

The Poetry of Paradox in the Narratives of Tami Herata Abbas

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Abstract

Language is the tool by which the writer expresses his own positions and components, and reading is a literary pleasure whenever it deepens in a hidden and mysterious way, the paradox of stylistic and rhetorical tools is embodied in the construction of the creative text and that it manifests the superficial meaning and the search for the deep meaning of the subconscious words, so the language touches the paradox that links contradictions and dissonances, and breaks the horizon of expectation of the recipient and tickles his mind and gives attractiveness. Because it constitutes a mechanical paradox of the mechanisms of building narrative texts, and the novelist relies on it to get out of the usual and break the usual restrictions and familiarity, and it goes beyond the forms of prevailing expression and disrupts the usual structure, and represents the perceptions and background of the novelist philosophical towards the text, so it is a strategy with the novelist's vision and sees the images of events with an eye of paradox in time and place and to rebuild reality again. It is the best way to reveal the depth of its world hoarded of perceptions, visions and ideas reflected on its actual being and that it is a tool in the hands of the novelist to express what he holds of the same chunky according to the motives and aspirations of psychological, political, economic and social, and appeared many meanings of the novelist of frustration, sadness and brokenness, they stem from his narrative history. The paradox is an expression in which the novelist reveals his dimensions and visions, and that each method has its way in the revelation, it turns out that it is a moment of transition from an expression with regular connotations to an expression that employs certain methods or connotations and the reader feels that he is moving to another stage of understanding, the paradox is only carried out by the most distinguished writers and only those who are unable to employ them escape within the fabric of the text.

Keywords: paradox, levels, types, Tami Herata Abbas, literary narratives.

1. Introduction

Paradox language:

The paradox in Arabic dictionaries came as ((the name of the effect of (difference) and its triple

root (difference) and its source (difference) and difference ... In the language, unlike the plural, it is therefore a differentiation between two things, including the junction of the road, i.e. branched from which another road is bifurcated, and it is said: the difference of the thing is a paradox, and a separation, i.e. a difference and the difference of so-and-so his wife is a paradox and a parting: her and parted from her)) (i).

Through the Arabic lexicon, it indicates that the paradox means that the root of the word (difference) is the origin of each of the faa, the raa and the qaq is a correct origin, indicating the differentiation, variation and divergence between two things (ii).

The word (paradox) differed in its meanings because it shares one meaning, and it is a discrepancy in two things.

The paradox ((difference between them difference and difference by annexation: chapter: }in {which disperses every wise command} , i.e. judges and Qurna we separated him {; angels descend the difference between truth and falsehood)) (iii).

The meaning of the difference comes from, which is ((the position of the junction from the head in the sacrifice, and the difference: differentiating between two things difference until they separate and disperse, and the people parted and parted any difference from each other)) (iv).

The paradox according to this means differentiation.

Paradox idiomatically:

Paradox is one of the literary terms, as many critics and researchers in Arab and Western studies have paid attention to it, because it represents a tool that has the ability to interrogate the axes of the narrative text and penetrate into it, as it opens up multiple^v horizons for us and diverse readings.

Dr. C. Miu Meek believes that "if a man discovered in himself a raiser to trap another person in an intellectual-linguistic disorder, he would not find it better than to ask him to write down immediately a definition of paradox."^(vi)

This shows the breadth of the term, as it is not easy to find a definition or define its own in determining the paradox in all respects ^(vii).

The paradox of Brooks*^(viii) is that it is ((the perception of dissonance and ambiguity and the reconciliation of contradictions), and Dr. Nabila Ibrahim puts the definition of paradox as it is ((a rhetorical linguistic expression, based mainly on the achievement of the mental mark between words ^(ix) more than on the tonal and plastic mark).

The description of the paradox as "a systemic trick that begs for the aesthetic has formed visions and spaces and is based, in turn, on existential grandpities that stimulate reading and reveal ^(x)", and is a type of rhetorical art that depends on its structure in indirect discourse, as in puns ^(xi).

xiiIt came in the sense of: ((proving the statement in contradiction with the common opinion in a given place on the basis of a hidden consideration on this public opinion until the time of proof)) (xiii). It is also a "rhetorical formulation that expresses intent using words with the opposite meaning".

The paradox is an innate emotional expression that creates when the person spontaneously nature everything that manifests itself in itself, as well as that the Arabs knew the technique (paradox), but it did not emerge in this term, and the ancient scholars did not pay attention to it is a critical term in its new concept, the paradox came different and the variation of names in the language.

It is one of the rhetorical methods, including ((puns, reprimands, sarcasm, ridicule, exposure, fallacy, exclamation, vice versa, and slander, similar to praise and praise with similar slander)) (xiv).

Paradoxism is a technique that literature, poets and artists have employed in their literary and artistic texts, but without attention to its presence in their work (xv).

The paradox of Ibn al-Atheer in the form of exposure, he confirmed that it is the word indicative of the thing through the known, neither the real nor the figurative situation (xvi).

Al-Jahiz, who is the first to employ the phenomenon of irony in ancient literature, framed his work in the form of irony to symbolize the negative social situation prevailing there (xvii).

Al-Zamakhshari in the basis of rhetoric ((And the difference of my way differences and separated separation, if you went two roads Vastban what must be taken from them, and the way differentiate between and the inclusion of the differences of any property differentiation of it)) (xviii).

Paradox is an authentic sensory technique when the individual, it is hardly devoid of a nation of expression of what is inside of the paradox, it has an effective presence in literary works, and is the essence of human life based on the realization of what is in the mysteries of people that the world is all manifested on disharmony, contradiction and contradiction is part of the existential structure (xix), is one of the mechanisms of analysis of the artistic text, including the determination of its dimensions and levels (xx).

Arabic literature is not without paradox, which gives the recipient contemplation, interpretation and awareness of contradiction and heterogeneity, pushing him to look and know what is hidden within him from the relationships that meet within the elements and the disharmony and consistency in themxxi.

The paradox was pronounced in idiomatic dictionaries several definitions, it came in the dictionary of literary terms means that it is a contradiction or heterogeneity apparent superficial does not soon show its truth, it is of special value in judgment, because it is a poetic language and not only of the improvers Badi'i, trying to prove the contradictory opinion instead of the common opinion in a particular situation, it is a deep opinion hidden on the apparent public opinion (xxii).

Paradox is ((expressive and pictorial structure of various manifestations and rhythmic, semantic and compositional levels used as a technical method and a stylistic means that gives the recipient literary pleasure to deepen his poetic sense, by revealing the unusual relationship of contradiction between the common reference present or absent and the creative private vision)). (xxiii)

The paradox indicates in the artistic text as ((strategy of saying critical irony, which is actually an expression of an aggressive position, but an indirect expression based on puns, and paradox

is a way to deceive the vibe, as it constitutes a rhetorical forms that resemble metaphor in the dual significance, the paradox often eludes censorship that it is used on the surface to say the prevailing system itself, but it carries with it a contrast to it, and the paradox is used in the end. When all means of persuasion fail, arguments are consumed, and objective criticism is achieved, then paradox remains the only path open to testing))(xxiv).

The paradox is a rhetorical technique based on contradiction and highlighting the meaning of the subconscious is apparent in contradiction with the apparent meaning, and this phenomenon requires a deep mental effort to reach the semantic connotations in the meaning, and that the disclosure of the superficial meaning and the meaning of the subconscious within the text, and that the meaning depends on the verbal paradox and the paradox of the context of the situation (xxv)

The recipient's mental follow-up in reading the text causes a reversal of what he is used to and breaks the horizon of expectation (xxvi).

It has a dazzling and attractive style for the recipient, and that it has roots in ancient Arab criticism, not modern and then its innovation is extended, and the paradox in daily life in which the contradiction and contradiction needs to reflect on the decipherment of the hidden textual related (xxvii) The manifestation of diverse connotations gives life with continuous renewal.

The term paradox in which philosophy and rhetoric overlap, it is ((not just a rhetorical or aesthetic means of poetic text, and wherever it is besides that means as close as possible to philosophy, expose to intensify and illuminate, and demolish to build, and laugh to cry, and whisper to scream, and doubt to be sure)) (xxviii).

The paradox is clear to have a philosophical view that reflects to us the dual vision of the reality of life, including the conflict in life and death and what is immortal, mortal, familiar and imagined, it embodies the phenomenon of existentialism before it is a rhetorical method (xxix), as we find that the owner of the paradox says something but in fact wants something else completely different to the fact that things are as they seem, and does not feel that it is a completely different reality, as the paradox requires an antithesis or dissonance between truth and appearance , and is most pronounced when the antagonism intensifiesxxx.

The paradox appears in literature in many types ((it is in poetry appear in the contrast between vocabulary and style interview in different contexts, and in the moral interview between the apparent things and the interior, and sometimes resort to irony in revealing the interior of the hidden text, and in the play comes the paradox in the form of comedy or tragic flared up to emotions and ideas and intersect, may laugh paradox tragedy, and may cry ironically. (xxx)

It expresses heterogeneity and contradiction, and it causes the difference in the levels of the text, the balance and departure from what is logical guaranteed in excites the reader and grabs his attention, and pushes the text to express its original intentions to the writer. (xxxii)

The paradox of a basic function in creative literary writings, says Freud: ((The paradox means very close to the joke, under the pleasure of comedy in the listener lags behind the internal repressed tool balance that gives life its balance or walking in a straight line, when carried seriously excessive, and lead paradox function terminological in the foundation, it is similar to

the tool of balance that gives the literary text an aesthetic dimension through readings, which vary according to the nature of the reader))(xxxiii).

A paradox characterized by brevity, condensation and high precisionxxxiv, which contributes to the event with great impact and minimal means, and whose focus on the essence of words and phrasesxxxv is far from excesses and prolongations.

It is a technique that is not only decorative within the literary text, but also penetrates into the depths of the literary text and performs several tasks, including attracting the attention of the recipient and motivating him to analyze and interpret and enrich between the lines of phrases to discover the hidden secrets of the text and its relationships (xxxvi).

The paradox sanctifies the text, giving the recipient to penetrate into the contents of the author's vision and giving him direct emotion within the words, as the work loses the value of creativity (xxxvii), the function of the paradox aims to achieve a balance between the folds of the text revealed from the heterogeneity that causes sarcasm and ridiculexxxviii.

The paradoxical technique maker must have features, including the artistic aspect required by the text within the work, the speed of the axiom, the cognitive-cultural factor, and the subjective, philosophical and existential relationship that links the relationship between the soul and the worldxxxix.

The recipient in the paradoxical phenomenon must be aware of the literary text and the work of the paradox in a certain way and reveals aspects of life different from it, as well as the same familiarity in reading complex and ambiguous texts, the language text is the basis of the relationship of the recipient and the text that is formed by the arrival of the goal sent by the owner of the paradox (xl).

The recipient of the paradox requires that he have knowledge of repetition – reading the paradox kills it, so that its importance is realized from the first reading and its effectiveness and effect are complicated when the reading is repeated (xli).

The irony of the ancient Arabs is that what Muhammad al-Abd confirmed in his book (The Qur'anic Paradox) says: ((I did not find what happened in my hands from ancient Arabic sources: linguistic and rhetorical, who mentioned the term paradox)) (xlii).

The paradox found its course within diverse literary texts across multiple semantic reservoirsxlili.

It is a Western term that Arabic did not know, and did not enter its study until recently through translation. (xliv)

The paradox has been defined by Western scholars that it is an artistic term that carries within it an apparent meaning and a hidden meaning, the studies varied around it, including (Schlegel) defined it as ((a form of antithesis, and Miwick sees it: saying something without saying the truth, as the paradox came when Roland Barthes that they doubts turn into the required writing into anxiety, this concern shows the symbols and diversity of semantics and the list that the bearer of these definitions show us that the paradox is a stylistic technique with diverse meanings and different purposes based on Ambiguity and ambiguity (xlv).

Paradox in the West Many literary names have appeared in writing about the paradox in Western literature, including Sophocles, Aeschylus, Shakespeare and others (xlvii).

It is a scientific term that appeared in the West, and preliminary studies indicate that the maker of its evidence in the West was the philosopher (Socrates) when reaching his secrets to their poetry of ignorance, knowledge and awareness of knowledge, its truth and their humble constants (xlvii).

For the Arab modernists, the arts and methods of paradox have become doors through which the modern Arabs resort to communicate their intentions and objectives within the construction of their various literary texts, which took upon themselves the task of writing in this. (xlviii)

It is a literary, realistic and suggestive means in the process of creating a literary text and penetrating into the depths of others to know their contents, intentions and ideas to readers and recipients, and the paradox is a symbolic message between the author who works to employ the purposes and purposes within the language and the recipient who performs the task of revealing and showing the task of paradox (xlix).

Paradoxically, it is ⁽ⁱ⁾ not so much "the abolition of an apparent meaning in favour of a distant meaning, as it is a vision of both meanings, in one moment."

Hence, critics' definitions of the term paradox are clear as a systematic trick, and a linguistic artistic technique and is one of the types of rhetorical arts based on two structures of contradiction contradiction,

The first we find in the superficial apparent structure and the second in the hidden implicit structure and embodied by the deep structure within the text, and by which the paradox occurs, and the paradox represents the signifier of the meaning and hides the meaning of another contradictory with it, so this connotation is hidden, which expresses the origin and truth of the hadith and the text remains ambiguous, so the sender's intention is represented,

This is only evident through the context of the text with intellectual and cultural dimensions associated between the producer of the talk and its reader, as the paradox is not in the narrative text without being consumed by an entire text.

The existence of three elements depends on the paradox, and the superficial meaning and the meaning of the esoteric is realized only by the conscious reader, namely (novelist) maker of paradox, and the literary text, and the reproduction of the text through the conscious reader and is called the victim of paradox. ⁽ⁱⁱ⁾

At a time when the types of paradox varied with the multiplicity of destinations to study the concept of paradox, and some of them divided it at the level of its degree, and others in its methods and methods and the impact of its subject, so the reader has difficulty knowing all these types. ⁽ⁱⁱⁱ⁾

Paradoxism is of various kinds, including verbal paradox and posture paradox ⁽ⁱⁱⁱⁱ⁾, and there are other types of dramatic, pictorial, ironic, rhetorical and romantic paradox. (liv)

Paradox objectives:

The employment of paradox within the creative text is achieved in the objectives of which ((surprise the reader to arouse his attention, motivate the reader to reflect and activate his thought on the subject of paradox, and give the reader a sense of discovery, showing in its scope the hidden relationships that controlled the text, and then prevent him from getting excited directly quickly)).^(lv)

The intentionality of paradox is important in literature; ((it essentially reflects through the conflict between the subject, the subject, life and death inside and outside, because it reflects the double vision of life))^(lvi).

The goal of the paradox is a weapon of attack like a curtain that reveals what the writer hides behind his intentions, as the paradox aims to bring out what is mixed in his heart to see his side of the contradictions and issues that raise him. De defines paradox as ((lack of paradox or difference leads to the absence of conflict or entanglement, which in turn leads to the absence or weakness of movement)).^(lvii)

Nasser Shabana says: ((The linguistic deviation leads the structure to be a stable and multi-semantic elusive consciousness, which in this sense prevents the reader from wider powers to identify according to his awareness of the size of the paradox))^(lviii).

There is no doubt that the existence of two levels of meaning in the same expression not only rises at the verbal level of (lix) performance, but also includes other non-verbal things such as: abstract ideas, situations, times, places and forms.

The phenomenon of irony gives the creative text suggestions and indications of artistic semantics, and it is one of the main elements in the paradox, the irony has the ability to code the elusive phrases and attract attention with the ability of the metaphorical language from them as well as that irony generates the text interpretation and reflection and multiplicity and diversification of the significance and contents to make it more standard and rich, as well as create blink and excitement and suspense and provide some images and ideas to make the plot more influential in the self (lx).

The meaning intended to be sent to the recipient within the artistic text is understood through the significance of the word, so the reader looks at the meaning from his own point of view and interprets it, the paradox thus achieves effectiveness, excitement and attention, so that ((an old approach and that knew the developments of adhesive with the development of language, society, thought, metaphor and other formulas that combine with the linguistic and social context)) (lxi).

This term is one of the breadths of literary critical studies, so Nabila Ibrahim defines it as ((a skilled and intelligent linguistic game between two parties: the maker of the paradox and the reader in a way in which the maker of the paradox presents the text in a way that provokes the reader and invites him to reject it in its literal sense, in favor of the hidden meaning, which is often the opposite meaning)) (lxii).

Through the technique of paradox, we see the ability and innocence of the author to present a new and diverse vision within the artistic text through ((the use of language in a way that carries

an inner meaning directed to the people addressed or concerned with acceptance)) (lxiii).

The paradox needs deep reflection and reflection to know the reader of the text to catch up with the intended meaning, as well as Qais Hamza Al-Khafaji, who defined it as ((expressive and pictorial structure of various manifestations and distinct reversal at the rhythmic, semantic and compositional levels, used as a technical method and a stylistic means to give the recipient literary pleasure and to deepen his poetic sense by revealing the unusual contrast relationship between the common reference present or reader and the creative private vision))(lxiv).

It can be counted as "a critical expression that presents a negative feature that is exaggerated or exaggerated or perhaps a palliative tool".(lxv)

It manifests itself in the manifestation of truth, that is, the world in essence holds the opposite, and it is only the position of the two extremes in the context of speech that is able to perceive its conflicting totality⁹ (lxvi).

Therefore, the paradox is a creative literary artistic method that shows us the skill of the writer in employing the language of poetry using deep semantics and mechanisms in the artistic text intended to influence and pay attention to the reader's vision of the text and to know the perception of the hidden hidden meaning of the apparent and clear meaning, and it is represented in a point of interaction and communication between the reader and the author on this matter.

Two connotations of paradox, a clear superficial phenomenon and a deep, hidden connotation, show us the intentionality of the creator to communicate ideas and the intended meaning (lxvii).

It is an effective and authentic formal element in the literary arts in general, and it charges with artistic creative power that transfers to the recipient from the limits of the reassuring delivery to a sudden delivery in breaking the horizon of the reader's expectation (lxviii).

We must touch on the mechanisms of the paradox technique, as they are many and countless, and we try to stand on some of them, including:

(Antonym) The paradox contrast contrast to us correspond to the semantics within the context of the text, that each indication carries its own meaning with a certain intention, if described be unlike another connotation, it is ((mention of the thing and against it collected by the word understanding no meaning)) (lxix)

As for (contradiction) is one of the mechanisms of paradox within the creative text through the presence of two positions, one of which contradicts the other be two deep hidden meanings and superficial apparent meaning, which is intended to contradict here that ((the difference of the two issues positively or negatively, so that requires for itself the sincerity of one and the lie of the other))(lxx).

The contradiction is present in the folds of the text, and is an essential element in the paradox, the recipient in turn reveals it, because the text implants in the mind of the reader a tendency of doubt and uncertainty to go out to a new pattern and break that prevailing stereotype, the owner of the paradox rotates the event and directs it.

Thus, ((this contradiction is achieved at the level of the text, for the purpose of two levels of

textual coherence containing tension between them, so that the first level establishes something that may be a common thought or a firm belief, and perhaps the addressee believes that it is the only certainty, while the second level establishes a new interpretation or other possible possibility that consists different from what is prevailing or what is complex)) (lxxi).

As for (conversion), this mechanism appears through transformations or changes that occur in certain facts that the author abandons and others to new different situations, and is ((such as the transformation of the significance from positive to negative, or be negative and then turn into positive)) (lxxii).

Also, (difference) means that ((different meanings; because when things are similar, they lose their significance ... Man, no matter how different he claims, can live only through what he separates.lxxiii

The author tries to single out what authors are accustomed to and to appear creatively through creative differentiation within the textual context of semantics and meanings, the difference creates differentiation whenever it is resolved.

Levels of paradox:

Paradox has levels of compositional or contextual, because it has a dominant structure on literary works:

1. Synthetic paradox:

The synthetic semantic antagonism in the text appears to us through the structure of the composition, which is on two beats:

A. The antagonism arises within the composition of the one, that is, between two opposite features of the same composition and the assembly of the antagonism arising within the structures of the text is the one that constitutes a semantic paradox.

B. The antagonism arises by measuring structures to each other, that is, between one structure and another within the text.

2. Contextual paradox:

It is the one that we perceive only from the context of the text as a whole to know its dimensions and suggestionslxxiv.

Three elements are interactive in the slide in which a phenomenon occurs with the paradox of the text sender, the text addressee, and the external addressee (the receiver).

Segment sender virtual level

addressee script

Chip Deep Level Sender

External Sender (Receiver)

Paradoxically, the closest technique of equilibrium is opposites(lxxv).

Types of paradox:

Literature includes discordant means, including in literary works that aim to reach something, since the paradox ((literature, it involves a permanent dialectical interaction between objectivity and subjectivity, between the appearance of life and the reality of art, and between the presence of the author in each part of his work a refreshing creative element, and between his elevation above his work as an objective advancer)) (lxxvi).

The paradox may be represented in different forms and patterns to seek pity after the paradox behind its formation within the structure of the text of a dramatic nature.

Paradox has been divided in contemporary studies into many types that are difficult to take note of all of them, because of the diversity of scholars in terms of the sections of the paradox, and some of them divided the basis on its methods and methods, and some of them the strength of its influence, interaction and topics (lxxvii), several divisions, including paradox, context, verbal, dramatic, kinetic, sarcasm, presence, absence, irony and others. (lxxviii)

Among the paradoxical types, including: _

1. Paradox of position:

It is considered ((all the unexpected actions that come by the personality that is not appropriate for her or her society or her ambition enters the door of the paradox of the situation)) (lxxix). be a behavioral paradox that is not achieved with the norms of society, and is intended ((contradiction between the actions of the character and what is drawn for her from the outside at a certain moment)). (lxxx)

The paradox of the situation is a matter of social and intellectual dimensions, sometimes philosophical with a tragic pattern, and the most prominent forms are: romance, events, drama and the paradox of dissonance, including ironic, simple and space-time (lxxxi).

The paradox of attitude is about ((what is inside and what is outside the boundaries of the text))(lxxxii).

Paradox by tracing within the textual context that includes the structure of the paradox within it and is formed by ((linguistic context, the context of the denominator or the communicative position, and the historical context or context outside the text)). (lxxxiii)

The writer's vision of the objects and assets around him is within the construction of the literary text, so the paradox appears in accordance with its purposes and objectives and revealed in the hands of the reader (lxxxiv).

It depends on the pronunciation and meaning of any (signifier and signifier) within the structure of the narrative text that the recipient knows what includes the internal text of the character, the reader is aware of the fate that will be talked about.

The paradox increases when the character shares with the reader the awareness of the awareness of the ignorance of the character, if there must be three factors within the paradox (tension, ignorance of the personality, and the reader's complete awareness). (lxxxv)

It thus (lxxxvi) reveals to us the paradox of the graphic beyond the apparent language, and there was no familiar meaning on the measure of the old, and raises unprecedented intellectual issues

in a charming language, and the wisdom to confuse times and places and the correspondence of the senses, and the loss of presence and absence, and give a new novel about nature and others in a different way.

The paradox of the situation has a significance ((that the paradox accommodates an integrated position that embodies the relationship of the speaking self or the subject spoken about with the surrounding environment or others who are full of it at a specific time and place ... Whether the paradox spreads or shrinks, it has the capacity to absorb everything that occurs in its sphere of influence, attitudes and conditions (lxxxvii).

They differ from the paradox of verbal and paradox context based on the situation and the meaning of the event does not include the owner of the paradox necessarily, quite the opposite of the verbal paradox, must be available the owner of the paradox that creates and intended its end intentionally completely, the paradox of the situation is not intentional but need to focus depends on the victim that is born in the event of the event of vanity, innocence and naivety make it a comical, philosophical and tragic function .(lxxxviii)

The paradox of attitude produces through a given situation several features that are formed in (lxxxix):

1. The paradox of the situation calls for two people, one of whom is a weak personality, which is the victim, and the other is strong, which serves as an observer of the paradox, whether this personality is a human being or is another force.
2. Whoever represents the status of observer of the paradox should be on a high degree of impartiality in terms of pretending not to know what will happen in the future, as he watches and observes events from the outside.
3. The paradox of the situation is more detailed than the paradox of the verbal, because it is based on issues with a philosophy and a tragic and meager aspect of his right to raise them within the textxc.
4. The contextual paradox of the situation is represented in its method of knowing the adult mentality through a distance from complexity and ambiguity and the inattention of the victim to the oppositexci.
5. The observer does not show the reader the paradox that he is contradictory in not knowing (the paradoxical victim) that she is a party manipulated by the other party or in her lack of awareness of the prevention of this (xcii).

The story of the short hibernation cycle we find a paradox in the meaning of the text by saying:

(We are breeding for your fierce wars and then your fearsome institutions have violated us so cruelly that we are walking to humiliate the heads of the heads, do you understand why we were doing that?)) The Optional Protocol to the Convention on the Elimination (xciii)

The paradox is manifested in many manifestations, related to existence, man and society, and emerges in the corners of contradiction and contradiction between elements that should have been compatible, showing us the situation contrary to its truth, where absurdity is mixed with

seriousness, and honesty with lies, and it is related in many forms to sarcasm and irony, and is based on the fact that it must make its future believe in difference and contradiction even if it was denounced at the beginning. Or in a corresponding expression based on the assumption of the necessity of agreement in the fact of disagreement

Here the paradox is evident in that the writer transforms the issue of reproduction and human reproduction from the necessity of the continuation of offspring and the pleasure of raising children and embracing children in old age, which the Creator Almighty described as the adornment of life to it is a necessity for survival in fierce wars that consume plowing and offspring, and here presents the issue of human existence, but in a way that violates the requirements of his existence and creation and perpetuates it in the language of dialogue in order to display his denunciation and refusal to control the reasons for the existence of human beings by the fabricators Wars.

In the text, the novelist embodies the paradox through the words in the text by saying:

He used to stand silent for a while, coldly examining others, and he wanted to draw attention to him as soon as his influence extended to establish a new reference.

_: All without exception to the meeting room an important seminar on smoking!

_: We are tired of your seminars, educate the groups at risk of smoking, we have a hundred bugs and bugs! Our time is tight darling...

_: Strike mean?

_: No, please, I still remember the color of your olive suit and your phone soft in my memory!!

He leaves a small office suddenly, stumbling with his indignation, scattering his papers and abandoning inside him, and another rebellious man who wanted to slap the information clerk, but hindered his crazy legislator and ignored him, giving way to his quarrelsome sentences to resolve the conflict...

_: (xciv)

We have found that the writer employed linguistic tools working to produce semantics, in an exceptional and conscious way, it was saying something, m modifies his course with one of those tools, to increase the space of extension of the space of possibilities in front of the recipient It is known that creativity when maintains the status of the language occurs that the loss of the most important conditions of creativity, and loses the characteristics of his literature, here the novelist employed the style of naïve irony, which would in some ways of writing to solve the impasse and relieve tension (giving way to the campaign quarrelsome ki Settle the dispute) either talk about the employee of the information who can not carry out orders and that slapping this employee will not come to a result and this simple employee who asks him to abide by the orders does not hinder the project crazy and then comes the paradox in (striking for trifles enjoy nonsense alone) and here turns the connotations of the cultural symposium on the dangers of smoking to what she called personal trifles from her point of view paradox embodies through which the writer moves the words from their context to a context contrary to them, when the poet takes It is sarcastic as a style to highlight the paradox.

We find the irony of the story of the missing things gave the text a high suggestive energy that has a great impact on the same novelist as he says:

(The night became a source of frustrating visions, fears and visits, that Sheikh in his secluded house and his bursa full of snakes cracking what was left of the tranquility of her soul was rebellious and unsure and perhaps she was sensing the end of all that luxury, but the voice of the Sheikh in his high tone and confident dripping a little hope in the vessel of her soul cracked:

_: Go to the night bird, a bat missing eyes and a Crow's head, burn them until they are charred, and grind everyone with the coals, a centenarian oak and a little of your blood, and put that in their soup, they will not like the smell of a woman except you, and they will remain prisoners of their eternal darkness.

A few minutes separate her from lunch time accelerated her heartbeat felt dry in her throat and fear strange wearing her being afraid that the soup would turn into a name and everything would be lost forever, but she remembered that the recipe does not contain anything that threatens their health calmed down a little and was busy preparing food)) (^{xcv}).

The paradox here begins from the writer's saying (the night has become a source of frustrating visions and fears) here are different in the meanings recognized from the connotations carried by the night of the connotations of stillness, tranquility and serenity, but here it carries the hustle and bustle of the soul and thought of the personality, so its significance mutates with a paradox that represents the exit of the words from their true significance to accommodate the paradox an integrated position that embodies the relationship of the speaking self or the subject spoken about with the surrounding environment, or others who are surrounded by it at a specific time and place... Whether the paradox spreads or shrinks, it has the ability to absorb everything that falls within its area of influence, attitudes and conditions. And here perhaps this unwanted visit or the one that turned the recipe on a fatal recipe in her imagination could be a situational paradox of what the ordinary person does. And we have a little hope dripping into the vessel of her broken soul. The breakdowns of life seem to be visible on the personality, and the verbal paradox may meet with the paradox of the situation. The soul does not carry a significant exaggeration. Life, pulse and continuity, but the big crack is an implicit death in the character's life.

(From a section of common questions in the novel of the Pope's son-in-law arises a paradox of the situation where he says:

((Pulls the rotation of the fan fixed around its center: What if we rotate around one axis without feeling it, it is not about birth and death, nor existence and nothingness, perhaps there are forces from another universe insist on shading us until we revolve a vicious circle, in the middle of an overlapping world, gates legislator for death and annihilation, and did not completely overlook the vision of philosophers nor pens researchers nor sensors scientists, the ancient Egyptians were returning themselves to another life loaded with their weapons and increased them for a long and arduous journey, and Muslims leave this world He is naked except from their shrouds, depositing their destitution and earthly oppression, dreaming of the divine promise...))(^{x cvi}).

The paradox in the first text revolves around one of the major issues that the writer usually uses in his texts, which is the existentialism of man about his existence and non-existence about his

life and death, and the paradox here combines contradictions and turns the existence of man into a contradictory issue that revolves under the influence of a moving force with all the hustle and bustle and overlapping worlds until the hole that forms the crossing to the other world to become a gateway to annihilation and death, the paradox represents the difference in the nature of the environment, idea and culture between the ancient Egyptians and Muslims who did not supply from this world Except with their coffins waiting for the divine promise, there is no arsenal of weapons to protect them or deter their fates, unlike the custom of the ancient Egyptians, whose statues to this day appear on guard for war

Cut (end) from the short hibernation cycle story in which a paradox that disrupts the reader as he says:

(The guard of the dog turned his master with his wall, and when times changed, he turned into a homeless and unclean being par excellence).^{xcvii}

The paradox emerges through the vision and thinking of the novelist has an impact on himself and that the employment of words have a high suggestive energy that opens to the significance that expresses reality by containing the text that represents the situation, the word dog guards in the house of her master and a paradox occurs in following the event because of the circumstances and changes of times has turned into a vagabond in which the connotations express the positions in the previous regime they were subject to them when the paradoxes occurred Make their act humiliating their heads vagabonds, the novelist used the element of time that is Enough to change things and transform their significance and change their positions with the progress of time comes I bright moment or blind spot in the transformations and this being who was described as loyal and performed and loved him with absolute loyalty to his master Time was enough not only for the natures or instinct of the Hawan but to change the natures of human beings who turned their vision from a dog provided services with absolute loyalty to a ferocious unclean animal .

((Walls of nightmares in the story of missing things through the employment of Baghdadi maqams because of the existence of the paradox of the textual position if he says:

They shout: Time rots in your plate, O Baghdad, leave the worms to the mud

Leave the mistakes to the skull of the past

and come to the water...) (^{xcviii}c) Para.

The text indicates from the story of the missing things the first threshold in the formation of vocabulary (walls, nightmares) indicates a semantic space for the text and that this support Baghdadi shrines that have a significance through the rotting of time in its ma'ona what it produced from the structure that rotted in the case of Baghdad and the embodiment of the current situation and what it suffers from from the paradox in the position of the text because it opens up to a paradox in the expression in a brief and intensive way that expresses the tragic situation and that life is only suitable for human worms and causes disturbance in receiving the text One of these events breaks the horizon of expectation of the reader because it is one of the priorities to represent a paradox in the text because it is significant in interpretation and enhances the reality of shock and contradiction, here we must leave the mistakes of the past and hope for the

new future.

2. Verbal paradox:

Verbal paradox is a literary style of speech that expresses the intended meaning contradictory and contrasting with the apparent true meaning (xcix).

It is the most common type of paradox, which is ((does not depart from being and does not lead two opposite meanings, one close as a result of the interpretation of the linguistic structure literally, and the other hidden contextual strains the reader in the search for and discovery)) (c).

The text is given depth, strengthening, consistency and encouragement to the reader to obscure within the mysteries of the text, to search for the actual truth of the word and to arrive at the connotations of the existence of the structure of the paradox in other words, which is independent in the mindci.

The linguistic paradox depends on the basis of ((is the paradox of the spoken expression of the intended meaning, which is necessitated by the linguistic context or the current reporting situation, the linguistic paradox discovers two things: the first is the element of concealment, and the second is the fact that the hidden in the spoken expression is intended to show)). (cii)

Accordingly, ((its linguistic formulation is paradoxical pronunciation and meaning, but is referred to other stylistic linguistic tools)). (ciii)

The verbal paradox includes the two meanings: the first is literal apparent and clear, and the second is hidden suggestive, and for this analogy with metaphor, but the verbal paradox includes a sign that directs the attention of the addressee towards the proper expression of the saying, and thus differs from the metaphor, and this sign is at the heart of the paradoxical structure, the paradox imposes on the reader its proper interpretation;(civ)

Paradoxically, it is a form of saying that is drawn into a certain meaning, that the intention is a meaning other than the meaning of the uttered that is contrary to the superficial meaning, and that it carries within its rhetorical linguistic elements and elements that sit in it the meaning of the saying (cv).

There must be a "paradox" who employs its events and intensifies them with complete intention (cvi).

One of its functions is ((condemnation, fun and protection of the speaker more than exaggerated and literal comments)) (cvii), cviiiand it also has multiple types, including the paradox of title, the paradox of pronunciation, analogy, intertextuality and slander similar to praise, (cix) and it has a significance that draws the attention of the recipient towards analysis and proper interpretation of the hadith.

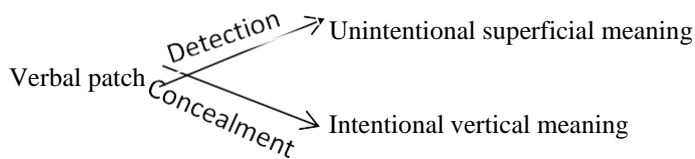
The verbal paradox is characterized by the clarity of the meaning of the contrast between the two meanings are the apparent superficial and the meaning of the hidden deep subconscious (cx).

Verbal paradox is an apparent meaning that is different from the subconscious meaning ((The verbal paradox in its simplest definition is a form of saying in which one meaning is given where it is intended for another meaning, often contrary to the apparent superficial meaning)) (cxi)

The meaning of the deep subconscious is contrary to this apparent superficial meaning that it ((The verbal paradox is the one by which the apparent meaning is clear and not characterized by ambiguity, and has an influential semantic force, and often consists of the meaning of the offensive, especially in the poetry of satire, and this paradox deliberately poet, and planned through the contrast between the appearance and the informant))(cxii), that is, the apparent meaning is clear and prominent, and there is no complexity or ambiguity, and often the meaning is to attack the opponent and mention the type One of its drawbacks, this indicates the esoteric meaning ((The verbal paradox is a change in meaning, or a change of the word from direct meaning to indirect meaning, and there must be a reversal in semantics))(cxiii).

It is ((the verbal paradox does not depart from being a function that leads to two opposite meanings, one close as a result of the interpretation of the linguistic structure literally, and the other is a hidden contextual that the reader deliberately searches for and discovers)) (cxiv).

The verbal paradox is based on the market of meaning by means of a verbal patch, this same verbal patch hides another meaning that is intended, and this means at the level of duality the technique of detection and concealment as the following form (cxv):



Paradoxically has a connotation ((in which one meaning is given while another is intended to be meaningful, often contrary to the apparent superficial meaning)) (cxvi).

Miwick said ((verbal paradox is a coup in semantics)) (cxvii) occurs to the reader disorder in following the sequence of events of the text, and he finds there is a heterogeneity in the text,

When ((The apparent significance reflects the issue, and the reader feels the contrast between the building and the meaning, and here the reader passes a sharp duality between the word and the meaning)) (cxviii).

The task of paradox is to search for the intentionality of the writer in that word, to show the meaning hidden within it, hidden behind the words that indicate it (cxix).

The entry of literature into the stage of the imaginary and gain him a stage of ambiguity and paradox of narrative discourse, this entry makes him in a state of continuous reception, because of this narrative discourse, which is ((make the meanings thirsty in the same reader, he feels while reading that he touches them at the same time)) (cxx).

This is what the paradox does in the investigation of the text's aberration, semantics, evasiveness and suggestion (cxxi).

The paradox is born in the same novelist expresses ((a certain psychological, mental and cultural position)) (cxxii), as the writer's representation within the text of the paradox according to the circumstances, attitudes, contradictions and different visions and ideas reality.

The novelist's employment of paradox in his speech was found on a renewed and continuous

creation far from what is familiar to him within his words and phrases, which achieves with him an impact and communication in the mind of the reader (cxxxiii).

It is a suggestive message that is encoded between the writer and the reader who works in the packaging of his various purposes and objectives. (cxxxiv)

Paradoxical has a power of subjective and social influence within the literary text.

The paradox is that it has ((artistic vision and poetic language glowing and explosive for the familiar, pioneering, fossilized and false)) (cxxv), and is a kind of aesthetic adventure within the textual discourse by entering inside it and penetrates the world of reception, reflection and interpretation to reveal those deep hidden meanings far from the grandfather of the trader in another world strange unreal, strange and amazing (cxxvi), and then rushes the recipient to collude with ((what violates his logic and temporarily abandon his critical sense and acceptance to enter the artistic game)) The Optional Protocol to the Convention on the Elimination (cxxvii)

The paradox creates a state of surprise and wonder in the reader while reading to break the expectations of the horizon of reception, that it is a change from the writer's vision of the aspects according to the vision of the frequent interior.

The novelist in his use of the linguistic context came words and images opposing within it ((out words of their meanings lexical degenerate to a context explode dozens of meanings, as in the linguistic context breathes words and pulsates life)) (cxxxviii).

We find a number of questions within the textual context due to the unfamiliar relationships between things according to the general contradictory position of the living reality.

From the passage (before the rain) came a verbal paradox of a performance technique similar to what we read in the story (After the precipitation) by saying:

((Faleh Lamarmad) became close to the pulpit and could no longer bear the pressure of that question that fermented and rotted inside him and drew the attention of the worshippers: What happens if it does not rain, sir? The madman swept the ranks of the worshippers and shouted: It will rain ... Rain It's definitely going to rain.

The planes dropped their cargo on the stores of equipment and camouflaged missiles and violently hit the security and intelligence services and services, this was a pattern of different relief that may have paved the way for the arrival of those implicit wishes that wore the obligation of prayer (cxxxix).

Emanates the vision of the novelist has an impact on himself and give a high ability to enhance ideas realistic to highlight its significance by containing the text here novelist The word (rain) does not mean the rain that falls on us, but the bombing that was thrown on the city space from the missiles and their load of equipment and unloaded on the city, so the paradox of textual words with a hidden meaning occurs The purpose of it is to deliver the intentionality of the impact of the reader, the novelist revolves around a number of grinding wars suffered by humans The event depicts these events realistically, but it does not It is devoid of an implicit paradox that helps him to create suspense and remove familiarity when the recipient The character when you pronounce verbal connotations in the usual misplaced will rain and people have always waited for the rain

carrying with it the significance and good news and détente or the omens of hope at the height of the event but it rained and in the atom of the rising event but it rained did not carry with it good at all, but carried the killing and displacement rained a barrage of aircraft and missile loads The irony was evident in his saying that it was a pattern of different relief paved the way for his arrival wishes The implication that wore the obligation of prayer, and that the verbal paradox within the text arises ((from the fact that Dal leads two opposite meanings: the first is a clear literal meaning, and the second is a hidden contextual meaning, and here the paradox approaches metaphor and metaphor, and both are in fact a structure with a dual significance, but the paradox besides the fact that the second meaning is the opposite of the first, includes a relationship that directs the attention of the addressee towards the proper interpretation of the saying))(^{cxxx}).

We also find a verbal paradox in the story (The Missing Things) embodies the Iraqi situation through the indicative vocabulary, as he says:

((The lights are still far away and nothing illuminates the darkness of this road except the tiny thread of light falling from the sky, he sometimes stumbles with small pits and is surprised by a thin wire that wraps around his feet, and his heart is troubled and his mouth is proud, and when he unpacks it from his legs, he breathes deeply: it is just a wire thrown on the road and these are pure dead, the living have stabbed, so can death wake up, their bodies have crumbled under that black depth, well... Wake up, O dead!! The drum gets louder.... Blood.... Blood... Wake up...!!)) (^{cxxxi}).

In this text, the paradox emerges to us through the words that the novelist interacted with to the reader and made there a paradox on the heart of the equation tongue (the dead and the living) and it is an influential sign in the implementation of the task of the dead to awaken the living Stop the dead is a strange event that occurs There is a paradox for the reader when reading the text and analyzing the event and what makes the living wake up to face their fate and the equality that they are exposed to as happened in the dead as a result of early death they have here calls them the dead There was a paradox between the dead that death Do not wake up from that, it means here the dead are the living occurred a paradox in the word between the dead and the living, the dialogue is not for the dead, but for the living who are on the ground wake up to face their fate and what they are exposed to and change their lives that they live here the sound of the drum rises more to achieve awakening and rise and alert, in addition to that in the paradox ((must be the apparent meaning of strength and offense but be transparent to the point of fading))(^{cxxxii}).

From the passage (there are those who respond) in his story (the missing things) the novelist embodied the paradoxes in the vocabulary to clarify what is inside him says:

((The night defrauds the summer days, cuts the last hours from them, spreads the rug of his knife and breathes the last of his cold breaths, does so with exaggerated lightning, passes thin batches of cold air, apologizes for the rudeness of his other half, only then the tissues of the bodies that are curled on the roofs of houses escaping from the furnace of the rooms to allow the dreams flying around the heads to land in their stations, but my dreams are never hanging there, clinging to their circles..)(^{cxxxiii}c) Para.

The text opens to its paradox based on a brief change and intensive by saying (deceiving the night on the summer days) here is a change in disorder in receiving the text when the reader

reads the night frauds appear here paradox on the summer days explains the emotional position that lived by the novelist to break the expectation and stylistic paradox on which the text is built. (cxxxiv)

In (The Story of Missing Things) we find words that do not fit with the context of the text to make a paradox in the mind of the reader by saying:

((Time shadow earth crumbles and leaks in a way that was not accustomed before, seemed days lukewarm and short and nights violated by sunlight quickly, and remained those dreamy feelings that impart long nights air-conditioned on his remote planet pain can not get rid of it, and we find when Miwick paradox is (a coup in the significance) (cxxxv), between two words occurred a verbal paradox in the significance of words.

The text indicates the paradox of the story of missing things embodies the verbal paradox in the words of which the novelist proceeds through the technical paradox and deliver to the reader through the context of the text contrast was here the word nights violated by sunlight quickly must be employed instead of the word day violated by sunlight quickly happened here paradox of the reader in contradiction between the night and collapsed and included within the textual context Vlmvrfqh verbal that it ((style of speech or way of expression be the intended meaning, where contrary to the apparent meaning))(cxxxvi) .

Here, it violates the superficial meaning of the hidden meaning implicit, the word in its meaning context (daytime) is contrary to the word (nights) that appeared in the text, the novelist launched by the word and wants them to contradict and contrast, their existence is not consistent with the textual context, in the verbal paradox, the novelist formulated intentionally and pre-planned so that it is easier for the reader to know it to realize its purpose and significance and other than the paradox of the situation The reader needs to analyze and deduce knows what the text implies of philosophical and emotional dimensions and search in the threads to know the intended meaning What is hidden in it^{cxxxvii} is evident through the text (to highlight the contradiction between two opposite parties with a kind of contradiction).^{cxxxviii}

From the passage (Loss) in his story (The Short Hibernation Cycle), the novelist reveals his vision of the magnitude of the misery and fear he feels by saying:

((The Sidr tree mediated the courtyard of our old house, we used to pick up its ripe fruits at the beginning of the morning, and wash our dead with the infusion of its leaves at the sacrifice, and when Webs grew old, we made from its blessed trunk pulps for poor mosques)).(cxxxix)

In this text, the novelist does not want the prominent meaning that what he wants is deeper and hidden significance signed on the same reader in the text of a great suggestive energy charged with interpretation linked to the context of social, political and cultural, we find in the story of the short cycle of hibernation here is the meaning of the indication of the life that was lived by the people when it was a bright life in the text and also occurred a verbal paradox embodies the contradiction between the words life and death after the occurrence in the section (loss).

The narrator wanted in this section, to highlight the extent of the paradox carried by (Sidr tree), which carries its connotations religious, scientific, and popular, we find at the beginning of the passage refers to life through the gift of fruits, thus contrasting with the significance of radiance

carried by the morning, on the contrary of its second connotations associated with death, by saying (and wash our dead with the infusion of its leaves..), down to the final yipas, which turns it from a green nature, With shades and lush fruits, to dead trunks, the paradox emerged through the connotations of death and life carried by that tree, so the paradox appeared here through the contrast of words that are based on the reproduction of words and to make them different images to give the recipient an imaginary aesthetic dimension radiating in his cxl minds.

In his story (The Short Hibernation Cycle) we find his paradox to express the reality of man and what he suffers from in this age by saying:

(When they realized their cosmic removals, they preferred to lurk one another, and death went on to gnaw something of it whenever the opportunity came, while life was preoccupied with the darning of the places of ^{cxli}its fangs).

In this text, the novelist embodied what is meant by the meanings of semantic dimensions and highlight the extent of the verbal paradox between death and life, so we find it in the section refers to death, which nibbles the souls and destroys them little by little, all and what passed in itself from despair and fear of another side indicating life in its luster with significance and brightness and bright nature in their lives, so there was a verbal paradox between (death went on biting something of them whenever the opportunity came) so there was an indication of the comparison of the situation Which the individual lives from contradiction and change in his religious, psychological and social conditions have a clear impact commensurate with what he feels in his latencies (life was preoccupied with the atresia of the places of his fangs) the (the verbal paradox is the change in meaning or change the word from the meaning of direct to indirect meaning and must occur a coup in the semantics) and this is evident in the text through contradictory words.(cxlii)

She concluded by saying that the paradox with its diverse linguistic tools in the narrative text intended to meditate on the search for semantic intention in the contextual structure, the paradox of dialogue is the result of a change that lies between two different structures in which the horizons and dimensions transfer the reader from one form to another contradictory form and lead the paradox to the novelist's openings to his own position and that it is at the level of performance and it is automated and an achievement that moves away from the walls of meaning.

It is clear from this that the paradox is a weapon of attack like a curtain that reveals what the writer hides behind his intentions, as the paradox aims to bring out what is mixed in his heart to see his side of the contradictions and issues that raise him.

2. Research findings:

This study presents the poetry of paradox in the narratives of Tami Harata Abbas according to a set of narrative texts and the study reached a number of results throughout its research:

We conclude from the above that the poetry of the paradox has a large share of novelist interest, and we note that the paradox was not limited to one purpose, but employed it in many purposes, because of its meanings and human wisdom that enhances the meaning of the narrative text that

the novelist wanted to highlight, as well as have an impact on the same recipient evidence of the novelist's culture and his wide knowledge and weaving images to deliver His ideas to the hearers Hence formed a difference relationship in the novelist's literary culture, and that the paradox is a tool aslope shared by both the reader and the novelist, they employed this game in their texts and was able to decipher the bonds of language and employ it for its topics and achieve its purposes, which pour into the diverse as a result of conflicts, events and facts The same novelist crisis according to the transformations and encodings that occurred in his reality and this is what was manifested in the narrative texts ATami Harata has sorted it out and expresses his subjective attitudes and is often related to the social and political space he sought to achieve within the context.

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