. The External Body of the Manuscript:**

The external body depends on the search for the appearance or exterior shape of the manuscript, that is, its image at the time of finding it. It thus revolves around the description of the manuscript in terms of papers, scrolls or vintage notebook, as well as in terms of color and shape, as well as its external state. That is, whether we've got well or are left-handed (torn apart), as well as the type or appearance of skin that's coated to other manifestations of the exterior. And with the novel (Azazel), we see the cover of the novel, which is the threshold of the text, and contains a picture of a papyrus preserved in the Vina Museum of Bishop Theophilus who called for the demolition of the serapion. It is a clear indication that the novel is employed by the manuscript; a delusion of the reader with the realism of what will be told. The novel is based on the existence of a set of scrolls (s) found in an airtight wooden box, which the translator finds and works to translate from Syriac to Arabic. There would be an introduction for the translator to present through it or summarize the incident of finding the parchment, which is called in the world of the narrative with the framework narrative or (the frame

story). It is a cut outside the frame of the tale. It can be counted as a preliminary pre-emptive of what will be written later: "Including this book that I recommended be published after my death. A translation by Amina Qaad at all possible for the collection of scrolls (s) that was discovered ten years ago by the bus archaeological ruins, located to the northwest of the Syrian city of Aleppo" (Fludrink,2012,p.297). Here the translator discloses the time and place of finding the scrolls, taking over the communicative, prescriptive and documentary functions of the narrator, heading to the supposed reader.

And through the (introduction translator) that the writer has judged, I made an accusation against the reader, encircling him with every means possible to get him to believe. The translator gives us another story, this is called narrative terminology (a story within a story), the story of the father (Willim Kazari), who found those scrolls and oversaw the 1997 archaeological excavations and died there: " He was the unfortunate, venerable father William Cazzari who personally oversaw the archaeological excavations there, and there he met the sudden heartbreaking Meerh (since May 1997, the Miladiyah). The narrative then included a second story (a story within a story/in a story), the story of a preliminary investigation of these parchments by an unknown monk in the confines of the 5th century AH: "... He therefore did not notice the footnotes and comments written on the ends of the parchment, in Arabic with exact copywriting, within the fifth century AH, in appreciation apparently written to me, by an Arab monk of the followers of the Church of the Apostle (Zidan, 2009, p.9).

In regard to the exoskeleton of the laminate, the translator describes the state of the scrolls at the time of their finding, saying: "These plums have connected us with their ancient Syriac (Aramaic) writings in good condition, calling out what we find similar to them. Although it was written in the first half of the fifth century AD, specifically: five, fifty and five hundred thousand years ago, of this time". It is an accurate determination of the time of finding the crevices, as well as a description of the condition or external appearance of those scrolls and the time of their writing, and their ancient Syriac (Aramaic) language. Then, the secret of her safety, and the reason why she got in that good condition by three means: the nature of the leather, the type of ink used, and the method of preservation: "Please suggest that the secret to the safety of these rolls is: Is the quality of the leather (s) on which the words were written, in fine ink of the finest inks used at that distant time, in addition to keeping it in that wooden box, airtight. In which the Egyptian monk named Haiba for a wondrous biography and an unintended history of the realities of his anxious life, and the vicissitudes of his troubled time. As for the novel (ruler), the cover of the novel contains the image of a scattered collection of papers, old, yellow in color, refers to it being a manuscript too. It is a novel that narrates by the story of the Egyptian young Asmar (Radi), the story of finding the precious manuscript belonging to a person called (naughty), an eyewitness to the beginning of the Fatimid state and the reign of the ruler by the command of God a thousand years ago. Which could promise lost books (spread) (Medawar and Marazqa,2021,p.917).

We enter the world of the novel with its first section, entitled (Ready) and the story of his manuscript finding: "He did not know at the time that his meeting with the professor. He'll lead him to a manuscript that leads him to realise what was near this place a thousand years ago and that his two hurried legs are now taking him into an unbearable state that will show him its origin after weeks, and extend with him the rest of the life. "This happens when (Radi) tells his teacher (Mr. Fouad), about the presence of a group of ancient manuscripts in their home in Upper, the latter asks him to go to search for and photograph them. Soon he (Radi) proceeds to carry out what was asked of him until he accidentally discovers the intended manuscript or manuscript of the treasure. He describes to us (the narrator) the external body of the manuscript, which was a collection of papers from an erased parchment, looking in poor condition: "The untitled manuscript features her unsealed papers, an old magazine of crimped parchment, stuffed with a jagged rag and bits of spoil, and looks at first sight. The paper-closed folder belonged to another manuscript whose papers are larger than or more area A late description of the manuscript, which according to the novel on page (70) of it, came according to the incident of his finding from a temporal point of view (Zidan,2009,p.10).

#### **B. The Internal Body of the Manuscript:**

In the description of the internal structure of the manuscript:" This body takes different situations in which all the features of the manuscript are inferred from the presence of defects resulting from the influence of time and natural conditions affecting its leaves such as moisture and heat; resulting in the stiffness of the leaves. They are damaged, paper and ink have changed colour, and may be subject to a change brought about by absurdity such as an offence, deficiency or rupture. As he falls under the interior body box in the novel (Azazel), the translator reveals the clarity of the line in most manuscript positions; enabling him to translate from Syriac to Arabic with complete accuracy: " The clarity of the line in most places has enabled me to read the text easily, and thus translate it into Arabic without concern for the origin and its disturbance, as is the case with most of the writings we have received from this early period. As well as his talk about the monk's language (heba), and his expressions, which he described as a verse of the statement and eloquence: "I have always spent long nights contemplating his gruesome, eloquent expressions, and creative images that follow in his words. Confirming his poetic and linguistic sensitivity, and surrounded by the secrets of the Syriac in which he wrote. The previous text revealed the person who redone the manuscript, (Sabar bin Jaber Al-Sarmi). Then the final text came to

give us additional information about the type of pen the manuscript was written in, and his or her custom to a person named (naughty) for whom the manuscript was quoted (Zidane,2021,p.70)

### **3.2. Literary Genre of the Manuscript:**

This theme includes the study of the possibility of overlap between literary races within the novel, as the narrative manuscript can overlap with many literary races, such as a story, a shrine, letters or a biography Blahblah. The overlap and cross-fertilization of literary races are endless, and unobjectionable. In the two rolls we can divide the manuscript into two types: autobiography and non-biography. They may be combined with the novel being autobiographical/non-autobiographical. In Azazel's novel, the Manuscript (Paper or Coils), was an autobiography par excellence, in which the Egyptian monk (Hiba) presented his troubled forty-year life story mediated by the retrograde narrative. It is the twenty-seventh night of the month of Tut (September/September) year 147 for the martyrs, the approval of the year 431 for the birth of Jesus Christ. The reader is inspired to identify the present moment as the beginning of his or her transcription announcing his or her departure from the present moment. To further delusion and prepare the reader to receive what is being written, he sets out where to blog from his silo in which he sits, saying: "I'm going to start from the present, from the present moment. From this sitting in my silo, which is neither longer nor more than two meters wide". Thus the monk recounts the story of his life motivated by Azazel - the Hebrew devil - who in the novel is a symbol of the second ego or the inner mind of man. He crossed thirty cards showing us his spatial and spiritual journey in the three major cities: (Alexandria, Jerusalem, and Aleppo). Note that the novel did not adopt the sequential chronological order in its presentation of events, but related the notation of the parchment to the memory of the monk (Zitouni, 2002, p.176).

As for the novel (ruler), it was divided into four sections, the first of which came under the title (Radi), and it serves as a story for the young Egyptian (Radi) who the outside narrator is showing from the moment he rides the big car (microbus), Leaving his village in Upper Egypt after his father's decision to remarry, he heads to Cairo to complete graduate studies there in the history department. And the story of his love with the girl (Amina), an educated girl with special ideas about inheritance, ancient history, civilizations and religions. Right up to the moment the manuscript was found after the professor (Mr. Fuad) asked him to look for and complete the missing manuscript. The two parts (second and third), which are titled (naughty) and (ruler) respectively, are a recording display of the precious manuscript found by Rady. They can be said to be ostensibly the autobiography of a person named (Mutayy ibn 'Arafah ibn Khalaf al-Shami) from the descendants of Amr ibn al-Aas, an eyewitness to the beginning of the Fatimid state and the reign of the ruler by Allah's command. In them he first offered his life by his birth in 375 - passing through his relationship with the ruler (Mansour), one of the Fatimid kings who ruled Egypt at the time, and the many historical events and facts he had seen: " And as far as you're able, I say I'm the poor weak slave to the obedient "Ben Arfa by the arrow" of the Egyptian home, El Fustati was born, raised, settled, and most likely dead (Zidane,2021,p.78).

My story did not begin with my birth of seventy-five and three hundred years of prophetic migration, but rather the features of my life were painted by these years with years close and old, the first of which may be the 19th year of prophetic migration. The grandfather of "Amr ibn al-Aas" came to Egypt gas at the time of the Caliph "Omar" and opened it for the first time and set up a Fustat to camp the Jund al-Islam, and then came the country with his army again three years later. It was reopened at the time of the Caliph "Othman" and recovered from the Romans, who had recovered it from Muslims during his time of removal from power by a dodgy decision of the Caliph Ibn Aftan. "In pages (71-97) of the novel, he presents us with many historical and political facts of the time; thus, the two parts combine being autobiographical/non-biographical. I displayed the biography (savvy) of the author of the manuscript, with the events and facts of his private life, and then touched on previous (other) events and facts of his birth. "And I'm going to rule out what's happened to me, since I started being so soft, so I grew up an orphan in my grandfather's house "behind" and then the things that happened to me in my event, including the company of Prince "Mansour" Later nicknamed the ruler by the command of God, my encounter with his dangerous sister the king, and my companion to the worthy Galilee of the abundant reverence "Hassan ibn al-Haytham" really created as the sage. And others I have known in my murderous life have begun with prefaces that predate my birth, as with every human being, and will extend after my death into my progeny saved by God (Prince, 2010, p.101).

Finally, the fourth part, titled (The Wise) blended biographies with heterosexuality too, by taking a (Radiant) stumbling sequel to the manuscript, and breaking with his beloved (Security). Right up to the Arab world (son of al-Haytham) coming in 398 - the story of the dam's construction and the (madness) stunt he took refuge in twice until the governor's death, and then the death of Ibn al-Haytham after suffering from acute hematogenous diarrhea: " The son of Alhaytham died last year, having suffered a week of acute haemorrhagic diarrhea. I visited him on his sick days, every day. And on the last day he told me at the end of the day: At all, naughty to Dark, say, engineering has been lost and treatments and medical science has been championed, and I've only got to turn the psyche in to its cool.. He died an evening.. I was left alone after his death, I could not bear the company of people, not even the company of my daughters, sons and grandchildren. God have mercy



on my son Alhaytham. God have mercy on all Muslims, Christians, Jews, people of pampered beliefs and religions" (Ibid, p. 102).

Manuscript construction: On the question of manuscript construction, it pertains here to the way it is employed within the narrative text, and the matter can be traced by identifying two modes of construction. Total and partial construction: In the total construction the narrator displays the entire text of the manuscript within the novel, while in the partial construction he deliberately inserts the parts of the text of the manuscript. These parts are relevant to the story incorporated in them. a. Total and partial construction: In the total construction the narrator displays the entire text of the manuscript within the novel, while in the partial construction he deliberately inserts the parts of the text of the manuscript. These parts are relevant to the story incorporated in them. b. Closed and open construction: In this style the narrator keeps the manuscript as it is to be completely faithful to it, as the proportion of preservation of the original text in it in order to fulfill the manuscript is high. As for the open building, the narrator makes amendments or additions to the paragraphs of the manuscript, or may change the order of events; there are spacious and open areas in this construction style. Note the possibility of combining the two patterns by combining the relationship (total, partial/closed, open (Thamer, 2013, p.64).

#### **4. The Speech of the Manuscript and Its Fate:**

After we dealt with the first topic (the composition of the manuscript, its type and methods of construction), we will be exposed in the second topic to study (the manuscript's speech and its fate). In the manuscript's speech, it is concerned with the disclosure of the content of the manuscript or the purpose for which the writer intends to employ him, in other words we look for the symbolism of the manuscript and the thickness desired by him. Thiema (topic): An idea or public opinion, reflecting a set of sub-opinions or a set of themes that are presented to be represented. She discusses the question: What is the narrative about in general. The other axis then deals with the fate of the manuscript, by looking at the end or the conclusion to which the manuscript will end. By burning or publishing it and other methods employed by the writer in determining the fate of his novel (Prince, 2010, p.305).

##### **4.1. Manuscript Letter:**

The manuscript's investment and employment in narrative narration as an experimental technique - as we mentioned earlier - is in essence a technique of modernity, and is, as Fadil sees it, a "self-consciousness intended for anecdotal or novelist writing. "The manuscript is therefore not employed in the novel without purpose or purpose, but is mostly a mask or medium used by the writer to express particular issues raised by the novelist. In the sense that it is a means by which he presents his ideologies according to an organized and considered plan. Azazel's novel, (Azzazel), carried a lot of political, religious and historical issues that are at the same time also human. The writer employed her by choosing past events and real historical figures by projecting them onto our present reality by mixing the imagined and the realist. The novel dealt with an ancient time period that lies between the end of the last decade of the fourth century AD until before the middle of the fifth century AD, a turbulent period of the history of ancient Egypt. She summarized the conflict between the major Christian churches, the so-called (pagan) culture that was then prevalent. That's with the monk's (heba) biography on display over forty years. Events begin with his birth in Aswan in (391HD), and then his escape to Nag Hammadi following the murder of his father in Akhmim, heading to Alexandria in search of the people of religion and unification. Fleeing again after the death of the scientist (Hibatia), to land his journey in Jerusalem, and go again to Aleppo lying in a monastery there, and then the novel ends in (431HD) (Thamer, 2013, p.75).

Hence, we find that the choice and employment of the manuscript is novel, as well as the choice of years between the years (391-431HD). Intentionally or self-consciously, the writer carries intentional connotations and implications according to the so-called (beyond the narrative) and specifically (beyond the historical narrative). For the writer's reliance on employing historical time, he incorporated the novel under this style of narration. Many events took place from which he wanted to reveal the nature of the religious violence at the time, and its similar image at the present time, with a difference in time and space only. This includes the killing of the father of the monk (Hiba) by a group of Christian commoners, and the killing of the scientist (Hibatia), which is a clear condemnation of the church conflicts at the time. His mediation painted a picture of the nature of violence, which is a wheel that turns over time, as historical incidents are many and change, but violence remains one image in all religions. What we have seen before and what we will see today is a picture that matches yesterday's realities. The theme may be a clearly marked core, or it may be distributed in the given narrative (Here it is clear and prominent, which can be traced by reading the novel and the events taking place within it (Zidan, 2009, p. 23).

The professor said: the deliberate obliteration of Fatimid history by the Ayyubid kings and then the Mamluk sultans, and the destruction of Fatimid libraries on the pretext of countering the Shiite tide, and the excessive sensitivity towards Shiism. The most important factors that led to the concealment and disappearance of contemporary sources, writings and documents of the Fatimids, lost the book "Moez's biography" of the son of Zulak, the plans of Al-Qudaiy, the history of Ibn al-Tuwair, the history of Ibn al-Mamun, and of course the "Masbihi" Only one part of his big book: The History of Egypt is left. You're together? De Het is an academic revolution for specialists in Islamic history, and in intermediate history in general. You need Radhi to go back

up the level and see the rest of the papers, and I'm here with you on the phone, the subject is very important. As well as addressing a lot of issues he sometimes wanted to correct, and clarifying them at other times, he is a researcher on heritage, philosophy, history and manuscript fulfillment, such as: The story of the entry of (Amr ibn al-Aas) to Egypt Gazia in the time of the Caliph (Omar) and his disagreement with the Imam (Ali) standing with the Umayyad row (Ma'awiyah)◊ He then corrected his position after he saw the latter Tamadi in Sab and cursed the imam (Ali), a clear desire for a goal aimed at correcting the false historical information. It then opened the door wide to many other issues such as the Sunni/Shia conflict and the causes of disagreement between the two parties, the basis of the dispute between the Shiites (Awamiya) and the Fatimid Shiites (Ismawiyah), and the Abbasid/Umawi conflict◊ The nature of the Fatimid rule and the words around them, as well as some news related to the Arab world (son of al-Haytham) and the story of the construction of the dam, and the trick (missing crazy) he resorted to twice, once in Basra in his youth (Zidane,2021,p.80).

#### **4.2. The Fate of the Manuscript:**

The second axis of the second section looks for the fate or end of the manuscript, and what will result from burning, damage, burial or publication. Other fates are decided by the writer and inspire the reader with their inevitable result. In the novel (Azazel), the monk (Hiba) decides to bury the parchments he will write with them in a wooden box at the monastery gate under the sagging slab, after it is transcribed which he has decided to mix with him forty days: " If I do what I'm doing tonight, I'm going to put what I'm writing in this box with the forbidden gospels and books, bury it under the marble slab that's tucked at the monastery gate, lock it up, and give the slab dirt◊ I would have left something here from me, before my final departure after the 40-day retreat that today starts with my isolation ends, and my blog begins that I have not told anyone (Prince,nd,p.102).

In the novel (ruler), the manuscript found by the young Egyptian (Radi) coincidence. His fate was to be published after a person named (Sabar al-Sarhami) recopied his letters from a descendant of Amr ibn al-Aas, the original manuscript owner named. Which is what we find in the novel by directly viewing the manuscript's text, and showing it in full as we revealed it in the first topic within the manuscript's construction axis: "Rady started reading with amazement and voracity◊ Until I looked at the universe in the daytime sun. He preoccupied her about sleeping, about saying goodbye to parents before travelling by the 8pm train, and about having the final lunch with his family. When his sister had urged him to come down and hinted that his father was waiting, and that was not true, he came down with her, mindless. Fast-forwarding his mouth for bites, arguing that he was packing his stuff for his travel, and returning to complete the manuscript's reading from the original (Ipid,p.107).

#### **5. Conclusion:**

Among the findings of the research can be installed the following:

- The employment of technique (written) despite the introduction of its use in the narrative narrative, but today it falls within the methods of modern narrative that belong to the narrative or postmodern narrative.
- Deluding the realism of novel events, by employing the manuscript, as well as the text's association with a real historical structure in which the writer mixed the real with the imaginary narrative.
- The writer in the two novels, the description of the external and internal structure of the manuscript, through (translator) in the novel (Azazel), and the external narrator not involved in the events in the novel (ruler). He is a neutral narrator and at the same time (educated) his hints are contained within the novel by knowing a lot of news and incidents, alerting the reader to certain events that will take place later to reveal his unlimited knowledge.
- In the literary genre was the novel (Azazel), a biography par excellence that presented the biography of the monk (Hiba) over forty years◊ If the time of the employee was a novelist twenty years of which only the monk's journey was offered in the three major cities (Alexandria, Jerusalem, and Aleppo). As for the novel (ruler), it was mixed between being a biography/others that presented the biography (obligable) owner of the manuscript and his past, and a lot of news and incidents dating back to the years before his birth, and the other after his eyes and his own life.
- The two novels relied on retrieval (external) in the novel of historical events that the writer wanted to employ within his narrative text, as well as retrieval (internal)◊ Which he adopted as a medium in the novel (ruler) in tracking the news of the ruler (Mansour), and his actions and actions in his rule of the country and the severity and cruelty that people took, although he was relieved by it due to the novelty of his age◊ However, he later revealed the truth of the matter and developed to the point of hyperbole and exaggeration.
- The manuscript's speech in the two novels, in which the writer declared what is being kept, and the pronunciation of the secret, employing history and mixing it with their imagined events. The manuscript's employment revealed the novelist's project of revealing behind events, and that history is but a circle that revolves around itself, because events of the past are simply the same as what is happening today. It is like a mirror that reflects the image of the present.

- Finally the fate of the manuscript was in the two novels (publishing), by (translator) in the novel (Azazel) who modified it in some of the novel's placements, changing the necessary. And through the copier in the novel (ruler), which copied his letters without any change.

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