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## Margins Threshold in the Post-2003 Iraqi Novel

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**Abstract-** This study deals with margins threshold in the Iraqi novel after 2003, so that the listener can be offered with a good view in dealing with the threshold while reading the creative work. In the present study, we try to interrogate the explanatory dimension in analyzing the dialectic aspects between the margin and the text through pursuing the relationship between them.

**Keywords:** Margins Threshold, post 2003 Iraqi novel, focal text

### I. INTRODUCTION

The margin is a parallel textual threshold that marginalizes, appends, and adds more to the main body of the text so that all the lingual, semantic, historical terminological and cognitive sides of it can be illuminated and interpreted. The focal text is often surrounded by a border separating between two texts, central and annex, where the margin is separated from the text by a connected or separate line in a fence-shape separates between the two sides of the page. The first line forms a focal center and the second one depends on the first line in existence and the relationship between them is controversial, integral, and radiological. Therefore, margins provide illustrative and explanatory illumination. They are of the essential internal entries to catch the superficial and deep semantics of the main text, to encompass it in all the textual sides, and to constructively, objectively and visually surround it. This threshold has many functions such as; explanatory, definitional, and informative, in addition to the functions of the documentation, observation, explanation, information, translation, (Arabization), annotation, interpretation, detail, scrutiny, expanding, achieving, fencing, cross-reference, clarifying unknown words, and translation the foreign and casual words.

### II. MARGINS APPROACH IN THE POST 2003 IRAQI NOVEL

The margins threshold seemed to be uneven among the Iraqi novelists, it was noticed that some of them had ignored it and paid more attention to the narrative texts. On the other side, some of the novelists had been concerned with margins as one of the experimental forms. So the usage had been devoted to artistic and aesthetic purposes, particularly those who created its substantive letters which contributed in the novel events development due to its supplementary role. Some narrative experiences represented information about religions, cultures and habits of others like Assyrians, Yazidis, and Jews, and told their geographical locations and lifestyle. These margins helped the readers to avoid the ambiguity. After the novelists had clarified and explained to the reader what the text had missed, some of them had remarkable artistic skills. Other novelists benefited, in some of their modern and experimental novels, from this threshold by inserting imaginative margins within the fictional text; that is how they contributed in the evolution of events after they expressed their imagination by a perfect narrative language and many novelists achieved this. Whereas definitive semantic margins are found to fill large space and do not have a big role in the fictional text as their role in defining the casual and local words and explaining them. They take place in making connotations and direct the reading of the words contained in the fictional texts. The explanations were set in simple language, and some of margins were referred down the pages and the reader should be given the choice to read or to leave them for later. The novel 'Happens in the Happy Country' is an example that it has casual and local words (2), and here the margins to clarify what is ambiguous and confusing for the reader, and to be a helping textual threshold. In another novel 'Behind the Dam' the words of the novel are coherent and close to what simple people know (3), so they were

clarified with the words related to the focal texts, and never affected the evolution of fictional text events. Some of other margins work on briefing the connotations, that they exercised the interpretative function of the words, besides the descriptive metalinguistic function by explaining and exposing, and the documental function by referring to the sources where the material is taken.

The margins of 'Presidential Ceremony' questioned, in some parts, the fictional text through interrelationship with the main subject where the dictatorial authoritarian repression exists. The focal text showed the smashing of the prisoners' souls through calling them with offensive nicknames and new surnames, which were selected to harm and destroy their mental essence. Idiot, mean and other nicknames(4) were used for this purpose; And here the margins come to comment on the bad nicknames through the explanation and interpretation function. Thus, the correlation between margins and focal text is apparent to convict the dictatorial authoritarianism, and so we find using the explanation and commenting, on the ironic and sarcastic popular proverbs, are directed to the reader to help in presenting interpretations. Some margins go far to illustrate what is hidden in the words and terms meanings. Saperchune is an example, which its brief signs (6) showed up presenting the definitional function, whereas the other contributed in explaining the casual and local words (6). Margin, which were laid down the novel pages, presented reading orientation. In "The Man Eaten by Ants" the writer set explanations to the words (7), where the margin had the explanation and interpretation functions. The metalinguistic descriptive function in Al-Saabari appeared through illustrating and defining the ambiguous and casual words in the verses of the text (8), the explanation and clarification function showed up in some words, these indications were interacted and interrelated with the narrative text.

One of the less common contents, which was particularly relevant to the text, is the translation of the Kurdish and foreign expressions, words, and proverbs by clarifying the meanings shown through the creative work context, many novelists explained the unknown words of other languages for the reader, and their aim appeared by going through the text and intervening through these margins.

"Not to deceive the text into two narratives, but to deceive the addressee about the independence of the narration from the self. i.e. cancel the initial identically between the writer and the narrator making the first responsible for the margin who does not know what the later knows who in turn responsible for the narration ". Moreover, this part of margins defines how far the novelists reached and what cultural terms of reference they had. Some novels contained translation of Kurdish words such as "Happens in the Happy Country" (10), "Winter of Storks", "A Tale of Four Cities" (11), "Virgin of Sinjar" (12) and "Soozly" (13) which showed the capability of the novelist in Kurdish language besides understanding the complex plot. Margins of some novels are filled with definitions and explanations of local Kurdish, Baghdadi and Jewish words and expressions. These are such as Al-Sabunchiah which refers to the rich background the writer had by extraordinary knowledge, involved the explanation and clarification function for the Kurdish words (14). The marginal definition of the Jewish Baghdadi dialect helped to extend the novel, using the explanations of local and casual words and heritage Baghdadi dialect, which contribute in communicating with the reader. The fictional text in multi-voice. In "Behind the Dam" there were explanations and clarifications for 'Al-Ofeez' (17) , the marginal light showed up to specify the meanings , and the declarative language seemed to have cultural dimension through sending the marginal message to the reader to refer to the fact that the words went out from people known as simple and natural .

We can find the translation from French to Arabic in the novel "The Vehicle Name or The Man Who Spoke with Fire". It is noticed that English was translated to Arabic, to make the reader's information deep over the novel "I Loved A Donkey", in a way that attracts and tempts by following the semantic meaning and interpretations. The educated woman presented in spite of her traumas and psychosocial crises, and when she was asked about International law, she answered "if it was planted ,it would not grow" (19) so the novel created a marginal text beside the fictional one in a modern experimental form. Also, we can find the character 'Latifa' the mad confiscated girl who can speak English, and she was mad at men hating their cruelty and powers as she says in the fictional text "Monster, go to the hell, go to the hell and your sons" (20), the translation is released in the margin (21). The novel "Soozly" included the defining of Turkish and Persian words (22), and all of them have a great role in specifying the interpretations and dominating the capability of the reader, especially the reference was listed on the last pages of the novel.

The margins, which contributed in developing events through defining other religions and worked on presenting the benefit to the reader by the hit reference in the heart of the novel, occurred. They have a great role directing the understanding so that the reader can analyze and interpret, such as in "Sabergion" (23) which gave information about Assyrian traditions, the biggest Assyrian tribes, and the most popular

singers, as other margins provides connotations by telling more about the ceremonies and feasts between Muslims and Christians in Iraq, to refer to the bond between Muslims and other religions. Thus, margins are filled with ceremonies of Muslims and Christians to make the reader eager for what comes next in the narrative events, also brief polygraph of the names of saints and good men, to take a place in letting the uninformed reader know by informing him/her down the pages. In addition, Christian characters were mentioned; as a result, the definitive informative margin has illustrated what was hidden and ambiguous, and among the margins which exposed and permitted the title and the subject of the novel is the character of the singer "Pipa", so the writer intentionally choose it. The margins of 'Al-Sabunchiah Turn' had definition of some verses from the holy book, and mentioned the Jewish habits they believed in when someone died, and the margins came here to contribute in developing the events. The margins of "Virgin of Sinjar" defined Yazidis, and their significant worship places, the nature of their religion and what they believe in. Other contents are about defining the realistic or fictional characters, the realistic ones included different persons, and there is no doubt that defining the character in the fictional text means the true nature is added to the defined character and the aspect of reality is added to the events too. Furthermore, this defining gives a clear indication about the character efficiency to know its importance in the essence of the narrative event, because, mostly, the definition is only for the effective and central character (25). Defining famous people occurred in "What comes After Love" which has in the focal text of it the relevant narrative of the narrator 'Huda' who recalls in her story the meeting with 'Nader' for the first time: "Then, he said joked: And, how do you see me? Do I really look like Alejandro?" (26), and the novelist has proved interpretation explanatory margin on the bottom of the page. Alejandro is a Mexican character who later became famous during the show. (27) Thus, she gave the reader a clear picture, and semantically tangled the margin of the real character with the focal text. In "Equilateral Triangle" the real characters, which are significant in the narration such as the king "Karl", and the composer "Schonberg" are defined, and in 'I loved a donkey'(29). The contextual illuminating occurred, that the name 'Malala Joseph' arose while 'Hatun' is speaking and here is the margin gives the symbolic about 'Malala' the Pakistani young girl, and based on that, the margin holds the suggestive function to raise the marginalized woman voice high. This is in addition to the emergence of the informative function which provided bibliography information about the character. The religious characters were defined in "Soozly"(30), this reading was illuminated by adding the true nature to the fiction.

The margins are noticed to involve signs of famous singers' names after the novelist used verses from their songs in the text as in "Happens in the happy Country" (31). Moreover, the margins that refer to the heritage songs, were drawing on the scouting dimension. In "Sabrchi"(32), and after dealing with some of their songs in the text, the singers were defined, and as a result of having " Al-Sabunchiah Turn"(33) opened to the old Baghdadi heritage. We find that the novelist explains and clarifies the heritage songs Iraqis always repeat, the margins here interrelate and complete the focal text. The well-educated novelist was known by his awareness of many novelists in 'Saberchi'(34), who mentioned their novels such as "The dump", "The White Nights" by Dostoyevsky, the 'Quiet Flows and the Don' by Sholokhov , and "Germinal" by Emile Zola, etc., to express the print these novelists had left in him.

We notice that some novelists attempt to develop the marginal speech by getting it out of circle of the descriptive cross-reference for words and expressions to the imaginative margin. This cooperates with the texting structure to produce a special interactive word, some novelists depended on the margins as an alternate narrative speech to the narrative text in a characteristic new feature. Novel modernity produced the imaginative margin, which comes from the text and seeks a leak to stand behind, to have a noticeable position for the semantic load of it, because its appearance interrupts the act of reading and let the vision go down the page where the imaginative textual margin is. Then, it stimulates the reader's mind through bringing what the margin tells to make the semantic deeper. Furthermore, its appearance causes a stylistic turn which has a aesthetic function(35). This kind was the unpopular in Iraqi novel, but some novelists gave it some importance, one of these novelists is 'Zaid ALshaheed' in his novels 'Afras Ala'awam'. He used his imaginative margins to create narrative modernity. He presented by the imaginative narrator through a concrete narrative a language away from declaratory and composition. We notice that this thing is new and remarkable. The memorial margins are one of them, which is the imaginative narrator/the-resourceful narrator. The novelist attempted to illuminate the authoritative context by retrospective cut and to mention the main character in the novel 'Jaafer' to fancy the poor people in Al-Samawah who suffer from the ignorance and the absence of political and subjective analysis until they believed the rumor saying that 'Guillaume' Cesar of Russia had proclaimed his conversion to Islam. The Germans would follow him in this (36). This differs from what we wrote in the previous novels, which are based on the definition and explanation without a reference to the imaginative and narrative

margin. Therefore, the focal text benefited the imaginative margins making it one of the renewal means as the visions the focal text has. This is to reinforce the narrative text that made them more extensive to the novel, to interact with and develop it through illuminating what is hidden from the reader in a new special and feisty way of writing that leaves the space of the paper, where the text exerts narcissism and tyranny of its semantic meaning. The margins that draw to themselves new lines to be a strong and necessary speech to understand, explain and interpret the text (37). This is up to the narrator who opens up on the memorial storage of the hero. The margin holding historical and information dimension may retrieve the reader through its events which knock a nature political character/ Guillaume the second, and the novelist may represented the margins of stream of consciousness by presenting them 'character intellectual aspects' (38).

Some margins exceed the text borders to several pages. They may weigh the novel unless they are addressed in the text, so they were sent to the margin through the fictional narrator, who had the novel hero sketchbook/ 'Jaafer' which contain different drawings. The narrator describes it well, as it has a scene describes the Euphrates and the other bank. Another scene depicts the market town from the entrance confronted the river, or describes drawing the blacksmith while working and the water drops on his face the moment he bends (39). The imaginative narrator took the sketchbook as reference to write and describe, which reflected the author's vision and deep thoughts in the arts of painting. He describes the in accurate and detailed way and in a concrete narrative language, and this is what imposes the reader's excitement and eagerness in drawing that imaginative world. Making it in his/her imagination, the text shows the hero drawing a landscape, the novelist produced the textual margin: "A lake house and the lake is with blue clear water and three white swans. There is an absent-minded girl sitting, the watcher does not know if she good looks at the water or there is something stealing her from the romantic place to take her away" (40). Subsequently, the margin had the imaginative function which adopts the imagining act, assumptions based game, and creating the narrative possibilities to raise and push the reader(41). After they were directed to the interpretative readings specified by the novelist by his implicit view through the imaginative narrator by the visual referrals (iconic) which attract the reader's eye. One of the other margins in the novel which took page and a half due to the interference of the text and alahbothiah of the poet "Hamdan" who went towards the Jewish house to finish a relevant work. He saw the daughter of the Jewish "Musha" and his heart started shaking and his mind got lost because of her beauty. As a result, he said his Absurdity, which later became a tale of passion tales in the city (42). The poet's name 'Hamdan' was mentioned in the text so the detailed margin gives retrospective events to complete the focal text. We notice that the secondary margins are set in the essential ones, to detect the words said by the Jewish daughter, and the poet made them up in his Absurd. The margins presented coordination and organization function in administering and arranging the marginal narrations, and this refers to the awareness and ability of the imaginative narrator and the novelist behind him.

The margins that practice the Polyphonic function (multi-voice) showed up, witnesses told about a massacre in Samawah during the parade period while men were showing their guns and shoot against the sky. One of the guns, by mistake, went towards the crowd, and as a result the blood spread everywhere and the bodies fell down. The screams and mourning are everywhere, the witnesses who witnessed or took a place in the massacre told in the novel margins what they saw of death and bloody calls for help (43). Therefore, the margins seemed to give reality and truth to the text, and this is one of their functions, this reality does not deny the fictional part from the narrative text, especially if we consider that the margin was about imagined characters of the novel, and here the element of renewal and modernity is(44). Thus, a comprehensive view was presented which its papers extended to be an explanation and support to the narrative text by consolidating it.

The novel "Name of the Vehicle" or "The Man Who Spoke To Fire" contained showing various fictional characters bringing them closer to reality through a concrete narrative language and a fixed method, and this is what draws the reader's attention while reading the text to move from top down, in up and down visual motion. The novelist wrote about a part of life of the fictional character "Lutfi Jziri" in one of the margins, and retrieved his biography in poetry writing. This day, he is trying to write a novel. The novelist, here, works on giving the psychological descriptive to the character and the attempts to make a turn and an influential shake in the heart of the narrative text, as he did that to some novelists such as "Tayeb Salih" and "Ahlam Mosteghanemi" trying to emulate their narrative experiments(45). The novelist mentioned this margin so that the narrative is not overburdened with details, since the narrative text tells about the main case of "Mohamed Bouazizi" who deliberated to be tracked by municipal police. He ran away to a café, the memory of 'Jziri' brings back the way he looked at this young man, while he was reading

newspapers , when 'Jziri' was collecting information to write a novel. Hence, the novelist took the opportunity to put the asterisk which denotes to his implicit interference , as a result a full page margin was provided. Another margin refers to the novelist interference in 'Jziri' return to 'Sidi Bouzid'. He brought nothing but books with him, this what made the car driver who carried the books, made fun of him(46). "Sarcasm here is a pattern that actually refers to the differences in the way people think of books as base of their culture" (47), the margins took half a page to show the intent. The narrative text talked about the step father Bouazizi's work who was a blacksmith. Then, the asterisk was set on his death, the margin summarizes his work for 10 years in Libya. After that it tells about the his last visit to his family "About a skinny and sick body, yellowness had covered his body until he spent a month lying on bed before he died" (48). The margin conveys the tragedy and ordeals of a people suffer under the poverty , plagues, and pains until the last breath. In "Tragedy of a City", the margins involved the elements of narration represented by the characters, the place, and the time as well as the description which is barely separates from most of them. Such usage came up experimental and integral to what is lacked in the text in an empowering narrative style. "the novelist was acutely conscious of the strategic importance that the margins carry"(49). It presented fictional characters, such as 'Yusef' the influential and active character in the progress and evolution of the novel events. The margin went deep in presenting the character in term of work and description to move it any closer to reality. He is a college student who studies sociology, and he used to spend all time in 'Mutanabbi' Street asking about books' titles, and if he could not find a book, he went to the other libraries to get it. He is an educated person who always had long chats with librarians about old and new books (50). In another place , the narrative text mentions Yusef's point of view about his relationship with 'Shemiran'. He did not care about being Muslim and she is Christian. Therefore, the margin occurs in a half page long, where 'Yusef' recalls the first arrival of 'Shemiran's' family to Samawah. He describes their coming up with a car full of plates, beds, and clothes, as he describes the 40s tall father and the white mother, and the two daughters who help their parents in carrying stuff to the new settlement(51). When the storytelling text had mentioned the wedding of the neighbor 'Samira', the margin came up to define the fictional character 'Hameed Al-Najar' (52) , it referred to the character career and his qualities in terms of courage and loyalty, the character would be ambiguous if it wasn't defined by the margins .

In the narrative text, 'Yusef' recalls 'Bata' Street , the memory takes him to the small alley, after setting an asterisk. The margin tells the reader how 'Naser Aljablawai' kept the childhood photos which he didn't take in his own camera, and which never belong to the children in his country. The photo was from 1890, he describes threecomfortably sleeping children , and recalls through memory that he bought it from Farhood's shop. Meanwhile, the loud sounds of laughter and sarcasm were raised by the soldiers after he had bought this photo, because the soldiers were crowding in Farhood's shop to buy Arabic and foreign actresses photographs(53). He picked the children's photographs, thoughts were different and concerns were various, especially the margin refers that the soldiers suffered from emotional deprivation. As a result the description contained locating and presenting the characters through a concrete narrative language in about a page and half.

In 'Copenhagen, Death Triangle' ,the biography of the fictional character 'Mahmood Drdidi' is mentioned as it was written in the narrative text. He works with armed groups in 'Mahmudiyah' city after 2003, but the margin returns to the origins of this man who escaped from Egypt, because he was charged with murder, robbery and rape cases, to settle in Iraq, and joins to Baath party in the era of the former regime to be a Ba'athist companion (54). He became the tool which pushes poor people during the former regime era. Thus, the margin implied that the former government look after the diasporas of other countries, as in this fictional character, and this is what makes it more realistic. The margin has been more than a page so the narrative script is overloaded, especially it has an important event which is about the planning to abduct the hero of the novel 'Alaa' and his Danish wife.

The location is shown largely in margins through determining and explaining the geographical locations, such as 'Woman Chant', which the location shows to the definition and clarification function. When the novelist defined and clarified the 'Happy Town' which is located in the eastern north of Baghdad. Also, the margins addressed Diyala River, a tributary of the Tigris, and (Diwanayah) the city center(55). They explained the locations and determined the distances to activate the communication with the reader and to interact with the focal text. In "Storks Winter" and "a Story of Four Cities" there is a definition and explanation of Baghdadi shops (56). In the novel "Her First Biography" , some regions of Tikrit were mentioned(57), and "Suzli" contained the definitions of 'Amarah' , 'Al-Hay', and 'Mehran' (58). ' Virgin of Sinjar' defined the holy places for Yazidis in mountain regions of Mosul north-west(59). We notice that

the margins in 'AlSabari' have the commentary function which gives details, explains, and tells the geographical location of some places (60). through the novelist, all of that will be presented to the reader.

The documentation was obvious in some margins. The documentary cross-reference was used for the purpose of accuracy, after utilizing the source of the information, and some historical stages were evoked to create a cultural and conversational script with another one in presenting comprehensive knowledge based on facts; to document details in the fictional focal text. In "After Love" by Hadia Hussain, 2003, the margins of this novel showed what alerts the reader to the reality of events by recalling the facts. The margins put the focal text in brackets referring that it is moved as it is with no changes. They exceeded to eight pages, one of them "It is a retrospective history of happened massacres" (61). The margin was ended with "the material between brackets is from dairies of an Iraqi soldier returning from the defeat after the liberation of Kuwait by the poet Ali Abdalameer in 2/3/1991" (62). Through (Musa) dairies, who was met by the narrator 'Sarah' in Amman, it has been decided that the dairies will be based on, to grant the novel a historical dimension through its text in brackets to tell a realistic biography. The interference has been clearly meant between what is real and what is imagined through documenting the massacres of the soldiers after returning from Kuwait by the recalling, firming, and confirming of the truth the novelist has made, for what the soldiers witnessed and suffered from the pains. Thus, the margin enters in different, main and necessary relationships, and becomes a threshold for the focal text to get in. It has presented its documentary function, as well as "confirming and proving function" (63). In the documentation dairies history 2/3/1991.

The novels filled with documentation margins have highlighted consider of the narrative nature, and express a conceptual and cultural pattern by linking between the professional fictional script (focal) and the realistic historian margins about the tumultuous changes that Iraq passed through. This is especially "When the artist derives his materials from life, he never sheds his vision (lens) towards the particles of reality and collects them with is spite of their dispersal and disintegration, but he submits to law of effect which is transmitted to the reader" (64). One of these novels is 'Afras Alaawam'. The historian sides are contained, so it based on history as an interactive and related bookmark to reflect a real picture of transformations. The political margins were utilized through real names with referring to their sources (65). So the margin based on history, to depict the chaotic reality. The detailed margin was submitted for the events, to be an alternate to the focal text. Therefore, the narrator tried the marginal development through a detailed referral in documented intent to combine between the imaginary and the realistic ones. One of the other documented margins that are meant to strengthen and reinforce what is written by expanding and verifying the indication, where the dates are imported as a kind of concentration or bringing the deep witness as well as adding the realistic dimension. By strengthening and reinforcing the text, it will move from imaginary to realistic and subjective (66). It was obvious that documenting the historical changes and events, which are main in the subject of the novel. The detailed margin was set with determining the characters and places, and it was documented by referring it to the historical source with determining the book part and the page number (67). The reader could be convinced that the events were realistic after he consider history as something to be submitted, and made the margins a completion to what was lacked in the fictional focal text until they became an additional comment and explanation to the reader.

Other margins work on providing the cultural script and debate the main script. They present integrated and combined knowledge; to form a kind of dialogue that is founded with scripts in speech patterns interact interrelated and textually with each other(68). We find the speech of king Ghazi dated in 1935 in the inauguration ceremony of the parliament where he spoke about the disorders and revolutions happening in Rumaitha. The rebellion by the Euphrates tribes which was due to the injustice and abuse of the government and the injustice of those who were in charge and represented the country. with the reference of the margin to the book and determining the part and the page number(69). Those hints to the marginalized people's culture which gets us, as readers, to the written and cultural narrative world. There is cultural relationship between the creative and the transitions of history, which is knowledge.

The margins that show how the narrator thinks and the culture the novelist has which is represented by the appearance of the detailed margin though the script briefly talked about the innocent country boys murder. However, the margin refers to the Euphrates poet who was sad for what happened to her tribe sons and angry at the prime minister 'Yasin al-Hashimi' and his defense minister. She recited he verses (70), so the margin considered the narration and poetry as a source. It is obvious that the interference of the paronomasia with details, as well as the reference to the based sources, so it documented 'Dar Albayan Posts' with determining the print year 1962 and the page. In addition to that, the major margin occurred

with the secondary one inside it. It defined the place 'Abu Skhaira' where the battle happened in 1880 between the tribes and the Turkish side which the poet recalled in her verses(71). The novelist practiced the definition function after he set a subsidiary margin inside the original one of the text, and this has been utilized for 'Zaid ALshaheed' and it is an experimental development in the margin threshold to illuminate the readings.

In "Name of the Vehicle or The Man Who Spoke To Fire" , the script showed the chat between student and teacher about the colors utilization in painting. Then, the novelist referred, in the margin, that the speech by 'Ghogan' to an art student after weeks of his painting and he mentioned his name, with the name of the source "the Europe Modern Art, Alan Bounce" identifying the translator's name, the print year and the page number(72). This clarified the novelist's awareness and multiple readings. It worked to document precisely what was recalled from the others.

One of the novels which the novelist 'Mohammed Mushal' has indicated the sources he based on in collecting the imagination materials for his novel 'Alsaabari'. The focal text of it talked about fictional character/the hero of the novel, the different scientist form the rest of people. This is why he has accused of madness and insanity. The script told a verse that confirmed the hero/ALSaabri was not insane. The verse was followed by documentation margins (73). Then, the script addressed verses belong to the hero of the novel. The margin refers to the source where the information is taken. It also mentions 'Alsaabari's kinship (75). For a documentation purpose, this is what gave the novel an apparent reality. The statement emerged through borrowing the information from its dated sources (76). So, the reality was added to the fictional script and reader was deluded, especially the mix between the imagination and the reality in the focal text was obvious through harmonizing them. As we notice that the stabilizing and confirming function is result of dating. The interference was obvious between poetry and the novel. The poetry was returned to its sources through the documentation function with mentioning the page number (77). This is what had the reader deluded by reality .

The novels that mentioned the scientific and statistic researches is 'The night and the Time'. It practiced the commentary function when the novelist commented on the internal focal text and the theme which tells the reality of ruins, diseases, and curses in Mesopotamia, where death chased everyone. The educated researcher 'Samirah' talked about what she had lost of the loved ones in forbidden bombs and radioactive rockets which spread cancer diseases so people fall dead one by one. As the phenomenon of mutants and deformed fetuses. The margins become a parallel threshold to the focal text. One of these margins is: "Cause of death: Acute leukemia, cancer cells" (78), that address what the scientific researches tell such as: "who breathed one particle of the dust resulted from an explosion of a depleted uranium missile this particle would lead him/her to certain death" (79). She represented the script and completed what is lacked, because the emergence of a support function through explaining what is ambiguous or what doesn't draw the reader's attention. The researches, specialized in the particle of the enriched uranium which lies in the body and cause the death, were stated. Finally, the novelist addresses margins with ideology content 'ideological' indicating the sources where she took the information from, mentioning the name of the translator, place, and print year (80). On the basis of that, margins had the alerting function to the reader who is not familiar to the scientific and statistic researches, as well as defining and explaining functions, becoming a complex entrance with the script. We notice that the marginal details are transmitted to the end of the researches, so that the script is not overfilled by the scientific dimensions, and to keep its structure not to be cracked, especially the margins passed a page and half long.

### III. CONCLUSION

After the extrapolation to the margins threshold , we infer that threshold existence wasn't accidental. Rather, the Iraqi novelists meant to use it. It was like a parade for their varied cultures. The margins emerged in some of them as forms of experimentation and modernity; to present sobriety to the narrative works. Their contents were varied, including the defining margins for the casual and local words that do not serve the evolution of the novel as well as translating the Kurdish and foreign words and expressions to detect what is ambiguous in other languages. On the other hand, another kind of margins used h contributing in the events' evolution. They had definitions of various religions nature in terms of their beliefs, temples, geographical locations, and characters. We notice that several novelist have entered experimentation and modernity in their novels after they meant to imagine through a concrete textual language. the third person pronoun us used sometimes, when the resourceful novelist hides the writer's

vision and the point of view. In other times, we find multi-voices(Polyphonic). Some margins had brief bibliography to define and locate the geographical places for the imaginary and realistic characters. The documentation marginal referral was utilized for the purpose of accuracy after using the information source, and through analyzing the scripts a group of functions occurred such as, explanation, detailing, description, imagination, Polyphonic function, accuracy, stabilization , documentation and commentary , which all serve the focal text.

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