

## **The Introduction Threshold of the Story Book in Nasiriyah, Selected Examples (2003-2020)**

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### **Abstract**

*The thresholds of the text became the key to the literary work in general and the story in particular, as it is an intense text that indicates the mysteries of what is inside the work and its components. Writers paid great attention to the thresholds. Because of its functions and connotations that make studying it a way to explore the depths of the text and an exciting and influencing factor on the recipient, given that it includes different dimensions such as the suggestive, informative, and aesthetic dimensions. The research bears the title (The Threshold of Introduction to Story Books in Nasiriyah, Selected Examples). The researcher studied reading texts that give the reader a semantic and exploratory vision that contributes to expanding the horizon of receiving texts. Otherness) and conclusion, sources and references, and the researcher was able to evoke these texts, and employ them, as well as the cultural and artistic link between the two texts and their participation in the generation of significance, and the creation of textual interaction, and all this was done through studying and analyzing texts, and reaching the goals of these thresholds and the reasons for their selection.*

**Keywords:** *threshold of introduction, self-introduction, the other, story writers, Nasserism.*

### **Introduction**

The introduction is one of the textual thresholds that has a large presence in many literary works. Because of its extreme importance in illuminating the text; Because it is an artistic critical testimony that adds aesthetics to the text, its presence was in the ancient literature of the Arabs, so many of the productions of ancient Arabic studies included an editorial, as in (Poetry and Poets) by Ibn Qutayba and (Tabaqat Al-Shu'ara') by Ibn Salam Al-Jamhi, and the introduction by Ibn Khaldun and others, which are (( It is of central importance as an introduction to the book because it contains information that helps a lot in understanding the nature and reasons for its authorship and defining its subject"

Its effect constitutes a commercial and publicity document, in addition to being a parallel discourse in which the presenter explains the positive aspects of the work in terms of significance and formulation, or provides some evaluative guidance that aids the researcher in developing his writing in the present and in the future. Therefore, critics considered it one of the forms of hypothetical discourse most frequently used in many narrative writing styles. Historical and philosophical)). and modern printing contributed to the development of this threshold, especially in the narrative introductions of the story writers, and for its location at the beginning of the speech, so (Gerard Genet) considered it ((an introductory speech parallel to the text within the French term most frequently

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used in the French language and languages in general, which is concerned with producing The discourse regarding the text, subsequent to it or prior to it)) dispenses with reading the text / text, and it is described as ((a reading contract between the recipient and the transmitter (alternative and subjective), concluded by the two parties before embarking on the practice of receiving rituals, so that the transmitter guarantees to the recipient a space for sufficient understanding of his creative discourse Before entering his worlds, which are often ambiguous)), thus the presenter discourse constitutes a parallel element, and a threshold directed towards the literary work and the recipient / addressee. such as the title, which is a genus, and metatext criticism, and the introduction constitutes a threshold for defining and summarizing the ideas and works of the author or writer; So that his creative works may be read and studied, ((which is the preface to the main topic on which the work focuses, either by extrapolation, description, and detail, so some of them called it (the introductory speech, the introductory discourse, the preface, the introduction discourse, the introduction), but the introduction is better and simpler, because it precedes the beginning of the text, and Genet has the introduction for each Types of texts preparatory to a text, or attached to it, and it is like a discourse about the text)) , and the proposition that depicts the introduction as a modern genus, but it is like the rest of the discourses, as it is composed of verbal sequences that lead to an idea or vision in which there is another discourse that is perceived by the subconscious mind, and hence Its importance in the interpretive process came as a mirror that reflects to the reader the vision of the creator of the literary work and the way the author sees his writings. It is an important process in linking (the ego) with (the other) and documenting the semantic link and the cultural bridge between them, this threw the introduction ((as a parallel text) dangerous tasks , functions, and critical roles, all of which are located on the text in a spatial and semantic alignment, and any failure to extrapolate the introduction has become reflected in the evaluation of the creative work as a total product)). In sum, the introduction is a discourse connected to the main textual body and is considered a prelude to the work. The writer explains his thoughts and perceptions about the issue he is writing about, and by researching the anecdotal collections of the story writers in Nasiriyah (2003-2020), we find two types of introductions, which are as follows:

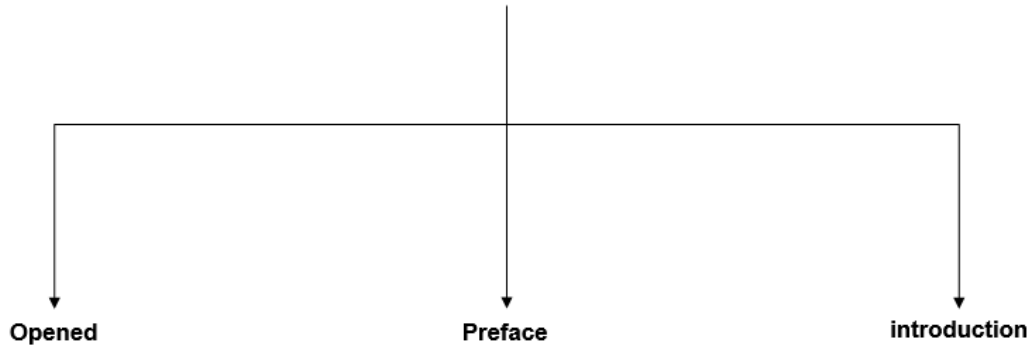
The first topic: the self-introduction

It is the introduction written by the author or creative storyteller in which he explains what he deals with in his book or his creative work, expressing his vision of fictional writing directly, reflecting his point of view on creativity, and it comes in the form of a reference and a detailed introduction, and it constitutes the duality of the new relationship within the fictional literary work. ((It is an implicit or explicit contract between the writer and his reader)), and in the self-introduction discourse, the writer tries to approach the reader in order to build a warm intimate relationship that binds the reader to the text, and this relationship develops through it social or reading companionship that results in a general understanding of the narrative experience accompanying the blog and not With the need for these introductions to appear in the first edition, they can appear in the new editions ((The practice of the introduction as an actual total discourse reveals the significance and interprets the reading, directing it in a certain direction at the level of interpretation, so that it becomes as if it is a hostage either in the hand of the text or in the hand of the writer, so it sometimes tries to justify the text Some of his mistakes and lapses, and purify it from some defects, and sometimes seek to dissolve the text and deconstruct it semantically and subject it to interpretation as an honest reading whose aim is to help the reader, who is interested in traveling and traveling in the borders of the text)). This type of self-introductions was mentioned in the study's blog, as it varied in its titles and texts, and it belongs to the narrator's self, through the following table that can be clarified:

the speech	The storyteller's name	group name
<b>Preface</b>	<b>Aqil Hashem Al-Zubaidi</b>	<b>Dreams of velvet curtains</b>
introduction	<b>Kazem Al-Hussaini</b>	<b>Nuggets for the prince and nuggets for me</b>
introduction	<b>Kazem Al-Hussaini</b>	<b>What is said</b>
introduction	<b>Aqeel Fakher Al-Wajdi</b>	<b>Kanye</b>
<b>opened</b>	<b>full beauty</b>	<b>About civil and rain</b>

This means that it took changing forms in the study blog, as in the following diagram:

Self introduction forms



The discourse carries the introductions in the collection (Fragments for the Prince and Fragments for Me) by the storyteller (Kazim Al-Hussaini), which bears the title (Introduction). From what the discourse bears is the entry into the illumination of the text, and it does not adhere to a specific style, but rather different styles. In the introduction, he says: ((The prince has his fragments that are carried by the crowns, and because of them heads fall, and blood is shed, and this is their business, even if my blood is shed before the prince's blood for the sake of his fragments, As in the texts (The Dove, Roses of the Sultan's Daughter, The Garden of Quarrelsome Children, The Last Witness, A Scrap of Paper) these texts tell of the prince's wars and the loss of my blood)).

Since this explanatory introduction came by the writer to show the fragments he wrote, and it is a direct speech that explains the bloodshed by the ruler, who is the prince, and these fragments that stud the crown of the prince for their sake shed blood to remain, and the storyteller's blood is the first blood that fell for the sake of those fragments, and the body of The narrator presents this idea in some of the stories he mentioned (The Dove, Roses of the Sultan's Daughter, The Quarrelsome Children's Garden, The Other Witness, and a scrap of paper). For the survival of his crown, and he recorded an informative discourse full of dialogue clues that direct the recipient towards the content of the text, and in the story (the burning of the last witness), he says: ((So I slept, my mother cried

She said, "He will take him to war...

I lit a fire on the outskirts of the village and danced around it. I performed pagan rituals. The angel of death blessed me and squeezed my fingers so they became soft and tender. I sculpted statues of the dead. The history of Iraq is full of wars that tear apart the present and the past, and the relationship between the introduction and the narrative texts is clear. The narrator linked them and entered the reader into the depths of the text, as he says in the story (a piece of paper):

- Who's there?

The answer was an R-B-G missile fired at his chest. There was an echo and screams in the neighbours' house, women, men, boys)), the sound of the wars that the Prince was waging left behind tragedies and sorrows by depicting death and destruction; Which makes the realism rotate in the orbit of the narration so that the realistic image falls in the hands of the reader, and the narrator gradually penetrates into the structure of the introduction by presenting a sensory image of the group, and most of the stories that the

narrator published in Iraqi newspapers did not see the light due to the stress that haunts the writer by the ruling authority, as he says: ((Yes, some of them were published in newspapers (Al-Nasiriyah, Al-Janoub, Tareeq Al-Shaab, Al-Ittihad, Al-Sunbula Magazine, Al-Tarbi, Akad Al-Hawa), but most of them did not see the light)). Through it, a clever maneuver, which is linking the headlines of these groups with the newspapers that publish them. To alert the reader that these collections were published in most newspapers and did not see the light, and the storyteller mentioned them in the introduction because ((Just as the prince's wars wasted our blood, they suppressed the issuance of these texts, and made the dust of time rise above them)), and the storyteller (Kazem Al-Hussaini) resorted to a correction in the introduction The fragments presented by him bear a tragic nature in light of the absurd wars that the prince led. In order for the fragments of the crown that he carries to remain, and through this introduction he referred to the contents of some stories in the collection and mentioned their name, which is to create a directive reading that leads the recipient towards the collection, and he concludes the introduction with great pride for the reader as he turns the pages of this collection, and gives notes about it, and makes it a medal he wears on his chest as he says : ((I present my fragments with great pride to the reader, and I may not have finished formulating them to be a necklace on the chest of my country and my city, but I am contemplating your remarks that will polish these fragments and become a valuable necklace that I can be proud of)), and the narrator was able to present a self-suggestive reading through which he wanted to direct the recipient To the work and its origin, by presenting his productive and written fragments that he is proud of in order to make them a necklace attached to the heart of Iraq and the city of Nasiriyah, and this matter made him achieve the job from which the work emanated.

As for the second group of the self-introduction titled (Kani) by the storyteller Aqeel Fakher Al-Wajdi, which is the title of the collection of stories in the introduction he relies on, from his self-writing, in which he directs the narrator towards his work and opens his collection of stories by placing the reader inside the work from the first moment when he says: ( Read me carefully...you'll see what I mean.

Within my own adoptions, I tried to start with who I am, not paying attention to the walkers on the same path, whether they are present or absent, with what you are ignorant of the walkers, and I am not afraid of the illumination of ignorance of things sometimes)). This preface carried revelation and clarification and directs it to the reader (my peers carefully). He wanted it to be carefully, contemplative, and psychologically calm so that the recipient would understand what the narrator wanted, and what he meant, and here he wanted to share (the ego) and (the other) by resorting to a direct formula in the discourse, as if he was saying (O reader - My peers) and represents the depth in the relationship between the writer and the reader and an orientation towards the text and its intent is the continuity between the reader and the text through the introduction, he is not afraid of shock with the truth if he collides with it, just as he is not detached from the reality of his realistic life and does not want to be a translator of things but takes them In fact, here the introduction achieves a literary duality through the narrator's writing subjectivity and creative observation, as it directs him towards a contemporary creative critical practice in which he does not imitate others, and translates for them, but rather has his own critical and written method, as a writer and literary critic with literary studies and many fictional writings, as he says: ( Writing was and still is my world that restricts me to reality. It is the apparent feature of all the worlds surrounding me. A distorted reality, the product of centuries of falsehood and pens that sought throughout their ages to shade the truths, adorn ugliness with the characteristics of humanity, and mouths that vomit their hatred, prolonging injustice, looking for vengeance, sharp swords that killed them and smashed their bones. )))) With this introduction, the narrator tried to prove the morals of the knights in the world of writing by revealing the poisoned pens that settle the division, and the enmity between the forgers of facts who are paid for the price, who do not care about the truth as much as they care about their personal interests, and those who claim injustice

and injustice, whose hearts are filled with hatred and malice, who They point their swords at the chests of the free, and this is most of the bitter reality experienced by the people.

(Al-Wajdi) reveals the features of modernity in the subjects of writing by monitoring the voice of the Iraqi (woman) within the narrative texts, so he gave her a wide space and included her in most of the texts and her pioneering impact in overcoming adversity. Likewise, in the story (Empty Bullets), the woman who assumed the role of the father after her husband was killed. The linguistic context and the strength of the performance made him take the lead in the viewer, leaving him with the space of interpretation and analysis. Towards the journey of writing Despite the retreat that occurred in it, it is a world that does not believe in endings, as he says: ((These texts are the birthplace of my journey..... from a world that does not believe in endings, it is the world of writing)), and that the narrator's strategy in writing is by offering The mechanisms of creativity that I follow in his blog is the open text that takes writing as a chapter that needs a great deal of the personality of the epic and knowledgeable narrator.

As for the third group, the introductory speech is titled (The Preface) by the storyteller (Aqil Hashim Al-Zubaidi) in his collection of stories entitled (Dreams of Velvet Curtains) The narrator deals with the short story, as one of the literary genres that occupied a distinguished position despite its short age, and from In order to entice the reader to the story in general, the group's introductory speech came to talk about the journey that the short story made, saying: ((The short story...as one of the literary genres read is a very flexible, very sensitive literary art, and highly influenced by all forms of expression, with which it lives. .. and it is resistant to aging)) , that it is part of the definition of the story that the writer wanted to convey to the recipient is sensitivity and delicacy in dealing with it; Because it is a sensitive and flexible literary genre, and here he wanted to stimulate the taste of the recipient, which is based on the pillar of connection with the text with its literal and visual dimensions, and that the introduction in the title came as a reading function that renews the connection with the text by mentioning the characteristics of the story in his saying ((it possesses the elements of renewal and intensification... and it was established Some human sciences such as sociology, psychology and logic)) . And what it contains of treasures in the world of knowledge, and its ability to hunt in the depths, and among its advantages is the encompassing (characters, event, and reality) by going deep into the subconscious, and the apparent together. .

Through the threshold of the introduction, he wanted to remind three aspects that the writer must abide by:

- 1- Bringing the reader into the narrative texts and not disturbing him in order to avoid alienation.
- 2- Showing the value of the short story, its importance, subject matter, and the coherence of its parts.
- 3- Confirming the credibility of the story, and using the technical elements, and the intellectual and literary technical methods to seize and win the reader.

The story is the link between the storyteller and the recipient, and on it depends his success or failure, and the success of the relationship requires achieving a balance between them through the enjoyment of talent, and arming with culture, experience and experience, and the storyteller's belief is that the recipient is a reflective mirror, and a true picture of his literary production, then the storyteller limps in ( The introduction) to the challenges faced by the short story that the writer feels, and among these challenges are the audible and visual forms of expression through television and the computer. At the end of the preamble, he says: ((Finally, we say the short story is the daughter of the era...and it is a well-established habit of its cultural and literary habits....)) The development that happened to us stops the story and it adds an atmosphere to it, and gives it more authority and influence. , And there is an opportunity through the reader following

the story to provide opportunities to increase its vitality, rejuvenate it, and make it more influential in society.

The text constitutes the introductions in the collection of the storyteller Al-Nasseri (Jamal Kamel Farhan), which bears the title (On the City and the Rain), as the self-introduction came under the title (Introductory), as he says:

((Not long ago, Nasiriyah soaked without

A sound whose homes, streets, trees, and finally got wet

Her children, and there, the evening crept to her little by little

Other than that it makes little noise, and over time it was interrupted

The rain and with the light of the houses that faded was the exit)) .

The self-introduction discourse includes an epistemological significance in the production of knowledge for the recipient, and indicates that it is a threshold at the forefront of the collection. Personal courtesies, and the narrator wanted to connect the title and the text through the introduction, so he mentioned the city (Nasiriyah) and the rain that covered (its parts, houses, streets, trees, and people). And the neighborhoods of the city of Nasiriyah, and that he loves it when it rains, and describes it as calm, calm, and psychological comfort when it is covered by rain. Accurate in its brilliance, as it leaked in its crackling voice among the cracks of the crushed asphalt, gathering together after its collisions with the road blocks, and all of this was explained calmly and calmly)) , the calm that he was seeking is psychological comfort and that the introductory discourse / introductory one excites the reader and pulls him towards entering into the depths of the text. The text, and this indicates the presence of the opening with the recipient, and constitutes a symological sign that tops the narrative body, and puts the reader in the circle of questioning about this city, and what position it occupies with the narrator, and this questioning and excitement was created by the narrator since the title in which he wanted to talk about the city with its spatial borders, so he He mentions its streets by their names, such as (Ibn Sina) Street, which fills his heart with calmness. Desolate and gray in composition, feel the echo of the closing of the rain, as it saturates stillness, drowning in the self-volatility of grains of sugar, so you know the sweetness of tea. The short story is in Nasiriyah in the well-known cafes there, such as (Abi Saad's cafe), (Khudair Jakhm's) cafe, (the merchants) cafe previously, and (Hajj Raed) cafe, which is full of writers, writers, and intellectuals of Nasiriyah.. and others. , Iyad Khudair, writer and writer Hassan Abd Hammadi, Hassan Al-Bassam) and other story writers. Mentioning places and streets of the city is a spatial aesthetic indication that the storyteller increased in building his fictional texts in terms of form and significance. All textual narrative levels, which constitute the proofs of the self-progressive discourse in the blog, and the process of openness towards the texts appears clearly to form a road map for the reader to read the text consciously, and this is what the writer wanted to convey.

The second topic: altruistic introductions:

The style of the altruistic introductions presents a perception and a vision of (the other) about the literary work, and is sponsored by an educated literary figure (novelist, critic, journalist, poet), and linking him with the original blogger an intimate, social or reading relationship that results in a general understanding of the blogger's writing experience ((This constitutes Altruistic introductions are an essential pillar in the development of critical practice in general, as they work to produce critical knowledge that has its effectiveness and specificity, and contributes to answering the questions raised by the next text. This presentation is offensive or disappoints the expectation of the one presented to it, with the exception of some small aspects that affect an aspect of the literary work , and this type of presentation exceeded the self-pattern; This is due to the desire of some writers to see others in their writings. Because it contributes to revealing



their written experiences in the tongue of others. Which attracts the audience of readers to their literary works, and the predominance of altruistic introductions discourse in the blogs of Nasserism stories compared to self-introductions and takes some models of altruistic introductions, as in the following table:

The presenter of the letter	Presentation speech	The storyteller's name	group name	T
Critic Aqil Hashem	presentation	Haitham Mohsen Al Jassim	question after the last	.1
Critic Ahmed Thamer Jihad	threshold	Mohsen Al-Khafaji	Consul dove	.2
Storyteller Jassem Asi	study	Kazem Al-Hussaini	On my years I spread roses	.3
Critic Munther Al-Ghazaly	the introduction	Abbas Ajaj	shrapnel	.4
Critic Sabah Hassan Kazem	presentation	Haitham Mohsen Al Jassim	Maybe dawn will come	.5
Writer and storyteller Muhammad Khudair	study	Naim Abdel Muhalhel	The last day of Oronmo's life	.6
Critic Ahmed Bagheri	the introduction	Haitham Mohsen Al Jassim	Return of the Dawn Bird	.7
Author Mukhlis Al-Zamili	introduction	Hussein Al-Hilali	Tales from the memory of the countryside	.8

The collection of the storyteller (Haitham Mohsen Al-Jasem), which bears the title (Question after the last), was represented by the critical reading of the critic (Aqil Hashem), in which he stood on the creative narrative discourse of the group. The creative narrative discourse, in which he dealt with ideas and perceptions that he made a subject of presentation, and made it consist of two parts, the first (definition threshold) and the second (texts threshold), and he says in his first threshold, which he called (definition): ((The flash story came in response to a tendency in the current era , to reduced writings that flash with fewer words, with meanings that enshrine the pleasure of reading and listening with the aesthetics of what is read, so it is not surprising that its features are level, on a tight, systematic linguistic structure, organized according to two parallel halves separated by a comma point, indicating that the second of it is due to the first)).

What we notice is that the introduction came with the definition of one of the colors of the short story, which is (the flash), and the writer singled out the first part of the introduction for it. To talk about this color, and the introduction discourse directs the reader to talk about a circulating, well-known gender, and the new one has its readers and followers for the stages of its development, and it is one of the writings of the modern era that reduces the idea to a few words that have a great meaning, and have a contextual, verbal, and a tight linguistic structure that has two halves. Two parallels separated by a mark or a point, and the second part is because of the first part, and this narrative genre is characterized by experimentation, and it is one of the buildings of modernity and renewal, and the reason for the spread and spread of this art, and we note that the author of the introduction (Aqil Hashim Al-Zubaidi) is one of the writers of the short story, and the flash, and he has books There are many writers in this literary field, so he tried to shed light in this introduction to the story (The Flash) by admiring this art and presenting his vision and opinions on the fictional texts of the story (The Flash). In this regard, and that the creativity of the narrator in the production of the literary text, with its stylistic casting, the beauty of the narrative image, and the significance of his thoughts and visions helped him in the maturation of this literary genre for him; Which prompted him to produce, and

the technical and technological development, the Internet, and social networking sites helped the narrator to spread his production of (The Flash) in a fast and large way, then he mentions next to the introduction (Aqil Al-Zubaidi) that the elements of this literary genre, i.e. The Flash, are “(densification / focus / suggestion) / irony / conclusion / amazement” , these are the basic ingredients of the story (Al-Wamda), as the author of the introduction says: ((The direction in which the narrator walks towards (the Al-Wamda story) is the same as that of the owners of (Al-Wamda poetic) and it is a test for experimentation Poetic with all its energies, (the flash story) is a test for narrative experimentation and it is dense in style, idea and language and has the ability to survive and expand, just as the long story needs time and thinking and takes up more space than the flash, so it came to shorten all of this, and it is short from the long story And a very short story.

The critic (Aqil Hashem Al-Zubaidi) referred to the artistic transition and stylistic change that the storyteller (Haitham Al-Jassem) approached, by shifting from writing the story to the very short story and then writing (The Flash). Critics regard the literary genre as a reduced creative state that began in a certain era and then spread and is part of the literary movement and its development.

As for the second threshold, it is (the threshold of texts). The presenter wanted to give a wider space in defining this threshold, and by it he meant (the short story). To make the introduction discourse a method towards entering the world of the text in order to direct the reader towards it and draw him in a narrative style adopted by the author of the introduction, as he says: ((The collection came in an elegant narrative style, and a pictorial poetic language. Stories are created in a symbolic space, and call for thinking, depth and consideration, so the writer decided to feminize space The narrative has different titles, and here the narrator (Haitham Mohsen Al-Jassim) draws the situation with all skill and brevity, and insists on overcoming the close meaning over the few limited words that were said with angry feelings of condemnation, which gave the short text a great and strict force and influence on the recipient)) .

The presenter presents a number of perceptions that made the story occupy a distinguished place in the world of literature. He mentions the literary practices that the narrator must adopt when writing the story. The narrator (Haitham Al-Jassem) and his group referred to (a question after the last), so he praises the group, praises it, and praises it and its language. Poetry, its narrative method in narrating its events, the symbolism it carries, and delving into its details, then it moves on to talk about the storyteller, sophistication, brevity, and the use of a few words, and this gave the text strength and the goal of this is the recipient.

In the collection of the storyteller (Mohsen Al-Khafaji), which bears the title (The Pigeon of the Consul), which was presented by the critic (Haider Odeh), he talks about the meeting he had with the storyteller in 2013, in which the storyteller presented his collection that he wrote after his release from (Bucca) prison, in which he stayed for three years. He wrote down his suffering inside the prison that the occupier established and supervised in southern Iraq, Basra, and the critic (Haider Odeh) wanted to print this collection despite his travel to America, as he resides there, as he says: ((Maybe Mohsen Al-Khafaji was not able to review his collection for a longer time, because he He wanted, in my opinion, to get rid of the embers of prison and its painful details, which lived with him for a long time. He also wanted these stories to fade away, so that he could enjoy a new day without guards screaming all day or soldiers ready to shoot at any moment)) There is no doubt that this introduction was affected. The reader, knowing the extent of what the narrator was suffering in (Bucca) prison, creates an initial impression of the narrator, his ability, and his storytelling potential. This suffering is a hell that the narrator lived through for three harsh years, during which he documented the life that the (American) occupier runs, as he lived with groups that differ with him in thinking, belief, and affiliation when he describes Bucca Prison in the story (drops of mirage water), as he



says: ((If you arrive To Boca, remember that you are in the Sacred Valley, here souls were tormented, and the actions of their encirclement stopped, invaders with a continuous stream of bullets, and the soldiers prepared their heads with caffeine sticks))

In most of the stories of this group, we find that the narrator mentions (Bucca) prison and the suffering he lived through, and he was narrating the events. He is the narrator and the central hero in the stories he writes, and the victim. Inside him, he is covered in disappointment, then his day begins again. As for the importance of these stories to the reader, they are a rich record and a document that means everyone, and the narrator documented it for us. And the effects of imprisonment, and the other: is a desire to write down his pain and screams by writing these stories, and the narrator predicts his death in the story (My Aunt Fernander) as he says: ((Your pressure is high, you have to see a doctor when you leave the place, otherwise you will die of a stroke, this silent killer, passed Days... and I had a stroke because I didn't see a doctor... I almost died)) Indeed, the storyteller died of a stroke years after he was released from prison, and the author of the introduction wanted to guide the reader to the storyteller's death from one angle and to the value and importance of the text from another angle. Others, standing on the artistic and creative features of the recipient's acceptance of the texts.

Either the storyteller (Naim Abd Muhalhal) opens his collection of short stories titled (The Last Day in the Life of Oro-Nammu) with the study entitled (The Magic of Sumer) by the writer and storyteller (Muhammad Khudair). When reading this study, we can stop at the most prominent axes that the presenter addressed In his introductory speech, they are as follows:

- 1- The use of mythical and ancient symbols that civilizations represent in embodying titles and writing texts, and this is what we notice in most of the titles of stories, and the entry of myth into texts. The writer documented this in the introduction by mentioning the names and symbols of personalities from Mesopotamia and ancient civilization by mentioning (Gilgamesh) and (Ishtar). .
- 2- The topics dealt with by the group are the missing things in life that those who lose them feel, such as food, sex and security.
- 3- The narrator focused on the place, time, and characters in most of the stories.

The discourse of introductions precedes the objective structure adopted by the presenter, and it is characterized by an academic aspect. Personalities and historical places that had an impact on the civilization of Ur. The author of the introduction says ((Each of Naim's stories begins with a short introduction to the reality of the poor situation, then the narration movement spreads with daydreams that go about the doctrine of Ishtar, or discuss the topic of Gilgamesh, or are associated with the construction of the great kings of Assyria ))) Therefore, the study came under the title (The Magic of Sumer). Because he did not see a difference in the language of discourse and the rules of literary taste, and whoever falls under the magic of Sumer does not distinguish between reason and madness, and the storyteller through his fictional writings wanted to draw the reader to the past and the ancient civilization of Sumer, Ur and Akkad, and the distress that man suffers is a result of distancing himself from The past and adherence to false civilizations, and in the story (The Last Day of Ur-Nammu's Life), he says: ((And today, after I learned from Sumer's books how nostalgia pulls us towards the past, and how this past saves us from the monotony of the civilization of throwers and press conferences, I started looking for a problem That existence? Where do the visions of thinking reach in it? Why do I possess the astonishment of the soul before any other astonishment? And why do the visions of contemplation reach a metaphysics that has no purpose...)), and so are the questions that the narrator asked the reader, through which he wanted to convey the voice of the past and reject the complexities Present: All these questions came from a deep contemplative view of the narrator, and in the role of the author of the introduction, he made them guiding questions towards the rest of the texts for the reader to see. And

through it, he refers to the ancient civilization, describing it as beautiful and creative, and the reader's search for the group to draw the soul towards it, as he says: "These stories excel the same narrator himself", and this is what he concluded with the introduction.

The group (Fragments) by the storyteller Abbas Ajaj leads the introduction penned by the critic (Monther Al-Ghazali), who opens it by talking about the importance of the short story, which is the voice of the writer who deals with a specific issue with which the storyteller wants through the narration of its events to communicate a specific issue to others that distinguishes it from its outstretched personality and its only event is that the collection of stories The thriller is titled (Fragments), after reading it, you find the title alone, and there is no story inside the blog bearing this name, and the fragmentation that the narrator wanted is what disturbs the story writers and worries the characters of all the stories, and makes their actions broken despite the diversity of the spaces and topics of the stories, and we notice that the narrator started his collection with the story (Refraction). ) and he mentions the atmosphere of the group and the fates of its characters, and the author of the introduction says ((And if the story (Refraction) deals with the most urgent topic for the writer, as for the people of society in this difficult stage of Arab time... the hero of the story and its narrator wonders: (We no longer know why we are fighting , or why, or what we are fighting for, or even for how long) is the most difficult and harsh question for a harsher reality)) , the critic works in the introduction discourse to present texts that have effectiveness within the introduction discourse, which is the dialogue of the visions and ideas of the storyteller that he weaves in his narrative texts, Studying and analyzing these texts that are enriched with various topics, and they extend in one melody along the fragmentation and refraction of the group. The human being has a relationship with reality temporally and spatially, and in his human relationship with others. We find in the story (The Café) ((a social fracture due to the collapse of values, and the replacement of symbols with new, emergency ones, in a clever reference to the loss of cultural and national identity... And love stories do not reach their natural end, despite the tenderness of feelings, and the innocence of normal emotion, as refraction burns feelings Or differentiate between loved ones)) , and what the narrator documented in this story of brokenness after he traveled abroad and stayed for twenty years, then returned to the coffee shop that he used to frequent. It became vulgar, so changing the name of the café means changing the identity of the place, as this place was teeming with stories of love, tender feelings, and sincerity of the two lovers.

The discourse of the introductions presented by the critic (Monther Al-Ghazali) constitutes a threshold for reading the text as an element that directs the reader to the center of emotion, the movement of life within the text, and the introduction constitutes an impressionistic entrance for the reader with the techniques of storytelling. Three are (characters / place / time). The characters move within the events, which contribute to drawing the geographical and temporal place in the historical concept. The story begins with the phrase ((In the heart of the Arab world, and under the shade of olive trees). The decorations are multi-colored, and Hajj (Younes) was busy preparing tables for the guests)), and the author of the introduction says: "The place here is not just a neutral furnishing of the event, but rather a clear position on the names, and on the geography, in a text that revolves around the Palestinian cause, the most painful refraction In Our Contemporary History)), and the author of Al-Muqaddam wanted to achieve the literary form of the work, and to present a reading that directs the reader in revealing the suggestive and symbolic significance of the place, and the time has an effect in stating a position on the part of the narrator, the time of storytelling, and it is not satisfied with the present or a static past time, Mostly, the writer's memories play an important role in the completion of the fragmentation scene.

The language of the stories is rich, adapted by the writer, and made for it an aesthetic function to touch the three pillars of the stories, which are (characters, time, and place). According to the storyteller, they are two: that the presenter wrote for the reader, not any

reader, but rather a visionary so that the recipient understands the text and its significance, and the other is the presenter's reliance on showing the aesthetic values in the texts, and highlighting the ideas and contents presented by the group. In a narrative language, which bears similes and images, what makes some of her stories of emotional content in particular less poetic), and here the discourse presents the aesthetic values of the recipient that characterized the fragmented and refractive texts.

As for the introduction discourse in the collection of stories titled (*Tales from Memory of the Countryside*) by the storyteller (Hussein Al-Hilali), which the critic (Mukhlis Al-Zamili) wrote about, it bears the introduction threshold under the title (*Introduction*). And it leaves an initial impression on the reader with what the work contains of praising and praising the storyteller in the introduction, and the group before entering the body of the texts, as he began the introduction with praise for the storyteller by saying: ((Hussein Al-Hilali... again in a masterpiece of his masterpieces... chronicling it The sighs of the life of the Iraqi countryside, which still beats with simplicity, spontaneity, and purity... We stopped at his paintings, whether they were in the colors of the jittery nature or in the easy and abstaining words)).

It is a selfless discourse based on the critic's vision of the writer's personality by praising him and mentioning the collection of stories as a painting of the Iraqi rural nature that is characterized by beauty. Souls, and among the dreams that people hope to achieve part of, and the critic still praises the storyteller, and considers him an outstanding personality and says in his praise ((The roots of this unique talent extend to the depths of this fertile land... the land of Sumer and Akadeh, who embodied with his art and creativity a dynasty One of its lineages, and one of its features, leaning on the solid foundations of a family known for its literary monuments whose vocabulary the south sings all over)) , and after this introduction with praise for the storyteller, the presenter moves to the focus of the texts, and the analysis of its textual contents, and it does not deviate from its general significance from the homeland And the ordeals he went through, and its main image is life in the countryside, the stories of its people and the dominant image of the subjects (love, freedom, death, and survival), and other images that reflect the awareness of the narrator in his narration of the eloquent and colloquial style, so the path that the narrator drew gives direction to the reader towards reading the texts Consciously surrounded by the rural memory that souls aspire to, and the author of the introduction says ((a new collection of stories in directing it, authentic and rooted in its roots, which tells us the name (*Tales from the Memory of the Countryside*) that speaks of the pain of its people. He lived it with faces, so we see him at times documenting the dialect of the people of the desert and the countryside, which comes from the smooth, understandable, masculine word, to translate through it the literature of these pure parts of the melody of civilization, poetry, prose, proverbs, and wisdom at other times)) .

The introduction represented the texts of the blog, as they are vivid evidence indicated by the conscious reading of the introductions by the critic. It consists of twelve stories full of life, despite the tragedies that it tells, as in the story (*Have a good wound, Rabab*), whose tragedy is the death of (Rabeha), the beloved of (Salem), the pain he suffered, but a happy ending when (Salem) was born again, and found a new love, which is ( Rabab) It is noteworthy that in every story there are popular poems that beautify the text, as if the narrator wanted to convey a certain idea, which is that rural life and rural folk poetry overwhelm it and record most of their joys and sorrows. The narrator belongs to her.

It seems that the presenter had a great desire to engage the recipient by providing a complete vision of the collection of stories through Mukhlis Al-Zamili's keenness to print this collection by the Foundation (Shumoua on the banks of Al-Rafidain for Development and Educational Development), which is a sponsor of creativity and honors the creators and their literary achievements. Introduction to the blog and reading the texts and the language in which they were written, even non-eloquent words were put inside brackets.

The introductions discourse in the fictional literary works of the discourse of Nasiriyah took on a semantic dimension as a threshold that has functions and importance within the literary work. Despite its simple presence, it varied and did not come in a single style. Its titles are between (opening, introduction, introduction), which is the desire of the narrator to present his collection according to his desire and desire \*.

## Conclusion

Text thresholds are a reading guide, as they contribute to opening the horizon of receiving the text. The reader has an exploratory vision of the work, and after researching the texts and their thresholds in the narrative blogs of story writers in Nasiriyah, the researcher believes that the study has yielded important results, which are:

- 1- The diversity of the introductory discourse of short story writers in Nasiriyah; So he took a semantic dimension involved in receiving and receiving the work.
- 2- A number of storytellers went to employ the threshold presented (self-introduction and non-self-introduction), so the (self-introduction) came with different names, including: (preface, introduction, introduction).
- 3- (Heterogeneous Introductions) came under the title (Presentation, Threshold, Study, Introduction), and this multiplicity has a role in achieving diversity, formally and semantically, in the recruitment mechanism.
- 4- The study revealed that some of the introductions came as part of the genre of the work as a fictional text indicating the implications of the text.
- 5- The introductions (other) were distinguished by their academic and critical nature, as they provided the reader with the theses and opinions adopted by the writer/critic and contributed to drawing the milestones on which the creative narrative discourse was based, and dealt with the ideas and perceptions that made it a subject of presentation.

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