

# Content analysis, Stylistic and Sad Creative Expression in the Iraqi Short Story .. The Spirit of the Tigris, and Tales from my City as Two Separate Feminist Innovations.

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**Abstract:** *When a majority of critics and researchers agreed in literary writings, especially on the term modernity, because of the new literary aesthetic contained in these technical literature, and the necessary shifts, in addition to moving and intended linguistic manipulation at the same time; and because it departed from the commonplace when it disappeared or exerted effort in the departure from this, especially fantasy and science fiction, with all this, the realism stories remained authentic and renewed every day with all changes and developments. In this research, or open reading of two groups of the very contemporary Iraqi short story in the writings of women as embody and paint the events she see on the soil of her homeland, we try a critical procedural analysis of what the two writers presented according to a regenerative criticism away from the complexity and philosophical theorization that some tend to, as an artistic summary sheds light on what is under the hand of the critic and the reader together to support an emerging writer who enters the battlefield of writing for the first time as the writer Nour Abbas Al-Khalidi, and the writer Mayada Hamza Al-Husseini when they write in a consistent manner and differ in the title and location of each writer. From this, it was a simplified start to briefly critical analysis the content and a brief definition of sad in their writings.*

**Keywords:** Creative Expression, Short Story, Iraq

## **Read in Spirit of Tigris group: Analysis of the content**

Among the folds of many short stories, multiple images emerge indicating different facts that carry the intended meanings of their writers with immediate levels and frameworks, as a unilateral case, and when they meet with others constitute a literary phenomenon within the course of public literature, and the culture of each era, looking once in history, and another in diagnosis and critique of negative phenomena. Sometimes they present differing or contradictory ideas for example, it is not excluded that it is anomalous. And sometimes it only want the reader to enjoy being the third active actor in the case with two other elements, the writer and the text.

In the anecdotal collection of the short story “The Spirit of Tigris” issued in Baghdad in 2020 by Iraqi writer Nour Al-Khalidi, which is her first anecdotal work, we observe diagnostic cases that explain a suffering, through a critical and realistic dramatic review, and this makes it easier for the recipient to understand the significance and maneuver that she wanted as she describes the position described about him in her hands, as well as In the story of "abstaining from a pen:

“ He looked at his long-lost wife's necklace, which was neglected, its surface wobbled, and its features were distorted, although it was formulated in the form of his home map, smiled with pain and said:

Rejoice, woman, we were able to provide the price of renting the apartment for this month”.

The critical picture here is almost different from the obvious and the apparent, but it actually indicates that the emptiness is filled with something precious by the hero of the story Mahmoud, obliged to sell a gold necklace, which is the symbol of belonging (the homeland) .. Mahmoud's smile character is incomplete, not real, because it is tainted with (Pain), the pain of poverty and its need to pay the rent of the apartment, and the pain of losing the image of the sacred symbol as the story indicates to those who will read it.

We learned from history that it is written according to the sequence of temporal events with its struggles, repercussions, and characters who are active in it, influencing it negatively or positively, but when it is recorded by a real and true story, or it describes a reality closer to the surface of time, and not in the depths of its depths, the recitation of its reader is more powerful, and be most affected by its effects. In this group history was present and he wrote:

" The war became fiercer between the army of the state and the organization, and there were many paper leaflets on the streets calling on its people to leave the city, and they invited us to go to the Al-Amin neighborhood, and from there the plane will take us to the other bank where the camps for the displaced ...". These facts have passed on the Iraqi people in the city of Mosul, and others more, whether here, or in other places from the stories of others, Noor al-Khalidi stood in her story "The Last Message".

The critical language in this group was saturated with the description when the author hired fictional narrative use from the axis of recording an event, or facts that gradually widen the general structural knit of that incident interconnectedly. Slowly, it departs from the writer's initial conceptual state in interrogative dialogues, to reach a truth that she desires, as in the story of

"The Spirit of Tigris" that it has the same name of the group as a true affiliation to the land, and the many witnesses witnessed by the Tigris River through his path in his immortal flow:

"with pride she said: I am the soul of the Tigris River boy, those books are crying from time to time, wishing for those who read them, and every time a drown comes to us, a special party is held, books compete with each other to show their content in front of him to read them ... What is the benefit of reading... We eat food once a day, and if we are hungry we search in the garbage, if we do not find anything, each of us binds a block or stone around him waist, so that he can quench his hunger and sleep, I do not interest me to read, not even education, I want a summit that fills my hunger, and the hunger of my brothers, I have to leave from here as soon as possible ... ". Also added to this symbolism is a textual fantasy with a different color than in the rest of the stories. It clearly emerged in the "revolutionary" story when the writer succeeded in breaking the boundaries of the narration of storytelling to present a brief social idea practiced by the heroine of her story (the chicken) with an act filled with recklessness.

Nour Al-Khaldi wrote in a dialogue style in which there is some ambiguity to the point of stopping a lot at each sentence to engage the reader and make him as if he is the other interlocutor, as in her story "The fluctuations of the age" that we find a few of the book walking on; the style of the apparent and implicit dialogue on the tongue of the miserable old heroine; as if she asks herself and answers, or she imagines there is someone standing in front of her, but the practical reality is that someone who talks to her is Ibn Said, and who is Said? This is what the story of eternal fluctuations answers. This dialogical formation full of questions gave a favorable character to its group, which the recipient recognizes by analyzing the text, and each text he reads it according to his various capabilities.

The analysis of the contents of the short stories in the collection of the writer Nour Al-Khaldi, "the spirit of the Tigris" can be referred to through a consistent methodology, which stood in a contemplative and realistic way, and fantasies that it drew from the depth of its general culture, by describing and analyzing societal situations and phenomena, most of which were objective, and sometimes reproductive, affected by stockpile. Anecdotal and cognitive reading, with stimuli that explored the depths of the human psyche, in order to stimulate the feelings of the recipient, with the added a bitter teaser filled with sadness, and another presents the problem away from the details of the solutions, leaving the reader also explains and analyzes what he sees when he is roaming with what she wrote.

#### **Read in Tales from my city group: Stylistic and sad creative expression**

If we know that from a set of psychological thoughts and feelings that amount to an emotion, the writer sets out to write his project with his literary style that he wants, and from there he works on a productive job that finally comes out before the eye in the form of a literary achievement, or a certain media person who decides his creative level or lack of who is located between his accomplishment of this achievement, whether he is critical, or a reader following what is published in any media outlet available to him.

Writer Mayada Hamzah Al-Husseini does not differ from others in what she seeks to find a creative image that was pre-determined to embody the words of what happened in her city of Mosul after ISIS criminal gangs took control of it, so she produced us special pictures of individual and group life, between conversations and groans, and sad feelings among her first fictional works (Tales from My City) issued in Baghdad in 2019, which are fictional scenarios that came between thoughts and a precise description of what she lived personally, and heard in her long hour there.

The writer has brought us back to the beautiful style (coo) after the modernist writings have turned away from it, so we find in many of her stories that she narrated in an artistic way that is easy to take away from the complexity and coding, or what was called the coo of the Priests. She came in a language (poetic - prose) and balanced her writings very easily in order to deliver a message to the recipient effortlessly, despite the sadness that this message carries, and bloody surgeries have kept its texts.

The endings with a single musical letter make consistency and verbal harmony in her writing out of the ordinary, define her new path, and she engages in a professional writing experience for the first time.

Whenever she tried to get out of coo she returned to it in terms of not feeling cuts, non-separated syllables and a very clear statement with rhetorical aesthetic as an artistic phenomenon that came here strongly in her stories, with a solid constructive prose narration, while she tweeted through many other stories without the restricted signs of coo, or An impediment barrier to the text, to write in its free and open style, as in a story: soul pain, breaths under dust, soul signal, and I do not want to die; it says in a section including:

" What happened when our steps reached us to the beginning of the street; a big explosion shook the place, we did not know what happened, such as a storm that passed and left a huge impact. After the dust and deadly evil was evacuated, everyone fell to the ground, and parts were blown apart, and blood was shed"...

On (Morning eid), the writer depicts a scene:

" A dough of bread on a piece of iron over sticks of burning wood, and strings of fire are almost extinguished if a breath of air passes on it. Two children sit next to them waiting for the maturity of their bread to eat a piece of it that will not satisfy hunger, but they have no alternative to it".

The vocabulary of Mayada Hamza - sometimes - with a passage from one of her stories that can form a very short, full-meaning story. Then, these narrative sentences expand in other texts to reach a narrative stories, which gradually becomes appropriate with the shortness and length of the paragraph visually, and audio for those who want to read in an audible manner, as in the radio programs that are suitable for such stories.

Some of the writer's texts came close to being a remembrance, a prose or narrative poem that reveals hidden burials and psychological abnormalities stemming from fertile land for writing in which the suffering that she lived for precisely months and years in her city of Mosul precipitated, and perhaps until now remains. In the dolls theater story, the innovative narrative is more evident:

"A small theater on the corner of the sidewalk, a sitting child on a wood box smaller than him is eagerly awaiting the emergence of colored dolls driven by strings, and he thinks that they are real as humans"..

In the story of (Paw reveal), the narrative text appears as a poem rather than a streaming prose, it says in paw reveal:

"I hold the paw of his hand,  
And between the lines of his reveal, and revealed fairies  
I looked longer, then smiled,  
And I went into the past of his heart and the next  
No, but in all its essence, I stopped,  
I began to scrutinize the details of his lines, and I was amazed,  
I was amazed at what appeared in it  
No, I was afraid. I said, "I rushed"..

The writer has documented many of the events in the ancient city of Mosul, with the Nineveh civilization, its heritage and beauty, after everything was destroyed by ISIS gangs, and their supporters. Her language is rich in her vocabulary, and her style as a promising writer for a new stage is coming in the field of Iraqi literature, and perhaps later in the world in an attempt to translate her texts, and was sent abroad as a peace ambassador that delivers the message of peace to the world.

Here, we do not study a character or say that she is a genius that enriched the scene with its creative and brilliant giving, but we stand with a renewed productive environmental talent, far from exploring its texts because it was presented without any mood for the elements of individual personality.

So it is worth noting here to study documentary graphic literature in general more deeply than it suffocates with symbolism in which there is a lot of darkness, despite the symbols of beauty, surrealism and sometimes openness.

Here too time and space imposed themselves theoretically, and practically in the reality of an objective narration that does not tend to fragmented structures that call for a holistic view of meditation and decoding, or an attempt to sound the wrath of the writer that is, a writer who was; even spontaneous it is clear as a moderate artistic naturalization, or simple through inspiration of values the cultural and human heritage to evoke reality. This formation calls on the reader to follow and walk with the texts, from one to another with all what he loaded as a reader from a cultural background, and with all the text that carries the structures of its concepts and roles starting from society, politics and economics; passing through the history and geography of that nature, and that reality, to another a word stood by the writer, who like others, rejoiced in the liberation of her city and produced for us: (Tales from my city) as the beginning of her journey, and this confirms her expressive style revealed in the beauty of the sad texts in her artistic and verbal level, in addition to systems, and the influential meaning (tragedy) with a coordinated imagination with a detailed selection who has emerged as a social function. The writer succeeded in her style. Which tightened its properties, in building the formations that she wanted through the sad time that the innocent people dyed in a classic written style – a regenerative sad.

In her dictating style, Mayada Hamza succeeded in building the formations that she wanted through that sad time that the blood of the innocent dyed in a classic written style - a regenerative sad.