

Allegoria (The Tale) In The Poetry Of Fadel Alazawi

¹Saja Abdulameer Hassoni ; ²Asst. Prof. Dr. Ahmed Hial Jihad

^{1,2} Thi-Qar University / College of Education for Human Sciences

ahmedheyal70@gmail.com ssaja9512@gmail.com

Date of publication- 23-05-2022

Abstract

The tale forms an allegorical pattern based on successive and sequential events in its narrative body with the voice of the narrator in its different roles in the prose poems in general and the poems of the poet Fadel al-Azzawi in particular. From the report to the suggestion, the text of the narrative prose poem of the poet Fadel Al-Azzawi carries a duality of meaning, and this duality is often interspersed with events that reveal the attachment of one of the stakeholders to the other.

Keywords: Allegoria, storytelling, poetry, Fadel Al-Azzawi.

Introduction

The storytelling is defined as a term that denotes an imagined storytelling or indicates a special historical event through which it can shed light on the secrets of things or what is going on in the psyche of human beings, (Wahba, Al-Muhandis, 1984 AD: 152) as the tale is a narrative narrative that tells the details of a real event or It is imaginary, and the narration in it is usually in simple stories with a loose plot, and the poet may weave it with the first person's conscience, (Fathi, 1986 AD: 140/141). Al-Qadi, 2010 AD: 148). We note from the definitions of the tale, that it indicates a storytelling that has basics and components based on it. The tale is presented only through events that need characters that move them, whether real or imaginary, to raise these events in an interesting chronological order and causal link. The tale can control an entire poem or On a full diwan, as the events are transmitted as they are without additions or decreases with accuracy in the transfer process in a way that makes the picture complete and not disjointed in terms of its

characters, time, plot or meaning on which the storytelling revolves. Was it a fact or fiction, (Al-Khatib, 1990 AD: 25/26). This is an indication of the transmission of the tale in the form in which it was told. Allegoria is based on the tale, including its basic components of human characters, animal beings, or abstractions identified in a time, place, and events that move these characters by attributing actions and actions to them, (Al-Nasry, 2020 AD: 190) to the apparent meaning in the tale with its literal connotations, and the other indirect, figurative, referring to the hidden Allegorian meaning behind the apparent meaning, to express political, social, psychological or religious events.

Literature review

The Allegoria storytelling emerged in the text of Fadhil Al-Azzawi in several types:

- **Allegoria legendary tale.**
- **Allegoria heroic tale.**
- **Allegoria Philosophical Tale.**
- **Allegoria fairy tale.**

1. Allegoria the legendary tale

They are events that occurred in a very ancient time through which they explain to us the cosmic and supernatural phenomena, either by employing personalities or beings in an unfamiliar way between what is natural and human and what is unnatural, (Fadel, Salem, p. 47, 2019 AD: 103) or by employing mythical rituals, (Fayyad, 2018AD: 103), which gives the narrative poetic text two dimensions: the literal apparent, including legendary events and characters in a time and place, and the other: a hidden interior linked to the motives for including the legend in the tale; (Al-Zubaidi, 2016 AD: 34) to reach the allegorical meaning that represents the poet's goal, as in the text (Memories):

When Ishtar crossed the gate of Babylon
 With her majestic procession
 Surrounded by lions
 Out into the wild
 To pitch her tent
 Under the stars
 I was her faithful priest

(Al-Azzawi, Volume 2, 2007 AD: 65)

It represents the Allegoric meaning of the mythical tale in the text of Memories of the poet's employment of a mythical being (Ishtar); The text begins with it and ends with the poet. We have a hidden meaning in the text (Hilal, 2006 AD: 54) With the participation of the legend of Ishtar, the goddess of love and beauty among the inhabitants of Mesopotamia, he shows us the hidden Allegoric meaning of the legendary tale, which indicates the renunciation of wars, conflicts, fighting and battles, and the search for peace, safety and reconciliation for the Arab man and the poet alike. The legend of Ishtar refers from the apparent meaning to the Allegoric meaning of the legendary tale. This hidden meaning emerges through the literal meaning of the text and denotes love, sacrifice, sincerity and belonging. The text's connotation is social and political. The poet resorted indirectly by employing the legend to express the meaning and

purpose of the text, which is the Allegoric meaning. This legendary synthesis of the mythical Allegorian tale is the reproduction of a new testimony of a tale that has its components that refer from a real or imagined world to a figurative world and a hidden meaning. From reality, whether it is (religious, political, or social), the poet is about to be a maker of local legends by merging it with reality until it becomes a mythical Uighur reality (Suhail, 2008 AD: 283). Our poet resorts to the mythical tale in Allegoria to an important myth that he focused on in his texts, which is the legend of (Oedipus), as it appeared to him in the poem (The Magi in the Desert), apparently suggesting a search for (the utopia / the city of the dream) utopia as an alternative to the tragic reality (Suhail). 2008 AD: 26262) with a storytelling in which the poet is a narrator, a knowledgeable narrator, a participant, and a hero included in the storytelling (Al-Malik, 2007:30:30), saying:

At night we walked under the shadow of the
 besieged cities

Above the blood in the foothills

At dawn we overlooked the alabaster
 cellars in Thebes

Oedipus in our ranks leads us

Oedipus as he crosses seas and hills is a
 hero

Our savior, the adventurer, the boy who
 gave us hope

May light candles in puzzles.

(Al-Azzawi, 2007: 94)

The Allegoric meaning emerged in the text of the legendary tale by employing the legend (Oedipus) at a time when he was looking for the utopian city (Thebes) in which he and those with him, with the participation of the poet as a co-narrator of the events by employing the plural pronoun (na), to show us the hidden Allegoric meaning of the legendary tale, which Indicates the loss, alienation, curse and the tragic reality that the poet and those with him were exposed to, and the curse is a

reference to illusions in a mirage desert in which Oedipus leads us, who committed everything that leads him to the curse in killing his father and marrying his mother, so (Oedipus) refers to the leader or political parties that occurred in The trap of her illusions, she met what resembled the fate of Oedipus, and the hidden Allegoric meaning of the legendary tale emerged through the apparent and literal meaning of the tale text with its literal connotations of strength, courage, bravery, and rigor as characteristics of (Oedipus). The hidden Allegorical text, meaning the failed leader condemned to a curse, so he resorted to the legendary tale to reach this meaning .

2. Allegoria heroic tale

Allegoria heroic tale is Narrative narration of heroic events that deals with the adventures of individuals of high stature, as they refer to wonderful achievements, (Fathi, 1986 AD: 141) in the words of the poet employing the conscience of the speaker in recounting the events about himself and others, (Al-Jubouri, v. 3, 2012 AD: 8) and the heroic tale Allegoria highlights In the poet's text (On the way to Mecca), which embodies for us a narrative movement With two heroic characters (Hatini, 210 AD: 18), one of them is the character (Gilgamesh), and the other is the poet:

In the hills of the dead I carried on my
 shoulder Gilgamesh drunk
 And looted from the snake its poisonous
 herb
 Damn it devoured me.
 A tiger bared its fangs at me
 A hidden tiger has been crouching for ages
 among the branches
 I mixed up with noisy people in a bar
 Her waiter passed me with an ax in his hand
 He made tunnels and pathways in my body
 For the cloud thundering over my slopes
 This screaming sound in the wilderness
 Shout it again
 Like an echo of another life.

(Al-Azzawi, 1998 AD: 13)

The allegorical meaning of this text is based on the heroic tale, with the poet presenting to us the tale of its hero, and (Gilgamesh) at the same time, in order to narrate the events and narrate them in the first person, by attributing the actions to him by carrying Gilgamesh in a contemporary time; To highlight the hidden Allegorical meaning, which leads us to a metaphorical tale that represents the poet's goal, indicating the loss of the Arab man despite the long historytelling he lives in, even if he considers himself a hero of the world by his inability to confront and confront the ruling authority. Like exile and exile outside the homeland, he only has a voice in the wilderness devoid of all the provisions of life, the poet is in ((the position of clash with the ruling authority)), (Al-Hayani, 2013 AD: 241) as Gilgamesh represents the condition of the Arab human being and (the snake) is the authority The ruler and the poet here are a hero by stealing the ideas of power from her, as she cannot be immortal throughout the ages, and this hidden Allegorical meaning of the heroic tale only emerged through the apparent meaning of the tale with its literal connotations, which indicates the absence of the attribute of immortality and the eternity of man by death, by changing the direction of human beings, and drunkenly. (Gilgamesh), immortality is an objective equivalent to death, and it did not come as parallels between the past and present time, but rather to criticize the reality of the Arab human being. Indirectly up to the meaning of the Allegorical in the text. The Allegoria is a heroic tale in a virtuous text whose events revolve around a main character who assumes the role of heroism and who represents the same poet, as it creates new developments for events, and leads the narrative act attributed to it and pushes it forward because the events take place around it, based on its strict decisions, (Fradi, 2016 AD: 32) The poet in the heroic

tale considers himself a hero who interacts and deals with the members of the surrounding community, as he proves his heroic role in the context of his contemporary society (Nizar, Jassem, vol. 70, 2016 AD: 364) in multiple places with the first person's conscience; To prove in this the meaning of Al-Yajouri is hidden behind the apparent meaning of the tale with its literal connotations, as in the text (The Miracle Maker):

I am the sorcerer, the steward of lost souls
 The flock and the shepherd
 The dead and the funeral
 I cross the sky to reach the earth
 I scoop the coals with my hand from the
 stove of the gods
 And steal the pearl of the temple
 From under the pillow of the dying priest
 With the clever fingers of a thief
 I am a miracle maker
 I drink my cup every time
 And I went on my way
 It's me.

(Al-Azzawi, Volume 2, 2007 AD: 374)

The Allegorian meaning of the heroic tale that was included in the text of (The Miracle Maker), emerged after the poet himself in him as a hero on whom the events of the tale revolve with a circular narrative structure that begins with (I) and ends with (I); The tale indicates the poet's identification with himself with a self-dialogue that involves an implicit dialogue with a self-evoked in the text, where the poet resorts to the myth of the self, by attributing heroic actions and deeds with the multiplicity of characters and beings of which he sees himself as a hero (the herd, the shepherd, the dead, the funeral, the thief). The Allegorian narrative text is a simultaneous narration in the present form, contemporary to the time of the storytelling and its events, as the events of the storytelling and the time of the poet's narration of the storytelling revolve at the same time, (Al-Marzouki, Shaker, 1996: 101). He is able to triumph over the other

through his dialogue with him at the most difficult times and in various places where he is in control, even if he is in a foreign country, as he possesses a power that makes him an experienced poet. The apparent meaning of the text and indicative of the courage, toughness, and magical influence possessed by the poet, the heroic tale of the poet in its apparent resemblance with the legend of Prometheus, who stole fire from Mount Olympus and gave some of it to humans to give them warmth. (Wikipedia: <https://en.wikipedia>). This legend made the text a heroic tale, the hero of which is the poet with a social significance, expressed by an apparent heroic tale, to reach the hidden meaning.

To summarize, the use of myths of all kinds and the use of the hero's character in the Allegoric tale, starting from including legends in the poetic text or simply referring to them, passing through the mixing of myths and merging their connotations to reveal to us the Allegoric meaning of employing the hero's character in it, and making the tale text based on a central mythological metaphor, makes it more inspirational, condensed and developed than other texts. (Nassira, V. 9, V. 5, 2020 AD: 172/173)

3. Allegoria Philosophical Tale

Allegoria is a philosophical tale A literary genre that relies on thinking and meditation through a dialectical method targeting criticism and reform, as its events do not take place at a specific time, and its places are vague, and its characters are nouns that have no names, (Al-Qadi, 2010: 154). From) for some purpose, it may be knowledge of human destiny and major facts such as life and death, which include in the text of our poet directives that direct the text of the philosophical tale for the purpose of revealing the allegorical meaning behind the objective text, by directing the question or including abstractions, which creates a metaphorical

depth through the duality of meaning (Gharkan, 2010 AD :7) Which the poet resorts to in the context of his text, to move to a hidden, esoteric meaning, as in the text (Peace, guide, Peace, sea) :

My country in exile burns with fire

Did not return

Are you lost behind the wilderness?

Did he starve like a wolf in the sand?

Did he die in chains?

The guards laughed, and I heard nothing but the wailing of the pagan wind.

(Al-Azzawi, Volume 1, 2007 AD: 34)

We find the allegorical meaning of the philosophical tale clear by the poet raising the philosophical question (Is), and repeating it several times in the voice of the poet and the knowledgeable narrator of the real world, which he tells us in the apparent meaning of the text, (Saleh, 2015 AD: 112), as he speaks with the first person pronoun at the beginning of the text (national) to indicate the homeland By adding human qualities in the time immemorial to him, the hidden and subconscious meaning of the philosophical tale that the poet narrates shows us the alienation and the emigration of the country and there is no hope of returning to his country of origin. Or stay in the diaspora (Al-Azzawi, Al-Araby website <https://alarabi.nccal>). To prove to us through these real questions and the reality in which he lives, and this allegorical meaning of the philosophical storytelling emerged through the apparent and literal meaning indicating the loss of the homeland and its implicit death at the hands of the dictatorial authority, ((It is a death parallel to the natural physical death)) (Alwan, 2018 AD: 76) The life of the homeland and its burning is an indication of the loss of hope for return (Jaber, Abdul Hafeez, 2017 AD: 7) in terms of the act of combustion in the context of the text and the burning of the homeland in the poet's memory parallel to the loss in reality. Allegorical subtext of the text. Allegoria remains the philosophical storytelling in

the text of Fadel Al-Azzawi based on the philosophical question that directs political criticism, and seeks with it to preserve the human entity and the minimum limits of his humanity after being subjected to various types of pressures and oppression that threaten his existence, as even death for him is the beginning of life, (Jaber, Abdel Hafeez, 2017 AD :7/11) The meaning of the Allegorical For the philosophical tale, the poet builds it in a literal sense based on a dialogue between two personalities between him and himself with the stream of consciousness to reveal the truth that begins with the human being, (Muhammad, 2002 AD: 14). We find the poet in the text (Secrets) revealing conflicts and ideas based on his personality, saying:

_ Where is the wind?

_ Count on the harp.

_ Who plays it?

A man hanged in a cell.

Did he stare into your eyes for a long time before death?

He was without eyes, and he knew no one but the executioner.

_ Do you know him?

_ From?

_ Executioner.

_ Everyone knows his executioner.

_ And the executioner?

_ With us sitting behind the doors

We share the children's bread.

(Al-Azzawi, Volume 1, 2007 AD: 318)

The Allegorian meaning emerges in the text of the philosophical tale (Asrar), on which the text is based, with multiple questions (where, whether, who); To prove to us a truth and a storytelling that he went through in his life by imprisoning him for a period of time, the storytelling is based on an internal, monological dialogue between him and himself. To reach the allegorical meaning of this tale, which represents ((the cry of an entire generation with a personal elegiac voice that is the voice of the poet)) (Al-Azzawi, 2003 AD: 228) rejecting the ideas of the confinement of power and

taming the body to a state of emancipation and freedom by liberating history, (Al-Hayani, 2013AD: 118) It is a revolutionary call to liberate false ideas from the slavery of power that the poet lived through, which by opposing it ends human life in prison and not granting him freedom. His delusions, and this allegorical meaning of the philosophical tale emerged through the literal meaning of the text, and indicates a tale that the poet narrates to reveal to us the secrets of his imprisonment and the suffering of the prisoner and the ordinary human being towards the treatment of the executioner who, no matter how many acts he does for the pretext of patriotism, he remains a mercenary and a plaything in the hands of the dictator to build his satanic house, (Al-Azzawi, 1994 AD: 213/214) and the significance of the text is political, which the poet expressed indirectly to reach the hidden Allegorical meaning by employing the philosophical tale in the text.

4. Allegoria fairy tale

This type is no less important than the previous types of Allegorical tales, as “it is not related to reality and its events are not subject to what the mind expects from the events” (Wahba, Al-Muhandis, 1984: 152). About ancient times, it is related to a real person, event or place, (Fatehi, 1986 AD: 142). The fairy tale in Fadel al-Azzawi’s poems gives us an intense meaning of the Allegory folded behind the text, as his evocation of a popular fairy tale circulating at the foot of man, which is the tale of a thousand and one nights in his poem *In the Kingdom of the Thousand and One Nights*:
 There was a ruler who loved his statues
 So he filled the streets and squares with it
 To be his watchful eye on his people
 And people were passing by
 Bow to her
 They raise their hats in respect
 Muttering a few vague words
 As usual, almost every week
 The governor was going out to the city

His many statues follow him
 To receive his last statue
 And in the end always
 He was embracing the statues of the whole city
 And leave her in tears.

(Al-Azzawi, Volume 2, 2007 AD: 72)

The Allegorical meaning emerged through the employment of the fairy tale (*The Thousand and One Nights*) which gave the text an Allegoric dimension ((It increased maturity and unfolded in the hidden meaning)), (Buraidah, 2007 AD: 157). The Allegorian text of the fairy tale progresses with fixed actions performed by characters and beings, (Bossler, 376 1995 AD: 192) in a past time, which the poet recounts to us with the voice of the omnipresent external narrator, who makes clear to us his views and ideas, not the thoughts of the characters. (Chris, 2009PM: 298) In what you present in the context of the text, to reach the hidden Allegorian meaning of the fairy tale, which indicates the rule of the sultan and the authoritarian and oppressive statesman over his people who do not violate his orders, for (the ruler) is a reference to the sultan, and (his statues) are his assistants who obey his orders, but This unjust sultan and king who underestimates the rights of people does not rule the country with its long and ancient history, but rather has an end, so the alternative comes to it. Every night a new character appears destined to be forgotten. The significance of this Allegorian tale text is political, which the poet expressed indirectly through the fairy tale; To reach the hidden Allegorian meaning that represents the depth of the text. The fairy tale can acquire its allegorical character when the poet attributes the characteristics of the animal to man, to describe to us the meaning of the allegorical revolve around ((a world of organized and random oppression, which is neither suitable for man nor for the growth of his humanity, but is a world that works on human life, that is,

transforming him into an animal).), (Mamdouh, 2007 AD: 10) with the actions he presents. The poet is a narrator who separates from what he narrates or narrates of the events, (Shakhatra, 2006 AD: 103) as he adds to the text a character of sarcasm and irony, as in the text (The King and His Donkey):

Once a donkey's tail grew for the king
Cut it
Put it in a box
Made with cellophane
And threw it into the sea.

(Al-Azzawi, Volume 1, 2007 AD: 390)

The allegorical meaning is represented in the text (the king and his donkey), which depends on the duality of presence and absence between the tale in its apparent meaning in the written and authorized, and the hidden meaning that is not revealed and declared except through the literal meaning, (Khadija, 2007 AD: 22) and the attributes of the animal to the human being. The king has a donkey tail) that refers to events and actions carried out by human figures who fall behind the apparent text. The Allegorian meaning of the fairy tale refers to the oppression of tyrants and tyrannical rulers, the weakness of the subjects and their inability to do anything in front of the ruler, so (the king) is a Jugurian dimension of the ruler controlling the people And the oppressor who rules the country with all his power without anyone evacuating him from the subjects, as for (the donkey) is the Yejurian dimension of the subjects under the authority of the ruler who have no power to confront a tyrant, and this Allegorian meaning emerged through the literal and apparent meaning of the text of the fable, indicating The king's control over his country by cutting off the head of everyone who stands in front of him to confront him. The text's connotation is political. The poet directs to convey it through the Allegorical meaning by giving the text the characteristics of the animal and giving it to the human being to stray to his

goal. And the yoghurt fairy tale directs an important direction from the poet by employing the animal in his texts. It is nothing but an echo of the reality he wants to express at a stage of his life that he passed through. The use of the animal is a sign of religious, moral or political significance (Hamza, v. 17, 2010 AD: 7) This we find clear in the poet Fadel Al-Azzawi, who employed the symbol (the mouse) in conjunction with the religious legend, the legend of (Christ), peace be upon him, in his poem (The Guntergrass Mouse):

You were there, says the mouse, nibbling at the last piece of cheese in the trap.

Church Mass Wipes the wood of the altar with a damp sponge and removes the dust
The sanctuary about the nails stuck in the feet and hands of Christ, that eagle
Hanging on the wall is like a masterpiece, as blood drips on the tiles as a drop
A drop from his open wounds in an old pond swirled by flies

(Al-Azzawi, Volume 2, 2007 AD: 207)

The Allegorian meaning of the fairy tale emerges in the text (The Guntergrass Mouse) by adding the characteristics of the human saying to the animal (the mouse), and giving it human qualities in talking with man, to reveal to us the tragic dimension that he lives in his country. To the real world of man, to highlight the hidden Allegorian meaning along with the apparent meaning of the text, which refers to an interview between the reality of two human beings, the first: the authoritarian and unjust man, whom he referred to as (the mouse), and between the man who seeks good and meets his inevitable fate by the tyrannical man, who He referred to him as (the legend of Christ), and likened it to the eagle to be a distance from the human being who calls for good. The apparent persecution, arbitrariness and tyranny in the context of the text (altar, blood, its wounds), the significance of the text of the fairy tale is political. The text carries a

double meaning. The structure of the text of the Allegoria text is associated with Al-Azzawi's fairy tale with the miraculous, by mixing our real, sensible world with other worlds resulting from imagination, including characters that are not real, imaginary, or abstractions that the poet seeks to employ in the tale to move to the hidden Allegorical meaning, (Shaalán, 2007 AD: 22/24) As the fairy tale associated with the miraculous is a text characterized by subjective characteristics in which the events are in harmony with the reader's reference and do not conflict with his world and his perceptions, (Talaba, Jaber, 2018 AD: 475) and this we find in the poem (Fusoul):

The spring that came fluttering
On a flying carpet

It is carried by angels of wax

He laid his roses in the valley

And put his name on our guest list

(Al-Azzawi, Volume 1, 2007 AD: 393)

We find the allegorical meaning in this mythical tale text associated with the miraculous, with the coming of spring and its arrival and status of the Lord, as the poet bestowed on the abstract tangible human qualities. Abstract moral, the allegorical meaning of this fairy tale indicates the revival of freedom and hope and the release of life, goodness, growth and serenity for the poet, but the life that represents him a space is rather temporary with the end of the spring season, especially after the suffering he experienced as a chaser that ended with his imprisonment, so (Spring) is a reference to life Where prosperity and greenness and his likeness to angels with wax indicates purity (Al-Hashimi, 2019AD: 108) This hidden Allegorical meaning of the miraculous fairy tale came through the literal meaning of the context of the text, by employing (spring) and its flutter at the beginning of the text, which is one of the seasons of the year and the most pure in colors of prosperity after the darkness of winter and its vicissitudes, we

find the poet in this text a source of optimism and hope The text's psychological reference came as a result of the poet's meditations and the release of his freedom of thought, and this abstract idea, even if it was in a period of time, but it changes the human's path through the hidden Allegorical meaning within the literal meaning of the text. The fairy tale goes further than that, as it may enter the field of the miraculous, but from another aspect. The poet may say a poem to him while he is in the unconscious, i.e. in the dream stage. He tells us a poetic text full of strange events, (Sharf, 2009 AD: 110). The poet is in his Allegorical text of the tale The miraculous superstition employs verbs to depict things similar to them, (Al-Sakr, 1999: 259). We find the poet as a narrator of the narrative text creating a relationship between him and the events at a time corresponding to his writing his superstitious poetic text (Al-Salami, v. 33, 2017 AD: 389) (the desert) to reach the allegorical meaning behind Literal meaning of text context:

In cities floating by the flood

I saw buildings rising to the first clouds

And on the sidewalks grow flowers of metal

Wagons swaying in exile

And deserts of straw

I saw birds perched in a nest

Eat fish wings

Where is the human then?

I saw the umbilical cord tied to my body

Forgotten in the memory of the universe

The darkness has crossed.

(Al-Azzawi, Volume 1, 2007 AD: 219)

The allegorical meaning of the text of the marvelous fairy tale (the desert) emerged through Al-Azzawi's dream observations, if they were dreams or imagined, and the (dream) vision may take both dreaming and visual, as he presents his vision through the context of the text (I watched, I saw), in the first person, which indicates that he A participant and narrator of the events with

knowledge of them, the hidden Allegoric meaning behind the apparent meaning of the text with its literal meanings (buildings above the first clouds, wagons swaying, I saw the umbilical cord). Man is nothing but real events for good or evil that lie between the two worlds, the world of life and the world of death. The world of life is represented by his vision of the umbilical cord, and the world of death refers to him as (my body), as he sees himself living in a strange world with everything he sees, and this Allegoric meaning emerged through the apparent meaning of the text, which shows us the alienation experienced by the poet with his dream vision of strange observations that he had not seen before, and this alienation is due to his exile and distance from the homeland, as he describes his spatial alienation by losing belonging to everything that exists in the exile from where he is and from where he is. It is united with itself and alienated from others, (Heidegger, 2015 AD: 31) through a context built in the memory of the universe, the meaning of the text is socio-political, expressed by the poet by employing the miraculous fairy tale, to reach the hidden Allegorical meaning.

The legend of the tale may be manifested in the dialectic of the self and the other, ((The other is considered a mirror of the self that reflects the image of the poet, and the self cannot be seen abstracted from the other)) (Zidane, Jalouli, p., 29 2017 AD: 200) even if it refers to the poet The same is in the text, so our poet takes an image of himself that the mirror reflects to him in his poem (The Man of Mirrors):

He got up in the morning and smiled at me this time as usual, as he knew that I had a date with a girl who would be waiting for me in the café, and he said to me cunningly ((It is necessary to be elegant on such occasions)), so I preferred to shut up. What do I tell him? He ignored me and then started shaving his beard vigorously, repeating the missing song. He seemed a

little close to my heart, so I let him do whatever he wanted and went to put on my blue suit. When I came back to comb my hair and spray perfume on my face, I found him in his blue suit and combing his hair and pouring perfume on his face, as if he too had a date with a girl who would be waiting for him in the café. I pinched his ear, caressing, "No, you won't come with me; you'll be here in your mirror." Then she left, ignoring his insults. In the café, I found him walking, imitating my gait. "I will deprive you, spy, and "said I, of the pleasure of chasing me."

(Al-Azzawi, 1998 AD: 65/66)

We find the allegorical meaning in the text of the fairy tale (The Man of Mirrors), with the poet creating the character (the man) who imitates him, which is a mythical character from his imagination. By it, (Saker, 2013 AD: 48/51) The Allegoric meaning hidden and folded behind the literal meaning of the text, shows us the state of alienation that the poet is going through, as he lives in a state of psychological and spatial alienation at the same time, as he finds himself in an unfamiliar place, so he is far from Familiarity with an individual feeling that contradicts the ideas of those around him (Al-Hamid, 2012:30:30) for his distance from his motherland, so he lives in pursuit ((as a monitored hero who does not know the identity of his pursuers who left him in his country of origin)) (Al-Akhras, 2007 AD: 168) and is considered in the diaspora a lost human being To his identity due to his national affiliation, and this allegorical and hidden meaning of the fairy tale, came through the apparent literal meaning of the text with its connotations, as we find that he laments his condition (currently hereditary), so the apparent text indicates the loss and fading of the homeland, wandering and loss of hope to return to the country, the meaning of the text is political stemming from the same poet to express About what is in itself an accumulated

psychological concern, so He came to an indirect method by employing the fairy tale, to reach the hidden Allegorian meaning that represents the poet's goal and purpose from his tale in his text.

Results

1. The storytelling formed a prominent presence in Arabic literature from the pre-Islamic era until the present day, as the storytelling highlights us in modern and contemporary literature the signs of convergence between its basic elements and the elements of the narrative prose poem in its various forms.
2. The tale has become a form of allegory, through which the poet Fadel Al-Azzawi works on the depths of the poetic text, dressing it with another unintended and hidden face that is revealed through the superficial face.
3. In Fadel Al-Azzawi's poetry, the tale is a tool that reveals something else in a narrative structure that includes human figures, animal creatures, or personalized abstractions.
4. The poet's main goal in building his text on the tale's allegory is to move away from censorship by describing the text as carrying political, social, psychological or religious dimensions.

References

First: Poetic Diwans

1. Butterfly on its way to Hell, Fadel Al-Azzawi, Dar Al-Mada for Culture and Publishing, Damascus, 1998.
2. Poetic Works, Fadel Al-Azzawi, Al-Jamal Publications, Volume 1, Baghdad Colonial, 2007.
3. Poetic Works, Fadel Al-Azzawi, Al-Jamal Publications, Volume 2, Cologne, Baghdad, 2007.

Second: other references

4. A Dictionary of Arabic Terms in Language and Literature, Majdi Wahba, Kamel Al-Mohandes, Library of Lebanon, Beirut, 1984.
5. A Dictionary of Literary Terms, Ibrahim Fathi, the Arab Foundation for United Publishers, Tunis, 1986.
6. A Dictionary of Literary Terms, Ibrahim Fathi, the Labor Cooperation for Printing and Publishing, Tunis, 1986 AD.
7. A Dictionary of Narratives, Muhammad Al-Qadi and others, Dar Al-Multaqa for Publishing and Distribution, Morocco, 2010.
8. Ahmed Harb, a novelist and critic, Nayfeh Ahmed Ali Boureida, a master's thesis, Hebron University, Department of Arabic Language.
9. Ambiguity and Multiple Levels of Meaning in the Pre-Islamic Text, Study and Analysis, Nasra Ahmed Jadu' Al-Zubaidi, Modern Book World, Jordan, 2016.
10. An Introduction to Storytelling Theory, Analysis and Application, Samir Marzouki, Jamil Shaker, Diwan of University Publications, Algeria, 1996.
11. Biography and Cultural Violence, A Study in the Memoirs of Modernist Poets in Iraq, Muhammad Ghazi al-Akhras, Dar al-Rafidain for Publishing and Distribution, Beirut, 1, 2007 AD.
12. Fadel Al-Azzawi's Poetry, Critical Study, Muhammad Radi Sharif, Master's Thesis, Al-Mustansiriya University, 2009.
13. Far Into the Forest, Fadel Al-Azzawi, The Critical Statement of Arab Modernity, Dar Al-Mada for Publishing and Distribution, Damascus, 1994.
14. Human Life, Mamdouh Adwan, Dar Mamdouh Adwan for

- Publishing and Distribution, Damascus, electronic book, 2007.
15. In the narrative poem Mahmoud Darwish as an example, Youssef Hatini, Publications of the Syrian General Book Organization, Damascus, 2010.
 16. Manifestations of Death in Contemporary Iraqi Poetry, Sami Muhammad Alwan, Tamra Magazine, 2018.
 17. Manifestations of the philosophical question in the modern poetic text, Esraa Hussein Jaber, Safaa Abdel Hafeez, Al-Mustansiriya University, College of Arts, 2017.
 18. Mechanisms of Narration in Contemporary Arab Poetry, Abdel Nasser Hilal, Center of Arab Civilization, Cairo, 2006.
 19. Narcissus mirrors qualitative patterns and structural formations of the modern narrative poem, Hatem Al-Sakr, University Foundation for Publishing and Distribution, Lebanon, 1999.
 20. Narrative in Modern Arabic Poetry in the Poetry of the Narrative Poem, Fathi Al-Nasry, Dar Maskiliani, Tunisia, 2nd Edition, 2020.
 21. Narrative manifestations in the pre-Islamic poem, Potouta Abdel-Malik, Master's Thesis, Mentouri University, Constantine, 2007.
 22. Novel writing techniques, techniques and exercises to create dynamic characters and successful viewpoints, Nancy Kress, Ter, Zina Jaber Idris, Arab House of Science, 2009.
 23. Philosophical Guidelines in Criticizing Poetry in the Philosophical Heritage of the Arabs, Rahman Gharkan, University of Al-Qadisiyah, College of Education.
 24. Philosophy, Identity, Self, Martin Heidegger, T.R., Muhammad Meziane, Differing Publications, Lebanon, 2015.
 25. Poetry and Legend, Musa Znad Suhail, House of Public Cultural Affairs, Baghdad, 2008.
 26. Textual interrelationship in the poetry of Fadel Al-Azzawi, an aesthetic study, Abdel-Khaleq Fayyad, Master's thesis, College of Education for Girls, Tikrit University, 2018.
 27. Textual space in the poetry of Fadel Al-Azzawi, Zainab Raad Muhammad Al-Hashemi, Master's thesis, Al-Mustansiriya University, 2019.
 28. The aesthetics of evasion and the conscientious employment of the self and the other through poetic language: a study of selected poems from the Diwan of My Heart My Heart by Somaya Mahnech, Hatem Zidan, Eid Jalouli, Al-Athar magazine, Kasdi Merbah University, Algeria, vol. 29, 2017.
 29. The Artistic Structure in the Stories of Kazem Al-Ahmadi, Iyad Jawhar Abdullah Muhammad, Master's Thesis, University of Mosul, 2002.
 30. The character and its representations in the novel The Remains of Pictures by the novelist Hanna Mina, Oras Salman Al-Salami, Journal of the College of Basic Education for Educational and Psychological Sciences, 33, 2017.
 31. The character in the novel Al-Laz by Al-Taher Watar, an artistic study, by Lazhar Saker, Master's thesis, University of Larbi Bam M'hidi, 2013.
 32. The concept of alienation and its manifestations in literature, Shakir

- Abdel Hamid, Knowledge Science Publications, 2012.
33. The Fairy Tale, Tabriz Buser, Tar, Mahmoud Fouad, Knowledge Horizons Magazine, 376, 1995 AD.
 34. The Fantastic Vision Discourse in Sixty Iraqi Poetry, Ali Hashem Taleb, Maryam Jaber, Al-Muthanna University, Dhi Qar University Journal, Volume 3, 2018.
 35. The Image of the Hero in Arabic Poetry, Cultural Analysis, Shaima Nizar, Ali Mutaib Jassem, Journal of Diyala University, 70th, 2016.
 36. The Interpretive Approach and Application of a Reading Project in the Poetry of Fadel Al-Azzawi, Muhammad Khalif Al-Hayani, Dar Ghaida Publishing and Distribution, 2013.
 37. The legendary employment in the poetry of Badr Shaker al-Sayyab, techniques and functions, Shaybna Nasira, Ashkalat Journal, College of Arts, Volume 9, Volume 5, 2020.
 38. The legendary tale and its mechanism of operation in school theater texts, Anmar Abbas Fadel, Shatha Taha Salem, Journal of Educational Studies, College of Fine Arts, Volume 47, 2019.
 39. The Living Spirit, Generation of the Sixties in Iraq, Fadel Al-Azzawi, Dar Al-Mada for Culture and Publishing, Syria, 2nd Edition, 1997..
 40. The narrative viewpoint in the narrative construction in the Saudi short story, Asmaa Bint Saleh, Master's Thesis, King Saud University, Saudi Arabia, 2015.
 41. The Old Arab Tale, Its Origins and Types, Nofal Hamad Khader Al-Jubouri, Journal of Kirkuk University, Vol. 7, No. 3, 2012.
 42. The Personality in the Auspicious Novel of Muhammad Baba Ali, Hayat Fradi, Master's Thesis, Muhammad Bakhdar University, Biskra, Algeria, 2016.
 43. The Signs of Animals and Birds in Andalusian Hebrew Poetry in the Eleventh and Twelfth Centuries A.D., Samiya Al-Sayyid Hamza, No. 17, 2010 A.D.
 44. The storytelling and the tale in Arabic poetry in the early days of Islam and the Umayyad era, Bushra Muhammad Ali Al-Khatib, House of Cultural Affairs, Baghdad, 1990 AD.
 45. The strange and miraculous narration in the novel and the short storytelling in Jordan from 1970 to 2002, Sana Kamel Shaalan, Al-Jarrah Cultural and Social Club, Jordan, 2007.
 46. The structure of the narrative text in the book of animals by Al-Jahiz, Khawla Shakhatra, Azma House for Publishing and Distribution, Amman, 2nd Edition, 2006 AD.
 47. The translation of symbols in the art of fable de la fontane Les fables as a model, an analytical and comparative study, Tarnifi Alaa Khadija, Master's Thesis, Oran University, Faculty of Arts, 2007 AD.

Third: The International Information Network (Internet):

48. <https://en.wikipedia.org/wiA7>)
49. Fire and Ash in a Journey Longer Than Eternity A Quarter of a Century in Exile, Fadel Al-Azzawi, p. 547: <https://alarabi.nccal.gov.kw1>