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A Reading of the Narrative Language in Diwan (For whom the Birds Sing - Leman Toghany Al Toyoor)

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Abstract

This study is concerned with the search for narrative language in the Diwan (for whom the birds sing); the idea of research based on the study of the mechanisms and elements of the narrative, used by the poet in the poems of the Diwan, and the extent of the poeicty of the narrative structures in the Diwan? The study's underlying approach is the analytical descriptive approach; to reveal narrative language in the Diwan, and to clarify the elements and mechanisms of the narrative: (time, place, events, characters, dramatic conflict). Through this study, I have tried to answer the following problems: □ What buildings and linguistic phenomena did the poet rely on to build her narrative poetry language? □ What narrative mechanisms did the poet use in shaping their texts? □ To what extent is the Najrani dialect used in the Diwan? □ Was the poet able to reach her narrative language into poetry? Research goals: By answering research problems; at the end, I aim to: □ Study Diwan (For whom the birds sing) narrative study. □ - Disclosure of the poet's use of narrative language; Through the extrapolation of narrative mechanisms in the Diwan's poems. □ Illustrate the extent of narrative language poeicty in narrative structures in the Diwan. Research literature: The idea of the project has come to support the link between literature and society, where studies specializing in the Najrani literature are almost too few, and from it: □ Najran Poetry Movement in Pre- Islamic times and the beginning of Islam, Fayza Radad al-Uteibi, Najran Literary Club 1430 AH (Master's thesis published). □ Boys' games in ancient Arabic poetry and the extent to which they are associated with Najran games in modern times, Dr. Essam Muhammad Qabisi, Dr. Zuhair bin Hassan Al-Amri, Journal of the Faculty of Dar Al-Ulum of the University of Fayoum, 2014. □ Folk proverbs in the Najran region: an objective study, Dr. Zuhair bin Hassan Al-Omari, Journal of the Faculty of Dar Al-Ulum, Cairo University, 2016. □ Zaid bin Abdul Madan Al-Najrani: His political role and literary heritage between two times, Dr. Awad bin Abdullah bin Nabi, d. Essam Muhammad Qubaisi, Journal of the University of Pesha for Humanities, 2022. Research methodology: In my research, I relied on the descriptive approach to the definition of narrative poetry and the analytical approach to clarifying elements of the narrative in the poems of the Diwan; through analysis of narrative structures in the Diwan. Search Plan: Introduction: A brief overview of the writer, Noha Ali. □ The first section: Definition of narrative, and the poetic mechanisms of narrative structures. □ The second topic: the poetic mechanisms of narrative in the self-presence, and the movement of characters in the poems of the Diwan. □ Third topic: The mechanisms of narrative poetry in (time, space) in the Diwan. □ Fourth topic: Poetry Mechanisms of Dramatic Attendance in (Conflict, Dramatic Monologue) in the Diwan. □ The conclusion: with the most important findings and recommendations, then books and references.

Keywords: Narrative: "The transfer of the event from its factual image to its linguistic image, using the psychological element depicting the acts and events of its vitality". Narrative poem: "It is combining the characteristics of two literary sexes: poetry and narrative, and it is based on narrative discourse, which imposes the availability of poetic text on the story of events - real or imagined - that succeed, and form the subject of the speech and its essential material". Poetic narrative: "Poetry production mechanisms based on the linguistic formation of the substance of verb, actors, functions and factors, as in narrative growth; with the aim of producing a complex and intertwined text position, which cannot be performed through poetic or singing emotion".

THE FIRST SECTION: DEFINITION OF NARRATIVE, AND THE POETIC MECHANISMS OF NARRATIVE

In general, the concept of narrative is associated with the term storytelling, and is intended as the way in which the story is told, or how the story is told, requiring certain means to be followed through: language, speech-writing methods, and system methods(1). Narrative in language: "Narrative" is derived from the linguistic root (S R D), and it is intended: progress of the thing after the thing, and it follows it. The narrative of the talk is said: that is, his follower, and the listing thing: he is the sequencer. (2)

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Narrative in Terminology

The narrative is a newfound word, it has become a famous in modern criticism, and the narrative curriculum has spread among structuralists and Semiotics in Western literature. Narrative theory represents each of (Roland Bart, Gérard Jennett, Julian Grimas, Claude Bremon and many others). (2) "The transfer of the event from its factual image to its linguistic image, using the psychological element depicting the acts and events of its vitality". (3) It is also defined as: "The act in which the overall characteristic of the mowing process is involved, which is all about the mowing". (4)

One of the main features of the narrative is that it exists in all literary races; as a major pattern of discourse.

The critic (Roland Barthes) says about the importance of narrative: "It is present in: myth, fable, proverb, short story, epic, history, tragedy, comedy, gesture, drawing board, drawn glass, comic promotion, Occurrences, and conversation". (5) Listed is existing in all forms, all societies, times, in all classes and nationalities.

The Relationship of Narrative to Poetry

The critic "Gérard Djinnit" referred to the relationship between the art of poetry and the storytelling, by talking about literary races; He stated: "Lyric is the same poet, and in epic poetry or novelist the poet speaks his own name, by being a narrator of the event, making his poetry characters speak". He also explained the difference between lyrical poetry and epic poetry by saying: "Lyric poetry is: monuments that the writer speaks alone. The epic: monuments that give the writer and the characters the right to speak". (6) So, the narrative in poetry, or narrative poetry, is intended to be a way of the narrative literary writing.

SECOND: THE RELATIONSHIP OF POETRY TO NARRATIVE FROM AN ARAB POINT OF VIEW

The critic (Abdul Malik Murtad) went on to state that the poetic narrative was intended to: "Be current in a pure narrative context". (7) From the foregoing we conclude that the poetic narrative is: the poem in which the writer employs narrative techniques, using poetry as a means of expressing the dramatic event, the real-life event, or the poet's own experience.

Presence of Narrative in Old Poetry

Through the meditation of tribal life in ignorance, given the prevalence of Bedouin nature in the age of ignorance. We note the Arab poet's association with Bedouin society and with desert nature, which blends reality and nature with imagination and expresses it in artistic form in his poetry literature. They therefore took a path of poetry and a means of narrating: their adventures, their battles, their struggles; with the community.

We therefore note the existence of narrative features in their poetry, in terms of: tendency to cut, reliance on personalities that create events, events that deal with large historical periods, such as the war of misery; that many ignorant poets have guaranteed their rudiments, along with the special lives enjoyed by some poets impose a tendency to narrate, such as: Sa'alik poets, talk about adventures, memories, and their own raids. (8) Most ignorant poetry reflected the adventures and conquests they were making; That narrative is mixed with their inner treasures: (nostalgia, revolution, hatred, love, spinning); In their poetry, the tales were not just a narrative of my stories, but an artistic and literary portrayal of facts and events". (9) This is in addition to other artistic images that poets have designed in their poetry, such as: the struggle between life and death, the paralysis conflict, which signifies the symbol of survival and mortality, and the relationship between the architecture that has resolved ruin and mortality. The ignorant poet used to tell the story of the effects of those conflicts on himself and his feelings, his attitude to dealing with them, and his ongoing attempts to address them.

Besides what we observe in their poems are the pure introductions, which were a major element of the ignorant poem, where it is available: the time and spatial dimension, the conflict in the love relationship between the beloved and the beloved; This has had a significant impact on the availability of the narrative element; He told his adventures and struggles, providing him with participation with the recipient. (10)

Narrative Establishment in Contemporary Poetry Experience

The contemporary Arabic poem has tried to break the rules and pattern of the traditional poem, and to seek out new structures and expressive techniques from the world of limitations to the infinite world, from forms of change and evolution to reliance on narrative patterns and structures. Methods and methods of adopting narrative patterns have been multiplied by: experimentation in adopting the principle of boundaries between literary types, focusing on linguistic connotations, as well as experimentation in the level of visual formation of the Arabic poem, and viewing literary work as a single context, even if its substantive internal divisions are multiple; This is through change and experimentation at the formal level of the poem. At the substantive level: change was through inspiration of heritage, its inclusion in the text of literature through reinterpretation, its presentation in a new rhythm, a new literary language, and a modern art template. The change also included the level of telling about the body, the telling of personal life experiences, the tale of everyday details, the transformation of the above into poetry poems and themes, and, through it, the transformation of ego personification and self-conflict. (11)

The Poetic Narrative in Contemporary Poems Is Defined As

"Poetry production mechanisms, based on the linguistic formation of the substance of the verb, actors, functions and factors. as in narrative growth; with the aim of producing a complex and intertwined text position, which cannot be performed through poetic or singing emotion".

The Difference Between Poetic Narrative and Novelist Narration:

The poetic narrative differs from the novelist narration in that it is in the middle between linguistic formation and text structure, while the narrative is a textual structure in itself. The narrative consists of semantic sentences linking its limbs to the semantic relationship.

The Second Topic: The History of Poetry and Narrative Structures:

Narrative elements common to fiction and poetry: Narrative elements move from fiction to poetry, and poetic elements from poem to fiction. In an attempt to harmonize between them, producing a modern narrative poem. The narrative features in poetry can be monitored through:

NARRATOR VISION (FAUCALIZATION)

"Focusing, as a term, means reducing the vision of the narrator and restricting his information. This limitation is called focus, because the narration is aided by the focus of establishing the frame of view and confining it, and focus is a characteristic that begins with the characteristics of the narration, meaning: who sees... It is an Arabic translation that was proposed by him - for the first time. - Ahmed Al-Mutawakkil, then it spread among the Arabs later". (14) The levels of vision/narrator are divided into: (background narrator and co-narrator). (15)

Narration

"The narrative: is how the story is told through this channel (the narrator, the story, the narrator to) itself, the influences to which it is subjected, some about the narrator and the narrator to, others about the story itself". (16) Or the description: "It is to transfer the event from its factual image to a linguistic image". (17)

Language

"Language: is the image by which the arts of literature all form; In that language is the repository of our emotions and thoughts... Language - in this light - is a living tool of expression, reflection and communication; They were written by authors in easy language methods or dialogues, valued by the spectacular audience through presentation, without spilling or dumping into local dialects".

Narrative Plot

It is the entanglement of the event and its follow-up until the peak. Youssef Sharoni said: "It is a chronological relay, linking it to the meaning of causation".

Narrative Idea

"The thought is linked to the language; they cannot be separated; Language is the receptacle of thought, in the sense that language is the form, and thought is the content. Aristotle defined the thought as: "The mental element that interferes with all the actions that we describe, by virtue of our subjects, as reasonable or otherwise, through which the personality can find a perceptible, ostensible expression".

Place

The location element is a key element of the narrative. The space around which the events revolve is called the central place, the central place includes all the events in the narrative, and the sub-spaces perform a supporting function for that central place. the place is mostly related to time, the space that houses the events and the characters in the narrative work". (21)

Time

Time is closely related to place in narrative work; This is because the events of the poet take place in the place in a time-bound manner; The place is therefore the structure of the event, and time is the spirit of the event, bringing it out of the world of stillness or abstraction into renewal and continuity, through the various spaces of time: (past, present, future). Time is divided into:

- A hypothetical imagined time: an indefinite public time, such as the time or time the poet puts in a figurative form, such as fighting the time.
- Real time proximity: It is the specific times in which events occurred, such as: sacrifice, and becoming close to the reader's mind.

NARRATIVE TIME TECHNIQUES AND OPINIONS OF WESTERN CRITICS ABOUT TIME DIVISIONS

Critics have agreed on what time is, but they disagree in terms of the sections of time. Each critic has his different vision and his own unique opinion in his analysis of the element of time in literary texts:

Grey defined it as: "The length of time it takes to read the novel; This is because the time of the novel ends once the recipient has finished reading; It therefore does not pay attention to the relationship of time with reality". (23)

The Arab critic (Saeed yaqtin) argued that the philosophers' vision of the West was incomplete; He divided time into: (24)

Continuous time The critic has distinguished between continuous time and related time; This is because continuous time is uninterrupted and continuous time is serial time; which does not meet the foregoing time, nor does it actually do so. It is also called cosmic, or Samadi, a continuous longitudinal time, with a starting and ending motion.

Successive It is a circular, non-longitudinal time, contrary to continuous time, that follows each other, and returns to each other, as interrupted, such as: the four chapters, in which time is repeated in similar consecutive manifestations.

Interrupted time: a time that is rarely repeated, a longitudinal time, characterized by a particular phenomenon, or a specific period, characterized by interruption rather than succession and sequencing.

Absent time It relates to people's phases at bedtime, the unconscious period, or the period before realizing the temporal relationship between the past and the future.

Self-time It is called psychological time, or contrary time to objectivity, which is the time imagined other than truth.

TIME TECHNIQUES IN NARRATIVE WORKS

Storytelling is based on three basic techniques: Time paradoxes in anecdotal poems/or chronological system: It is intended to irregularize the time of the tale. Its images range from:

Preemption It is intended to: "See the target or its features before it actually reaches it, or indicate very well before it is handcuffed". The fact that the narrative is proactive is imagined or foreseen, and progression is called a forward-looking narrative; this is to look to the unknown and anticipate future events. Preemption in the narrative is divided into two sections:

- Internal pre-emption: It is intended to exceed the boundaries of the tale, which begins after the conclusion, and extends the perception of important attitudes and events with a number of narrative threads to its end".
- Internal preemption: which does not exceed the tale, and does not derail its time frame. (25)

Recover It is intended to restore the narrative to past events; to be retold. Retrieval is one of the most important narrative techniques. It is divided into:

- External retrieval: it is intended to recover pre-tale events; That is, beyond the limits of the time of the tale.
- Internal retrieval: it is intended to recover the Sardine for events that occurred in the time of the tale; That is, after the beginning of events in the novel. One of the recovery functions is:
 - Broadcast information about the past of an element of the story.
 - To compensate for a deficiency in the anecdotal text.
 - Reminder of past events about the time of the story.
- Permanence: The duration of an event's work is the narrative, or the frequency of the narrative in terms of downtime and continuity.

It is conceived as:

- Accelerate narrative: It is intended to: shorten the duration of real time, and be through deletion or summarization technology.
- Disable narrative: It is intended to: extend in events by relying on descriptive or interactive images. Descriptive images are defined in the narrative as: the narrative's description of the spatial or temporal extension of events, the description of the character from outside or inside, or the description of a scene of the story.

The narrative's dialogue is divided into two parts: (28)

- Indirect dialogue (or so-called internal monologue): intended for the character's fiction or theatre conversations with herself; To uncover her inner veins.
- Direct dialogue (or so-called dialog): It is intended: verbal conversations between the characters in the novel, when the sound of the Sardine disappears, direct dialogue expresses dramatic expression, and gains real and impartial literary work.
- Frequency: The number of repetitions of the event is intended in the anecdote.

The critic (Genet) divided it into four levels: (29)

- A novel that happened once: It is called The Singular Narrative.
- "A novel that has happened for infinite times: it is called "The Individual Narrative".

- The novel of a multi-time event once: called "Repeat Event".

Techniques in A one-time novel has occurred several times: it is called "Recurrence of Narrative" (28). Narrative elements adopted by poetry can also be monitored in:

- Narrator/Vision with levels: Back narrator, participant.
- Change in pronouns (the addressee is absent, the singular is combined, the combination is individual.)
- Events, expressed through acts (past, present, imperative).
- Time poetry: in its forms (artistic, epic, mythical, and objective)
- Description, reliance on descriptive images.
- Multiplicity of discourse in the text, by transforming the internal dialogue of the outside, and the multiplicity of voices in the poem.
- Locating.
- Identifying characters, describing their qualities and actions, and sometimes their names.
- Depart from the metaphorical images and determinants of the traditional poem from the colors of the adorable, metaphor and trope.
- Narrative organization of poem parts, dispensing with the prosody rhythm according to the time it contains.

THIRD TOPIC: THE MECHANISMS OF NARRATIVE POETRY IN THE PRESENCE OF ONESELF, MOVEMENT AND CHARACTERS IN THE POEMS OF DIWAN

Self-voice: The voice of oneself is the hidden voice in the literary text, which conveys to us the facts that have happened to the hero or author. In the poem, the narrator is the poet himself, and he is both a scientist and a participant; He may play a character of literary work, and he may be a witness to events. By extrapolating a Diwan (For whom the birds sing) in terms of the presence of self in the poems, we see the multiplicity of forms of self-voice in the narrative style, including. The knowing narrator / poet: He is the knowledgeable one about the events of the story, and he is usually the same as the poet himself. But the voice of the narrator is separate from the poet's self, conveying to us the poet's poetic experience in all its details, without any other voice in the narration. examples of it in the Diwan: in the poem (Katheer Al-Shagha). And the circumstances of the years have taught me lessons, how many wonders have I seen. And from it, I glimpsed the disappearances of my life, due to fate, oh what a turning point. I went to my path and all me is back the innocence of my heart and the joy of playing. Do not be surprised by a calm heart, for it was previously full of chaos. (31) We notice that the voice of the self - in that poem - with the diversity of poetic time between the present (you wonder) and the past in (taught me, saw, glimpsed, passed, was), tells a story of depression experienced by the poet herself. Where the days and the vicissitudes of time taught her lessons, experiences, and wonders, so the heart turned into a calm soul, after being tumultuous, indicating the state of tranquility that she experienced after the state.

As we see it, she speaks about herself in the poem (Ifaka'a-Awakening), her heart is distinct as if it were a person of importance; she says: I lost my bet in life and I wish I hadn't also lost my heart with it. By age, I revived once like no other, and I wish I could go back on my path. Sad in the depths of my heart, I thought he would forget the one who yesterday swore by closeness. After waking up, I remember that my love follows it, and my war follows it.

And we also notice the presence of the self through the plural pronoun (we), as if it is a unity between the self and the other, the poet expresses the pains of others. And she expresses -through her tongue- their emotional depths, as she says in her poem (and it flowed - W Ajart): The spirit and the burdens weighed heavily upon us,

and tomorrow we will be among the wanderers when the winds blow. In addition, it was revealed towards the insights that stars shine in them, in which our command is disclosed. In addition, we see it in another poem embodying the meaning of pain. And suffering that people endure from disappointments, in a narrative form that depicts the consolidation of lessons and sermons in minds, followed by disappointments that destroy hopes and dreams; thus, the poet/narrator reveals what stirs in the depths of souls and emotions, which others have not expressed. As she says in her poem (we used to say – kunna Naqoul): The lessons have solidified and we have understood what the trusts will lead to tomorrow. Moreover, we no longer have the good things as we used to say in the past. I have reached with us Qadr disappointments to the extent of exclusion and solutions have ended. We have cut the paths, not caring about what we have lost or when the arrival will come.

Secondly: The presence/voice of the self in the form of (the participating narrator): It refers to the voice of the poet who narrates the story, which is a character from its characters, or a hero from its heroes. Moreover, examples of it in the Diwan include the writer's words in her poem "The quern of the Planets- raha'a Al-Kawakeb". The calm of the night revealed what has haunted me, from memories and old pain. I saw the events manifested in it. A push to my heart in the midst of a cloud. And Al-Badr said, "O daughter of my light, your wounds have revealed the size of the adversary". Your departure, O companion, is the best medicine. Your embrace contains all the bliss. I will remain your owner as long as the planets quern in the nebula.

Where the moon takes on the roles of characters hostile to the poet herself, making her relive painful memories, and events unfold before her, and the moon engages in conversation with her, trying to console her, describing her as his companion, and that he will remain her companion as long as the planets revolve. (35) And examples of the presence of self-voice through the participating narrator: the poet's question to her people about their feeling of disappointment, and the echo of the heartbreak, and what painful memories do to the soul; in an attempt to empathize with them in her own affliction, affirming that what affects her certainly affects them all, she is sharing in the narrative event. The writer says in her poem (Losses – Al-khasair):

I ask you, O people, which of you enjoys the sight of the stars.
And whoever among you is betrayed, his heart is squeezed and whispers with tears are spread.
And he had a broken heart at night and he had solace in his palm
And he had a painful memory on the horizon That the noble ones sacrifice for.
For I am certain, O people That the one who invades my heart.
Touches the beats of all hearts So my sorrow was inevitable.
I became a stranger and staying became restless And my wounds were like the seas.
I spent the night mourning its silence And I spent my mornings counting. (36)

As we notice the presence of self-participation in the poem "I no longer guard- Ma Utto Ahrous"; where the writer embodies the sorrows, as if it is a character facing her (imaginary) forcing her to be silent and still, and reality is like a beast baring its fangs; she says:

And the hardships in life did not break me but the circumstances of time silence me.
I try to speak, but reality Bares its fangs and holds back my words.
I no longer care to remain suspended by some aspirations that weigh on my heart.
I am relieved from thinking and worry and no longer guard the days and people. (37)

Thirdly: Self-presence/ self-voice in the form of the witnessing narrator: The narrator appears - in that narrative image - as a voice separate from the poet, a voice that observes from a distance and records what it sees and hears, through drawing scenes and capturing events. Thus, the function of narration is limited to describing the external scenes of the event, without delving into its essence, as we notice in the poem "Al-Katoom", the poet says:

The silent heart of the mute was broken when it began in the night, his sighs scattered.

And the evening wept when it saw his free tears overflowing and dripping.

And the star trembled with its radiance and the moon hid behind its cloud.

The pain of the silent one appears in his gaze and reveals itself to the vast universe and shouts out. (38) We see the voice of the self-describing the silent one externally, witnessing the movement of sadness and pain that afflicts him, and his state at night and the tears and moans that accompany him; as if the poet has shed light on the character of the silent one, relying on precise description to convey the realistic suffering of that character in a poetic form. As we notice the presence of the witnessing self in the poem "Seasons - Mawasem" in a gloomy descriptive form of sadness, it says:

Every shroud was filled with tears the darkness of suspicion covered the human.

And the bird above the branch glimpses its yesterday, and the wind carries it with deprivation.

If the sun's rays visit its platforms, it left us a horizon of sorrows.

But we have taught us that we are seasons passing through time to be forgotten. (39)

Mechanisms of character technology in the Diwan. The character in poetic discourse revolves according to two types:

- Visible characters: those declared by the poet in the text, and distributed -according to their role - within the literary text.
- Implicit or hidden character: the one referred to by the poet behind pronouns; only by indication. (40)

Firstly, the apparent character: Through examining the collection (For Whom Do the Birds Sing), we see that the poet has shed light on her own personality. The collection was like her life experience, a description of her days and feelings. Therefore, we notice that the apparent and dominant character in the collection is the poet's self. Occasionally, the collection includes some secondary characters, which the author explicitly mentioned, such as the character of "the mother" in her poem "The Origin of Happiness".

The author says:

To my mother I say:

Because you, my mother, were my present and my future, you was all my appointments in my days.

And when time exhausts me, my pain remains, you are enduring in its cycles of my suffering.

And you, my mother, are truly my joy, and as long as you exist, the joys will never end.

If only I had the wisdom and power in life, I would give you days equal to your lifetime. (41)

We see the writer in the poem revealing an important character from her life, which is (the mother); who had a great influence on her formation, and a reason for her success and happiness. We see her summoning the character as an active element in building the textual fabric of the collection, and a principal element in the movement of the events that constitute the poet's feelings and emotions. The writer did not describe the external features of the character or its dimensions in the text, but she wanted to focus on the impact of that character on herself; it is a source of inspiration for her happiness and joy, and it is the purpose she lives for. And we notice - from the narrative language - that the writer has relied on the dialogue style, as if she is addressing her mother face to face, which added realism and freshness to the text, also represented in the present tense verbs that lead to reception, such as: "You will remain for the pains their cycles, so give in to the days of your life," and in the names that indicate necessity and permanence: "The truth of my joy, my nourishment and my departure".

Also, among the prominent characters that the writer mentioned by name: the character (the father). In her poem "Beloved of my soul", the writer speaks about the impact of her father on her life, describing him as her beloved self.

To my father, I say:

"And you are my father, and that is enough for me to be proud, and it is enough for me to have you in my life".

If I passed every tape of my life, I will never find anything like your salvation.

I inherited from you eye valiance chivalry and manliness.

You are the sight, O father, and the truth When I say, you are the beloved of my soul. (42)

The character of the aunt and the teacher: It appears in her poem (Lady of Purity). The writer says:

To my aunt and my first teacher:

You excelled in describing Your eternal majesty and generosity grew abundantly in the palm of giving.

And the letters were colored with authenticity

O you who forbade favor while it is permissible.

So, forgive me for any shortcomings that may appear

For to you, how difficult it is to express.

O mistress of purity, dominant in the dew

The letters bloom and have no rest.

You took me out of my world to worlds

In which knowledge is a ladder.

The days settled upon you above my childhood

Like a dove in which there is giving.

It cast upon my hearing the delicate melody

O you, to whom my ears belong.

Do you remember when I stood as a sign

I am here, I am yours..."

"Come back to me, my little one"

"I am in front of you, a support and..."

I am safety when their darkness overwhelms you

Sing with me so you may delight...

You are the teacher who witnessed

my gratitude for her pens...

If my letters fall short in praising you,

they still mention your generosity... (43)

The poetess evokes -in the previous text- a key figure in her life, which is the figure of (the teacher, and the aunt); who paved the way for her knowledge, opened the door of hopes and aspirations for her since her birth. The writer employed her as an effective focal point in shaping her identity, and she summarizes to us -in her

poetic verses- her relationship with her teacher and aunt at the same time, and she opened the field for her to express herself and show her gratitude towards her teacher in many expressions. And among them:

You are the teacher who witnessed her pens' virtues. If my letters are scarce in praising you, they overflow with mentioning your generosity. Oh, mistress of purity, who shines in the dew, the letters bloom and find solace in you. We notice the clarity of the narrative language through the recollection. The writer remembers some tender phrases with which her teacher used to drown her, and they are presented in the form of dialogue and addressing, which gives them neutrality and renewal. In addition, from those phrases: "I am here, I am yours...", "Return to me with your little gaze", "I am a victory in front of you and".

The personality of Imam (Al-Hussein) may Allah be pleased with him: where she dedicated - to talk about him and his martyrdom - a poem from her poems in the collection, titled "The Dawn of Imamate". She says:

I cried the duckling blood for the departing senna
And the whale cries and the seas are stars.
And the great throne trembles when it sees
And the sacred house and Zamzam are softened
The month of Muharram has been shocked by a better one
Preserving the imamate and the enemy is crushed
O master of martyrs, your wound is bleeding
and the towering fortresses are crumbling
I visited the grave of the chosen one, it hurts
The magnitude of corruption, and your killing is even greater
They deprived you of your right to leadership and guardianship
You were the most deserving of it, and your grandfather knows
So be patient, O son of the daughter of Muhammad
their history with the truth is never-ending.

The writer clearly emphasized the greatness of the martyrdom of Imam Hussein (may Allah be pleased with him) at the beginning of the poem. Then we see her talking about the story of his martyrdom in a narrative (descriptive) style. She says:

Your footsteps led you to the brink of death,
And I knew that tomorrow at dawn you would seek revenge.
I guided the horse towards calamity and said
"in this place, tomorrow, we will kill, so be aware."
I informed you, O dawn of leadership, of the appointed time
and towards it you march, to humiliate the criminal.
Rest with the date of Arabism a scene
And he associates with the sacred month, he seasons
So, the family of the Prophet all gathered
and they presented to him the eggs of the pigeons and the young doves.
And tomorrow they have ranks with the God

And the heavens rejoiced with them and with Fatima
And with the Prophet Al-Mustafa and his successor
And Al-Mujtaba they reached life and gained. (44)

We notice - through an analysis of the narrative language - the reliance on the narrative style, by focusing on past actions that describe the martyrdom of Imam Hussein (may Allah be pleased with him), and these actions are: (led, guided, informed, gathered, shouted, rejoiced, reached, gained). By analyzing the narrative technique in the poem, we notice the author's reliance on temporal paradoxes that give the text change and vitality, attempting to attract the reader's attention. She relied on the technique of: Recall: by recalling the scene of Imam Hussein's martyrdom and his prediction before his death, as she says: 'The storm led me to disaster, so I said: 'In this place, tomorrow we will kill, so be aware.

Preemption: It appears in anticipating the future, and it appears in present tense verbs that indicate reception, such as: (he associates with the sacred month, he marks), or the past tense verb that indicates stability and continuity, such as: (he remains a scene in the history of Arabism), or the future form in the two verses:

And tomorrow they will have dwellings with God
and the heavens rejoiced in them and Fatima.
And with the chosen Prophet and his successor
and the chosen ones reached life and gained.

Hidden or implied characters: These are characters that the poet has hidden behind pronouns, and these pronouns may be explicit or implicit. These pronouns participate indirectly in activating the poetic events. By examining the collection "To Whom the Birds Sing," we see that the poetess - mostly - has hidden most of her characters. Examples of this include the absence of addressees in her poem "The Time Has Come," where she says:

I came to announce their journey I came to spend what was once.
And I carried their sorrows in my tears
and now they have become tears that I shed.
I have lost a feeling that I had in a time
That protected me and my suffering heart.

Thank you, it's time for me to continue with my caravan. at sunset, the distance will have arrived.

Similarly, we see the author's reliance on implied characters in her poem (you forgot). And the implication appears in the title of the poem; the author did not clarify the identity of the addressed character. Many have accused me of lying about some of what they saw in my heart without investigating or probing.

And they assumed that their minds were sufficient to thank God for what they saw.
Indeed, I was far away for a moment you thought I was close.

You hurt my heart with every conversation You forgot my presence in companionship and in. (46)

The addressee's character disappears - in that poem - behind the hidden pronoun; which was expressed by the active "you forgot"; and did not specify the addressee's identity.

The third topic: Poetic narrative mechanisms in (time and place) in the Diwan.

Firstly: Poetic narrative in (place): Place: It is the stage on which the characters and events unfold; therefore, it determines the movement and directions of the narrative. Places in narrative works are divided into: Open spaces: These are wide, non-enclosed places such as streets and neighborhoods. Among the open spaces that

the writer employed in the collection: what she described as "the cold place" in her poem "The Cold Place," the writer says:

We met in one place, the joy appeared and it wasn't...
We were poisoned by the fire of love, and doubts rushed...
And I saw a star in the salty sky longing for it in times of sadness.

Increase my longing and even increase my yearning, my heart is of no use in extinguishing. (74)

We see that this cold place represents a spatial unit with symbolic dimensions for the poet; it is the place of the first meeting; where the connection began. Then the writer relied on the technique of description to determine the visible dimensions of the place; she clarified - at the beginning - that it is cold, where the bright star in the evening, and the dark night envelops the place; the connection originated from the first day of meeting, and that connection was not taken into account. The writer says: Love came without a promise, in vain is your stay in the cold place.

INDOOR PLACES

The poet employed some closed places that indicate holiness; this is due to the magnitude of the tragedy of the killing of Hussein in her poem (The Dawn of Imamate). She says:

The duckling shed tears for the departing swan,
And the whale weeps, and the seas, and the stars.
The mighty throne trembled when it saw,
and the sacred house of God and Zamzam were moved.
...I beseeched the grave of the Chosen One in agony
The corruption is great, and if it kills you, it is greater.
Wonderful is the land of the two rivers and its people
They betrayed the Imam's covenants and destroyed them...
...The misfortune led the herd to calamity, so I said:
"In this place, tomorrow we will kill, so be aware..." (48)

Secondly, the poetic narrative in time is considered one of the most important elements of the narrative process. The place is the foundation from which the storytelling process begins and ends, and the element of time is closely linked to the place. They form a container for events and characters, allowing the story to unfold through a specific timeline that ensures its continuity and coherence. In addition, the technique of time - in literary discourse - is not bound by the order of events in reality; the narrator can change the chronological order and break the pattern of events by going back in time to the past or anticipating the future, relying on narrative temporal paradoxes. These are: The retrieval technique: It refers to interrupting the flow of events and incorporating scenarios of past events into the narrative, using verbs that refer to that time. One of the poems in which the writer employed the technique of (retrieval) is the poem (2019). The writer says:

I departed, carrying every hope,
And I thought the dream in you would grow.
I departed, and you took away all my belongings,
My trust, my heart, and my dreams, you denied!
I fell from the age that I struggled to hide,
I buried it in my sleep, I doze and I cover.

Do the years of life repeat a moment?
or else, why do the incidents repeat? (49)

The title (2019) is a linguistic element indicating the act of retrieval; it refers to a previous year. The poet emphasizes -from the title- that the narrative in the poem is from the past life, it is a recollection of the past. The poet begins the poem by saying: (Traveling a year) The verb (travel) indicates the past. As evident from the verses, the poetess recalls that year, its past events, and the disappointments it brought by not fulfilling aspirations. It was days in which all dreams and hopes faded away, making the writer - thereby - making the voice of self the foundation revolving around the element of time, such as the sequence of time and the passing of years without achieving hopes; thus, life slips away from her. Finally, she wonders: Will the years of life ever repeat?

And the poetess repeated that meaning in many places in her collection; where she spoke about the passage of time and the loss of days; in an attempt to describe her state and crystallize her feelings that dominate the collection with pain and regrets.

She says in her poem titled "My Virtues": I left all my pains and moved on in my life, racing against my misery and departure.

And I carried a spark from the darkness of the nights
and I gathered beauty from the ugliness of people
And I remain distant from paths that have been cut
for the soul is a sieve that scatters my harvest
And if I were to return to a past era
It is to illuminate my virtues and my path. (50)

And we notice in the poem the abundance of past verbs that indicate progress and departure, such as: (left, gathered, carried, suffered). And past verbs - as decided - indicate the succession of events and the retrieval of memories in the past, returning the memory to the days filled with sadness and pain, those days that made her drink the injustice of the nights, a miserable and miserable burden. Memories dominate the poetess; she makes poems a vent for her feelings of disappointments and pains from the past, and disappointments from those around her. She says in her poem (The Sad Star):

I spent the night in contemplation and defeat
for the memory of how much longing ignited in it
For those who were all joy in my heart
and my yearning for them never ceases
Oh, joy that turns away when they turn away
do you see if there is any support for us in the meeting?
The sun of my heart sets and fades away
and there is no moon that appears or shines. (51)

And the poet continues to talk about the painful memories in her life, and she recalls them in the folds of her poems. And one of the places where the writer employed the technique of retrieval is: (A poem in life and in the afterlife); where the writer mentions the incident of losing Salma, and she says:

In the battlefield of life, Salma lost herself
And my soul is between oppression and persecution
My heart is lost and my eyes cry

Tears in union and in separation
I repeat with every morning
My place in the beginnings of struggle
And I distance myself from people who have gone too far
How narrow the lands have become for them?
I chose my seclusion, but
I escaped from struggle to struggle
My wounds are vast and the horizon is my home
Where I embrace the expressions of worshipers. (52)

Anticipation Technique: It is intended to breach the time system, foresee the future, and predict events that have not yet occurred; it is the opposite of retrieval. By examining the collection (For Whom Do the Birds Sing), we see that the author has employed the anticipation technique in the context of wishing, and changing the painful past into the future. We see this in the poem (Questions):

Does truth die in the heart of the righteous? and do the suns of truth never show signs of aging?
Does water become polluted whenever people tarnish it with treacherous actions?
Are the shadows of the branch a repetition of it? Or absence or presence of the light? (53)

The interrogative form with the present tense conveys the meaning to the future; the poetess wonders: Will the truth ever die in the heart of the righteous? Will the water become impure when people corrupt it with their actions?

The writer also employed the technique of anticipation - in her poem (The Dawn of Imamate) - to talk about the punishment and retribution for the killers of Imam Hussein (may Allah be pleased with him), so we see her saying:

Let patience be, O son of the daughter of Muhammad
their history with truth does not end
Contrary to existence, imagine jewels
and remain in the unseen sky, honored. (54)

The fourth topic: Poetic mechanisms of dramatic presence in (conflict and dramatic monologue) in the collection.

Firstly: Poetic mechanisms of dramatic presence in conflict.

Conflict is considered a cornerstone of literary artistic construction, and a characteristic of narrative formation. The conflict is strengthened and intensified through the course of events and the development of characters. The conflict arises through the interplay of life's contradictions and the actual collision between personalities. The poet builds events according to an escalating dramatic movement that reaches its climax and then ends with a resolution, through the victory of one of the conflicting forces.

The poetess in the Diwan tried to show the tragic reality that the poetess experienced from disappointments, loss of loved ones, or the relationship of love; which she included in many poems in the Diwan.

The poetess in the Diwan draws inspiration from the existential conflict (between the self and the other), that poetess who suffers from the loss of the other (the beloved), creating a psychological conflict; as a result of the painful memories that come to the poetess's mind, we see her saying in the poem "Eclipse":

O moon, leaking with darkness,

Why are you angry at what I did...?
In you, visions of leadership align us,
and from them, how many secrets have been revealed...
O moon, would it be useful if it were a little?
I heard a complaint that hurts...
The world humiliated me when I was among them,
I hasten with kindness and...
And how much their blame has made me vigilant
and I bear the opposition...
I saw in them a darkness that cannot be hidden
From you, as you complain about...
...And I complain about what you complain about
A darkness within darkness in... (55)

As the writer embodied the conflict of doubts with the poetess herself in her poem (Stubbornness), we see her saying:

The doubts clashed deeply in my heart, and they still remain in my heart
Sometimes it ignites my heart, and sometimes it extinguishes it
And sometimes it removes the pains from it and throws them in the arms
And the visions mix, so I see from them it increases the drink like a cup (56)

As we see it describes the conflict between the painful reality that the poetess is living and the poetess herself. We see her describing life and the soul as heavy, tasting all kinds of disappointment in them, joy was not prepared for her, so she tasted disappointment from both people and time together. We see her saying in her poem (and it flowed):

The soul and the comforts weighed on us and became for us in the wanderers a breeze.
And the stars revealed towards the insights in them is the revelation of our affair.
My hopes disappointed in reaching a meeting I spent for its lifetimes and joys.
And my every limb fell silent,
as a lamp illuminated its darkness.
And the deaf heart extracted truths,
and with each day, the farmer reaps.
Those fruits have the taste of our tears,
and how many goblets have overflowed with them.
The people and time, upon which
I relied, have yielded profits in them. (57)

Secondly: Poetic mechanisms of dramatic presence in internal monologue:

The monologue is considered one of the fundamental pillars on which the poet relies in literary work, and it is defined through dialogue with oneself; with the aim of highlighting contradictions or conflicts in the external

world. In this, the inner voice reveals all the emotions, thoughts, and reflections that revolve in the character's mind. And through an analysis of the Diwan (To Whom Do the Birds Sing), we see that the poet has employed (internal monologue) through the questions arising from the self. The question in the poem does not reveal insights, but rather clarifies the suffering; it is an exposure of the painful reality and a revelation of the emotional turmoil within the soul filled with sadness and anxiety from the past, and fear of the future. And examples of internal monologue in the poem include: the poet's self-talk and her self-blame for falling short. She says in her poem and (to God is the return):

I apologize, does it benefit if I apologize?
and does the deceitful one fade away if I forgive?
And does the one who secretly plots know how deeply
he has wounded my heart with his dagger?
Time denies me and I wish I had departed
to the void and not been betrayed.
May God protect my intentions if they waver,
and to God belongs the return if I break. (58)

And in another poem titled "Betrayal," she wonders in disbelief about the betrayal of happiness to her: And how can it not, when sorrows betray us! She says:

Do sorrows know how to betray us? Happiness in life betrays.
What is the ugliness that knows what loyalty is, while their beauty is treacherous. (59)

THE CONCLUSION

After discussing the nature of poetic narrative, its historical roots, the origins of narrative poetry, and the mechanisms of poetic narration in my study, and then applying them to the collection "To Whom Do the Birds Sing?", and explaining the mechanisms of poetic narration in the collection, and the poet's method of employing them; I have reached the following results:

- The concept of narration is inherently linked to the term storytelling, which refers to the way in which storytelling is done, through a set of techniques and methods that serve the narrative context.
- Narrative is characterized by being present in all literary genres, as it is a main style of discourse.
- In narrative poetry, or in narrative poetry; poetry is a means of literary narrative writing, in which the writer employs known narrative techniques, such as: (characters, time, place, events, and dramatic plot).
- The narrative element was found in ancient pre-Islamic poetry due to the prevalence of Bedouin life and the poets' resorting to describing their battles, hunting trips, caravans, and raids. It was also found in the introductory sections, which were a cornerstone of love poems in pre-Islamic poetry.
- The narrative foundation in contemporary Arabic poetry was the result of an attempt by the modern Arabic poem in various ways to break the rules and pattern of traditional poetry, and the desire for change.
- Poetic narrative differs from narrative fiction in that it serves as a medium between linguistic formation and textual structure, while narrative fiction is a textual structure in itself. Narrative fiction consists of meaningful sentences that establish a semantic relationship between their components.

- Narrative poetry is not only found in narrative discourse, but it extends beyond it to be present in arts such as poetry, short stories, and theater. This is due to the narrative nature and its connection to the act of storytelling present in all literary and non-literary discourses (oral and written).
- General narrative techniques include the narrator's perspective, the narrative idea, time, place, characters, the narrative plot, and language.
- The contemporary poet breaks the conventional pattern of events sequencing by manipulating the order of time and disrupting the temporal system, in line with his scattered mixed emotions, between recalling the past and memories, and fearing the future. This is achieved through the use of temporal paradoxes in narrative time techniques, namely (recollection and anticipation), in order to achieve interaction between him and the recipient.

The writer did not extensively employ external characters in her poetic works, particularly in her collection "To Whom Do the Birds Sing?" except for a few characters who had a significant impact on her life (mother, father, aunt, and teacher). The events mostly revolve around the poet herself and her struggles with time, or the loss of loved ones.

The writer relied heavily on the technique of (retrieval) in retrieving her painful memories in her poems, from meeting the beloved, and the abundance of time she experienced, in line with the prevailing emotional state in the collection, of pain, sadness, and regret for what has passed.

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