Abstract

Raja Alem’s Collar of the Pigeons takes the narrator’s game as a platform for enriching its narrative discourse. This technique allows the novel to have universes for indicative places, and characters expressing their own worlds and significant concerns. The technique also allows it to embody a multiple concern in perceiving the religious and the historical, continuing being occupied by this awareness in depicting reality and dealing with its issues. In addition, the novel tried to inventory the historical events, benefiting from the memory of the Holy Mecca, as the Sacred City, the center of the narrative circle and context, a context that reveals its novelistic world. It has to a large extent succeeded in addressing an integrated system of the religious and human values, as well as the social and mythic relations. It also mastered its creative game in a marvelous and magic style, thus correlating the concrete and the imagined, in its miraculous liveliness till the boundaries between the real and imagined have evanesced, surpassing in identifying the narrator’s location and his/her interrelated bonds of the multiplicity of sounds and locations, and the narrative worlds, till the reality wore the imagined, giving rise to the novel’s excellence in imagination and practicality.

Keywords: Raja Alem, narrator’s game, multiplicity, vision, language.