The Miraculous Patterns of the Event in the Heritage Text of Selected Folk Tales by the Novelist Ahmed Ziad Muhabik

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Abstracts

We are trying to show the importance of the event patterns and their presence in the wondrous Shuaibi story as a traditional structural form that has its place and manifestations in the literary narrative. It is also considered a suggestive and indicative product of the writer's imagination, which uses the everyday variable and formulates it in a way different from what it is to show us an interesting miraculous story.

Folk tales in general, and the book "Folk Tales" specifically, play a significant role in preserving popular heritage. These tales are transmitted through a chain of narrators or from one storyteller to a group of narrators. Each narrator has their language and method of conveying the story without strict adherence to the original, aiming to reconstruct it according to the situation based on the prominent elements of the tale highlighted by that situation or element. The tale may serve purposes such as entertainment, moral teaching, wisdom, putting children to sleep, or news, or it may involve a miraculous dimension built on the extraordinary and unreal.

Keywords: Folk Tales, Narrative Structure, Imagination and Tradition.

1. Introduction

The folk tale is considered a folkloric material, which was created spontaneously by several people, but it gained great acceptance among the people and these folk tales became part of their inheritance. What is considered an important touchstone in these tales are circulation and heritage, meaning that these materials must be They may be circulated, and may be famous. These materials (folk tales) may have literary relations, written down in some form, and may extend their influence in cultural circles or the literary heritage" (Al-Antil, 1965, p. 67).

The event occupies an important and advanced position in the narrative text among the other narrative elements represented by characters, time and place, but its importance comes from its association with these elements, the development of the event can only be achieved if it is

associated with active personalities, and a specific time and place, and the choice fell on the heritage text (folk tales).

To become part of the folkloric heritage, stories must be transmitted across generations in human memory, making them a cultural legacy passed down through the ages. This was the endeavour of Dr Ahmad Ziad Muhabik in his book "Folk Tales," where he documented some of the heritage from "the history of Aleppo and the Levant, as well as the history of the Arab region in Asia and Egypt, considering the intertwined history of these regions. Not only that, but also many customs, traditions, and the conditions of kings, princes, and common folk" (Researchers, 2004, p. 16).

The author's aim in this article was to document what must be preserved from this cultural heritage to make a valuable contribution to its preservation. The goal was not merely to revive folk tales but to document them to prevent their loss and oblivion. By documenting these tales in his book, he provided a rich resource for scholars, allowing them to explore the tales of various Arab peoples, which could be employed in their research in modern and innovative ways.

Although these tales might seem unsuitable for our contemporary era, this does not preclude their documentation and preservation due to their significant importance and urgent necessity for being recorded as a cultural heritage that represents a part of the history of these peoples (Muhabik, 1999, pp. 6, 545).

Some modern studies, including narrative studies, have endeavoured to examine ancient Arabic heritage and attempt to re-read it through the lens of contemporary critical terms. This study is an effort to elucidate the structure and pattern of the miraculous event in a collection of folk tales by Dr Muhabik. The construction of the event and its narration are the most noteworthy aspects of folk tales.

It is worth mentioning that the Russian formalist Boris Tomashevsky was a pioneer in explaining the dual nature of event arrangement in his study "Theory of Themes," where he distinguished between the "Fabula," which is a set of events that constitute the primary material of the story and follows a logical cause-and-effect sequence, and the "sjuzet," or the narrated story, which involves disrupting the logical sequence of events in the literary work (Qasrawi, 2002, p. 40).

Russian formalism differentiates between the actual events of the story that occur in a specific time and place, following a logical chronological order, and the written text where the story is presented with all its gaps, pauses, jumps, omissions, and reorganization of events. Thus, the research is titled "The Miraculous Patterns of Events in the Heritage Text: Folk Tales by Ahmad Ziad Muhabik."

This highlights the literary skill of the storyteller in weaving and shaping events between reality and fantasy, leading to connotations of wonder and amazement that elevate the artistic work to its peak through the freedom of depicting narrative elements. Therefore, this research aims to answer the following questions:

• What is the importance of the miraculous and event patterns within the heritage text?

• How did Ahmed Ziyad Mohabek build his events into popular tales?

• Did the construction of the event in miraculous tales follow one format or more than one format?

The objectives of the study are:

•   An attempt to clarify the structure and format of the miraculous event in a collection of popular tales by Dr. Ahmed Ziyad Mahbek.

•   Introducing these forms of heritage texts for documentation and revival because of their importance that is almost forgotten at present and benefiting from them in the study of fantastic literature.

2. Literature Review and Method:

Among the studies discussing folk tales is the work of Al-Shadhli, Mustafa (2009), titled "The Folk Tale in the Mediterranean," published in the electronic version of the magazine *Popular Culture*. This study aimed to understand the concept of folk tales in Mediterranean countries and the main types of oral traditions prevalent in these regions. It explored the mythological or social themes embedded in folk tales by presenting some examples and examining the most significant changes and their impact on folk tales.

The study concluded that the folk tale is a form of popular expression and a part of the broader field known as oral literature. It determined that the folk tale is a fictional prose story involving simple or extraordinary events and occurrences.

Among the research related to the format of the event is the study of Al-Khafaji researcher, Ali Qais (2019): Event Patterns in the Poetry of Mahyar Al-Dailami (d. 428 AH), Journal of the College of Basic Education for Educational and Human Sciences, University of Babylon. The choice fell on the Abbasid poet Mahyar Al-Dailami (d. 428 AH); Because his poetry is rich in stories that are almost similar to modern stories in terms of the structure of their events.

Methodologically, the research followed the structural approach that suits the miraculous discourse. It also relied on the mechanisms of inductive analysis of the folk tale, relying on narrative analysis according to modern critical data that breaks down the text according to the event and the general form of the story, away from everything related to the writer. This type of study gives the researcher important dimensions. To expand the scope of the text.

Discussions and review of scientific material:

Before delving into the structural patterns of the event in the aforementioned heritage texts, it is necessary to shed light on the concepts of the miraculous, the event, and the pattern, as they are considered the basic foundation from which the research begins.

The miraculous: Most studies and research have come to view the term miraculous as an eloquent way to express all writing that includes the destruction of the static of the fixed natural world, and includes objects and phenomena that mimic supernatural secrets without any brakes (Allawi, 2011, p. 265), and perhaps the first modern critical works that She specialized in the subject of the miraculous and reading it as "a category of literature or a literary genre" (Todorov, 1993, p.

27), requiring awareness of "a distinct language and themes that explore the unknown and expand the circle of literature" (Al-Anazi, 2011, p. 10).

In the book translated by Al-Siddiq Bou Allam, titled *Introduction to Fantastic Literature* by the well-known critic Tzvetan Todorov, Todorov is credited with defining the concept of the fantastic. Before his attempts, there were efforts such as Vladimir Propp's work in *Russian Fairy Tales* and other studies that tracked the fantastical imagination. Similarly, subsequent efforts remain open to researchers (Lafteh, 2013, pp. 19-20). The researcher believes that the fantastic is a literary or oral proposition that the writer integrates into any literary genre. Its unconventionality correlates directly with the reader's hesitation or confusion, providing a measure of the fantastical. Its presence in the narrative time signifies the degree of the fantastic in the creative text, thus granting the literary genre the attribute of marvel. The term "fantastic" remains an evolving concept, continually explored by scholars and researchers who advance literary theories, making it a term replete with comparative and synonymous critical discussions in both Arabic and Western kinds of literature.

The event is considered the second fundamental component of the narrative, forming an essential and active element of storytelling. The event is described as "a series of interconnected occurrences characterized by significant unity, progressing through a beginning, middle, and end" (Prince, 2003, p. 19). Additionally, the event is one of the most comprehensive narrative elements, intertwining with character, time, and language (Ibrahim, 1990, p. 3), thereby forming the backbone of the narrative (Al-Eid, 2010, p. 27).

Roland Bourneuf views the event as a set of forces present in a work, asserting that each moment in the event constitutes a situation where characters either confront or ally (Bourneuf & Ouellet, 1991, p. 25).

The foundation of storytelling lies in the event, which is framed by time and place, involving characters that interact and converse to propel the events forward. The beauty of the narrative is in how the storyteller arranges the events in a new, engaging manner that entertains and delights the reader. As the events become more intense, the narrative reaches its climax, maximizing the reader's engagement with the plot. This heightened tension leads the reader to anticipate a resolution and conclusion, as "the event captivates us through its complexity and resolution" (Muir, 1965, p. 16). An event emerges from various relationships among characters, their contradictions, or the tension in their interactions with their surroundings (Said, 1979, p. 270).

Creating events in reality requires intelligence and precision on the part of the writer, and literary prowess in arranging them according to certain visions and a special system, which would attract the attention of the recipient and even make him interact with the events moment by moment. As the events of the story move forward, the reader finds in it various types of pleasure and suspense. Which prompts him to continue reading, which in turn contributes to entertaining the reader and alleviating the severity of narrative censorship, through the variation and disparity of the characters' positions according to the type of each character in terms of its ambiguity and clarity or complexity and simplicity, as the overall purpose of the event lies in the character...

The Narrative Structure (Al-Nasaq):

Al-Nasaq is defined as "the structural framework employed by the narrator to convey the story" (Al-Razzaq, 2004, p. 44). This term refers to the method chosen by the narrator to deliver events to the audience, utilizing various techniques. At times, the narrator may opt for a sequential logical presentation, while at other times, they may present the story in an embedded, circular, or chaotic manner, according to what they deem compatible with their narrative text. The importance of the narrative structure lies in its role as a structural element that enables events to harmonize and organize; events cannot achieve coherence or order without being constructed according to specific frameworks (Jum'a, 2007, p. 94).

We observe that events are constructed based on certain frameworks and modern perspectives. It is impossible to place, construct, and organize the events of a story without considering the role of narrative structures. The structure, as we know, functions to arrange the events of the story in a specific form and manner, sometimes through a particular system that grants the work uniqueness in its narrative construction, as well as beauty and elegance (Al-Ansari, 2001, p. 75).

Therefore, modern studies began to pay attention to structural patterns, and the first to work on them and write extensive studies on them were the Russian formalists, led by Propp, who was considered the first to be able to uncover patterns, but his quest was not established except at the hands of Shklovsky after he was able to lay down the basic building block of patterns and divide them. It is divided into four systems, and they are, as he saw it, the framing system, the structure system with stages, the typesetting system, and the inclusion system. While Todrov summarized the structural systems into three systems, which are: sequence, inclusion, and alternation (Juma, 2007, pp. 94-95. Al-Quraishi, 2018, p. 298).

The novel in the narrative heritage:

The narrator seeks to be creative in how his events are told and narrated, seeking to fill gaps that would hinder the progress and development of the narrative process, weaving aesthetic threads to give spirit and vitality to the text, and in this study, we will focus on the pattern of succession, inclusion, and overlap.

First: The miraculous nature of the story is revealed in the sequential order:

The sequential structure is regarded in contemporary studies as one of the simplest and most commonly used structures in narrative texts. This structure links the elements of the story sequentially, one after the other. It forms the basis of the narrative construction of the story's events from beginning to end in a successive, orderly manner without interruption in events, time, or place (Ali, 2019, pp. 56–57). This means that it is a structural pattern where the components of the narrative material form consecutively without interruption, flashback, or foreshadowing, progressing from a specific starting point to a specific ending (Alaoui, 1987, p. 27). The widespread popularity and prevalence of this structure in literary and critical circles can be attributed to the human mind's inclination towards understanding things in a logical sequence (Al-Aboudi, 2006, p. 151). This pattern has dominated narrative art, whether oral storytelling, fairy tales, epics, or folk narratives, due to its extensive connectivity in narrative construction (Ibrahim, 1988, p. 14).

This structure is evident in the tale of "The Mouse and the Gold," where events unfold across three interconnected sequential axes without temporal interruption. The first axis ("Orphanhood — Abuse — Expulsion") begins without any extraordinary or supernatural event but instead evokes empathy in the reader for the unfolding events, keeping them eager to see how the story develops from beginning to end.

"Once upon a time, there were three poor sisters whose mother had passed away, leaving them nothing but a spindle on which they spun cotton to make a living. One day, the youngest sister went to the market, as was her habit, and saw a mouse in a cage being sold by a man. She was charmed by the mouse's agility and chirping and bought it with the money she had earned from selling cotton. She brought it home joyfully, but her sisters scolded her harshly for buying the mouse and eventually threw her out of the house" (Muhabbak, 1999, p. 105).

The text outlines the characteristics and traits of the story's characters and the importance of each character in determining the events of the tale. The narrator presents the characters and events sequentially, one following the other, beginning with the orphanhood of the three sisters and the difficulty of their livelihood. The youngest sister's situation worsens when her sisters harshly react to her purchase of the mouse and decide to expel her from the house. As the story progresses, we see the events unfold consistently and systematically without time jumps. "The narrative progresses uninterruptedly, primarily taking place in the past in a sequential order" (Al-Khafaji, 2019, p. 986).

The second axis ("Journey — Fortune — Shelter") continues the narrative construction, maintaining an exciting state of anticipation as the youngest sister and her mouse find themselves homeless. She then goes to her mother's grave, "fell asleep, and when she woke up, she found that her mouse had left two metal pieces. She picked them up, not knowing what to do with them. A man carrying a plate of raisins passed by and, seeing her state, offered to exchange the raisins for the metal pieces. He was delighted with the metal pieces, and they continued this exchange daily, providing her with what she needed. One day, the prince's procession passed by the graveyard and noticed her tent. Curious, he sent his guards to investigate, and they brought the girl and her mouse to him. When he asked about her story, she told him everything and showed him the metal pieces. Intrigued and disbelieving, he offered to take her to his palace. Initially hesitant, she eventually agreed" (Muhabbak, 1999, pp. 105-107).

This progression displays the author's skill in developing the plot in a way that captivates the reader, moving from one event to the next in a smooth, logical sequence that holds the reader's interest and builds anticipation toward the climax and resolution.

In the story "The Mouse and the Gold," the events unfold in a sequential, chronological order, characterized by coherence and interconnection. The story moves us away from reality with the extraordinary event of the mouse producing gold coins, adding a fantastical element to the narrative. This event significantly impacts the girl's life, as the mouse's ability to produce gold coins provides her with sustenance and shelter. Her fortune changes further when the king notices her, leading to her living in a grand palace. Eventually, despite her suffering at the hands of her sisters, she forgives them, providing them with accommodations in the palace. This sets the stage for the final axis of the story: "Hatred — Treachery — Retribution."

When examining the text, it is evident that the events are interconnected, progressing in a logical sequence from the beginning and driven by cause-and-effect relationships (Al-Eid, 1989, p. 55). The narrative flows sequentially, with each event naturally following the previous one. The envy and hatred of the sisters lead to the dramatic climax where the mouse, the source of the girl's fortune, is killed, causing significant emotional turmoil for the protagonist. The storyteller masterfully convinces us that despite its fantastical elements, the narrative structure is logical and compelling, leading the audience through a seamless progression of events.

In another tale titled "The Story of Summer and Winter," the sequential structure is also evident, dominating the narrative from beginning to end. The storyteller organizes the events chronologically, starting with a realistic social conflict between a daughter-in-law and her mother-in-law. Despite the mother-in-law's kind nature, the narrative introduces a fantastical element midway through the story, increasing the reader's anticipation and engagement.

The sequential development in "The Story of Summer and Winter" begins with the daughter-in-law's negative influence on her husband, leading him to abandon his mother in the orchard. The narrative then takes a fantastical turn when the mother encounters two mysterious figures who ask her a philosophical question, resulting in a miraculous transformation where jewels fall from her mouth with every word she speaks. This sequence of events is compelling and adds a layer of fantasy that captivates the reader.

Conversely, when the envious daughter-in-law sends her own mother to the same place, the sequence of events leads to a contrasting outcome where snakes and scorpions fall from her mouth, emphasizing the consequences of her negative actions. This fantastical element blends seamlessly with the narrative, maintaining the reader's interest through a consistent sequential progression.

In both stories, the sequential structure serves as a foundation for the narrative, allowing the events to unfold logically and coherently. This structure, combined with fantastical elements, creates engaging and compelling tales that captivate the reader from beginning to end. The sequential progression in these stories not only enhances the narrative's coherence but also highlights the moral and thematic elements, making the tales both entertaining and thought-provoking.

The narrator excelled in creating events, after setting the contrast between two types of women, the first of which is the one whose speech is sweet and sweet, so her reward is benevolence. He referred, in an indirect manner and vision, to this type of woman as a blessed type characterized by the choice of kindness, good intentions, and good morals. And the love of others for her, and while he tried to show the second type of women, which summarized her features and morals with not good qualities, this type is a reprehensible and hateful type, as he referred to her with the authority of the tongue, carrying grudges in her heart, her hatred for others, and trying to attach false accusations to them, and this made the narrator of the story-telling event master his role. It is performed in a sequential and logical manner in the interconnection of events, through the developments that actually occurred as the engine of the narrative in a sequential manner that took place in a hierarchical manner from the beginning of the story until its end, and this gives it the exciting dramatic interaction inherent in the miraculous amazement. If this event

interaction and the narrative engine of the text were not there, the story would have reached a state of silence. And the stagnation that overthrows it and makes it a forgotten event that does not exist (Muhammad, (2019), pp. 324-325).

Second: The miraculous nature of the story is revealed in the pattern of interpenetration:

The intertwining narrative serves as a storytelling formula for constructing events in fantastical folk tales, employing a temporal intersection of past, present, and future events without any causal relationship among them. It focuses on how events unfold rather than adhering to a sequential timeline within the narrative time. Consequently, the interlaced structure emerges as a response to the dominance of consecutive storytelling (Alawi, 1987, pp. 40-41). This approach dissociates the tale from chronological sequence, presenting a series of events that require the reader's active engagement in organizing, framing, and interpreting them. This demands a heightened level of reader awareness; otherwise, the narrative loses its charm and significance (Alawi, 1987, pp. 40-41).

As stated by Al-Khafaji (2019, p. 986), "Events are non-consecutive, impacting their narrative time. The future can precede the past, or the present can precede the past, requiring the recipient to rearrange them. The previous event does not necessarily cause the subsequent one." In this structure, event sequencing dissolves, relying instead on the selection of events and their timing based on omission, summarization, and acceleration (Abu Jamus, 2018, p. 43).

In light of these considerations, storytellers resort to interlaced construction, displacing sequentially structured events in familiar temporalities, thereby breaking convention. This captures readers' attention by displaying the intellectual skill involved in reconstructing and connecting events (Lahmadani, 1989, p. 81).

Furthermore, within the interlaced structure, there exists a convergence in the narrative time's construction, which constitutes its fundamental characteristic. It generates temporal formations through which events circulate, with time advancing or halting concerning another time to introduce a new event linked not by chronological sequence but by thematic alignment. This temporal fluidity manifests as events progress from one to another in folk tale narratives.

1. Slowing down and accelerating the event

The narrative technique of temporal intersection, "slowing down," as defined by Haroun (2013, p. 145), presupposes a single temporal structure (the present moment) that nurtures all events. In the tale of "The Merchant Hasan," the dervish's ability to slow the chronological sequence of the story's present event is attributed to his magical or fantastical powers, entering into a supernatural realm where interconnected miraculous events unfold. Subsequently, the narrative returns to the previous time frame of the story, marked by an overlap of events rearranged by the reader. As the story progresses in a sequential rhythm of events involving the dervish and the merchant Hasan, the King and his men manage to reach the dervish but fall under the spell's influence. When the King was asked to bathe in the pond, seeking refuge on the side, the narrator here slowed down time (the present moment): "He threw himself into it, and suddenly found himself in an open field... He felt something had changed immediately, finding himself as a woman, with long hair, and full breasts, confused in his situation, not knowing what to do... He walked... and

as soon as the woodcutter saw him, he approached, expressing admiration, waving at him while looking at him with desire and longing. The Sultan became agitated and hot, but remembered he was a woman, accepted and surrendered. When the woodcutter proposed to marry him, he accepted" (Mahbouk, 1999, pp. 180-181).

The interlaced structure in the text disrupts the chronological order of the tale "and makes its narrative structure constantly open to the future, making it appear fragmented and transformative" (Al-Qasrawi, 2004, p. 71), thereby enhancing the narrative's beauty. This allows the author to introduce multiple events where the preceding event does not necessarily lead to the subsequent one. Time begins to take on a different form from its previous state, cutting the timeline to weave the plot of the event, inserting secondary stories around the original miraculous tale. As the story unfolds with the King, "days and months pass, and he becomes a wife of a woodcutter, until her stomach grows, turns, and the fetus moves inside her. She wakes up one morning, in labour, and after hardship, she gives birth to a son named Hasan. Days pass and the boy grows up, and the Sultan carries him again, and gives birth to another boy named Hussein. The days continued to pass until the Sultan gave birth to a third child named Husoon" (Mahbouk, 1999, p. 81).

The text relied on another technique, namely narrative acceleration, achieved through summary, as a typical means to condense events that occurred over long periods of time. The narrator did not delve into details of the lengthy time periods but instead referred to them briefly and rapidly narrated their events after days, months, and years had passed. "One day, the Sultan was carrying a pile of firewood, and descended onto a smooth rock, slipped, fell to the ground, hit his head on a hard stone. However, it was not long before he rose and stood up. He was outside the pond, looked, and saw the soldiers, the dervish, and the merchant Hasan were still standing. So, he shouted at them: 'Haven't you tired of standing all this time? I have borne Hasan, Hussein, and Husoon, while you are still standing'" (Mahbouk, 1999, p. 81).

The overlapping of time has broken the pillar of narration. We find movement and manipulation between times required by narrative requirements. The narrator brings us into a time outside the limits of the ordinary (a miraculous time), in which many events expand in one moment, which is the moment the Sultan entered the pool and left it, leaving the re-arrangement of the events of the story to the reader.

2. Anticipating and recalling the event

The technique of anticipation in narrative theory is one of the temporal intersection techniques used by storytellers, where events unfold regardless of their inevitability in the future. This disrupts the temporal order within which the narrative progresses, advancing the narration of future events ahead of those yet to occur. It is believed that anticipating events kills the element of suspense due to the reader's foreknowledge of their occurrence (Mousa, 1993, p. 312). Conversely, from another perspective, anticipating events can create a new dimension that instils anticipation and suspense in the reader regarding the events' unfolding (Al-Qasrawi, 2004, p. 212). The arrangement of events is left to the reader in this narrative structure, distinguishing it from other narrative structures.

When examining the dimensions of marvellous characters or narrating the events of marvellous tales that include the technique of temporal anticipation, it can be termed as marvellous anticipation. Meanwhile, retrieval falls within the intersection of temporal elements, where the writer returns to events that occurred before the narrative to fill in the temporal gap, allowing for an explanation or understanding of an event or situation that occurred in the past. This is called external retrieval. As for internal retrieval, which concerns us in this structure, it refers to events that are delayed in their progression in the narrative, escaping from the present event through a temporal loophole and retrieving events mentioned in the narrative. It deals with the complication and interweaving of events through the characters of the narrative (Al-Qasrawi, 2004, p. 310).

In the narrative structure of the tale "The Judge's Nose," we find the intertwined construction of events employing the technique of temporal anticipation. The little girl anticipated, "Surely my neighbour, the fly, will come, as usual, to borrow the sieve, and then she will eat the molasses, leaving the dirt for me in the dish" (Mahbouk, 1999, p. 428). Here, the narrator deviates "from the chronological flow, anticipating beyond the present of the story and mentioning an event that has not yet occurred" (Zeitouni, 2002, p. 15). Soon enough, the event happened, "Then her neighbour, the fly, appeared at the door, saying to her, 'Neighbour, lend me the sieve.' So, she said to her, 'It is on the shelf, go take it. But do not eat the molasses.' The fly took the sieve and left. After a while, the little girl felt hungry, so she went to the kitchen, looked, and found that the fly had eaten the molasses and left the dirt for her in the dish" (Mahbouk, 1999, p. 428). The anticipation in the tale resulted from the marvellous character's prediction of what would happen before the fly arrived. The temporal anticipation of the event of the fly devouring the molasses added an element of suspense to the reader's imagination of the extraordinary event, created by the narrator's imagination. To enhance the reader's imagination and anticipation, extraordinary events that operate on the story are formed.

The beauty of the overlapping construction of the event in the story appeared when employing the retrieval technique, which was the reality of the paradox in the course of told time, that is, the absence of chronological order, and the overlapping of events whose organization is left to the recipient.

Third: The miraculous nature of the story is revealed in the context of inclusion

In the story "The Lie," the narrative technique of embedding stories within the main narrative can be observed, as defined in narrative theory. The narrator includes multiple and branching stories within the main story, suspending the narration of the main story to continue with the embedded story. This enhances the diversity and vitality of the narrative, highlighting the main story through the presence of shorter stories.

In "The Lie," this technique is evident where the narrator, the bald-headed boy, includes various tales within the main story. The main story revolves around the king cutting off the heads of those who fail to tell a truthful tale, eventually building a palace from these severed heads. The narrator, embodying the bald-headed boy, narrates false stories to the king, which are part of the frame story where the mother discloses the king's desire to hear an unbelievable story in exchange for his kingdom.

The bald-headed boy embeds four sequential and branching tales within the main narrative, all revolving around lies. This embedding pattern allows the secondary character to narrate events, updating and varying the story's events in a manner that captivates the reader and enhances the suspense and wisdom behind the tale.

This approach helps to inject vitality and diversity into event construction, achieving a profound psychological, verbal, and symbolic impact on the recipient. Additionally, embedding contributes to changing the way stories are presented, preventing boredom and monotony that may affect the reader due to the classic sequence of events.

In summary, the use of embedding in the story "The Lie" highlights the moral judgments of the story by allowing the secondary character to enrich the story with false tales, captivating the reader and arousing curiosity about what will happen next in the main story.

• The first implication: We call it (the story of the three and the bug)

The bald boy recounts: "We were six at home, and we struck the air and became three: a blind man, a lame man, and a one-eyed man. The blind man said, 'I hear the sound of a cow in its sky.' The one-eyed man replied, 'And I with my eye see it.' The man with disabilities then said, 'Come, let us chase after it.' So, we ran and ran for five years, five months, and five days, running and running" (Mahbouk, 1999, p. 362).

The narrative of the embedded story employs a style of irony, "where the situation appears contrary to its reality, mixing absurdity with seriousness, and truth with falsehood" (Sabqaq, 2017, p. 2). This creates a humorous narrative text that escapes from the norms of reality. The blind man gains the ability to hear, the one-eyed man gains sight, and the man with disabilities gains the ability to run, allowing them to perform actions that others cannot. The text's wonder is enhanced by the long duration during which they chase the cow inside the house. The events continue and branch out when the blind, one-eyed, and disabled men leave the house.

"However, when we left, we saw a louse, and we were hungry. We bought a piece of meat from it, and we asked ourselves where we would cook it. The blind man said, 'At the neighbours.' When we asked her to cook the meat, she said, 'I have a pot or a sieve. The meat comes out from it, leaving only the broth.' We agreed, being hungry, and we took the broth, but it only contained a piece of meat" (Mahbouk, 1999, p. 362).

The introduction of the flea and the neighbour into the story played a significant role in moving the events and their sequence forward, which arouses and attracts the attention of the recipient, and introduces the story into unknown worlds, for the sake of wonder and enjoyment of the reader.

• The second implication: We call it the story (mentioning the virtues of the grandfather).

This story includes mentions of the virtues of the grandfather for each of the deaf, blind, and lame characters. The narrator employs this narrative structure to fill gaps and bridge storytelling voids by presenting the bald boy's dialogue with the king within the story, adding a layer of beauty to the narrative. The intention behind this approach is likely to entertain and captivate the listener of the folk tale (Al-Eid, 2010, p. 165; Hamadi, 2022, p. 165).

The first character says: "My grandfather was a carpenter who made a pulpit on which people from the East and West prayed." The second character says: "My grandfather was a blacksmith who made a chandelier that lit both the land and the sea." The third character recounts: "My grandmother was pregnant with my father. When her labour pains began, she asked me to take an egg and buy a candle with it. On the way, I dropped half the egg, and it broke, releasing chickens and roosters that filled the market. I sold them and sold them until my bag was full of gold. I kept three roosters for myself. The next day, a ship arrived with cargo, and there were no porters at the dock. I sent my three roosters, and they carried all the cargo, earning me a lot of wealth" (Mahbouk, 1999, p. 362).

The embedded narrative branches into multiple stories within the main story, built around the telling of lies as required by the ruler. The progression and development of the story of the grandfathers' virtues hinge on how each character is given a unique role, distinguishing them from the other interacting characters within the tale. The first, second, and third characters each tell tales of their grandfathers' virtues, incorporating fantastical and extraordinary events, transporting the listener into another world created by the narrator. This technique introduces multiple narrators into the storytelling, where each protagonist takes turns recounting different events from their perspectives, creating a distinctive narrative art form known as storytelling within storytelling (Lahamdani, 1991, p. 49).

• The third implication: We call it the story of (the vast land).

This is a story that includes various miraculous events that do not exist in reality, linked to the story of the mother fulfilling the ruler's condition based on the lie narrated by one of the characters. He says, "But when I returned, I found one of the roosters with a concave back. I took a handful of soil and wiped it on the rooster's back. Suddenly, a vast land and plains extended on its back. I planted sesame seeds in it, and when it was time for harvest, I counted the sesame seeds. I found one seed missing, and an ant was carrying it. I grabbed the seed from her, pulling it until it split into two parts. Oil flowed from it, filling fifty measures. I left the rest flowing in the land, and I started selling the oil until my purse was filled with gold. In the second season, I planted the same land with watermelons, and I ended up with bushels of watermelons. I sold and sold them, and the watermelons kept increasing" (Mahbouk, 1999, p. 362).

The beginning of the fantastical events crystallizes with the narrator attributing supernatural powers to the soil, transforming the roosters back into land and plains, thereby unleashing narrative imagination. The story then focuses on the marvellous and strange, where planting sesame seeds and producing oil from them are natural occurrences. However, the unnatural aspect emerges when a dispute with an ant over a sesame seed on the ground leads to a miraculous outcome: the seed splits, releasing oil that fills fifty measures, earning gold. This growth of the unrealistic miraculous event alongside something simple from reality serves as a symbolic convergence point for the audience, enhancing alignment within the narrative flow (Jamian, 2013, p. 211). Similarly, in the second season, the land's production of watermelons increases dramatically due to supernatural forces imagined by the storyteller's mental creativity, advancing the story's structure by incorporating another interconnected tale alongside the narrative of the mother.

• The fourth implication: We call it the story of (our Watermelon).

We named this embedded story with this name because its events emerge from inside the watermelon. It is said that "one day I thought of splitting a watermelon, and as soon as I placed the knife in it, I plunged into the watermelon. I lifted my head from my body and placed it on the ground next to the watermelon to guard it. Then I dove back into the watermelon and searched for the knife, finding it on top of a camel's head. I started running after it while it ran in front of me until I felt tired and hungry. So, I left it and the camel and entered a shop to buy an egg. There I found my head on the body of the shopkeeper. I said to him, 'This is my head.' Another man came and said to him as well, 'This is my head.' Many men came, all without heads except one head on the shopkeeper. We argued and debated a lot, then we went to the judge to settle it. The judge said, 'I will carry the head and take it up to the minaret. I will throw it from the top, and whoever the head falls on, it belongs to him.' We gathered under the minaret and waited. When the judge threw the head, it fell on me, and suddenly I had the mirror and the pebble on top of the pebble" (Mahboub, 1999, p. 362).

In this embedded narrative, we notice that the narrator narrates the events from beginning to end, all of them marvellous. The story of the mother was given ample space for narration, artistically. When the knife and the protagonist dove into the watermelon, they achieve pleasure and attraction among their audience. This is the most distinguishing feature of the marvellous tale (Ibrahim, 2020, p. 8). The events continue inside the watermelon in search of the knife, and suddenly another marvellous event enters through narrative dialogue, which is stranger and more surprising. We find the narrator of the event and other marginal characters without heads except for one head on the shopkeeper. They argued with the judge claiming each of them was the owner of the head, and another strange event was added. The embedded story ends with its end when the judge throws the head from the top of the minaret and descends on the owner. It confirms how to resolve the issues in which people fall. Ultimately, the rightful owners return to them.

The third and fourth embeddings in the story narrate their events within a transformed marvellous place. The emergence of events in the third embedding occurs through the transformation of the rooster's back into land and plains, while the fourth embedding has all its events occurring inside the watermelon. At the end of the texts of the previously narrated embedded stories (the first, second, third, and fourth), they may predict the end of the frame story events, namely, the bald boy's success in narrating the lie story to the king. The construction of the embedding reveals a new narrative vision that brought about a change in the narrative of events, consistent with the pattern presented in narrating the story and the fundamental idea presented by the narrator. The embedded stories united and formed what is known as "observations" (Alani, 1987, p. 68).

3. Results:

The study found that Dr Mohabek was able to diversify how the event was constructed within his literary works. Although the sequential pattern is the most common in stories, this does not mean that the other patterns had no luck. The pattern of overlap came and contributed to the disruption of narrative time into movements that contribute to slowing down the event or

accelerating it, as it was included in a story that exists in itself. The stories were diverse in their structure and format.

4. Conclusions:

1.   In the conclusion of our research, we present the most important opinions and results that we reached during the work in a brief and precise manner:

2.   The sequential format is the simplest sentence in which the narrator of the narrative event masters his role and performs it sequentially and logically in the interconnection of events, through the developments that occurred, driving the narrative, in a sequential format that hierarchically took place from the beginning of the story until its end, and this gives it the exciting dramatic interaction that is inherent in the miraculous surprise, even if This event interaction and the narrative drive of the text would not have caused the story to become a state of stagnation and stagnation that would overthrow it and make it a forgotten event that did not exist.

3.   The construction of overlap is an intersection in the structure of spoken time, which is the basic feature of this construction, as it produces temporal formations through which events are transmitted, so time advances or stops over another time so that a new event occurs that is linked in the order of its occurrence with another event without a chronological sequence. Also, overlap Time has broken the pillar of narration, and we find movement and manipulation between times required by narrative requirements. The narrator brings us into a time outside the boundaries of the ordinary (a miraculous time), in which many events expand in a single moment. On the other hand, the overlapping structure of the event in the story appeared when the retrieval technique was employed, which the reality of the paradox was in the flow of time being told, that is, the absence of chronological order, and the overlapping of events, the organization of which is left to the recipient.

4.   The pattern of inclusion exists when the narrator includes his story with a second story or a group of stories, as he stops telling the main story to complete the narrative of the included story, meaning that the events are not according to their natural sequence in the story, but rather depend on the narrator's depiction of the organization of events within the scope of the narrative text, as In the first story, sub-stories are generated and included within the scope of the main story, or this is done by violating the laws of narration by stopping the main event and formulating it in a new way so that interest is in the included story.

Accordingly, the research makes some recommendations:

• The necessity of paying attention to traditional texts, such as folk tales and others, which are decorated with a colour of the fantastic, and describing them as a literary type that has narrative components and elements that should be studied further.

• Interest in the work of Dr. Mohabik and increased academic studies dealing with his works.

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