

## Internal Textual Dialogue Among Poets of The Sixties In Iraq

Saad Yassin Lateef Akash<sup>1</sup>, Ibrahim Mustafa Hamad Khamis<sup>2\*</sup>, Abdullah Hassan Jameel Saleh<sup>3</sup>

<sup>1</sup>Tikrit University / College of Education for Girls / Department of Arabic Language

<sup>2</sup>Tikrit University / College of Education for Human Sciences / Department of Arabic Language

<sup>3</sup>Tikrit University / College of Education for Women / Department of Arabic Language

\*ebraheem.m.hamad@tu.edu.iq

---

### ABSTRACT

This research aims to study textual dialogue as a method of dealing with the inherited through the technology of internal dialogue in the poetry of the sixties generation, who was known for his tireless work in developing the modern Arab poem in Iraq, through a set of internal dialogue technologies represented in monologue technology, advocacy and retrieval, and its role in Uncovering the dramatic conflict generated by the sharp paradox between the past and its inherited contexts and the present to which the poet self is subjected with all its hopes, pain, aspirations and losses, which are reflected in the structure of poetic texts, both in form and content.

#### Keywords

textual dialogue; sixties generation; sharp paradox; the structure of poetic texts

---

### Introduction

Dialogue is one of the most important pillars of drama, as it is the overarching feature of any drama, as through it the story or tale prepared for the acting is presented, and it is not just words spoken by the character, but rather an expression of her intellectual logic and artistic perspective within the framework of the dramatic construction because, as Eric Bentley sees ((Speech contains the whole person, and interpersonal speech contains the whole society))<sup>1</sup>

Dramatic dialogue represents a means of communication between the interlocutors and it extends surreptitiously through two or more parties to another party, which is the recipient, which gives him a functional dimension that is absent in everyday speech, because he is connected to the other as a mediator open to the outside.

Conversation or exchange of conversation "In it, people exchange sending and receiving in a rotation defined by a textual space, and its verbal units work to produce a holistic connotation in a growing dramatic line of an event drama."<sup>2</sup>

Dialogue belongs to the world of art, as Udevsky sees it, and that is why "it is not permissible to judge it by the standards of ordinary speech in everyday life."<sup>3</sup>

That is, the dialogue after entering the world of the text turns into a formal structure that shares with other structures in the formation of the overall structure of the literary text, and therefore it cannot be dealt with in the same way that we deal with dialogue in a non-text in terms of logic or proportionality, etc.

Due to the importance of this dramatic element and the artistic energies it possesses, poets in the modern era have been alerted to it to develop their expressive methods despite it being a poetic technology that is not new or innovative, as poets have been alerted to it since ancient times in our Arabic poetry as in the poetry of Man al-Qais and Omar bin Abi Rabi'a. And many others, and those familiar with poetry that depends on dialogue, finds a distinct pleasure and aesthetics because of the vitality that dialogue provides within poetic texts. Dialogue is characterized by being permanently shifting, changing and differing according to changing situations and

---

<sup>1</sup> Life in Drama, Eric Bentley, T: Jabra Ibrahim Jabra: 79-80

<sup>2</sup> The dramatic structure in Mamdouh Adwan's poetry, Nozha Suleiman meeting, PhD thesis, Tikrit University - College of Education, 2006 AD: 61

<sup>3</sup> On the study of artistic speech, F.V. Kuzinov, T. Jamil Nassif Al-Tikriti, Journal of Foreign Culture, Issue 11, Baghdad 1982: 117

situations because it is "words with excessive sensitivity, permanent transformation, change and difference as long as it falls under the influence of directives pressure." Different, perhaps the most influential of the artistic traditions dominant in the context of the era in which he wrote.<sup>4</sup>

Textual dialogue represents one of the most important methods of dealing with the poets with the heritage, as it is the highest stage of benefiting from the absent (inherited) text. Previously, he adds it to the texts quoted<sup>5</sup> Or the events brought to the poetic present.

This type of dialogue is considered one of the finest mechanisms on which the network of intertextual relations of the creative product develops, in which the subsequent texts interact with previous texts, in the manner in which the new text becomes the interlocutor of the previous texts, or for the poet to transfer a dialogue to his text as is the case in external dialogue.<sup>6</sup>

The poet would then be an interlocutor and not an echo or a quote from previous texts, and this new deal with the heritage is a lively dialectical deal in which the new text and the heritage exchange give and take, and influence and influence in a rich dialogue that contributes to the development of the text artistically and aesthetically and deepens its dramatic structure.<sup>7</sup>

Because it resorts to deconstructing the previous/absent text and undermining its concepts by emptying it from its ideal structures as a general formula and rewriting it based on objective scientific laws to help understand, interpret and change reality towards a promising future.<sup>8</sup>

According to this vision, the dialogue is a critical reading that has nothing to do with criticism as a

purely rational concept or an anarchist, nihilistic tendency.<sup>9</sup>

Textual dialogue rises to multiple mechanisms that reveal the interconnected character and determine the interconnected quality through which texts are interrelated, and the methods of dialogue vary between juxtaposition and harmony, or conflict and collision, thus achieving the narrative dialogue in which the voice of the other is part of the (I), and the subsequent text is a repetition of the text. The former or his narration, including what achieves the dramatic dialogue in which the subsequent texts take a confrontational dialogue position with the inherited texts, smashing the manifestations of reverence and imitation.<sup>10</sup>

To consecrate drama within the text by extending it to the struggle that permeates the folds of the text. Sixties poets benefited from this method of dialogue in employing the heritage in a way that reflects their cultural and ideological visions, as well as reflects their national sentiment in all its religious, historical and literary manifestations because building bridges of dialogue With heritage means highlighting the identity of the poet on the one hand and extending the foundations of communication with the audience with a heritage tendency on the other hand<sup>11</sup>.

The internal dialogue is a reactionary dialogue that starts from the self and returns to it, as the individual makes of himself a party to dialogue with him and speaks with him, forming two voices for the same person, the first is his external voice that he directs to the other, and the second is his inner voice that no one else can hear.<sup>12</sup>

It is a dramatic innovation borrowed from theatrical art that takes "a unicast dialogue form, in which one character expresses the movement of her inner consciousness in the presence of one or

---

<sup>4</sup> The dialogue in the theatrical discourse, Mahmoud Abdel-Wahab, Al-Mawkaaf Al-Thaqafi magazine, Issue 10 - 1997: 48

<sup>5</sup> Seen: The Art of the Playwright, Roger Basfield: 230-231.

<sup>6</sup> The Dialectic of Modernity in the Poetry of Abdullah Al-Bardouni, Ahmed Abdullah Al-Sagheer, Master Thesis, University of Baghdad - College of Education (Ibn Rushd), 2001 AD: 59

<sup>7</sup> See: the dramatic structure in Mamdouh Adwan's poetry: 94

<sup>8</sup> See: The Phenomenon of Contemporary Poetry in Morocco, Mohamed Bennis: 252

<sup>9</sup> See: the dramatic structure in Mamdouh Adwan's poetry: 94

<sup>10</sup> Seen: Text Science, Julia Kristeva, T.: Farid Ezzahi: 75-77

<sup>11</sup> See: Intertextuality in the Poetry of the Umayyad Era, Badran Abdul-Hussein Al-Bayati, PhD thesis, University of Mosul - College of Arts, for the year 1996 AD: 36

<sup>12</sup> See: Self-dialogue, the gateway to positive communication with others, Fatima bint Muslih Al-Qahtani, King Abdulaziz Center for National Dialogue, Riyadh, 1438 AH / 2017 CE, 5: 18.

multiple recipients, real or imaginary, silent and not participating in the answer, and it is almost a technique for monodrama that is based on the explosion of a conflict within The character carries it to reveal This dialogue technology has various variations, the most important of which are monologue, monologue, and retrieval. Our study strives to uncover the internal textual dialogue in its various variations among the sixties' poets in Iraq.

### Monologue:

The monologue is one of the techniques borrowed from theatrical art, and it is the talk of the soul as a retrograde, circular dialogue that "starts from the self and returns directly to it."<sup>13</sup> The monologue records the personality's emotions through deep penetration into its depths to levels that it does not reveal, such as thoughts, internal emotions, emotions and feelings. It enables the recipient to follow the event from the inside and read the characters' thoughts, impulses and emotions.<sup>14</sup>

In it, ideas collide in a way that achieves the idea of individual self-dialogue. The poet employs this dialogue technique in parts of the poem when he realizes that moving from his declarative voice to other voices provides more vitality to the poem.<sup>15</sup>

Because it reduces the intensity of lyricism in it by spreading the dramatic spirit in its folds, bringing it closer to the objectivity that all arts aspire to attain. Their poems are the manifestations of this dialogue between the continuous dialogue and the interrupted dialogue. Sometimes we find the text bearing part of the monologue dialogue, and sometimes this dialogue occupies a large part of it according to the poets' artistic needs and what their poetic experience dictates.

A poetic example of this is the poem (Kaaba Abu al-Tayyib) by Sheikh Jaafar, who says:

**Rabbits and kings fall asleep, and  
drums lick the stomach  
And my dress tightens, from the saliva  
of the sun, in the darkness of the nights  
And I sew, in pitfalls, the eyelids of  
horses  
So that you do not see, in the lightning,  
ghosts of varicose veins**

---

<sup>13</sup> See: the dramatic structure in Mamdouh Adwan's poetry: 77

<sup>14</sup> See: Oxford Dictionary, quoted from Narrative Dialogue: 178

<sup>15</sup> Issues of Literature, Omar Bin Salem and others: 125

**He claimed Al-Farazdaq, and accepted  
confusion and misfortune  
The following are an echo of my aviaries  
who stray  
I still wood the stars, and my horses  
redeem the galaxy  
And she recovered, before dawn, the  
maiden of the resource  
What is the reason for reason, neither  
safety nor safety  
Their foxes cried, and my mugs creaked  
The east is mine, and fled Lebanon  
My vast wisdom faltered in welcome  
She recited, at my doorsteps, the poems  
I still drove her, and the tables licked  
beside her<sup>16</sup>**

This text rises in its dramatic construction on the maximum benefit from the heritage, especially the literary, and this is exemplified by the poet's use of the mask of the Abbasid poet Abi al-Tayyib al-Mutanabi, whose voice appeared in a long monologue drawn from the poetry of Abu al-Tayyib, and this is shown through a group of carefully selected intertextualizations and quotations as Which was identical to the experience of the contemporary poet.

And the transcendence is evident in his saying: "Those who follow are the echo of my lost birds."

**"I sleep in my eyelids from their irregularities, and people watch over them and fight back."<sup>17</sup>**

Intersexuality also appears in his saying: "I am still cutting out the stars," with Al-Mutanabi saying:

"If you take a chance on a decisive honor, do not be content with what is below the stars."<sup>18</sup>

We also glimpse this textual manipulation in more than one verse of Al-Mutanabi and in more than one poem in a saying according to Sheikh Jaafar:

**What is the reason for reason, neither safety nor security**

**Their foxes cried, and my mugs creaked  
The east is mine, fled Lebanon. "**

As it appears greatly influenced by the verses of Al-Mutanabi, in which he says:

**By reason, no people, no homeland, no  
remorse, no drink, no dwelling<sup>19</sup>**

And :

**Egyptian watchmen slept from their foxes, and  
the clusters did not perish<sup>20</sup>**

And:

**As soon as the branches break in them  
according to their customs like a flower**

**So I walked and hid the heat from me and  
came from the light that was enough for me**

**And the east cast from it in my garments of  
bands fleeing from Lebanon.<sup>21</sup>**

In a way that reflects the poet's desire to identify with the personality of Al-Mutanabi by convincing himself of her mask and speaking with her voice, which the poet found represents a continuous and vivid condemnation of all the negative aspects of the current era, as well as her influential ability in Al-Mutanabi and her ability to have semantic richness in the text. The poet's use of the masked dialogue intertextuality in his treatment of this character is reflected in the nature of the external conflict that was the cause of the retreat of poetry on itself and its dialogue in this long monologue, which strengthened the drama of the text and doubled its poetry.

Among the poetic models that are based on the monologue in employing the inherited poem (elegy) by the poet Hamid Saeed, as he says:

**Keep singing!**

**I am only a singer**

**I play the role of mourning**

**And you may lie**

**Socrates dies at dawn**

**He fills cups with all the houses**

**And I stay for my hair**

**For a song that provokes darkness**

**What a bereavement**

**Weddings, national blood**

**And their glories are the altar of pride**

**And I kept singing**

**I am only a singer<sup>22</sup>**

---

<sup>16</sup> See: How to read the clamor and violence, Leon Idel, T.: Naguib Mani, Foreign Culture Magazine, Issue 11, for the year 1980 AD - Baghdad: 68

<sup>17</sup> See: The Structure of the Poem in Mahmoud Darwish's Poetry: 47.

<sup>18</sup> The Pillars of Samarkand: 93--94

---

<sup>19</sup> Explanation of the Office of Al-Mutanabi: It was written by Abd al-Rahman Barquqi, Dar Al-Kitaab Al-Arabi, 1st Edition, 1986 AD: Part 1: 54

<sup>20</sup> Explanation of Al-Mutanabi Diwan: Part 1: 22

<sup>21</sup> M. N. A 1: 127

The poet begins his text with an internal dialogue that came in the form of the question "Do I keep singing? ..." and the subsequent sentences that followed, represent the plight of the lyric poet, who uses his poetry as a tool for mourning and perhaps lying in reference to the saying of Plato, who attributed it to Socrates: Poetry is a source For falsehoods and delusions, and therefore poets do not deserve to live in a utopia.<sup>23</sup>

However, the poet finds in this opinion prejudice and injustice against him and the right of other poets who did not find in their reality only bitterness, pain and murder to express it. This represents a position on the part of the poet about the heritage, and the internal dialogue (monologue) has played a major role in revealing the nature of the character, its thoughts, emotions and pain, because of what it encounters in injustice that does not reflect her ordeal with the current reality, but rather her deep-rooted ordeal.

In the poem (The Eighth Commentator That Was Never Commented) by the poet Fadhel Al-Azzawi, the monologue takes the collective conscience of the speakers (us) through (our fatigue, our banners, our eyes, our most difficult, we followed them, our heads, our processions, we knew, we drank) to express the space of experience, in the way that It represents a collective biography that transcends the narrow range of the (I) to the wide world of (the We), with the intimacy it provides that reflects the poet's need for those who share her obsessions and thoughts:

The dialogue appears here through the narrative logic of the poet's self as she undertakes the task of narrating the painful biography (our fatigue) and repeating it more than once, in which the self's concerns and constriction are reflected in the blindness that is practiced on the self from outside it "our black flags, pulling our eyes" in a way that contributed to the confusion of the self. And her delusion "bewildered walking", which led them to search for a glimmer of hope that would illuminate the path for them and promise them what would save them from their anxiety and

confusion. The star of the Magi was indicative of the imminence of salvation through the birth of Christ.<sup>24</sup>

A guide used by the poet to express his deep desire for salvation. The paradox at the end of the passage played a role in the intensity of the dramatic movement: The transparent lyricism full of sad rhythm whose shape is the rhythm of the mu'allaqat which represents the ideal model for the inherited structure of the poem and which the poet aspires to reach in form and content.

The poem (Letters from the Desert) is one of the examples that rises in its poetic-dramatic formation on the monologue with which the poet began:

**People have changed is the question,  
Or has time changed?**

**I only see one answer that says:**

**Is our great voice back?**

**It changes man and time**

**He changes names**

**The defeat of the Sahara in Laayoune and  
Asma**

**If the names change**

**He named it after Ja'il Omar**

**And for the miserable there was a day at noon.**

"

25

It reflects the self's bewilderment and amazement at the absence of logic in this blatant transformation from the ideal of the human being at all times

**Ye are the best of peoples, evolved for  
mankind,<sup>26</sup>**

To this deteriorating socially, politically and economically image, and for this we find the answer sentence in-depth and devoted to this confusion, as it in turn involves a question that reveals the poet's desire to return to the beautiful time in which all things change for the better and better, such as beliefs and traditions, even the non-beautiful names change into The best, and not the best evidence for that is from the story of the companion Ja'l bin Saraka Al-Dumairi, who replaced the Prophet, may God's prayers and

---

<sup>22</sup> Poetic Works: Part 1, pp. 68-69

<sup>23</sup> See: Plato's Republic, translation and study: Dr. Fouad Zakaria, Dar Al-Wafa Publications for Printing and Publishing - Alexandria, 2004: 163-165

---

<sup>24</sup> Poetic Works: Part 1: 108

<sup>25</sup> Poetic Works (Hamid Saeed), vol.1, p. 93

<sup>26</sup> Al Imran Aya 110



peace be upon him, on the Day of Al-Khandaq to "Omar".

### **His name came from after Jail Omar.<sup>27</sup>**

The poet used this inherited text to consolidate the contradiction and contrast between the inherited and the poetic present that made the poet obsessed and caused him the conflict in a way that enables him to transfer this experience to the recipient to create a state of rejection and revolution within him that resembles the state of rebellion and conflict to which the poet's self is subject.

### **Retrieval**

As one of the variants of internal dialogue, the term recall refers to "a break during the logical chronology of the literary work, and aims by extension to the mention of past events"<sup>28</sup> through the process of remembrance that the character promotes within poetry.

This internal dialogue technology provides an opportunity to reveal the past tense and an important part of the events that the poet deems necessary to alert<sup>29</sup>

To complete the image of the character or event within the text because it works to fill in the gaps left by the narration behind it, whether by giving us information about new personal antecedents that entered the world of the story, or by informing us about a personal present that disappeared from the scene of events and then reappeared.<sup>30</sup>

Which gives the text the ability to suggest and richness semantic.

The poets have benefited a lot from this internal dialogue technology in poetic expression because of its performative tasks in terms of significance and form. The poem (Rock and Dew) by the poet according to Sheikh Jaafar is an exemplary example of retrieval technology,

As he employed in it the story of the killing of Imam Hussain bin Ali (peace be upon them both), which includes images of sacrifice, the poet found

it a source that enriches his text with intense and effective connotations:

**Quenched flesh milled with hooves**

**Remaining on the float**

**And the head from door to door with their spears roaming**

**Who blames my flesh stuck in daggers?**

**And take off the arrow that pierces the heart?**

**Behind this head is like a bird**

**... and when I settled down**

**A lonely head, dusty, severed**

**In a plate of gold that is wasted**

**With musk and henna.**

**I saw the face of my mother Zahra**

**Wet, all night of death, with tears**

**Doves fluttered**

**Make me feel throughout the night of death, like candles<sup>31</sup>**

In this text, which embodies the tragedy of the killing of Hussein and his pressure on the poet's conscience and feeling to give him dimensions deeper than their dramatic and tragic dimensions, we find the poet a photographer of the scene of sacred grief. He made the character of Hussein narrate it with his tongue through a process of retrospective of the event, in a poetic way that mixes pain, grief and bitterness that he tried. The poet is to reflect it on the lips of the participating narrator, as the main character who has suffered various kinds of injustice and transgression.

In this masked text, the poet adopts a dramatic monologue style, as the character of (Hussein) (peace be upon him) dominated all the joints of the text, and this is evident through the conscience of the individual speaker (I) in a way that provided a great opportunity to beguile the self from within.

In the way that profoundly revealed the self poet's rejectionist and agonizing attitude towards Al-Hussein's sufferings, because this recruitment bears an indication of his being a living martyr, and that is why we see him unite with this image in response to his deep psychological inclination to affirm this issue, and we see him present in this tragedy with his voice that turns into a roaring moan. Between darts and swords, to extend to the conscience of the recipient, who shares the poet's oppression and his

---

<sup>27</sup> See: The Beginning and the End: by Ibn Katheer Al-Dimashqi, edited by Ali Shiri, Dar Ahya Al-Turath Al-Arabi, Edition 1, 1988, Part 4: P.109

<sup>28</sup> Dictionary of Contemporary Literary Terms, Said Alloush: 97

<sup>29</sup> See: the dramatic structure in Mamdouh Adwan's poetry: 81

<sup>30</sup> The Structure of the Narrative Form, "Space, Time, and Character", Hassan Bahrawi: 199

<sup>31</sup> Poetic Works according to Sheikh Jaafar: 15-16

vengeance on those who committed this injustice and aggression against this sacred religious symbol.

The poet benefited from the illusory retrieval technology to shed light on subtleties that it is impossible to pay attention to through the external narration except through accessing the inside of the character. It deepened the drama of the text and doubled the receiver's sense of injustice and frustration.

The model of the poem (**In a Primitive Forest a million years ago**) by the poet Fadel Al-Azzawi is a timeline retrieval similar to the technology of (flashback) in the cinema, as noted in the poet's saying:

**Sun shines in the dead grass  
Silent mammoth shivering  
Under the sky of the past tense  
I will be there  
I look at the bird singing for me  
Leave, other generations come  
You're tracking my tracks  
The water pig returns to the river,  
I think of a woman I breathe  
And I die  
At night we come back  
I start towards the dark horizon through the jungle<sup>32</sup>**

The text begins with a retrieval passage steeped in the foot "a million years ago" as the poet shines his camera on a moving scene where the sun shines brightly on the grass, and the mammoth shiver silently, there the poet stands contemplating a bird singing, an image that reflects the nature and its primitiveness, where man was not found. The worries have not yet existed in a way that reflects his desire for safety and peace in an environment of peace, which is reflected in the silence of the mammoth, the singing of birds and the stream of water, and here appears this person's need for what completes him and transmits in his world reassurance and emotion so that in his retrospective dialogue his need for the other appears / Woman "I think of a woman I breathe and die."

Then the scene of resplendent restoration is interrupted with everything that brings comfort within the soul, and the poet finds itself returned from its contemplative journey to reality, "At

night, we return to the dark horizon through the woods," a suggestive image that refers to the stark contrast between the reality of the character and her dream between the past and the present.

And in the poem (Gilgamesh and Dafla) by the poet Fawzi Karim, the technology of retrieval is demonstrated through the mythical, symbolic employment and recall of the past that represents past events to the present. Because such signs represent artistic means of expression that aid the poet in presenting a poetic experience full of depth and suggestion:

**Enkidu's dream is terrible and its verses are void:**

**Each enkido is the bread, it is the basis of life.  
Drink wine**

**He knew this country, "said the prostitute.**

**He ate, drank, and settled in ecstasy.**

**I smelled the Euphrates**

**His joints and the smell of pollen sweat his body.**

**Gilgamesh, do you remember worms?**

**Our dream is terrible, and our signs are false.**

**Take these turtle-leaning streets.**

**And I start, if you will**

**From the beginning of this al-Khamara Street.**

**He crossed sinful bridges**

**And idiots columns. All of our clothes are shattered, we are**

**Half-lives, and test our senses with an exception**

**Sixth, it has rotten. "**

**And I woke up. Abu Nawas Street at the beginning of dawn. Seating**

**The wood is wet. The wood cafe seats are wet.**

**Willow nurseries are wet on the sand slopes<sup>33</sup>**

As this text embodies the struggle between past times with all its splendor and splendor, and the present with its disappointments and failures, and here the poet reads us with the mask of Gilgamesh and has returned to the land of Baghdad loaded with bitterness and pain, which is a return with symbolic connotations as the summoned personality is enriched with shades of present Iraqi hardship, as he generated images with the character Extremely dark for Baghdad and its streets, which were once a haven for the worried and the sad, and have now become a city of mine,

---

<sup>32</sup> Poetic Works: Part 1: 78

<sup>33</sup> Poetic Works: Fawzi Karim, vol.1, pp. 218-219

as reflected in Gilgamesh's experience in his search for the impossible eternity.

It is similar to the poet's experience in his search for salvation. The existential concern is one in the two experiences, and the poet is trying to summon him to this myth. We see him eager "to the metaphysical example of Gilgamesh, and to Enkidu's innate sensuality that celebrates the senses at the same time.

However, this attempt at possession is framed by a dreadful awareness of the invalidity of all this in the face of the current cruelty and bloodshed. Gilgamesh says to Gilgamesh, "Do you remember the worms?" . Note that this phrase is addressed to Gilgamesh, and the poet had previously described the dream of Anikido, for it is with the conscience of the speakers that three frustrated dreams are combined in one phrase in a combination of the ideal - the sensual versus the violence of reality<sup>34</sup>

### Supplication :

One of the methods of internal dialogue that tends to purely self-inclination to present the ideas and concerns of the personality, in a state of organization that assumes the existence of a silent present audience<sup>35</sup>

However, she does not address the audience directly in her speech because the conversation starts from the inside to the self as mere repercussions within the character's personality directed to and from it. It is more like a sermon delivered by "one character in an audible voice without interrupting, in which the character may express some of her deep inner thoughts or aim to inform the spectators with specific information related to what is happening on stage."<sup>36</sup>

---

<sup>34</sup> Continents of Epidemics by Fawzi Karim: Al-Waqi`ah from the Nowhere Observatory, a merciful farmer

<sup>35</sup> Seen: The Stream of Consciousness in the Modern Novel, Robert Humphoy, T: Mahmoud al-Rubaie, Dar al-Maarif, Cairo 1975 AD: 56

<sup>36</sup> The image of the hero in the modern Iraqi novel, Sabri Muslim Hammadi, PhD thesis, University of Baghdad - College of Arts 1985 AD: 295

As a theatrical technology with great and varied capabilities, it contributes to charging the text with poetic energies unique to other internal dialogue technologies.<sup>37</sup>

It is characterized by increased interdependence because its purpose is to communicate feelings and ideas related to literary work's artistic plot<sup>38</sup>.

Because it provides the mental content of the character, as noted in the poem (Layla and Majnun) by Sheikh Jaafar.

And, oh madman, be that the valley will be folded

Hearts feed the moon in your valley, the birds of the Lord

Wherever you see a spectrum, you leave that spectrum alive

You light the furnace at night, and fuel wood

If Laila is an absent gamer, or Oghal

On the Song-Seine, they recite the galaxies of virgins

So if a cat is proud, and a bored man dries up

So choose which cafe you have, ball or airport

Sorry! My tip was lost in aircraft dust

Elia is no longer insane, alone in the desert<sup>39</sup>

This text is formed on the idea of the internal communion, and this is shown through the poet's use of the communicative pronoun (you) in his saying "Oh Majnoun," as the poet disguises himself with the mask of the poet Qais bin Dhih, nicknamed (Majnun Layla), and he tried through using the technique of monologue in order to save More than one voice within the text in a manner that reflects the depth of his feeling of

---

<sup>37</sup> See: Narrative Dialogue: 126

<sup>38</sup> Seen: Stream of Consciousness in the Modern Novel: 56

<sup>39</sup> The Columns of Samarkand: 87



loneliness and turmoil due to his distance from the beloved who dried him up.

The poet found in Majnoon's experience what he wanted to express his experience in the most accurate and clearest way. That is why he called his mask from his environment and historical circumstance (the valley, the valley, lights the enlightenment at night, thinks the wood). It is a symbolic summon, indicating the extent of the poet's turmoil, and that is why we see him splitting into two halves in the monologue, which served in the formation of a confrontational dialogue structure in which the poet's subject intertwined with the other being addressed. This split was led by the task of revealing the character's thoughts and fears and its role in giving the text dramatic objectivity filled with poetic depth and density.

In the poem (**The Awaited Satan**) by Fadhel Al-Azzawi, the monologue is manifested in a semiotic dichotomy represented by two opposing characters, namely (**the angel and the devil**):

In his hand is his humorous spear  
Sparks fly from his eyes  
Satan is waiting for me in the street  
Patient, year after year  
To hunt me and drive me in his old black chariot  
go to hell.  
Oh my little angel  
You who stand behind my shoulder now  
And guard me against the blows of treacherous time  
Cast him out and tell him:  
Go away, wicked one  
Go to the devil!<sup>40</sup>

The poet diversified in his use of communion between several pronouns, (the absent, the speaker and the speaker), (his hand, his spear, his eyes, waiting,

patient, catches me, leads me, you, stand, guard me, I dismiss him, turn away, go), as he notices his use of the third person pronoun in speech From the devil as a force that refers to evil or the bad side of the self, and it is not hidden to the reader what such use suggests in terms of a deep desire within the self to conceal this part represented by Satan to whom the poet assigned the act of seduction, waiting for him to the worst fate.

The poet employs the conscience addressed (you) in his conversation with (the little angel) in a way that reflects an intimacy that is evident through the mutual trust between the two brothers of the self, "You stand behind me, guard me against the blows of treacherous time", which reflects a communicative dimension between him and this self, but he finds himself bound At the same time, on her split by talking to her through the marriage between my conscience (I) in (my shoulder, you guard me), and the conscience of the addressee, in an attempt by the poet to confirm the effectiveness of the mind and his ability to hold the reins of affairs, and turn it in the poet's favor and his position on both forces (good And evil), which deepened the drama of the situation within the text and revealed the scale and nature of the conflict.

In the poem (**The stranger's oath**) by the poet Shawqi Abdul Amir, the poetical subject is fragmented into itself in many forms, as is noted in his saying:

**I swear by the West,  
Where are you my cry  
I knew you in the eyes of others,  
On slopes and in pores  
Not on my lips.  
Where are you wounded?  
I saw you in all your situations  
Only the bloody ones.**

---

<sup>40</sup> Poetic Works: Fadel Azzawi, Part 2: 201

**Where are you, my shadow  
For more than half a century, we have  
been intersecting  
Between horizontal and vertical,  
Where are you my language,  
Come finally, content ourselves with  
things and times  
That distracts us like bunnies.  
Where are you, sweetheart  
Tell me; What boat sinks in us  
Between the pillow and the galaxy.  
I swear;  
I am the stranger<sup>41</sup>**

The monologue is manifested in the self's fragments into several names that represent the parts of the poetic self. It came here in the form of external dialogue: (my cry, my wound, my shadow, my language), as the relationship between each of these sections reveals an ideal state of the union in which the speech directed by The edge of the self, each of them has a form of monologue, in a manner that reflects the great need of the poetical self to other selves with which to share concern and provide her with assistance in facing the external other, which caused her this emotional conflict.

The monologue that came in the form of successive questions based on the interrogative instrument of the place (where are you) followed by the call tool (oh) that is used to call the distant (oh my cry, oh my wound, my shadow, my language) contributed in the way that contributed to the creation of infinite connotations About the significance of this use, which relied on diagnostic technology in its metaphorical form to create multiple figures with a symbolic presence that reflects the disappointment of the self and its internal struggle.

The internal dialogue here served to reveal the self's concerns, the depth of its pain and confusion, as it lacks the cry that indicates the strength and presence of rejection, as it indicates the self's negativity and ineffectiveness.

It is the same with regard to the wound in which the poet lacks the bloody state, a metaphor for his deep desire for revolution and radical change which is an inevitable result of self-sacrifice, as well as referring to the poet's lack of the shadow that he is walking towards as a metaphor for companions who agree with them and say, and whom no attempt is impossible. To change without them and the great role that language plays in being a dangerous means that helps the action to be fulfilled.

## References

- [1] Life in Drama, Eric Bentley, T: Jabra Ibrahim Jabra: p.79-80.
- [2] The dramatic structure in Mamdouh Adwan's poetry, Nozha Suleiman meeting, PhD thesis, Tikrit University - College of Education, 2006 AD:61
- [3] On the study of artistic speech, F.V. Kuzinov, T.: Jamil Nassif Al-Tikriti, Journal of Foreign Culture, Issue 11, Baghdad of 1982: 117.
- [4] The dialogue in the theatrical discourse, Mahmoud Abdel-Wahab, Al-Mawkaaf Al-Thaqafi magazine, Issue 10 - 1997: 48
- [5] See: The Art of the Playwright, Roger Basfield: 230-231
- [6] The Dialectic of Modernity in the Poetry of Abdullah Al-Bardouni, Ahmed Abdullah Al-Sagheer, Master Thesis, University of Baghdad - College of Education (Ibn Rushd), 2001 AD: 59

---

<sup>41</sup> Poetry Works, Shawqi Abdel-Amir, The Arab Foundation for Studies and Publishing, 1st Edition, 2015 AD: 293-294.

- [7] See: the dramatic structure in Mamdouh Adwan's poetry: 94
- [8] See: The Phenomenon of Contemporary Poetry in Morocco, Mohamed Bennis: 252
- [9] The dramatic structure in Mamdouh Adwan's poetry: 94.
- [10] Text Science, Julia Kristeva, T.: Farid Ezzahi: 75-77
- [11] Intertextuality in the Poetry of the Umayyad Era, Badran Abdul-Hussein Al-Bayati, PhD thesis, University of Mosul - College of Arts, for the year 1996 AD: 36
- [12] Self-dialogue, the entrance to positive communication with others, Fatima bint Muslih Al-Qahtani, King Abdulaziz Center for National Dialogue Riyadh, 1438 AH / 2017 AD, 5: 18
- [13] Al-Hiwar in Theatrical Discourse, Al-Mawkaaf Al-Thaqafi Magazine, No. 10, 1997: 52
- [14] The dramatic structure in Mamdouh Adwan's poetry: 77
- [15] Oxford Dictionary, citing narrative dialogue: 178
- [16] Issues of Literature, Omar Bin Salem and others: 125
- [17] How to read the clamor and violence, Leon Idel, T.: Naguib Manea, Foreign Culture Magazine, Issue 11, for the year 1980 AD - Baghdad: 68
- [18] The Structure of the Poem in Mahmoud Darwish's Poetry: 47
- [19] The Pillars of Samarkand: 93—94
- [20] Explanation of the Office of Al-Mutanabi: It was written by Abd al-Rahman Barquqi, Dar Al-Kitaab Al-Arabi, 1st Edition, 1986 AD: Part 1: 54
- [21] Explanation of Al-Mutanabi Diwan: Part 1: 22
- [22] M . N: A 1: 127
- [23] Poetic Works: Part 1, pp. 68-69
- [24] See: Plato's Republic, translation and study: Dr. Fouad Zakaria, Dar Al-Wafa Publications for Printing and Publishing - Alexandria, 2004: 163-165
- [25] Poetic Works: Part 1: 108
- [26] The Legend in the Poetry of Al-Sayyab, Abd al-Ridha Ali: 34
- [27] Poetic Works (Hamid Saeed), vol.1, p. 93
- [28] Al Imran: Verse: 110
- [29] The Beginning and the End: by Ibn Katheer al-Dimashqi, edited by Ali Shiri, House of Revival of the Arab Heritage, Edition 1, 1988, Part 4: P.109
- [30] Dictionary of Contemporary Literary Terms, Saeed Alloush: 97
- [31] The dramatic structure in Mamdouh Adwan's poetry: 81
- [32] The Structure of the Narrative Form, "Space, Time, and Character", Hassan Bahrawi: 199
- [33] Poetic Works according to Sheikh Jaafar: 15-16
- [34] Poetic Works: Part 1: 78
- [35] Poetic Works: Fawzi Karim, vol.1, pp. 218-219
- [36] Continents of Epidemics by Fawzi Karim: Al-Waqi'a from the Nowhere Observatory, Falah Rahim, fawzakarim.com/Poetry/poems\_15.htm
- [37] The Stream of Consciousness in the Modern Novel, Robert Humphoy, T: Mahmoud Al-Rabie, Dar Al Maaref, Cairo 1975 AD: 56
- [38] The image of the hero in the modern Iraqi novel, Sabri Muslim Hammadi, PhD thesis, University of Baghdad - College of Arts 1985 AD: 295
- [39] Narrative Dialogue: 126
- [40] Stream of Consciousness in the Modern Novel: 56
- [41] Poetic Works: Fadel Azzawi, Part 2: 201.
- [42] Poetry Works, Shawqi Abdel-Amir, The Arab Foundation for Studies

and Publishing, 1st Edition, 2015 AD:  
293-294