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Post modern Techniques in the Short Story Collection**(A Man for Sale in Installments) by Abdel Basset Bani.****Dr. Lahcene Azzouz^{1*}** lahcene.azzouz@univ-batna.dz

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Abstract

The short story collection (A Man for Sale in Installments) by Abdel Basset Bani opens up to postmodern mechanisms through visual, artistic, print, and digital arts. It also utilizes the spoken folk heritage in an aesthetic generic interweaving that reshapes the functional narrative language, thus opening up fields of interpretation and reading. We pose the question of the writer's ability to employ and delineate references and intentions.

-What is the cognitive vision from which the writer has launched?

Keywords: Algerian short story, postmodernism, arts, references, intentions

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Postmodern Techniques in the Short Story Collection**(A Man for Sale by Installments)****by Abd al-Baset Bani.****"The short story is like a bullet; it must head directly toward its target."****— Youssef Idris****"The sensory images varied, leading to varied knowledge and manifestations, resulting in transformation and change in images."****— Ibn Arabi****Introduction**

The short story occupies a significant place in Arabic literature, and due to its flexibility, transcendence, density, and abstract language, it has reshaped narrative writing by drawing on various literary, artistic, and aesthetic genres in terms of reception and writing. It responds to significant societal transformations and is an inevitable outcome of the spirit of the age and the fast pace of life, characterized by tremendous interactive digital development, where short publications and condensed words have begun to invade human life.

The short story is a literary genre that formed and intersected with the emergence of the term "postmodernism" for the first time in the 1970s, in various fields such as art, architecture, literature, philosophy, and cultural criticism, spreading widely. It has been used with different meanings, sometimes showing contradictions and dissonance, yet it called for a reshaping of concepts according to the principles of the limitless, the infinite, dispersion, and absence.

The foundational aspect of the centrality of the concept of postmodernism is a critique of the achievements of Western modernity and its Enlightenment legacy, linked to all historical and philosophical transformations, and a rebellion against it, arguing its failure to fulfill the promises it proclaimed. Thus, the principles of major philosophical and artistic schools became mere grand illusions, and what resulted from their promises was a state of closure, fading, and intellectual and aesthetic contraction, which was the intention of figures like Arnold Toynbee, Charles Olson, John Watkins Chapman, and Rudolf Panvitz, through the elimination of all boundaries and the search for infinite textuality.¹

All critical schools have affirmed that "writing and the act of writing are a vision of the future,"² not static, fixed, or stable, nor present. This was presented through the critical shifts that began with structuralism, then deconstruction, leading to generativism, anatomy, and cultural criticism, **all carrying the obsession of revealing an unknown, dystopian world. This vision is expressed in imaginative language, where the creator, narrator, and poet pursue their dreams in a state of seduction and attraction, guided by their intuition and inner vision, embodied through their symbols and techniques imposed by the self. This is being in its foreseeing, which the American poet Walt Whitman celebrated in his work: "Whatever satisfies the soul is truth."** The reality is that the history of the term "**postmodernism**" is embodied in the article "**American Postmodernism**," published by Harry Blake in the magazine "**Tel Quel**."

In 1977, the foundational concepts of this term were culturally, philosophically, and literarily established, followed by the American novelist John Barth with his essay "The Postmodernist Difference," published in the journal "Poétique" in 1981. This work drew on Blake's article and the unique book by Jean-François Lyotard titled "The Postmodern Condition," which appeared in 1977. It is a report on knowledge and culture in more developed societies, written by Lyotard at the recommendation of the Quebec University Council. This book sparked numerous debates and cultural disputes.

The short story has undergone transformations as a form of narrative and storytelling, although it initially relied on classical and traditional patterns in the

use of characters, time, and place. The incorporation of the fantastical, symbolism, abstract condensation, digital and interactive techniques, and the intertwining of literary, artistic, aesthetic, and typographical genres have significantly influenced the emergence of narrative texts that inspire reflection, transcendence, and the celebration of what is to come.

If we reflect on the texts of the short story in literary productions, we would find that no intellectual center in Europe and America, in particular, has been free from the debate about the value of this new theory in postmodern criticism and writing.

Postmodern narrative writing has become a blend of experimentation and genre interaction, allowing the short story to break away from the cumbersome legacy that characterized it for several decades. Formally, postmodern narrative writing has dismantled linear logic and traditional coherence, engaging with diverse and strange techniques characterized by a sense of wonder or shock, as described by Gerald Graff.

The collection of stories in our hands by the creator "Abdelbasset Bani," titled provocatively "Man for Sale on Installments^{3*}" is the title of a short story within the collection, which consists of seventeen stories.

I. Semiotics of the Title: "Man for Sale on Installments" (Clusters of Sadness and Black Exhalation):

The title "Man for Sale on Installments" refers us to the technique of advertising billboards, which is "a collection of methods, means, and techniques used by the novelist in shaping his world." The value of titling in creative texts ⁴(both poetic and prose) lies "in expressing the text's will in a condensed manner⁵."

Furthermore, "the title sign has its independent status⁶." We find this semantic uniqueness in the threshold of the title, which presents us with a theory of the death of reality in light of the virtual reality we live in and the changes in lifestyles that reshape a new, strange reality and also reformulate the texts and

their thresholds. The author first presents himself in an innovative narrative conception, transitioning from the real components of his short story worlds (such as **"Since When Do Donkeys Have Opinions," "Like My Uncle Boualam," "Lunge, Daughter of the Sultan," "Man for Sale on Installments," "A Leaf That Has Nothing to Say," "The Lady with the Freedom Newspaper," "The Head and the Vase," "Boring Suicide," "Where is My Nose?," "White Wisdom," "Soap," "When Will the Bus Come," "Hayzia," "Fly, My Dear Wife," "Who Told the Candle 'No'?" "A Shop for Selling Tears," "A Text Harmful to Health"**) to narrative worlds that invite contemplation and the imposition of a new concept and a futuristic writing perspective. Thus, writing transitions from a state of consciousness that produces stories rooted in tangible reality to a surreal futuristic stage that mimics the formulation of alternative metanarrative intuitions that are illogical, unfamiliar, and unconventional in a completely new mold.

The title here alludes to the death of reality through the coupling of a human component that is sellable and on installments as an object that refers us to death and its exhalations. It expresses the transformations of a stagnant, miserable reality and its death in an era produced by media societies and communication technology and digital interaction as an alternative to real human societies.

2. The Cover: Codes and Forms Pregnant with Death:

The cover of the short story collection "Man for Sale on Installments" conjures color and formal signals as intertextual definitional thresholds, acting as an ironic paradox to all the titles in the collection, where the color black encapsulates the entire cover in a cyclical paradox, continuing over time and perpetually subject to **MISS READING**



The movement of the slanted and broken line, the breaking of the letter (sīn) in the word "بالتقسيم" (in installments), gives us a sense of illusion, submission, and breakage, paralleling the shape (%) which is itself the letter (ṭā') and is an explosive voiced dental sound. In its pronunciation, the tip of the tongue meets the upper front teeth and gums, pressurizing the air for a moment and then suddenly separating, creating an explosive sound, while the back of the tongue rises towards the soft palate and lingers slightly towards the back wall of the throat. In some dialects, it is pronounced voiceless, meaning the vocal cords do not vibrate during its articulation, whereas in the dialects where it is voiced and pronounced clearly, the ḍād is substituted for the zā'. Some phonetic scholars observe that when pronouncing the sound of ṭā', the tongue is concave (meaning its tip and back rise while its middle is hollowed), which is what the ancient Arab scholars referred to as "Iṭlāq." Ṭā' is one of the solar letters that cause the definite article "ال" (al) to vanish in pronunciation, though not in writing, as in "الطَّيْر" (the bird). It is as if the writer leads us to the truth through the everyday rhetorical function of the sentence in the degree of writing from perception to inclination, as a fantasy of material and mythical transformation, which further contributes to the structure of erasing reality in the graphic cover (a vanishing

clock and a knife) that indicates colonial thought and counter-memory, or what lies beyond historical narration. Time remains static for the writer, indicated by the surreal clock as a history of a defeated, fabricated narrative heritage. Therefore, the writer searches for a virtual history within the book cover's threshold, serving as a backdrop for the book.



Since the thresholds of texts, like covers, produce the text and keys to it, revealing future visions and determining the movement of titling for the short story collection, the outer cover's second threshold transports us to "what lies beyond" in a intertextual function within postmodern narratives in the semiotics of image and color, where the writing is in an incomprehensible script within black color. Thus, the threshold presents a fantastic narrative of death, pain, suicide, and blood—all features of the individual and his thoughts within a rigid virtual reality.

3. Levels of Narration and Space of Techniques:

A. Opposition:

The writer begins his collection of short stories with a dedication connected to a sub-threshold that reveals the collection's scope and narrative capability in opposition and divergence, strongly cooperating to elevate the overall textual formation to the highest possible degree, enforcing the situational reading of each narrative structure within specific oppositional dualities, especially in the being of interaction and striking presence:

“To all those who can smile even at the peak of pain.”



“All characters and events in the stories of this book are either real coated with imagination, or imaginary filled with truth, and any resemblance to reality may not be coincidental.”⁷

The oppositional dualities are a fundamental central technique in narrative approaches and readings that attempt to uncover the text's central structure. “Oppositional dualities have existed since eternity, yet the two sides of the duality unite into a single whole. When the duality points to plurality, it ends in unity and integration. Evil does not contradict goodness in its essence but complements it, and is necessary for its existence. Virtue does not appear except in its conjunction with the opposite; there is no meaning for generosity without its conjunction with the opposite. Every entity has an opposite that distinguishes and clarifies it.”⁸ Here, the writer presents elements of narrative and story in a detailed symbolic language open to reality, strongly cooperating through opposition and stark contrast in the warmth of meaning, its flow, vitality, and brilliance.

B. Opposition Within the Opposite:

In a second threshold within the short story collection, amplifying the paradox and sense of existential emptiness, the writer presents a quote from the author Charles Wilford:

“Just tell them the truth, and they will accuse you of writing black comedy.”

This threshold is a space within a space that increases the density of paradox and the darkness with which the writer confronts us from the beginning of the short story collection (the block of black color), extending over one hundred and fifty-five pages, distributed across seventeen internal sub-titles. It is rich with techniques evoking symbols and metaphors indirectly. During this, the writer follows a distinct narrative style, dealing with the eternal dialectic of truth and illusion, pain and pleasure, birth and death, time and space, present and future, known and unknown, hidden and revealed, darkness and light. The writer intentionally published his collection in a publishing house named (White) as a mark of seizing joy and life within a dark spot, searching for a reconstruction of the present and a new being that reshapes identity and abolishes the turmoil of belonging and existence.

C. Breaks, Deconstruction, and the Vernacular Language:

It is noticeable that the short story collection by the author Abd al-Basit Yani calls for a rapid abstract transition through the use of colloquial spoken language as a new technique, thereby shattering the illusion of modernity and reality. In his story titled “Since When Did Donkeys Have Opinions?” he writes:

“A raindrop committed suicide, it struck the ground and scattered into pieces, its cheek rubbed in the mud, capturing the clouds of its soul in cold, terrifying silence; it died in dusty circumstances. 'Oh, my Lord, knows of it.' It lived, died from what it earned, and died from what it left.”⁹

“Ladies and gentlemen, insects and reptiles and planes and amphibians and all beings with kind hearts... Sister Nadia is our sister, and what has happened to her saddens us, and here we stand.”¹⁰

This narrative invocation embodies a harsh experience and a daily narrative vision of a miserable and sad Arab reality, as if we are facing a surreal painting expressing the loss of the human understanding of proper comprehension and human feelings. Here, the human longs for another reality, the reality of the unconscious or suppressed feelings within the human soul, such that this reality is recorded in literature and art, relying entirely on unrealistic matters and the spontaneous writing stemming from the unconscious, utilizing personification and speaking through animals, and the sudden transition from one event to another and from one story to another in a tragic manner.

In another story titled “Like My Uncle Boualam,” he writes:

“Your right flew away, Boualam... Run, run, your right flew away, mini donut... next one eats the scraps.”¹¹

In another story titled “Madam Owner of Al-Hurriya Newspaper”: “Mr. Jilali... Mr. Jilali... Heal my condition.”¹²

And the story: “Fly, my dear wife: the night fell and my health fell.”¹³

The writer attempts to embody a dense language filled with exaggeration, wandering, and escaping reality, which is why he employed surrealist art on the cover of the collection (the vanishing clock) as a sign of temporal and historical paradoxes and an ongoing death.

D. Techniques of Omission, Erasure, Cancellation, and Blankness:

The writer transitions in his collection to entirely new and evocative styles. He employs omission, erasure, and full blankness for a story without a story.



عبد الباسط بالي

- لاسنوزل

- ضربه زمهرير، الجان الغواص الذي يغوص في الدم.

- اذبحوا له ديك عرب .

- نعم ... نعم ... بخروا له بشعرة أذن حمار بتول.

قالت عجوز قصيرة تحمل قفة ثوم في يدها.

أنحني ببطء لأكتب بخط أحمر تحت اللافتة الإشهارية التي
ووضعتها أمام الكرتونة.

تنبيه :

البيع

[رجل البيع بالتخفيض]
ما عدا
[الدنف]بعدها أكلّف شابًا نحيلاً بحراستي / بحراسة أعضائي، في
الحقيقة لم أكلّفه، بل استأجرته مقابل إصبعين؛ السبابة والوسطى .

الأولى لأغراض راحة والثانية لأغراض تنبيه .

غير بعيد، أزحف نحو جزار السوق، أجده يفرم في كتف
خروف، يقفز من مكانه ويتراجع خطوة إلى الخلف، يُفزع مشهدي،
أحاول تهدئته، أروي له قصتي وأطلع على الفكرة التي تدور في
رأسي، يرفض أبو كرش مساعدتي في قطعها. أخطف الشفرة الحادة

رجل البيع بالذ. سيط

عائلة يجري وراء الخبزة من أجلها.

حسنًا أحسست أنني أتلثم في الكلام بعدما فقدت أسناني
وفكّي كلّ، كتبتُ لوحةً بالطبشور بالخط العريض ووضعتها أمام
الكرتونة:

[رجل البيع بالتخفيض] 20%

فجأة، تدافع الناس يجتمعون من حولي، مثل العقبان الجائعة،
يبحثون في الكرتونة عن أعضاء تناسبهم، يتخاطفون أصابعي،
كليتي تطير بين أيديهم.بعد دقائق يخرج من وسطهم عجوز أعور، يتقدم خطوات إلى
الكرتونة على الرصيف ويضع طاقم أسنانه بجانب أسناني ويخلق
في بابتسامة مرتخية، وهو يلعب بلسانه بين شفتيه، يُفزع، يده
ترتجف، أسناله بالية. هل أطرده؟ أم أسرق أسنانه الفضية، لا
يهم أسنانه صدئة على كلّ حال وغير أصلية، يبدو معنوها، ربما

عبد الباسط ياني

الجمعيات الخيرية جريئتُ في كل مكان لكن من دون جدوى، قلوبُ
الناس ماتت، فكُرتُ وخنثتُ سأصبحُ حشاشاً مثل سمير صديقي.
الريح السريع.

لكن تمهل، تذكر ما قاله لك الحاج قدور، درهم الحرام يروح
في الحرام، ولست أنت الذي يرمح أولاد الناس، لست دولة!

هل أسرق بنكاً؟ الريح أو الحبس!

أنت تتعاطى الكثير من الخيال وهذا مُضرٌ بصحة واقفك.

- ربّي خلق لنا الصحة من أجل أن نستهلكها لا أن نحرس
عليها!

- حسن الفرض أنك أصريت على فعلها الفهل أنت مؤهل
لها؟

- ابدأ وفكر في الطريق.

- طرأت فتبين من بيكاسو، كن واقعياً فالمدات اللازمة
لسرقة بنك أغلى من رزقك بجمعها.

- ما هو الحل إذن؟ هل أنصروا!

- إن كنت تعلمك الشجاعة الكافية وركم ما لست أن تنمل
فلست من مرة؟ وركم وفصلك الموت من مرة؟ احرم من كل
كوارثك فهي كل ما تبقى منك ولا تطرق باباً أغلق في
وجهك من قبل.

أشعر أنني أفكر بصوتٍ مُرتفع، أفكارٌ غريبةٌ تحومُ داخل رأسي،
لا تكفُ تنقُرُ جدرانها.

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رجل للرجع إلى البيت

- ملأني يقي لك بعد كل هذا؟
- الساق.
- كلا إنها ليست التراقي... نصف الساق بالساق.
- أخبرني هل من طريقة أسكتك بها؟
- أنا أعلم من غرورك كثير لكن اللسان لسانك.
- أجل اللسان. تذكرته. فوائد الصمت الكثيرة.
- للسان قبل اللسان.
- اليمنى أم اليسرى!
- تحبّ الشيشن ما انتقل في غائب غلبي في الشهرين، وعزيمتي
وتتألم.

أهتَمَ بقطع ساقِي اليمنى، تلك في الحقيقة أوهنتني لكبر
حجمها تحمل قدماً أكبر من القدم التي تحملها الساق الأخرى، في
الحقيقة كان عليّ أن أيتها منذ أعوام حين تعرّضت لذلك الحادث
مع الحاج قدور وأصبحت في ركبتَي.

أحمل إحدى تلك الصخور التي أثبت بها الكرتون، أضرب
بها ركبتَي بشدة، حتى أتمكن من تسييم ركبتَي بعد عدد من
الضربات الممجبة، يسبح منها دمٌ عكزٌ يميل للسواد الغامق،
بضربة أقوى أفقتُ المفضل الذي يربط بينها وبين ريلة ساقِي...
أولها وأنها بقوة.

يبقى جزءٌ منها عالقاً ببعض العروق والأوصال، أمدّ يدي نحو

بقوة وانصرفَ والدموعُ تتدلى من
في الجانب الآخر من تلك الأ
مُفاجئ، لونجة متمددة في حضن
- احكي، قولي شيئاً... انطقي، انطقي
لونجة لا ترد، تومع بإشاراء
لسانها، تعانقها أمها وتضمها لـ
- ابتيسيسي...

لما سمع السلطان بمصيبة ابنته
عيناه وانفطر قلبه له، أمر على الفور
أمهر الأطباء والحكماء، من أجل مه
حاول كل الأطباء شفاء لُونجة،

For example, in his story "**A Sheet That Has Nothing to Say**," he relies solely on the title with a completely blank page, symbolizing the silence in discourse. We see this in Naguib Mahfouz's "Chit-Chat Over the Nile," Mahmoud Messaadi's "The Dam," and Mohammed Al-Hadi Ben Salah's "The Spider's House." Silence indicates a conscious rejection and rebellion of the addressee against the ready-made linguistic discourse. Wolfgang Iser discussed this when he emphasized that silence is a different aesthetic feature targeting the implicit in narration (**telling**) and the ambiguous in presentation (**showing**), engaging the recipient. The Algerian novelist Wassini Al-Aaraj also employed this in a new interactive technique in his novel "Lailat Ramada," where he wrote small passages on his Facebook page to involve readers in writing parts of his novel. The features of **emptiness and fullness (la vacuité - le plein)** represent a significant awareness of the reader's involvement; even the gaps, according to Yuri Lotman, grant the text a new real meaning that transcends the apparent linguistic and superficial illusion. Moreover, gaps and omissions attempt to condense time, crush it, and recreate a new time desired by the writer, compellingly summoned, as in the erasure of phrases and the drawing of sentences. This condenses endless interpretations and represents the presence of what is left unsaid. Proust recognized this when he asserted that beauty lies in whiteness and silence, while Kafka pointed out that dialogue is a source of pain.

Julia Kristeva affirms this by saying, "What is written is a speech that names things by displacement, like a liquid voice; something is here, but the speaker realizes he does not name it **14**." Thus, silence enhances speech, and emptiness implicitly calls for speech.

H. Genre and Cohesion and the Dialectics of Vision:

We find that the title of the short story collection is the title that heads the stories within the collection, indicating that all the stories are part of one story (A Man for Sale in Installments). The title thus becomes the central story, the focal point from which all the other stories emanate.

Consequently, all the stories in the collection are repetitions and also demolitions of the titled story, representing a single, productive, and contrasting identity. They all grow in an intergeneric overlap, erasing all boundaries between the mythical, historical, folk narrative, digital, textual journey, and visual representation. The whiteness and deletion in the narrative language are the enchanting tools capable of attracting the recipient with flexibility and captivating allure, achieving reading conflict in the text's layers and postmodern accumulations, where the reading and revealing references generate different elements that interact with the transformations of the era in its digital and visual imaginative techniques, all integrated within a narrative circle that operates at the highest degrees of efficiency and production.

Conclusion:

This is the writer Abdel Basset Bani in his short story collection "A Man for Sale in Installments," drawing from the language of the title, the tale, and the myth a pure spirit, presenting himself as a skilled storyteller in a brilliant circular narrative, troubled by the violent social and political transformations of the Arab individual plagued by crises!

The short story collection was published this year, 2023, a clear prophecy regarding a matter unrelated to optimism here or pessimism. The novelty, quality, adventurous creativity, and the new that creates a stir in the maps or opens unfamiliar paths is always a matter that has been and remains specific to a minority rather than a majority. What we need is courage and audacity in discovering these unrecognized, submerged works, as they have mostly sprouted under a formidable shadow far from media glamour.

Recommendations...

-Rediscovering Algerian meta-modern narrative and short story works.

-Intensifying critical studies on the overall works of promising young writers.

-Writing the author's texts as scenarios suitable for television and cinema, to restore the text's radiance, presence, and interaction with the spirit of the age.

References for the Presentation:

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2. Mohamed Beniss, Modern Arabic Poetry (Its Structures and Variations – Contemporary Poetry), Toubkal Publishing House, Morocco, 3rd edition, 2001, p. 39.

Vision: The Princeton Encyclopedia of Poetry and Poetics defines the concept of vision as follows: "Vision was the preferred term in the vocabulary of poets, but it only gained prominence in criticism during modern times. It is a word filled with ambiguities and meaningful additions that often generate contradictions in the contexts in which it is used. There is the vision of the naked eye, and there is the Coleridgean vision, which is a perception led and supported by a superior mental faculty. There are visions of transformation and revelation – prophecy – and the joyful vision. Vision suggests the living tangible, as well as the archetypal, ideal, and spiritual model. It may be a revelation granted to a modern man, poet, prophet, or saint, but it may also have associations with ghosts, witches, and lunatics, in dreams or intuitions or attractions. The seer observes what exists and what ought to be – hell or heaven, a bygone golden age, ongoing misery, or an approaching brave new world. Vision claims to possess truth and summons assent, yet it may also point to what is illusory, unscientific, savage, or irrational, and its language – which includes metaphorical narrative, simile, symbolism, and other means of expressing meanings in depth – often requires special interpretive skills.

Walt Whitman (May 31, 1819 - March 26, 1892) was an American poet. He is one of the most important and influential poets in America in the nineteenth century, having abandoned the ordinary aesthetic form of poetry in his works. He is the author of the poetry collection *Leaves of Grass*, which marked a significant milestone in American literature.

Tel Quel Group 1960: The structuralist movement thrived in France during the 1960s with the efforts of the "Tel Quel" group, which founded a magazine of the same name. The magazine was managed by critic Philippe Sollers, along with his wife Julia Kristeva, Roland Barthes, Michel Foucault, and Jacques Derrida. They focused on various fields of knowledge such as psychoanalysis, Marxism, and linguistics. They advocated for a new theory of writing that acted as a passage from structuralism to post-structuralism. The Tel Quel group was keen on the synchronic analysis of texts, abstracted from their formative origins and surrounding contexts, examining them as they are rather than as they ought to be. We can link the name of this group to the works of French poet Paul Valéry, who had a similar title, asserting that beautiful works in his view are the offspring of their form that precedes them.

Abdel Basset Bani is a novelist from Algeria and an architectural engineering student at Blida University, 23 years old. His literary achievements include a poetry collection titled *The Remains of a Man*, and a novel that won the Republic's President Ali Maâchi Award titled *Matlourah 2022: Bread and Love*, and the novel *Born of Naima 2023*, and the short story collection *Man for Sale on Installments 2023*.

3. Abdel Basset Bani, *Man for Sale on Installments (Short Story Collection)*, Shortlist for the Ammar Belhassan Award for Narrative Creativity, Bayad Publishing House, Ain Defla, Algeria, 1st edition, 2023.

4. Mohamed Abdullah Al-Qawasmi, *The Abysses of Imagination (Research in Arabic Novels and Their Criticism)*, Al-Khaleej Publishing and Distribution House, Amman, Jordan, 1st edition, 2022, p. 65.

5. Sami Shihab Ahmed, *Narrative Beyond Postmodernism (The Novel of the Seventh Day of Creation as a Procedural Key)*, Al-Hamid Publishing and Distribution House, Amman, Jordan, 1st edition, 2016, p. 21.

Krondari Knife: The Okapi "Krondari" knife was first manufactured in 1902 in one of the German colonies in Africa by the Okapi German Company for agricultural harvesting tools. It was originally used by African villagers, but over time it became used on safari trips, for fishing, and for self-defense. In 1988, the German company ceased production, but it continued to be made in South Africa. It is named after the Okapi, an animal from the giraffe family.

7. Abdel Basset Bani, Man for Sale on Installments (Short Story Collection) Dedication.

8. Samar Al-Diab, Antithetical Dualities: A Study in the Term and Its Implications, Contemporary Terms Series, Islamic Center for Strategic Studies, Al-Ataba Al-Abbasiyya Al-Muqaddasa, Iraq, 1st edition, 1439 AH.

9. Abdel Basset Bani, Man for Sale on Installments (Short Story Collection), p. 9.

Surrealism: Among its principles:

Complete reliance on the unreal: such as dreams and fantasies.

Automatic writing that emerges from the unconscious, free from the oversight of the mind, claiming that words in the unconscious do not act as a policeman overseeing thoughts; hence, these thoughts emerge lively and anew.

Neglect of prevalent beliefs, religions, and moral values in society.

- Focusing on the political aspect and searching for a positivist program (material and tangible) suitable for the development of social concepts, so the Surrealists courted the Communist Party, and made great efforts to expand the scope of application of Marxist dialectical materialism.

- The revolution to change people's lives, and the formation of a revolutionary society instead of the existing one, and the revolution included a revolution against the traditional language, and the creation of a new language.

- Surrealism is oiled in different costumes, sometimes it appears as a group of magicians, sometimes it looks like a gang of bandits, and at other times it appears as members of a revolutionary cell, a secret movement whose goal is to undermine the status quo.

- Ambiguity in literary or artistic expression in the field of painting is a constant goal of the Surrealists.

Fourth: Intellectual and Doctrinal Roots: Surrealism was influenced by the ideas of Freud, the Jewish psychologist, in his analysis of the human psyche, especially those discussing the unconscious, dreams, and repression, and his call for the liberation of human instincts and repressed desires in the human soul, freely satisfying instincts and desires so as not to incur psychological diseases, as he claims.

Surrealism was also influenced by Marxist communist thought and its call for revolution to change society, and the use of violence to do so. With the advent of the revolutionary mood, political chaos and complete conflict replaced order and harmony. Surrealism was also influenced by a movement that preceded it called Dadaism, which was born in Zurich, Switzerland in 1916. It is an anarchist movement that blasphemes prevailing values, beliefs and social traditions and calls for a return to the beginning. The pioneer of this movement is Tristan Tzara, described by a European writer as "a promoter of artistic and social anarchism."

10- Abdul Basit Bani, A Man for Sale in Installments (a collection of short stories), p. 11.

11-Ibid., p. 18

12- Ibid., p. 54.

13- Ibid., p. 143.

14- Julia Kristeva, the science of text, translated by: Farid Ezzahi, reviewed: Abdeljalil Nazim, Dar Toubkal Publishing, Casablanca, Morocco, 1st edition, p. 103.