

Documentary Critical Realism in the Short story As a Media Discourse, The Stories of Salim Al-Rubaie as a Sample

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Abstract: *The short story is a distinct literary form and genre that has a history that is not far off. Sometimes it comes devoid of time and space, and at other times, time and space are clearly embodied, and thus they are considered among its most important features, in addition to abbreviation and shorthand. In this brief research, we will address the short story that documents the facts of events and criticizes the negatives in general, and conveys the multiple life images of reality by choosing a short story collection as a model for the Iraqi writer Salim Jassem Al-Rubaie under the title: Good morning, Hilla, published in 2018 in Damascus by Tammuz Publishing.*

Keywords: Short Story, Realistic, Critical, Documentary, Al-Rubaie, Receiver, Narration

Media Message In Realistic Story Narration:

In this brief research, we try to stand at the most important creative and artistic structures in the critical realistic short story as an important and interesting human literary production when writing begins expressing reality with honesty and truth, And with the technical ability of the writer and what he wants to say and deliver to the recipient in general, whether he is an ordinary citizen or a government official. We chose some texts and anecdotal collections to study them briefly and to identify the most important in them; Including a group of texts: Good morning Hilla, by the writer Salim Jassim Al-Rubaie, which we have chosen as a realistic model; On what things was the writer's focus, and what were his goals and objectives?

The general formal structure, the plot of the narration, the various heroes depicted in their pictures (characters of the story), and the accompanying harmonies of the scene of events, in addition to the description, and its aesthetic in any way, all of this made us stand to read what came, what was written, and how is the successive narrative as a body subsequently after each title, then we analyze and reveal, as readers above all, what the metaphors of the words are and how they are.

From the first look, the eyes go far, looking at an optimistic title that tops the new issue: Good morning, Hilla, by the engineer Salim Jassim Al-Rubaie, and with the meaning of the title of the first cover, he adds to it a beautiful picture of the city of Hilla "Babylon" taken in 1960 as if it was one of the gardens of the palaces of kings or nobles the days of the past centuries, if we had not been eyewitnesses to those gardens and their beauty at that time, we would have said that it is an image that is only intended to add beauty to the publication, with another image that delighted the city after its devastation: of (BDC Mall), which restored some ecstasy to life in the forgotten city of history; which the writer summarized in words in his first writing, saying: "In my country, and for decades, one of the most painful and deplorable cases was the lost justice.." p. 6

After several lines, the writer adds to her a passage of words no less painful than the foregoing: "I felt that it was my duty, which was the effort to speak without equivocation, and not fear to reveal the hidden, and the curse of darkness, perhaps and would that I would contribute to opening a skylight that illuminates the way, and expels despair, displacing the lords of the forbidden, oppressing the humans, and ruining the country." Pg7

So, returning to the joyful title, we find that we are faced with a contrast in the following from sad writings through what he tells as realistic and documentary stories in their narration, through which he tries to say: "Let us, brothers, keep away from grief, for we have had enough". This is what made the choice of addressing the general text bearing the phrase: Good morning, which really indicates the wish of lost happiness, which all the good people seek to return, including Al-Rubaie.

The stylistics of the media discourse, and the narration adopted by the writer, stemmed from a tired, sad reality; few writers follow it by collecting psychological thoughts and feelings that reach the level of emotional emotion for the writer, any writer he was; to write a project in his literary style that he wants. From there, he works on his productive job in bringing out his creativity as a literary or media achievement, within the goals that he set in advance, as is the case of our writer in his achievement: "Good morning, Hilla", who embodied it in documentary words for the sake of history and humanity on what happened in his city, the origin of his childhood, youth, and the effects of time on the eternal city of antiquities. It is not surprising that we find many words of tragedy in this collection; they are scattered here and there, sometimes trying to fill vast voids, and other times in an attempt to remove accumulated

worries. The writer has brought us back in many of what he wrote to the beautiful narration, after the later contemporary and renewal writings, which are drowning in suffocating symbolism, and the boring narration sometimes, and perhaps often repetitive, have moved away from it.

Reality Of The Narration And Acceptance Of The Reader:

In this group, we found an easy language in order to deliver a media message, showing the reader effortlessly the various surgeries that this message carries, in various forms, included in the internal texts. Memories and biographies in the book, which summarize what Al-Rubaie seeks to move forward on the path of clarity, integrity, and boldness in speaking the word of truth as he mentioned, and as is known about him in reality; it is the clear message of exposing injustice and stripping the oppressors away from the ephemeral pleasures of this world.

Whatever the aesthetics of the written text when it stems from reality, its images and colors are much more beautiful than pure imagination, and here creativity was clearly evident to us; he derived the idea and the textual construction from real realism, so that realistic elements dominate away from romance in many sites, so that the writer embodies the facts once in the form of a story, and another in the form of an article that includes the story, which is a new pattern in modern contemporary literature, few wrote with it, and some called it: The Story Article.

The writer was able to depict the human psychological outside, in addition to the insides, feelings, and insides; accuracy and simplicity, full of confidence in the scientific and cultural developments that are taking place; in treatments and solutions, and constructive criticism, to solve problems related to society, due to wrong practices by some, And also to reconstruct what we might call the state of ruin and chaos for the sake of the human being who lives on this earth, away from the illogical ideals of the movement of society and the economy, and social interaction, and with this we can say that the writer chose carefully how to reach the reader's soul and try to convince him in the shortest way for his ideas, and this is one of the methods of media discourse in persuasion.

So, whoever controls the cognitive structure, and objective awareness, with all its connotations, is the reality; far from the limits of subjectivity, and the excesses and additions dictated to its owner that restrict the life course of treatment, especially in a society that suffers from many scourge and pain, it shook it severely, and wanted to undermine its entity from all directions, and from here, according to what we see realistically, was the start of Al-Rubaie in the clear narration With the beauty of description and language so that his message can reach easily to the receiver.

Narrative Technical Construction:

Simply, the writer was able to simulate life, and not create illusory, or imaginary images, as long as he has absorbed his reality in which he lives, and not by quoting others from novels through the grandparents; it was he who stood and took pictures of live theatrical scenes. He comprehended that process - perhaps with suffering - but he employed it in coherent artistic images, and whoever reads these texts finds that the vocabulary and popular examples permeate them in abundance, which made the cohesion harmonious in a dramatic and harmonious manner.

What was mentioned in the Encyclopedia of Literary Terms about Realism and Realists: "They were against complexity, so in their view simplicity and sincerity became one of the criteria of value, that is, one of the conditions of realism in artistic production. We find it clearly here in the Good Morning Al-Hilla group, with what the writer's life experience added to him, written in words and sentences in the form of interesting short stories.

Regardless of the many critical labels given to realism and what it searches for, it is here that it treats, analyzes and criticizes, in addition to the writer's opinion of what he sees as solutions to issues that benefit society by overcoming its problems, without surrendering to the sick reality, and relying on its meager aspects.

As for the creative mental touches, they certainly increase the plot of the story if it is a story, and the novel if it is so. In the critical article, or when the objective critic is engaged in particular, he does not find a space of imagination, not even symbolism, with all that it bears but one thing, which is a reflection of the shadow of reality, and the transmission of bright facts to the audience, without decoration or forgery and falsification, This is one of the most important functions of written media with complete objectivity and impartiality.

In this group, the writer did not deviate from all of that, and walked within the reasonable, and the very reasonable, in order to document an event that occurred in front of him, or infer what is to come, and warn of its dangers. As long as we noticed him, he repeated this phrase in front of the private and the public: "Just as I believed in a teacher who is a messenger of knowledge and

morals, I also believed in a brave journalist, a committed writer, and a generous scientist, all of them have a lofty message that creates a just life, and its honorable principles In an effort to remove the dust of camouflage from the paintings of sensitive human issues, and to tear the membranes of illusion that conceal the deceived, the poor and the oppressed who are tormented.” P.24”.

In a reference to the book about removing the ruins of an old dilapidated (cinema) - as he describes it - to turn it into a more modern building and the uproar that arose at the time, he wrote: "If the model of this miserable building is the dream of our writers, and our artists; woe and pit to such artistic and media taste, and sorry most sorry for this pretended lamentation over the wreckage of rubble and tunnels of darkness” p. 27

As for the creators and the faithful and what happened to them, he says: “whoever does not accomplish a job, does not produce a commodity, and does not excel in anything, then he must denounce the successful distinguished person for his achievement and success, and the innovator in his innovation, so that the heads are equal, and there is no competitive difference” p. 83

Despite all this, Al-Rubaie, in his later writings, away from his collection of stories, "Good Morning, Hilla", we find him adhering to his realism, which he adopted a critical method as he is exposed to life's problems after the Corona pandemic took control of the world; he even offered solutions to some everyday and possibly health problems; with enlightening formulas, and with a youthful spirit, he is a man who is close to seventy years of age, extending a helping hand to everyone in need with changeable morals and life materials.

Moving On To The Tragedy Of The Event:

The tragic event and the image of sadness in which al-Rubaie wrote the story of the “insurrection of glory” is very clear with deep descriptive and high semiotic emotions in the dramatic construction of the scene of anxiety, anticipation and fear; a mother’s fear for her son, who participated with the revolutionaries against oppression and tyranny, after the denounced defeat of the armies of Sadaiem, as the writer describes on page sixty-nine, so he chose the third word: the defeated remnants of Sadaiem dragged their tails from the Kuwaiti “Um Al-Mahalik” squares.

What is meant by “Sadaiem” is a diminutive of the name of Saddam Hussein, the former president of the Republic of Iraq, and the mother of the dead is the war with Kuwait, which Saddam Hussein called the mother of all battles, but it was later transformed by the Iraqi people, and took this building and meaning: in the name of the Mother of perditions; In Iraq, it is called “Um Al-Mahalik!

With the years, the narrative text is renewed with its dramatic scenes, whether it is long or short texts, as we are with this group, from the same formative elements charged with various images. The hero is often found transformed in the tragic image, although this is more noticeable in theatrical texts; What happened in (Um Al-Mahalik), as the writer expressed, it is a real and realistic play, the heroes of which are the sons of this helpless people at all times, its dramatic course changes as an active element in the functional struggle, according to the reasonable cultural development, away from imaginary absurds; perhaps the tragedy was deep in one place, and it was more profound in another, like a torrent of blood flowing without stopping.

Tragedy here is a narrative work, although it is not an explicit dramatic artwork, but it is objective and realistic in the context of writing the text, whoever says that it is outside the real narrative system that eschews reality, has fallen into an illusion that imparts subjectivity and unreality in that.

Documenting The Story Event:

In this group, when the writer documents the objective event, he writes clearly as if they were phrases extracted from a historical book: “Those remnants crept crawling Creeping towards Babylon, the owner of history, civilization, kindness and purity after the planes of shame and snarl spread leaflets of terror through them in the souls of defenseless peaceful people as a threat to the chemical they practiced and experienced” p. 69

In his descriptive realistic style, the writer included the guide as an important criterion in everything, but according to literary studies and the general literary production, the axes of the relationship are linked in a systematic and logical arrangement with the phrases that define what follows. Thus, we did not find in the story collection a theoretical rhythm, pictorial sophistry, or perceptions outside the true narrative tradition.

In a story entitled “The Doctor and the Value of Taste,” this was evident when he described the workers, the miserable place of the clinic, and that old blackmailer: “I intercepted my way to a dry woman, disturbed, She does not see or smells from my shape nothing but the color and cash feces and smell ...”p.77

It is not possible to doubt this phrase logically, and also it is a description of what we are also seeing when we enter some of these medical clinics whose owners have been enlarged with a wealth that came out of the pockets of those who have no power and strength, and as long as the media mentioned them as greed and avarice, and the newspapers and magazines described them in their investigations as the most heinous pictures.

The Importance Of A Realistic Description And What It Results:

From the context of the general narration, whether narrative or novelist, the content can be analyzed on the surface, and from there to enter partially to the hidden and the covered, where it can be benefited by developing a foundational introduction for the subsequent construction of the writer, and the qualitative understanding of the receiver. Then comes the objective criticism, including the visions it carries, and the answers it gives that seek to achieve the goal, Or the intended goals of writing in its total collective sense, and the subsequent explanatory statement in the text, or revealing what is in the folds of the text sent successively.

In some of his stories, Al-Rubaie touches on comic, humorous and critical topics that document historical facts in a lively manner that will have an effective impact in the distant future for future generations that are embraced by various currents, but the important thing here is the realistic document. For example, we read in the story “The Evil of the Calamity is Not Laughing” the meager image of the agents of the former regime and how they control people’s destinies with the ignorance and despicable arrogance they carry, and arbitrary domination that makes them an example of ridicule and the laughter of others in a large party symposium for members of the Baath Party, When the official raises a subject that threatens and threatens in order to scare the poors... Here, one of the helpless attendees appears to him; when our writer describes this scene in the colloquial language: “Tell me in the spirit of your father. Are you not our helper (administrator) and are you here to help us? Do not send us the smoke of a car that masses this mosquitos who scratched us and set his predecessor on fire?”p.64

He adds a sequel to mocking those minds: “Hajj Salman, who may have been drowsy, or delusional, as he did not listen to what had happened, arose, calling: “in the spirit of your father, last year you distributed shoes to the farmers, is this year you ate them on us”?

“The meeting broke up, and the comradeship spread, and the comrades swallowed the bait they had prepared for the simple and the oppressed, who laughed a lot.” p. 65

Is Al-Rubaie Biased In His Narrative Realism?

Such questions, and as is customary in academic media studies, should not embarrass the interviewer or the guest, especially in radio and television programs, because their answer is limited and narrow and often with one word: yes, or no.. here, if we want to answer the previous question, we say: yes; Al-Rubaie was biased in his writings.. He sided with the masses and what they suffer, defended them, and objectively criticize the current situation of suffering experienced by those masses; so he took their worries and pains and set out with them. His realism is biased, but not to the official or the ruler; it is an expression of an individual and social crisis, he explained the reality in it emotionally without falsehood and deception, and this is what we referred to at the beginning of the research; he tried to expose the forgery and misguidance that blinded some and deceived them, until the people became overpowered throughout the previous and subsequent ages.

He set out with a comprehensive realism that is not specific to one group over another; with the view that Al-Rubaie dealt with all segments of society and what those segments of society are exposed to, the names that he launched in his group were not related to anecdotal specificity, but rather it is a critical and therapeutic artistic vision, to correct things that Al-Rubaie considers wrong, with semantics and results that he extracted and put them as solutions.

The writer adhered to the rules of literary naturalization in what he presented, not only through short stories, but even at the media level, with the many articles he wrote in his book, on the basis of a well-built external and internal reality, which he places with inspiring storytellers, In addition to the ground that clearly helped this, and the place that played a prominent role in embodying the characters of his stories, the city of Babylon has a distinct historical peculiarity, not because of Hammurabi or the hanging gardens that are still searching for themselves among the edifices of world heritage, but because of its scientific and cultural specificity through generations of time.

Al-Rubaie brought out for us realistic, real images of man and nature, in harmony with what exists, by reshaping literary art, in his own style according to his vision and philosophy that simulates reality based on a tight psychological process, this is the most important characteristic of realistic critical stories in which there may be a shortening and intensification of the event with an unambiguous understandable symbolism, or an addition, a fictional aesthetic with light, in-depth spaces, and a lot of focus on the negatives on the ground, in order to motivate the reader to actively participate with him in the research on causes and effects, to be analyzed procedurally by contemplating the existing phenomena, and formulating the best solution.

Whoever reads what Al-Rubaie wrote also notices an emotionally apparent merging of the developments of the dramatic conflict in his texts with renewed horizons, with the culture of a simple society that does not have that impossible ambition, as much as the requirements of life that guarantee his dignity, and provide him with happiness with the essential laws of the lived reality, without the interventions of intentional confusion or other, with a development that is also completely compatible between the literary form and scientific developments, here he is a contemplator and a dreamer of a utopia that he wishes to be the true reality.